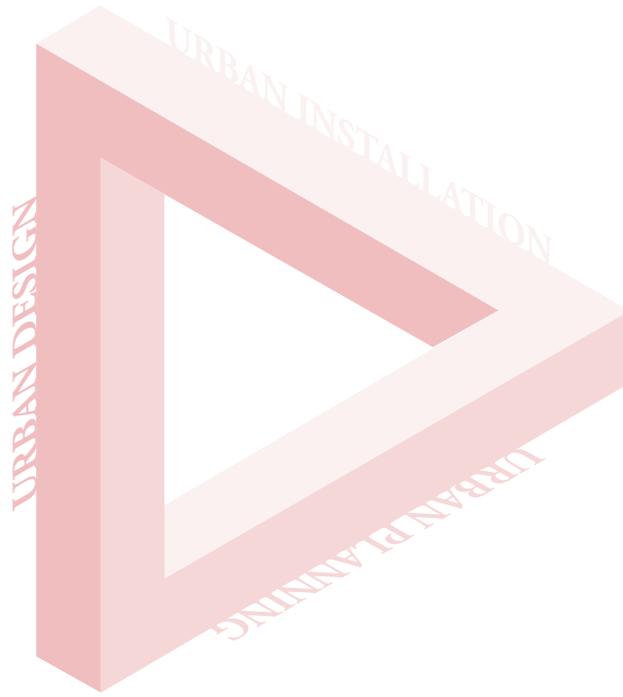
APPLIED AESTHETICS

Master Thesis ◊ Spring ◊ 2015



UNFOLD THE ENDAVOURS OF APPLIED AESTHETICS

by
Ann Høefler Kildehave & Marianne Kynde Hestbech
MSc04 Urb03

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- TITLE PAGE -

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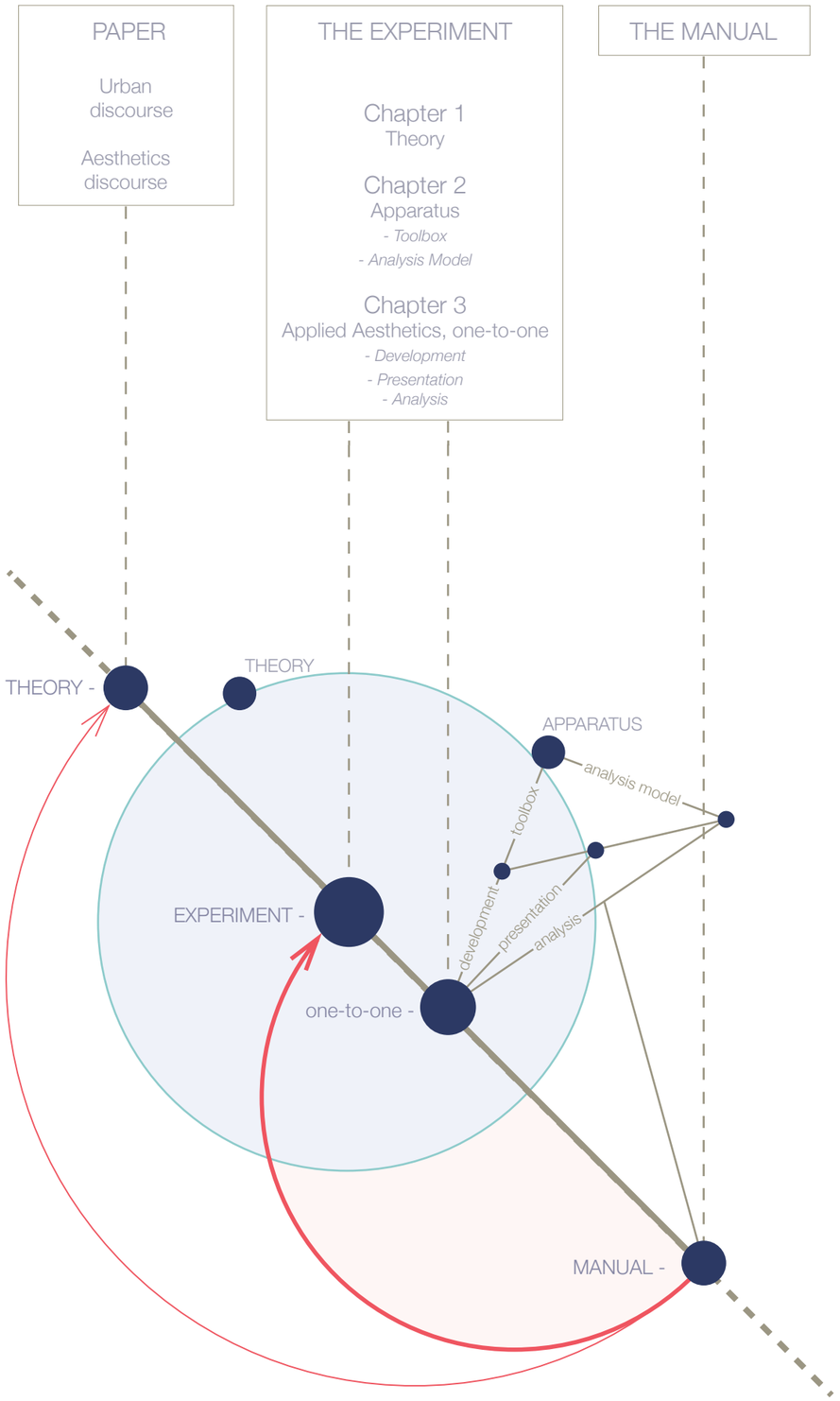
Applied Aesthetics

- SUMMARY -

The project 'Applied Aesthetics' explores an area within urban design which operates in the interdisciplinary field of art and urban planning. The fulcrum is a conviction of how aesthetic sensorial experiences are neglected in the planning of our cities. The thesis objective is to explore and acquire knowledge regarding aesthetic qualities, through an experiment of creating an urban installation in a public space. Here the art profession inspirere the experiment, with the tool set of processual and experimental approaches. In the aftermath of the experiment, the knowledge of the effects on the space the installation occupies, its viewers and the different roles at play when creating an urban installation, accumulates in the questions: "...and so what?", "and now what?". This is articulated in a small manual that deals with making the collaboration between the different actors efficient and looks upon the possibilities in working with urban installations in urban design to stimulate aesthetic experiences for the viewer.



Applied Aesthetics

- PREFACE -

The thesis 'Applied Aesthetics' is based upon the belief that a city should provide places to escape the seriousness of everyday life, it ought to accommodate wonder and fun. The urban planner's approach should be to expand the user's experience of urban space. With fulcrum in the urban installation, an experiment is made to illuminate how the urban installation can function as a tool to create new bodily experience in public space and reconquering the magic in our cities.

'Applied Aesthetics' is an Urban Design Master thesis at the faculty of Architecture & Design at Aalborg University. The installation developed during the thesis is made in corroboration with Platform 4 and exhibit at SOL Festival.

- READ ME -

'Applied Aesthetics' is constructed of three main parts;
First part is a theoretical paper, which covers the related discourses regarding the theme of the thesis. This sets the framework for our aesthetic statement within a contemporary urban setting.

Second part consisted of our experiment - an investigation of the urban installation, which is further subdivided into three chapters.

> **Chapter 1 - Theory;** theoretical considerations regarding the urban installation within an art discourse.
> **Chapter 2 - Apparatus;** an apparatus, including toolbox for the development of an installation and an analysis model.
> **Chapter 3 - Applied Aesthetics, one-to-one;** consist of a development process, a presentation and an analysis of the installation.

Third part is the manual, a guide and an inspiration for the respectively actors to collaborate and use the urban installation as a tool in urban planning. The manual should be read in continuation of the report, but can also be perceived as independent work, which can be read without the background of the thesis.

Finally, besides first-, second- and third part, does the thesis contain a conclusion and a reflection.

To help you navigate through the thesis the preliminary content page displays the general parts the project is divided into. Hereafter will the first page of every part show a small index, in the top left corner, which introduces you to the content of the following. The systems used for the citation of references throughout the report is the Harvard style, which is a name and date system. The reference list can be found at the end of the report, which comes before the Appendix. Lastly is there a CD, which contains thermal camera recordings that supplement the analysis. They are numbered in relation to when they are used in the text.

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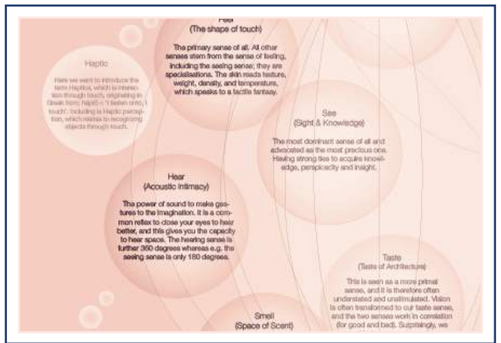

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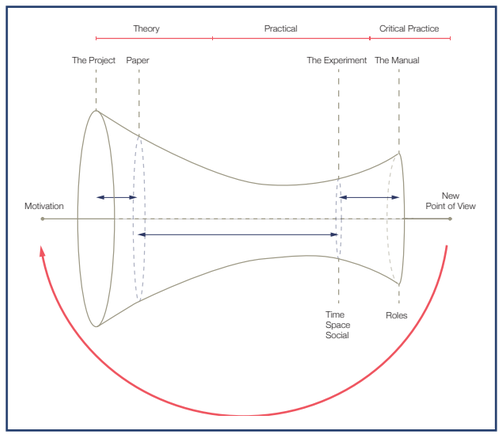
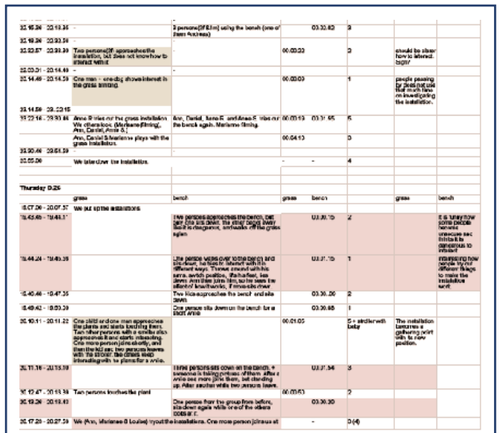




MOTIVATION

"A city should have magical spaces where fantasy is possible, a counter to and an escape from the mundaneness of everyday work and living"

- Allan B. Jacobs and Donald Appleyard [Jacobs and Appleyard, 1987, pp.223]

It is our belief that the city should provide places to escape everyday life, accommodate wonder and fun. The urban 's approach should be to expand the user's experience of urban space.

The background for these thoughts originates in our experience and endeavours with the field of urban design, gained from academic studies and predominantly from our professional work. We will combine our previous experiences from a landscape architectural firm, countered with an art collective that works with urban games and interventions within urban spaces.

We see a need for reinstating aesthetic qualities within city planning, bringing back the sensorial, imaginative and reflective dimensions. By creating aesthetically rich urban environments, reflection may be induced which thereby could infuse urban spaces with more quality and an ability to stimulates the senses, resulting in a - "this is awesome!" reaction. With this focus on aesthetics the discussion of which values it entails is highly relevant; *"The old saying that beauty is only skin deep is deeply false. Beauty is as deep as the Bones, the Blood, the rosy Flesh."* - Jessie Good [Wilson, 1989, pp.69]. As we see it, the potential of using aesthetics to empower an urban space could be developed further, as Jessie Good argues, there are more than meets the eye.

There is, though, still potential in a rational mindset; we believe that rationality is just as important as aesthetics. But as mentioned before, the challenges of today is that we turn to the rational arguments when making decisions. Therefore, many city planning strategies with a heightened focus on rationality risk the loss of aesthetic experiential qualities in their layouts.

One should always seek to find a balance between art and function (aesthetics and rationality, artist and urban designer) [Sitte, 1989]. Since this innate conflict between the aesthetic and the rational always is presented as something essential, architect Camillo Sitte points out that this is a conflict which cannot be eliminated by merely talking about it. The phenomenon should be investigated and reflected upon in action. Therefore, this motivates us to experiment with built interventions. The built should become more than a physical object, it has to further evoke and amaze, speak to our senses and imagination.

"a work of art which speaks not to the eye alone, nor to the head alone, nor to the heart alone; but unitedly, to senses, brain and sentiment."

- Charles Mulford Robinson [Wilson, 1989, pp. 75]

To be clear, this thesis is not the only truth, but a perspective - our perspective. Our motivation does not imply that we will present a straight answer to all the complexities and disputes in the above mentioned. We seek a personal progression within this, for us, unexplored field of urban design. The primary goal is to widen our academic and professional horizons by developing a theoretical framework and an experiment which contribute to knowledge of aesthetic intervention development and evaluation; this culminating in a product which should strive to be tangible and debatable in the current society discourse.

The aim is not to recreate a romantic version of aesthetics and thereby a more 'beautiful' world or to look backward at the argument that condemns the rationality of modernity. On the contrary; Aesthetics should work around the concept of complementarity and create a holistic understanding. Further, the intention with the thesis is thus to explore the question of particular interdisciplinary spaces, a discourse which combines terms from art and urban planning. This with theories of aesthetics, urban space, public art, philosophy and cultural development.

An interdisciplinary field which leads to an "urban-aesthetic" discourse.

Welcome to the endeavours of Applied Aesthetics

- Ann Høfler Kildehave & Marianne Kynde Hestbech
Aalborg, May 2015

RESEARCH QUESTION

How can “applied” aesthetics affect the bodily experience of urban space, and what influence can it have on how we plan and organize our cities?

◊ planning neglect
◊ a phenomenological approach
◊ sense experiment

URBAN DISCOURSE

- PLANNING NEGLECT -

“Changes are a major indicator of our times. Change processes affect our work, our private life, our social relations and have natural consequences for urban planning and the development of urban space. The question is how planning of cities and urban spaces can both be solid and adjustable in order to assimilate the changes that take place - without the development losing track?”

- Helle Juul [Juul, 2012, p.46]

We take point of departure in the city and touch upon the tendencies and traditions which influence the urban planner’s mindset, the toolset used when developing our cities today. The notion of the city is dynamic and ever changing. How we perceive the city has changed, how we use our cities has changed, and, above all, we as viewers and users have changed. This urban phenomenon of changeable cities has acquired multiple new qualities and gained an increase in complexity of the urban fabric [Zardini, 2005]. This complexity has, however, made for a tendency to predominantly forget the human scale when planning. A criticism of the “rationalist” planners of the 1950s and 60s is the main discourse in the book; The Death and Life of Great American Cities (1961), by writer and activist Jane Jacobs. She blames not only the city planners of the time, but places the burden of the blame on the theorists and educators. She states it fairly simple and to the point; *“There is no logic that can be superimposed on the city; people make it, and it is to them, not buildings, that we must fit our plans.”* - Jane Jacobs [Jacobs, 1958 cited in Attoe and Logan, 1989, p.7]. Jacobs therefore argues that by bringing back the human scale to our planning grammar in looking at city streets and sidewalks, parks that are safe and provide a foundation for contact between people would be a logical way of approaching urban planning [Jacobs, 1961]. This is arguably an old discourse, however, in line with Jacobs, Maarten Hajer and Arnold Reijndorp also point out in the publication; ‘In search of a new public domain’ (2001), how a deathly dullness emerged in the

new urban environments that were designed in the 1960s. These tendencies have developed since Jacobs' call for new perspectives, and in the aftermath of modern city planning and functionalism it has culminated in a search for a more social approach and a rediscovering of the experienced city. As a reaction to this, the Council of Europe (mid-1960s) put forward a cultural policy to revitalize the city centers, called an animation strategy [Hajer and Reijndorp, 2001]. The aim was cultural 'blandening' and thereby revitalizing urban space in order to promote active involvement of large sections of the population in urban culture and create new opportunities for personal development [Hajer and Reijndorp, 2001].
The animation strategy from the Council of Europe may in some aspects appear dated, though as far as vitality goes it seems to have more than succeeded seeing that today just about every city incorporates the animation of urban spaces into their cultural strategy [Hajer and Reijndorp, 2001]. On the other hand, a problem has appeared in cities appealing to a large audience and trying to capture as many as possible. This has resulted in evaluating strictly on economic outcome rather than urban enjoyment. [Hajer and Reijndorp, 2001]

Since the late 1980s, the public space has been a subject of intense interest with a renewed attention to design [Hajer and Reijndorp, 2001]. This new interest in public spaces seemed, however, superficial and naive since the city literally wanted to use design to polish up its image [Hajer and Reijndorp, 2001]. This view upon how to plan our cities' public spaces seems unhealthy and can put into question the motivation behind creating urban spaces and for whom. We should learn from this, and moreover it leads to new questions of; what are the characteristics of 'good' public spaces today? To what extent can good public spaces be artificially created? [Hajer and Reijndorp, 2001]. Therefore, there is a need for returning our focus to the good public spaces where the human body is the center of our planning [Hajer and Reijndorp, 2001].

In continuation of this, Mirko Zardini, wanting to provide insight to this field in his book 'Sense of the City' (2005), gives his point of view upon how to transform our urban spaces into livable, appealing and interesting environments by bringing back stimulation of the senses. Zardini argues that we, over the centuries, have lost the quality of the sensorial street scape. This transformation of the character and quality of public spaces originates in the process of sanitization of the urban environment by paving streets with stone and, subsequently, asphalt. The intention here was to eliminate dirt and odours, but nonetheless the visual aspects of this intervention are often associated with what was actually acquired. This duality of the intervention; the visual with the 'hygienic', has pursued the shaping of attitudes toward the modern city ever since [Zardini, 2005]. City planning has therefore in a long time based the qualities of urban space upon the visual perception, exclusively. Sounds, odours and the sense of touch have been given far from the same considerations, and moreover they have been perceived as disturbing elements. Even though many of these points may seem as dated subjects and fields of concern, the question remains: How come we have not learned more from previous debates, and that we just return to the same needs for change? The fact is that some of the most innovative proposals of the 1970s may just have exceeded our capacity to be realized at the time, being framed by other political and social issues, debates and events. Some of these themes which dealt with the quality of atmosphere, nature and the environment, the human body and health, have however resurfaced, and today more than ever they seem not only relevant, but also feasible [Zardini, 2005].

"Material and tactile properties, the control of temperature, humidity, and odours, along with acoustic qualities are increasingly considered fundamental to the definition of private spaces. Unfortunately, this is not yet the case with urban spaces."

- Mirko Zardini [Zardini, 2005, p.19]

"We are beginning to realize that the environment is not a foreign place outside us but that it is continuous with our bodies, with our selves."

- Arnold Berleant [Berleant, 2007, p.9]

There is now a paradigm shift within urbanism as well as architecture, a shift which seeks a rediscovery of phenomenology, experience, the body, perceptions and the senses. The notion of the city as vibrant and a place where interpretations and narratives are countless. Therefore, the tendencies within the field of city planning are to approach the city as dynamic, striving to stimulate individual experiences, expose our senses and raise awareness about the urban space [Polli, 2012]. Atmospheres, character and sensorial qualities are becoming key factors when defining urban spaces, even from an economic perspective [Zardini, 2005]. The Performative City is a turn which covers these qualities. It argues that the city should be playful, dense, and replete with potential. Therefore more friction when designing is the desired procedure [Hajer and Reijndorp, 2001].

"It is characterized by enchanted encounters, unexpected and engaging experiences and spaces where "anything might and even should happen"."

- Dorte Skot-Hansen [Hansen, 2014, p.3]

Lector Dorte Skot-Hansen elaborates upon how the Performative City covers three Strategies; Re-ritualization of the city, Re-enchanting public space, Re-thinking the relationship between performance/audience/place [Hansen, 2014]. This frames the idea of the extinction of the traditional master plan as we know it, and instead a new tradition of planning through a performative platform, an urban laboratory and planning in a mental sense is appearing. However some concerns and challenges do appear when touching upon the performative turn, such as a blurring of borders between art forms, a focus upon events instead of works of art, and a new relation that surfaces between art and audience [Hansen, 2014]. With these blurred lines, a need arises for innovative entrepreneurs, who create tools to embrace change in urban environments.

Hajer & Reijndorps advocate that three main discourses have framed urban design in the last 10-15 years; aesthetics, safety and transition, where the ideal urban space should be influenced by these discourses [Jespersen, 2011, p.63]. Their hope is to create places which invite interaction, and where actual cultural exchange will happen.The tool for creating this will be disturbing the usual rhythm of the public space [Jespersen, 2011, p.63].
Though, the question remains; What conditions does an urban environment offer its inhabitants, and how do these affect the quality of their experience of it? The Performative City experiments, investigates and seeks to understand what the citizens want, and how they react to the experiment. To elaborate on the central tools within The Performative City, we want to stress the two following which are relevant to the thesis.

- Urban catalyst (Key building or relational art installation)
- Artistic interventions (Critical narratives towards the present and the future)

(Appendix 1) [Kiib 2015]

Further, there are two central traditions within these fields, where we want to focus on the tool for critical artistic praxis outside the white cubes (Appendix 1) [Kiib 2015]. It entails some substantial points, which challenge urban planning and leads to new perspectives when developing urban spaces. Critical artistic interventions create platforms to;

- raise questions
- give voices to critical thoughts
- **put body and senses before rules and rational thinking**
- provide space for new storytelling
- perform the unthinkable life in public

(Appendix 1) [Kiib 2015]

Art and the temporary become tools in a critical spatial praxis. We further choose to have our main focus upon the bodily and sensorial approach, considering preliminary arguments of a loss in precisely these factors, when planning our cities. We choose to see the city as a catalysing sensorial playground! - Where the full spectrum of perceptual phenomena makes up a sensorial dimension which goes beyond the regime of the visual. [Zardini, 2005].

- A PHENOMENOLOGICAL APPROACH -

Phenomenology is a study of essence, the essence of perception in all it forms; our understanding and interpretation of what we sense. It concentrates upon re-achieving a direct and primitive contact with the world through our senses [Merleau-Ponty, (1945) 2005]. In the context of the city, it is then how we perceive the urban spaces, and this in a bodily manner as well. This field is touched upon in the publication of the French phenomenology philosopher Maurice Merleau-Ponty 'Phénomènologie de la perception' published in 1945. He discusses how experiencing space through our sensory apparatus gives us quality; these qualities are not an element of consciousness, but a property of the object perceived. However, we often commit what psychologists call 'the experience error', which means that what we know of the thing itself we immediately take as being in our consciousness of it, in other words the prejudice aspect of sensing [Merleau-Ponty, (1945) 2005]. Yet how is the modern user to give in to the sensorial experience without any prejudice, and is it even desirable? The goal must be to use a phenomenological approach when shaping our cities and harvesting from the qualities this will give to the user and their experience. To seize 'sensation' one might approach it with the perspective of the body, seeing it is the bodily phenomenon which paves the way to our senses - one could argue that the senses are not present without the body, and/or the body is the senses. Here we find sensation as a unit of experiences, a formation already bound up with a larger whole, already endowed with a meaning [Merleau-Ponty, (1945) 2005].

"The world is not what I think, but what I live through"

- Maurice Merleau-Ponty [Merleau-Ponty, (1945) 2005, p.19].

For the bodily space, it is clear that there is a knowledge of place which is reducible to a sort of co-existence with that place [Merleau-Ponty, (1945) 2005]. As an example of the bodily experience tied to the sense and an experience of a specific space, Merleau-Ponty brings forth the following:

"..when stung by a mosquito, one does not need to look for the place where one has been stung. He finds it straight away, because for him there is no question of locating it in relation to axes of coordinates in objective space, but of reaching with his phenomenal hand a certain painful spot on his phenomenal body……..an experienced relationship is presented in the natural system of one's own body."

- Maurice Merleau-Ponty [Merleau-Ponty, (1945) 2005, p.121].

Here is the experience, the sensorial experience, which determines space, and it is located through one's 'phenomenal body'. This has, however, no relation to the intensity of the feeling of the specific experience, but rather the sensorial impact. Remembrance for the subject is what qualifies the experience [Merleau-Ponty, (1945) 2005].

- SENSE EXPERIENCE -

Merleau-Ponty argues that vision is prepersonal, and it follows that it will always be limited to what one is surrounded by at the given moment. Vision is a thought subordinated to a certain field, a field called a sense. As touched upon earlier, the seeing sense has been highly dominant when shaping our modern cities ever since the linkage of the visual with the 'hygienic'.

"How can we ever have believed that we saw with our eyes what we in fact grasp through an inspection of the mind; how is it that the world does not present itself to us as perfectly explicit; why is it displayed only gradually and never 'in its entirety?"

- Maurice Merleau-Ponty [Merleau-Ponty, (1945) 2005, p.19].

Architect and Professor Juhani Pallasmaa takes Merleau-Ponty's arguments further and into an architectural discourse, stating that the seeing sense's dominance has made us distant to how we design our cities today [Pallasmaa, 2005]. Strictly relying on the seeing sense as the main criterion has resulted in space taking power over how human consciousness perceives and experiences the city [Pallasmaa, 2005]. He argues that we use all senses, and more, when we experience. Where Merleau-Ponty is concerned with only the bodily sensorial experience and having it as the center of everything, Pallasmaa goes in depth with the senses individually. Precisely, it involves 7 realms of sensory experiences which interact and infuse each other. Hereby, he brings forth the multisensory aspect having the qualities of the matter measured equally by eye, ear, nose, skin, tongue, skeleton and muscle, all intertwined; which in the end relates well to Merleau-Ponty's previous arguments.
A hierarchy of the senses was practised in the Renaissance with the seeing sense as the dominant, whereas feeling, smelling and tasting where also primal senses. This was arguably a culturally invoked view upon the subject. Tied to this is, however, the intimacy level of the senses where feeling gives an overall more emotional stimulus than any other. In our opinion, the quality of evoking emotions should be valued higher!

Pallasmaa travels through the seven senses in his own way. To sum up his framework, this makes for five primary senses, which we know of, and two that we interpiate as spatial senses, which are at least as important as the others. Each sense should constitute a small world within the larger one; they all function in interplay with each other.

"I say that I have senses and that they give me access to the world."

- Maurice Merleau-Ponty [Merleau-Ponty, (1945) 2005, p.252]

primary senses

spatial senses

Haptic

Here we want to introduce the term Haptics, which is interaction through touch, originating in Greek from; háptō = 'I fasten onto, I touch'. Including is Haptic perception, which relates to recognizing objects through touch.

Feel
(The shape of touch)

The primary sense of all. All other senses stem from the sense of feeling, including the seeing sense; they are specialisations. The skin reads texture, weight, density, and temperature, which speaks to a tactile fantasy.

Scale
(Images of Muscle and Bone)

Measurement of space by the usage of one's own body.

Embodiment
(Bodily Identification)

Communication between the body and the matter. An embodied memory has the essential role in memory of a place or space. This is, however, where Merleau-Ponty advocates that all senses are spatial if they are to give us access to some form or other of being.

See
(Sight & Knowledge)

The most dominant sense of all and advocated as the most precious one. Having strong ties to acquire knowledge, perspicacity and insight.

Hear
(Acoustic intimacy)

The power of sound to make gestures to the imagination. It is a common reflex to close your eyes to hear better, and this gives you the capacity to hear space. The hearing sense is further 360 degrees whereas e.g. the seeing sense is only 180 degrees.

Taste
(Taste of Architecture)

This is seen as a more primal sense, and it is therefore often understated and unstimulated. Vision is often transformed to our taste sense, and the two senses work in correlation (for good and bad). Surprisingly, we are able to sense some colours with our taste without the help of the seeing sense.

Smell
(Space of Scent)

Associations are strong in the smelling sense. To smell the wasteness of an abandoned house can give you an atmospheric experience. There are ties to the nostalgic, memory of atmospheres and re-imagination when exposed to a smell.

Atmosphere & Time

Tranquility. How the experience of an object is a private dialogue between the object and the viewer in the time being.

"We stroke the edges of the space with our ears. But, the contemporary city has lost its echo."

- Juhani Pallasmaa
[Pallasmaa, 2005 p. 43]

Applied Aesthetics

Philosopher and phenomenologist Gernot Böhme argues that the atmosphere can be seen as the spatial sense; by focussing on the atmosphere when creating spaces, evoking emotions and feelings will create places with sensorial qualities [Böhme, 1993]. Atmosphere is an essential part of the aesthetic and sensorial discourse, and we would argue that sensuousness and nature have disappeared from the common perception of aesthetics today.

"The sensory stimulus of buildings and their atmosphere is related not only to vision [...], but rather to a synaesthetic combination of vision together with tactile and auditory elements."

- Gernot Böhme [Böhme cited in Göbel, 2015, pp.11-12]

Atmosphere can be perceived as what is experienced in bodily presence in relation to persons and things or in spaces. In this constellation, atmospheres are phenomena which occur between perceiver and the perceived. Thereby, they can also perform as bodily experiences [Böhme, 1993]. This term relates to how every one of the above mentioned senses from Pallasmaa adds up to the atmosphere of the perceived, especially within embodiment, where there is talk about the communication between body and matter, between subject and object.

From our point of view, this urges for another sense to become a part of the sense sphere:

Though, atmosphere could as well be achieved when using all senses. Böhme argues that aesthetic work must consist in the production of atmospheres. Therefore, the creation of atmospheres should be the main goal!

"Revitalizing architecture must of course address all the senses at once and melt our image of ourselves together with our experience of the world."

- Juhani Pallasmaa [Pallasmaa, 2005 p.25]

AESTHETICS DISCOURSE

- SENSORIAL QUALITIES -

Taking the discussion of neglect of sensorial qualities in our cities further, it is evident that aesthetics are important when planning and not only as the visually beautiful; the reason is more complex [Andersson, S. L., 2014]. Aesthetics are becoming a frequently used term in everyday scenarios; it can be the aesthetics of a room, a painting or 'I really like the aesthetics of that designer'. These could all be mainly superficial observations where the aesthetics are only evaluated from a visual point of view. Though, they could also go deeper by using the entire sensory spectrum. This relates well with the sole meaning of the word in Greek where aisthesis means sensing [Det Danske Sprog- og Litteraturselskab, 2015]. Aesthetics have through time been seen as a synonym for the beautiful and as the importance of beauty for the viewer, the subject's value and appreciation of the perceived. Here, aesthetics are purely a matter of visible beauty - pleasing the seeing sense. The German philosopher Immanuel Kant's take on aesthetics is that they can either be Beautiful (in harmony, balance) or Sublime (overwhelming), and in between these terms is the Picturesque, the mediator which can be seen as the romantic take on the term aesthetics. It is within the Picturesque field that atmospheres are evoked, operate and are influenced by our feelings and senses. Whereas the Sublime is characterized by the emotions that objects evoke and that overwhelm our senses [Kant, (1790) 1914]. Within the classical approach to aesthetics, there was an idea of how aesthetics evoke our senses and feelings, they create atmospheres which are achieved when sensing. It dealt with the nature of taste, beauty, art, with the appreciation and creation of pure beauty [Kant, (1790) 1914]. This all originates from the viewer; the beholder of the senses, the subject's acquaintance, knowledge and grasp of what aesthetics are and how deep we go when exploring [Andersson, S. L., 2014]. The notion of aesthetics is like the city additionally changeable when looking upon it from a time aspect. The phenomena of aesthetics have always played an important role in understanding the modern world [Friberg, 2007]. How we perceive something as aesthetic is not only a matter of psychology, personal history or biology as Merleau-Ponty stresses, but also of cultural formation [Zardini, 2005]. We therefore need to look upon aesthetics in relation to the culture we identify ourselves with, and what is recognised as modern for the time being in the cultural sphere.

"Things are different with the unenlightened who enjoy the trees often despite professional perceptions. Not so that they can explain their views, they can say what they find beautiful and what they find ugly, and they expect that we shall be able to explain why. But we can not."
(own. translation from danish)

- Sven-Ingvar Andersson [Andersson, S., 1981, p.13]

In the aesthetic discourse, what is then perceived as contemporary aesthetics? We have argued earlier that there are neglects within urban planning when considering; the human scale, social aspects and not to forget the sensorial experiences. Here we want to assert how aesthetics in modern society are countered by functionality; if not functional - then it must be art?! In our opinion, rationality has for too long dominated our perception of the world and our decisionmaking in shaping it. Forgetting and neglecting the important complementary factor to the functional and the rational: Aesthetics. We must therefore as designers rediscover our belief in the power of aesthetics as equally important as the rational when determining how we want our world to be in the future [Andersson, S. L., 2014].

Contemporary aesthetic

Aesthetics are not a matter of beauty (to be perceived at the surface). Rather, aesthetics are an expression of the deepest nature of a phenomenon - all emotions and feelings [Andersson, S. L., 2014]. This, in many aspects, relates back to the basic ideas of Maurice Merleau-Ponty and the notion of perceiving with our whole phenomenal body. There is undoubtedly a deep connection between aesthetics and how we use all of our senses to experience, process and evaluate space or an object. The process of experiencing aesthetics is thereby a matter of the subject, an aspect which should not be avoided. However, it is an important quality to have in mind that; emotions are private and interpersonal and can give the user an intimate experience of a place and thereby create strong relations to it. Philosopher Arnold Berleant uses the terms of perceptual awareness and bodily consciousness to investigate this relationship between subject and place, and how a sensory perception embeds deep relations between the two. Ultimately, he states that 'the aesthetics of the city is an aesthetic of engagement'! [Berleant cited in Kaminska, 2008, p.178] Architect and planner Stig L. Andersson also takes up the previously mentioned viewpoint of perceiving aesthetics as not solely meant for satisfaction of the seeing sense. Aesthetics are all the sensory inputs humans experience as well as emotional responses; touching, tasting, smelling, listening and feeling [Andersson, S. L., 2014]. There is moreover another dimension adjacent to these senses, which is what they evoke and induce; to wonder, discover, reflect, imagine - is truly the path to new recognition! Therefore, Stig L. Andersson also insists that aesthetics are the most important factor there is! Almost as a reverberation from Maurice Merleau-Ponty, Stig L. Andersson argues how all aesthetic interpretation arises from the human body itself - through the senses. It is the synthesis of all our other senses that manages to capture the aesthetic experience [Andersson, S. L., 2014]. An approach of working with aesthetics based in the phenomenal body and the sensorial relation between subject and object is desirable. It is his belief that our senses and feelings shall play a complementary role to the rational in defining our future world [Andersson, S. L., 2014].

Landscape architect Sven-Ingvar Andersson is also to be mentioned as an extensive front speaker for the usage of aesthetics when structuring our surroundings. He strongly stresses the importance of not only viewing the aesthetic expression; beauty, as an isolated phenomenon, not as a decoration which can be applied. He further argues that we are brought up with rational methods and have become accustomed to having to provide technical and substantive arguments in designing our surroundings [Andersson, S., 2003]. This again implies that we should design our future with a focus on aesthetics and rationalities, equally. Also challenging the current opposition to the traditional aesthetics comprehension and enlarging our understanding of aesthetics in their current narrow domain is pragmatist philosopher Richard Shusterman. In the book 'Pragmatist Aesthetics - Living Beauty, Rethinking Art' (1992), he argues that aesthetics become much more central and significant when we embrace them practically in reflecting and informing the praxis [Shusterman, 1992]. Where Stig L. Andersson presses the 'relational aesthetics' turn, Shusterman names it 'pragmatic aesthetics'. The main goal is ultimately the same; to supply aesthetics with a parable factor, to make them tangible and adjustable to the changes in our cities. The ultimate goal is a sensorially nuanced experience!

Is there any meaning to use aesthetics as a method, when it is stated that the aesthetic perception changes with the passage of time where each period in time has its style with its aesthetics [Andersson, S., 2003]? We must utilise aesthetics and reconsider and reevaluate the notion of the term for the present time.

OUR STATEMENT

The preliminary discourse of aesthetics in our cities has arguably moved from visual-artistic standpoints to perceptual meaning and sensory related tendencies. The following will therefore be a statement of how we see aesthetics today:

- Aesthetics are not only what you see, they are a cognitive-perceptual study where the human body is the main component.
- Aesthetics are a multisensorial approach
- The subject is always in interaction with the surrounding environment through a sensorial experience - we see the person and place as a whole.
- Aesthetic elements of urban form and spaces are essential to create engaging experiences!

What potential does applying aesthetics as a tool then hold; a tool that holds the potential for countering neglect in our cities.

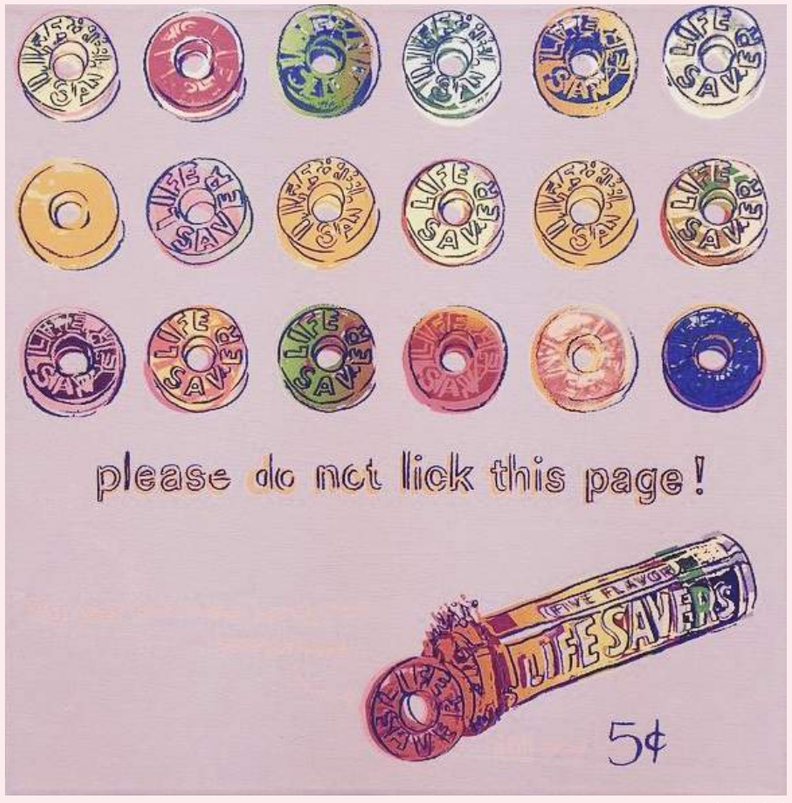
- Applied Aesthetics create surroundings which are mentally and physically stimulative for the senses by bringing back;
  - a bodily scale
  - social memories to a place
  - sensorially stimulating experiences

  creating and catalysing spaces holding complexity, integrity and mystery!
- Applied Aesthetics will bring forth the experience of space and its potential to tie memories to space.
- Successful planning starts with the subject.

The ultimate goal is a sensorially nuanced experience of our city which puts body and senses before rules and rational thinking.

THE EXPERIMENT

PLEASE USE YOUR FANTASY!
USE ALL YOUR SENSES!



- Andy Warhol

"The architect's only option is to find a course for revolutionary praxis outside the traditional boundaries of his field"

[Joan Ockman in Rendell p. 192].

We want to explore and challenge the traditional boundaries within urban design, because we also believe it is here something truly magical can happen. After noticing a shortcoming of aesthetic qualities within city planning, we found it necessary to bring back the sensorial, imaginative and reflective dimensions in planning. The answer, in this experiment, will be to create an urban installation, balancing on the borders between art and urban design.
We believe that an urban installation (public art) is a practice that refuses to settle as being purely art or design [Rendell,2006, p.8]. If architecture, including urban design, can be considered a design practice where the 'product' is usually conducted in response to some requirements, and fine art is defined by its independence from any controlling rules, then public art must draw on both approaches [Rendell, 2006, p.8].
Although we are balancing on the borders of urban design by making an urban installation, the tendencies within urban design is still our starting point. Urban planners are starting to rethink the traditional, static master plan, due to its failure in trying to prejudge a future which is unpredictable, and instead embrace the changeable, performative cities [Juul, in Polli, 2012, p. 48]. We want to welcome the changeable and performative and try to fully understand how the artistic intervention can function as a tool within urban planning.

The experiment will seek to establish an understanding of the dynamic within the small scale interventions and what it contributes within urban planning. Furthermore we are convinced, that creating an urban installation will teach us something fundamental about how we use our cities and guide us in how to plan them. Additional, when functioning as an artists, we hope this will help in realising the different approaches towards the city and the differences within the practices.

Experiment Question

Can we, by making an urban installation, alter our 'normal' perception and bodily experience of space and create social interaction?

What is the urban installations effect on the space it occupies?

Our take, on the experiment, will be with an aesthetic, and thereby a sensorial approach. We do however not seek to make cities more beautiful, pleasing solely the aesthetics for the eye, but more magical and speaking to the entire sensing body. The urban installation should make an impact upon the viewer, by challenging their bodily experience of place. Furthermore, by exposing a viewer to the unfamiliar, the mundane everyday routine is challenged, which creates new revelations of the space and challenges their mental awareness.

The experiment will be realised in a collaboration with Platform 4, where the urban installation will be a part of an event which will happen in March 2015; SÓL Festival.

With great anticipation, we will go forth with these visions and wishes, and hope for the best!

Welcome to the experiment of applied aesthetics!

01

CHAPTER

THEORY

28 - what is an urban installation? ◊
32 - the experience of an urban installation ◊
35 - collection of aftertoughts ◊

It is not desirable nor possible, to sketch out an inclusive picture of contemporary art. To do so, one would have to operate without any clear focus. Such an approach would not be to prefer in this thesis, which, at its core, is concerned with a specific kind of practice, one that operates with artistic interventions in public space. Chapter 1, is based upon and inspired by Line Marie Bruun Jespersens PhD, where she unfolds the notion and the opportunities an urban installation contains.

Within the experimental thoughts of this project, we work with the notion of urban installation as both a fine art object, but moreover, we also perceive it as a tool in urban planning, since we acknowledge a huge potential in it. As touched upon earlier, architect and art critic Jane Rendell talks about a similar subject in her book Art and Architecture: A place between [2006]. Here, she introduces a new term; *"'critical spatial practice', which allows us to describe work that transgresses the limits of art and architecture and engages with both the social and the aesthetic, the public and the private"* [Rendell, 2006, p.20]. The interdisciplinary processes and practices that operates between art and architecture provides new opportunities and have the prospect to challenge people and how they use their space during everyday life. The potential here lies in the opportunity for urban planners to enhance change in urban developments.
One could argue that the 'place between' Rendell is talking about, is referable to the notion of The Performative City. The Performative City is a tendency within the urban design practice, where its vision is to embrace change by e.g. making artistic interventions. We seek, both theoretically and in practice, to understand what an urban installation is, both as an artistic intervention but also as an urban tool - but let us first ask the question;

- WHAT IS AN URBAN INSTALLATION? -

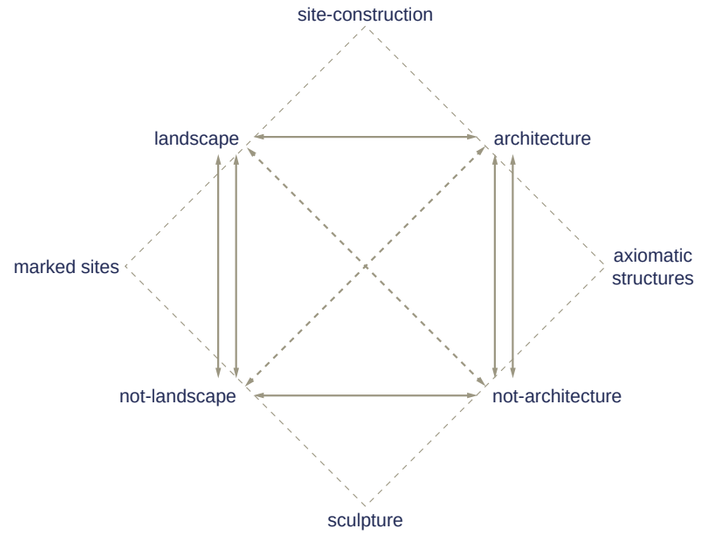
The notion urban installation is within the genre installation art. Where, in the book '*Installation Art*', Claire Bishop tries to define this term. *"'Installation art' is a term that loosely refers to the type of art into which the viewer physically enters, and which is often described as 'theatrical','immersive', or 'experiential'"* [Bishop, 2005, p.6]. Installation art is different from other art forms (sculpture, painting, photography, video), because it addresses the viewer directly as a literal presence in space [Bishop, 2005]. The viewer is a necessary component to complete the work of art and is not a pair of disembodied eyes that survey the work from a distance, but rather an embodied viewer whose touch, smell and sound are as important as the sense of vision [Bishop, 2005, p.6]. The viewer's body is the center of experimenting [Merleau-Ponty, (1945) 2005].

Having a contemporary definition about what installation art is, it became apparent to us, that it was impossible to understand the term fully in the present without reference to the past [Rendell, 2006]. For this reason, we look at the terminology in a historical context, to locate and understand how the term has developed, and thereby reflect upon future possibilities.

When new artistic practices appears, such as the notion urban installation, it is difficult to place them within a terminological field; is it art?, a sculpture?, an urban intervention?, urban design? or greenery? [Jespersen, 2011]. Working with the urban installation and trying to understand this new field better, it is often helpful to look at theorists which have had the same reflections. Here the famous essay *'Sculpture in the Expanded Field'* (1979) by Rosalind Krauss contributes with an insight to the genre of the sculpture. The essay takes point of departure in the implosion of the sculpture, which took place in the 1960s and 1970s art scene [Jespersen, 2011]. Here, Krauss states that the definition of sculpture became more weak, since the postmodern sculpture evolved itself to a diversity of spatial artforms, which had less and less in common with the traditional definition of a sculpture [Jespersen, 2011]. In addition, as the disciplines became more predominant, the boundaries of what artist meant when they referred to installation, began to dissolve; *"...the installation has grown into hybrid discipline with multiple histories, including architecture and performance art"* [Cartiere, 2008, p.10].

In *Sculpture in the Expanded Field*, Krauss develops her diagram, where the expanded field creates a possibility to give the new spatial art forms a 'name' and place within art history. Krauss defines *sculpture* as being not-landscape and not-architecture. She continues to expanding the diagram of exclusion through a binary model. Here not-architecture became another way of expressing landscape and not-landscape became architecture [Cartiere, 2008, p.12]. With the positive notions architecture and landscape, she creates three new positions. The new positions, created following notions; *axiomatic structure* (architecture - not-architecture), *site-construction* (landscape - architecture) and *marked sites* (landscape - not-landscape). These positions gives opportunities for describing the spatial arts phenomenon in a more precise way.
Krauss essay, including the diagram, is exemplary in terms of developing concepts for a new phenomenon. Her definitions derived from the object's relation to place. Here, it is not a social-constructed space, because the viewer is not a part of the equation, but it emphasises the objects related to the physical context [Jespersen, 2011, p.34].

Applied Aesthetics



Sculpture as being not-landscape and not-architecture.

Since Krauss wrote her essay in 1979, the public art scene has undeterred developed further, here Cameron Cartiere creates a more contemporary approached towards the diagram *Sculpture in the Expanded Field* in her redefinition; *The Further-expanded Field* [2008]. Cartiere use Krauss' diagram as a starting point in creating a new conceptualization for art in public space [Jespersen, 2011, p.34]. Cartieres motivation to expand the field further, was based on her curatorial experience, where she witnessed in the mid-1990s, how even more artist struggled for a phrase that could define their *"not-quite"-installation installations* [Cartiere, 2008, p.10].
In *The Further-expanded Field* Cartiere expanded the diagram ones again, which results in four new positions. These positions creates new notions; *Place-specific Public Art* (Marked sites - Site-Construction), *Site-specific Public Art* (Site-Construction - Axiomatic structures), *Component sculpture* (Axiomatic structures - Sculpture) and *Installation* (Sculpture - Marked sites).

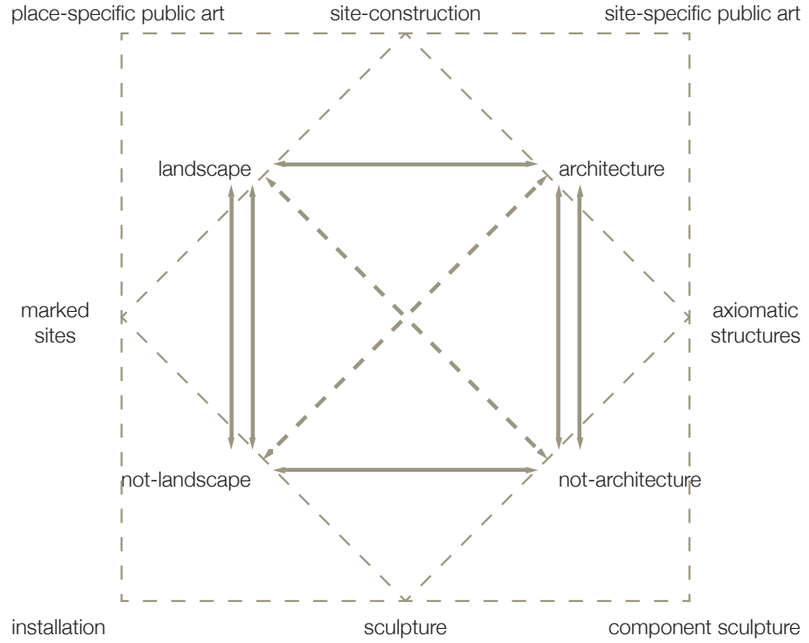
An Urban installation is characterized by; *"thematizes the context, by understanding it more complex than just a physical and historical place. But also as a social place where the viewers have a relation to the space achieved through their daily life"* [Jespersen, 2011, p.35]. The definition of the urban installation we want to develop and analyze is not necessarily a site-specific object, in the same sense as the objects Krauss and Cartiere produces [Jespersen, 2011, p.35]. Cartiere states that sub-genres, from the contemporary art scene, such as performance, interventions, and works based in a virtual place is not included in the diagram, and it needs to be multidimensional in order to attempt to specify the categories further [Cartiere, 2008, p.14]. But is it still possible to place the urban installation in the expanded field? We could argue to place the urban installation under the notion *Place-specific Public Art*, because it is bound to an historical space and not, as with *Site-specific Public Art* a physical space.

Both, Krauss and Cartiere diagrams deals with the object's relation to the place based on a physical and historical understanding of a certain place, but not necessarily a social place. The viewer's experience of the installation as a social place is not present in Krass and Cartieres diagrams. Whereas Claire Bishop emphasises, that installation art needs the viewer and their interaction with the art piece to be complete. Jane Rendell position is in line with Bishops and argues further that art offers a place for a new kind of relations between people, it should provoke and demand us to questioning the world around us [Rendell, 2006, pp. 8-9]. When taking Rendell and Bishops thoughts into consideration it is even more clear that a social layer of interaction is missing from the diagram, since it plays such a crucial role in public art.

This short historical walkthrough however raise new questions to explore, regarding how one creates social interaction through an installation? How do one experience an urban installation? How do you physically enter an urban installation? What to expect from it? - what type of experience? and how does it affect the public realm?

Place-specific work is developed with influence by the history of the location
(Cartiere, 2008, p.13)

Site-specific installations often refers to works that respond to the topography of a site
(Cartiere, 2008, p.11)



Installation is a multi layered structural complexity (Cartiere, 2008, p.10), further Jespersen argues that it is implied that the installation is placed in a public space
(Jespersen, 2011, p.35).

Component sculpture is characterized by being small-scale projects, primarily installed in galleries or museums, that had moved off the pedestal while retaining an aphoristic quality
(Cartiere, 2008, p.10)

Creating a new conceptualization for art in public space.

-THE EXPERIENCE OF AN URBAN INSTALLATION -

Introducing the experience of what an urban installation gives to the city and how one experience it, we will, again draw upon Claire Bishop, and use her book, in which she tries to answer the question; what is installation art?, by covering typical ways of experiencing it [Jespersen, 2011]. To supplement her thoughts, Anna Klingmann notion of T*hink, Act, Feel, Sense and Relate Architecture* will be introduced [Jespersen, 2011]. The reason why both Bishop and Klingmann models are described is due to their different educational background and experience. With Bishop as an art theoretician and Klingmann as an architect theoretician, the experience types will be illuminated from different professional backgrounds [Jespersen, 2011, p.35].

As mentioned above Bishop emphasises, that a special characteristic with installation art, is how the human being constitutes the subject of the experience [Bishop, 2005, p.5]. Another crucial point is: *"instead of the 'traditional' art representing texture, space, light and so on, installation art present these elements directly for us to experience"* [Bishop, 2005, p.11]. Installation art consistently seeks to create new types of relations between the installation itself and the subject. The purpose is to get the subject to relate to the installation, the context and themself [Jespersen, 2011].

Bishops divides her book into four 'modalities of experience'; *The Dream Scene, Heightened Perception, Mimetic Engulfment* and *Activated Spectatorship*, which represent the four main currents in installation art; they are present synchronously.

- The Dream Scene: has a close connection to scenography and the interpretation of dreams [Jespersen, 2011]. The theoretical inspirations, with foundation in Sigmund Freud's writing, had foundation in surrealisme, and became paradigmatic for this type of installation [Bishop, 2005, p.10]. The installations concerns larger installations, arranged as total-environments for the viewer to explore [Jespersen, 2011].

- Heightened Perception: is organised around a phenomenological model of the viewing subject [Bishop, 2005, p.10]. It takes its starting point in Maurice Merleau-Ponty and his understanding of the viewer's heightened bodily experience of the work [Bishop, 2005]. The bodily perception is the primary way of experiencing. The installation provides a high degree of sensory stimulation, and establishes an increased awareness of the viewers own presence [Jespersen, 2011].

- Mimetic Engulfment: the installation absorbs the viewer, by creating a room where disorientation, darkness and fragmentation creates an alternative to the world and, not at least, the familiar way of experiencing the world [Jespersen, 2011]. Here, the theoretical stepping stone revolves around Freud and his idea of libidinal withdrawal and subjective disintegration [Bishop, 2005, p.10]

- Activated Spectatorship: this type of installation contains elements of political commitment, and it activated the viewer of the installation as a political subject [Bishop, 2005, p.10]

When focusing on the experience of the installation and looking upon all four categories, one common factor is that the viewer as perceiving subject is not a static figure, when experiencing the object [Jespersen, 2011]. But not all of Bishops four experience types can be translated into an urban context. The urban installations relates only to the urban context, which contradicts the wished effect of *Mimetic Engulfment* - it emphasises the experience that must take the viewer into a different world and thereby be detached from the 'real' world [Jespersen, 2011]. But the three other categories, can be translated to the urban context, and thereby the urban installation. Characteristics in all three categories, can be found in art in public spaces [Jespersen, 2011].

Line Marie Bruun Jespersen states in her PhD, that Bishops types of experience could be used strategically as inspiration or guidelines to how to create greater variation and experiences in urban spaces [Jespersen, 2011] When looking at the focus of the thesis the bodily perception of the sensorial experience in public space, the second experience type Heightened Perception, fits perfectly and will be an inspirational base when developing our installation.

In extension to this, Anna Klingmann, in her book *Brandscapes* (2007), writes about architecture as a brand, and works with the experiencing viewer in different typologies of architecture.

Klingmanns main interest is in the relation between experience economy and architecture, focusing on different firm profiles' ability to strengthen their brand, through architecture, thus increasing their revenue [Jespersen, 2011, p.41]. Even though, the economic and branding is not relevant in this particular case of study, Klingmanns concept can also be linked to less commercial forms, and just be perceived as way of experience architecture or design [Jespersen, 2011, p.41].

Klingmann describes five experience types; *Think, Act, Feel, Sense and Relate Architecture.*

- Sense Architecture: appeal to all our senses and creates experience through sight, hearing, feel and smell. It gives a physical experience where the main focus is on the whole sensorial body [Jespersen, 2011, p.39].

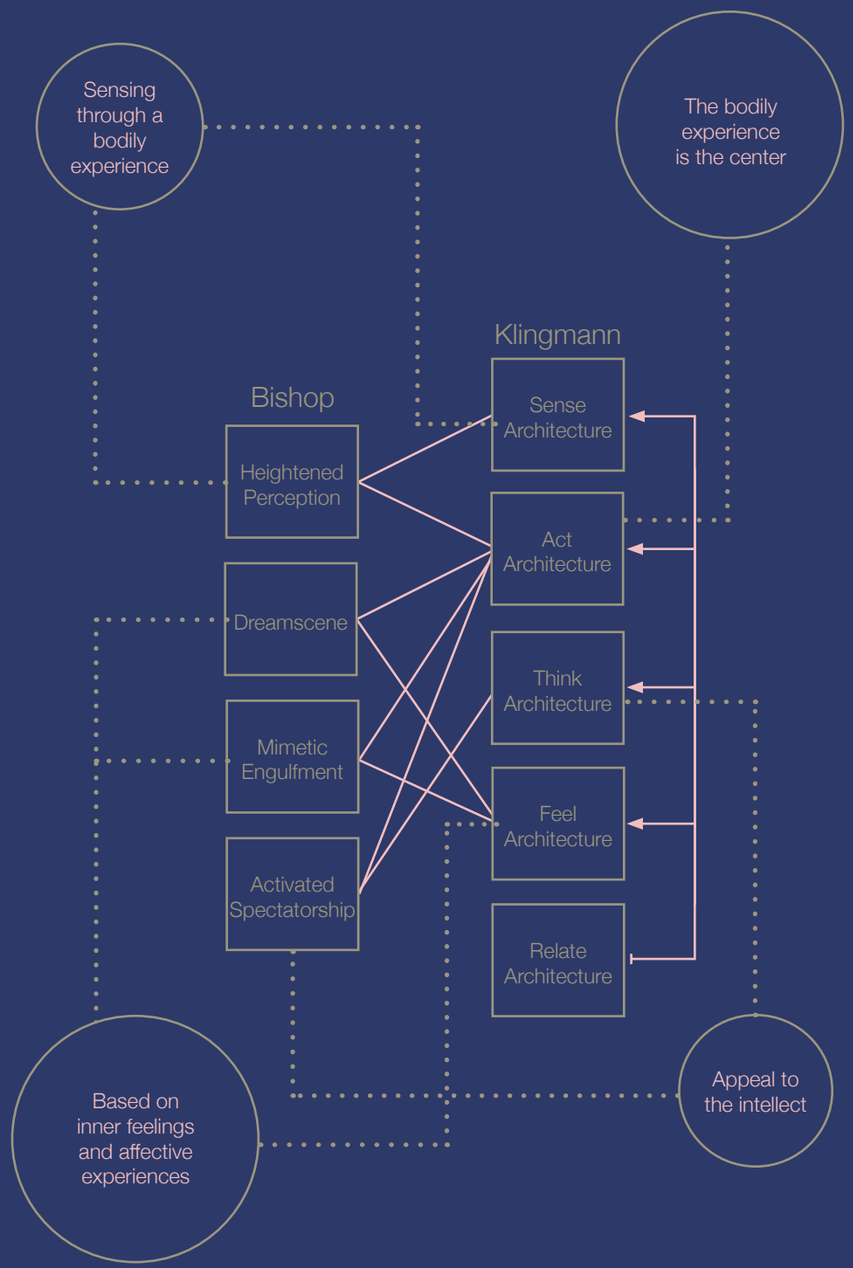
- Feel Architecture: addresses the viewer's inner feelings. To create this emotional commitment the object must create an atmosphere that challenge the viewer [Jespersen, 2011, p.39].

- Think Architecture: should appeal to the intellect and generate cognitive experiences. The goal is to engage the viewer through surprises, provocations and make them curious [Jespersen, 2011, p.40].

- Act Architecture: creates bodily experience based on physical interaction between different user groups. The physical activity could have a playful character, where the activity is perceived as a catalyst for social interaction [Jespersen, 2011, p.40].

- Relate Architecture: includes the above mentioned aspects. Here, the purpose is to connect the individual viewer with a larger social system and appeals to the individual need to belong to a context [Jespersen, 2011, p.41].

Based upon the thesis' focus, a hierarchy among the five types of experience have been made, to structure and push the design process. 1) Sense Architecture, 2) Act Architecture, 3) Think Architecture, 4) Feel Architecture and 5) Relate Architecture. We will mainly be working with no. 1 and no. 2.



When looking at both Bishop and Klingmanns thoughts regarding experience of art and architecture they have a lot in common. Bishops ***Heightened Perception*** is comparable with Klingmanns ***Sense Architecture***. The ***Dreamscene/Mimetic Engulfment*** is comparable with ***Feel Architecture***. ***Activated Spectatorship*** is comparable with ***Think Architecture***. It is a bit more difficult with ***Act Architecture*** since it does not fit exactly on any of Bishops 'modalities of experience'. Though, it works with the physical and bodily experience that are present in all Bishops experience types, and is a basic features within installation art [Jespersen, 2011, p.41]. Finally, ***Relate Architecture*** contains aspects from all the four previous categories.
The commonalities, within the two different theoretical backgrounds, shows our bodily experience and how we relate to objects.

- COLLECTION OF AFTERTOUGHTS -

Krauss and Cartieres strives to understand how the notion of the sculpture and the installation have developed through the years and how to create new ways of defining art in public spaces. Here they both emphasise the importance of the objects relation to the context [Jespersen, 2011, p.41]. Moreover, the types of experience Bishop and Klingmann investigates, emphasizes the relationship between the object and the viewer. To make an empirical investigation of an urban installation, Line Marie Bruun Jespersen, based on the theory above, make five points which the analysis must include [Jespersen, 2011, pp.41-42];

- **The Context:** the installations relation to the physical place and the urban context.
- **The Space of the Installation:** establishment of a room or larger environment that can enclose the viewer.
- **Activation of the viewer:** focus on the bodily and sensorial experience.
- **Time:** the experience in time and space.
- **Criticism and Reflection:** activation of critical thought or reflection through the experience of the installation.

Based upon these five point we will in the following make an apparatus including a toolbox for development of an urban installation. The toolbox, is made as a guideline, an inspiration, for how to construct an urban installation, with focus on sensorial experience. Its main purpose is to help structure the design process and reflect upon the different roles we poses during the process; urban designer, artist, art critic, etc.

Further we will develop an analysis model of the urban installation, which investigates the installations effect on public space and the social interaction it may be a catalyst for. The analysis model uncovers the relationship between the viewer and the experience of the urban installation and assess whether this increases the opportunities for social inclusion. Further, the model will be the basis for the analysis of the experiment; to see if the urban installation can increase our normal perception and bodily experience of space, create social interaction and effect public space.

02

CHAPTER

APPARATUS

37 - toolbox ◊
57 - analysis model ◊

◊ toolbox part 1 - analysis of space
◊ toolbox part 2 - idea development of an urban installation
◊ toolbox part 3 - criticism and reflection

TOOLBOX

The toolbox is made as inspiration for how to construct an urban installation, with focus on aesthetics - a sensorial, bodily experience. We have developed this toolbox with the purpose to assist us in structuring the design process.

We see it as fundamental for one's work to understand the development of an object (from the big urban scale to the small intervention) and the processes behind it. In extension to this, projects are not only objects, but processes which the designer has to control and initiate [Jæger, 2010]. This point, creates a reason for making some guidelines that describe the principles behind ones work i.e.; structure, patterns, space, relations, assemblies, materials and tactility. The model should strive to be simple, but yet abstract, because it should be possible to apply it in a more general manner, when it comes to designing different concrete solution [Høyer, 2008, pp.34-35].

Toolbox Part 1 - Analysis of Space is an analytical tool which helps with the understanding of space better, both in a smaller and larger context. This section is more general and can be considered as a non-scale model.

Toolbox Part 2 - Idea Development of an Urban Installation is specific for the theme of our thesis, and thereby functions as inspiration in how to develop an urban installation favouring aesthetics qualities. Further, the goal is to create a more in depth understanding on how to activate and work with our senses and the bodily experience of space.

Toolbox Part 3 - Criticism and Reflection is the final part of the toolbox, and has a reflective and critical approach to the final installation. It function as a kickstarter which will make you think about the; what now?

Stig L. Andersson indicates; there is a close connection between aesthetics and rationalities even though they can be perceived as opposites. The same applies, when it comes to creating an urban installation. Here, a duality occurs in the role of the designer; we as urban designers seek the rationality in the object; how can it function as a tool? Which catalytic effect can it have? Art and architecture are frequently differentiated in their relationship to the notion 'function'. Art does not need to be functional, as architecture does, in the traditional term, but one could say that art provides other functions; it provides a certain toolset for self- reflection, critical thinking and social change [Rendell, 2006].

"Art offers a place and occasion for new kinds of relationship 'to function' between people"

- Jane Rendell [Rendell, 2006, p.15-16].

We want to underline that this toolbox is only guidelines in how to understand space and develop the installation, thus there is not a fixed recipe for the right balance between thought and feeling, and it is subjectively perceived. So in the end the object will be debatable, because it is not only created by rational thinking, but also what feels right at the moment.

- TOOLBOX PART 1 -

analysis of space

Looking at the five categories developed through the experiments theoretical framework; *the context, the space of the installation, activation of the viewer, time and criticism and reflection. Toolbox Part 1* focuses on three of the five categories, which creates the empirical investigation of the *context* and generate knowledge and inspiration for *the space of the installation* and give an understanding of the historic *time.* A space is though not only physical structures, but also people, culture, economy, law etc.. Further, when analysing the context, the points of investigation is mainly based on the placement of the urban installation in Cartieres diagram; *place-specific public art. Place-specific public art* works with the history and memory of space, however we will also consider the physical surroundings. To find a spaces uniqueness, one must understand the complexity of it by breaking it up into single elements:

Every given area is defined by its spatial relationships and its atmosphere. “How does the space look? feel? and which emotions does it evoke?”

Time

Time is an important parameter in the development process. It involves the past, present and future of the space.

- History - the development and memory of space.
  - Development: What are the societal preconditions and how do they manifest themselves in practice - what is the common understanding of the historical development: “How has the situation been created?”
  - Memory: “Which memories are connected to the giving space? How does they affect the use of the space today? or a redevelopment of the space?”
- Present - analysis
  - The time spend in a space is crucial for the experience of it. When visiting the space in different times a day, different weather situations, tells something about who uses the space, when and where, by making a flow analysis.
  - What is the future wishes for the space and the municipality’s vision?

Context

The physical surroundings

- Location: The sites location in relation to a larger context. Iits program in comparison to the scale of the whole city; “How is the city connected to the location?” In aspects of demographics and programs.
- Infrastructure: The capacity in relation to infrastructure and connections; “What is the infrastructures potentials at the site?“
- Climate: Every location is also defined by the climatic conditions; “What is the characteristic of the weather; temperature, wind, soil types and so on?” climate, in a more sensorial way, where light, temperature, nature etc. are especially essential for the characteristics for space.

Distinctive Character of the Space

A phenomenological inquiry. One has to find the characteristics that are particular for this space.

- Size: The definition of space; “What is the size of it? the proportions of the site? What defines the space?”
- Materiality & Tactility: The locations may have a peculiar composition of materials and textures, which expression may be linked to the history of the place. Especially note the material combinations, transitions and processes; ”What is the sensorial experience of the space? how is the atmosphere?

The analysis of the space past and present create a functional program (functions, size, possibilities, special qualities etc.) and raises the following questions for the future; “What is the characteristic of the practical task, what do we seek/need to solve? What strategies and spatial structures are suitable in this process? an installation, an intervention - what typologies is suitable?”

- TOOLBOX PART 2 -

idea development of an urban installation

In this second part the focus is on the ‘Idea Development’ of an urban installation, though not a technical focus. The idea development part focus on how to develop experiences, which affect one’s bodily experience and activate ones senses. It explores mainly the relations between object and viewer. Again, looking at the five categories; the *context, the space of the installation, activation of the viewer, time and criticism and reflection. Toolbox Part 2* focuses on two of the five categories,where they contributes to knowledge about creating an *activation of the viewer* and the *time - aspec*t. The time–span is crucial when experiencing an installation. the timeframe of the installation present in space, the time of day, the time of the year, etc.

When developing *Toolbox Part 2* it is important to remember that the aesthetic focus is mainly based upon what we consider as aesthetic (Aesthetics = sensing). The classical term, and the most common understanding, of aesthetics as beauty is of course also taken into consideration, but is not the main focus!

“By the aesthetic I do not mean the beautiful or the visually pleasing; it is not about how things look. In my term, aesthetics is the entire sensory apparatus of humans and all our feelings; that what makes us feel, sense, wonder, discover, think, reflect, imagine and lead us towards new recognitions and new dialogues with each other”

- Stig L. Andersson - a contemporary view upon aesthetics [Andersson, S. L., 2014, p.9].

Furthermore, the senses that will be investigated, through references, is based on our interpretation of Pallasmaas 7 senses. Supplementary, this is based on Maurice Merleau-Ponty’s understating of the bodily experience, and Böhmes consideration regarding atmosphere, which we categorise as the spatial sense; the 8th sense.

These thoughts of the bodily sensorial experience fits perfectly with both Klingmann and Bishops experience types. Therefore, this section takes point of departure in the experience type Anna Klingmann (*Sense Architecture* and *Act architecture*) and Bishops (*Heightened Perception*) describes; so throughout the next paragraph, the references will showcase how we use our senses when experiencing installations and the relations between object, space and the viewer. Hereby asking the question; what creates a bodily, sensorial experience?

As mentioned earlier, it is crucial to be aware of the purpose of the design and who makes it. That is why, the following references is mainly designed by artist and can all be considered as art object. This gives us an insight into the world of the artist. We will strive to imitate the role of an artist when developing our installation.

The senses described are the most obvious, when experience the installation. More senses are of course activated. Further, the sense is listed in a hierarchy of importance for our design process. Some of the senses are equally important for the development, other are not essential for our design.

In the following references and their afterthoughts we came to realise how we should work with the familiar and the everyday life and how to ‘break’ or challenge the routines. We find that, by creating a new relation to familiar things; food, a table, we create something extraordinary that enriches people’s everyday life. Further, when using your senses, and designing with ‘all’ our senses in mind, there is a chance that the experience will create a better memory of the installation and the space. This ideas will inspire us when developing our installation.

Feel
The shape of touch

All our senses stems from the sense of feeling

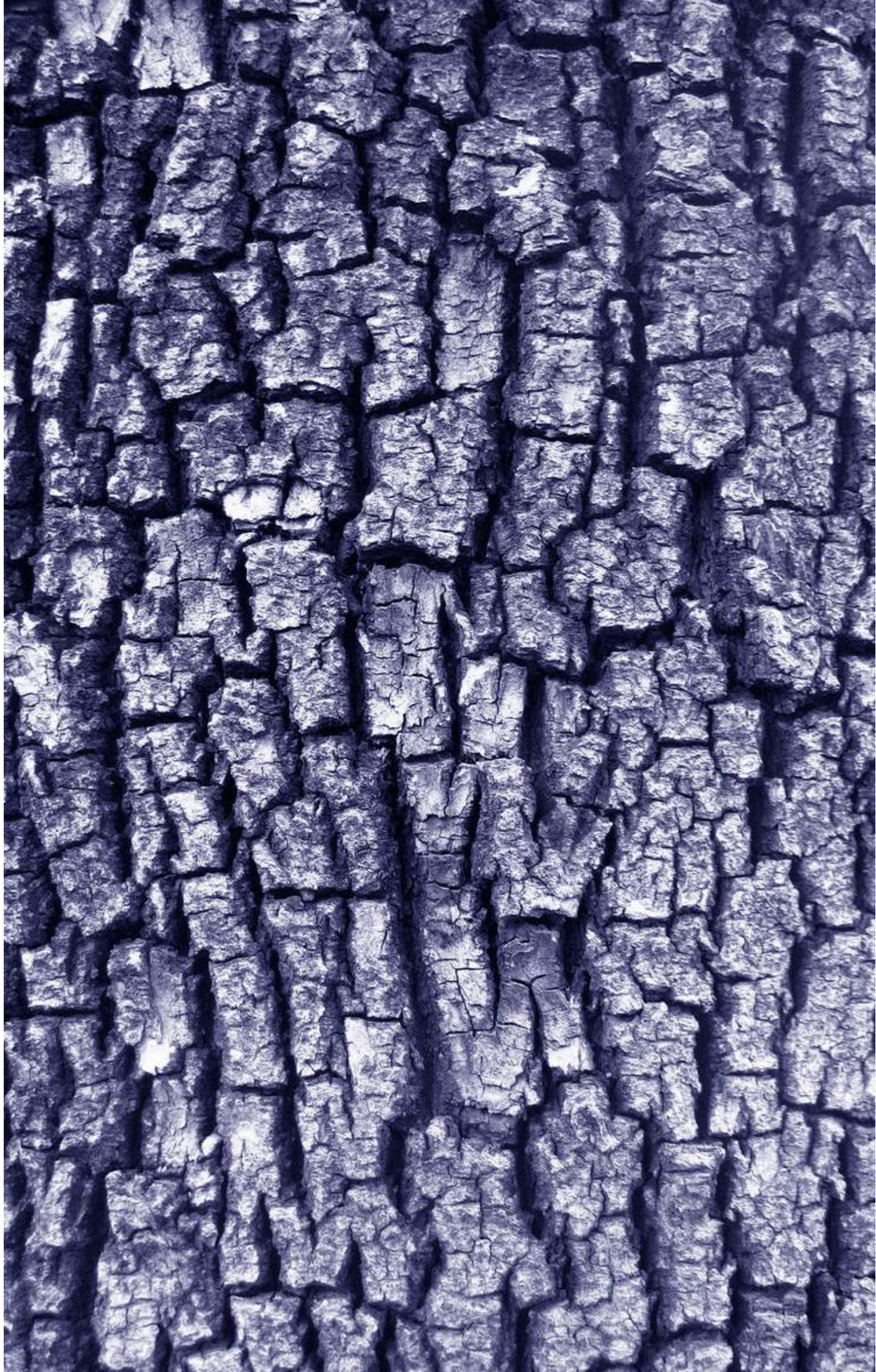
Stig L Andersson' Empowerment of Aesthetics

The exhibition *Empowerment of Aesthetics* is the Danish pavilion at the 14th International Architecture Exhibition in Venice 2014. During the exhibition Andersson present the power of aesthetics and how it can be achieved through nature [Andersson, S. L., 2014]. He works with the haptic perception through touching the object; nature, activating the viewers recognition of it with the feeling sense. That is why throughout the exhibition he invites the viewer to use their senses, and touch with the bark, feel the sand under ones feet. He activates the viewers. Thereby they experience the exhibition differently and create another, maybe a clearer, memory of it.

The whole sensorial experience Andersson creates, relates to both Bishops and Klingmanns experience types (*Heightened Perception and Sense Architecture*). Moreover, Klingmanns *Act Architecture* is also very present, since the main focus is on the bodily experience.

Afterthoughts

Activating the viewer by making them touch nature or a certain material i.e the haptic perception. This create a different memory, because memories can be stronger when they are not only based on the visual experience. Here the Haptic perception is crucial, the viewer gets recognition through touch.



Embodiment
Bodily Identification

An embodied memory has the essential role, in memory of a place or space.

Jeppe Heins Appearing rooms

The physicality of the installation is a programmed water pavilion made out of four outer water walls in the shape of a square. These square is sub-divided into smaller spaces with their own independent walls [Hein, 2004]

The installation comes across as a labyrinth due to the 2,30-metre-high water walls that randomly rise and fall [Hein, 2004]. The bodily experience is highly dependent on the *time* of the experience, because of the randomness of the walls appearance. When the visitors is moving through the structure they experience different spaces inside the water walls, but suddenly one wall disappears and you find yourself outside. Another wall appears and you are now caught in another appearing room - maybe even with a stranger! Entering the installation you experience yourself moving through an unpredictable universe. The installation *activate the viewer* by making movement a natural part of the experience, further one seek to understand, or play with, the system which triggers ones senses, such as the sight, feeling and scale.

The experience type that best describes Heins piece, is Klingmann Act Architecture, because it is the moving body that is the primary parameter for the installation and the experience of it. Further, Bishops, Dreamscene could also be linked with this installation, since there is something magical and dreamy about the appearing walls rhythmen and the transparency of the water.

Afterthoughts

An interactive system, which provoke a physical movement and a curiosity to experience the installation, but also to understand the system of interaction.

Atmosphere & Time
Silence, Time and Solitude

How the experience of art is a private dialogue between the object and the viewer in that time.

Olafur Eliassons and professor Minik Rosings Ice Watch

The installation is placed in Copenhagen and consist of 12 massive ice blocks that is arranged as a dial. The purpose is to translate all the climate information to climate action - here the theme is; the temperature increased, the ice is melting, sea levels are rising [Friberg, 2005]! *Time* is an essential factor, since the installation slowly disappears before ones eyes. Further, by taking a piece of nature and place it as a foreign object in another context, they create an atmosphere.

With this installation the spectator is more passive and observing and no real activation happens. Here, the most dominated experience type, must be Bishops *Activated Spectatorship* and Klingmanns *Think Architecture*, since the installation has a political agenda. But because of the characteristics of the huge ice block it, of course, also speaks to the sensing of the installation. Olafur Eliasson tells *"And the ice say some sounds. Why is it important? Because it is a big surprise that the ice cracks, buzz and comes with a big variety of sounds"* (own translation from danish) [Eliasson in Friberg, 2005].

Afterthoughts

To experience something passively and thereby reflect upon the installation and its vision. This might make the viewer sees and understands the object and the surroundings differently.

Seeing
Sight & Knowledge

The most dominant sense of all, and advocated as the most precious one

Jeppe Heins 3-dimensional circle

"Three rectangular mirrors intersect each other on a vertical axis. A spherical void appears in the middle of the sculpture, created by the combination of semicircular openings in each of the three mirrors." [Hein, 2007]

In this art piece Jeppe Hein creates a sculpture which seems to disappear as its mirror surface reflects the surrounding environment and thereby the nearby spectators [Hein, 2007]. The viewer are activated by entering the sculpture, where their physical attention is challenged, because they need to interact with the work in an active and playful way [Hein, 2007]. The construction and use of mirrors challenges the seeing sense and thereby activated other senses such as scale and embodiment.

Once again, the most apparent experience type is Klingmanns *Act Architecture*, where it mostly include Bishops *Heightened Perception* and maybe a hint of *Dreamscene*. This is due to, how the mirrors reflect the surroundings and create a new universe, that is difficult to comprehend, and to fully grasp it - one has to activate ones senses.

Afterthoughts

Use visual tricks to create new universes, that is difficult to comprehend. This triggers ones curiosity regarding ourself, our experience and the space.

Applied Aesthetics

Scale
Images of Muscle and Bone

Measurement of space by the usage of ones own body

Torafu Architects' Gulliver Table

The installation *Gulliver Table* is a huge wooden structure, which is crossing a lawn of Tokyo midtown. The "table" is 50 meter long and is designed as an expanded picnic table. Depending on which side you are facing the table from the experience is different. From one end it is a table and a bench, but as it grows, the relationship between the user and object evolves through the sense of scale [Designboom, 2011]. In the other end the table top now stretches over ones head, and appears as a shelter or even a playground.
The 'table' plays with the bodily relation to scale, but the use of a wooden materials also affect one's experience and interaction with the object - it feels in a way tradition and thereby welcoming. The *viewer* is not directly activated by this installation, but it will increase their curiosity and start interaction with the installation, due to the different scales.

With this installation, it is more difficult to place it within the experience types. But somehow it relates best to Klingmanns *Act Architecture* since it change the scale and works with the bodily perception of the object.

Afterthoughts

The use of familiar materials and icons make it easy to interact with, because it seems welcoming. Further the change of scale, and thereby function, makes playful interaction.

Hear
Acoustic intimacy

The power of sound to make gestures to the imagination.

Paul DeMarinis' Rain Dance

This art piece was shown at Ars Electronica in Linz. The open umbrellas are stages on a wooden construction and becomes a resonance body for sound, which create familiar melodies by using water drops and sound vibrations. When experience the installation the recognizing of songs, from different music genres, from *"I'm singing in the rain"* to Rhianna's *"Umbrella"* is crucial [Cities Next, 2014]. This triggered the *viewers* curiosity and their relation to the natural soundscape when it is raining. Here, the *viewer* is activated physical by moving from umbrella to umbrella, but it is more their curiosity than their physicality that is activated.

Yet again, this installation can be a bit difficult to place, but the experience works with the excitement of recognize a song. Further memories is connected to music which evoke inner feelings (Klingmanns *Feel Architecture*)

Afterthoughts

Takes the everyday normalities, troubles such as rain, and makes it into magical experience, which are playful and creates great memories to space.

Smell
Space of Scent

Smell evokes the nostalgic, memory of atmospheres and re-imagination.

Sephora Sensoriums Lurid Dreams from the Sensory World

The *Lurid Dreams from the Sensory World* is a whole exhibition that features interactive installation. The section *First Scent* focus on smell by giving the visitors a glimpse of the perfumer's first memory of fragrance. These memories comes to life by activating the visitors smelling sense and is further stimulated by sound and images [Rohatgi, 2011].
The whole exhibition is based on an overall sensorial experience, but the main focus is the viewer's relation to fragrance. And it is this relationship that is stages by the use of other senses as well.
The experience is technical constructed by: *glowing sniff-registering flowers, which are activated by the sound of the visitor's sniffing* [Rohatgi, 2011]

Stated in the title, the main element in this exhibition is the activation of ones senses. Klingmanns *Sense Architecture* and Bishops *Heightened Perception* is thereby the most prominent experiential types.

Afterthoughts

Make world-history into sensorial experience, where it creates an increased awareness of the smelling sense and provides memories in connection to the story told and the experience of the day.

Taste

Taste of Architecture

Taste is a primal sense, and is therefore often understated, and unstimulated

Christiane Hue' and more, WURST part of me

This 'art' event is described as a supper experiment, where you make sausage of your own blood [Hue, 2014]. The purpose is to imagine new food! The event and the whole idea behind it may seem repellent for many - some are provoked by how the concept is border to cannibalism, when eating a part (your blood) of yourself. But by using the understated sense of tasting, they create awareness of our own boundaries and raise the question of good or bad taste in connection with right and wrong.

This event provokes questions, therefore it fits within the description of Klingmanns *Think Architecture* and Bishops *Activated Spectatorship* since it definitely has a political agenda.

Afterthoughts

Ask critical questions by making everyday-life-things absurd.

- TOOLBOX PART 3 -

criticism and reflection

The fifth category, Criticism and Reflection, out of; *the context, the space of the installation, activation of the viewer, time and criticism and reflection*, is the focal point for *Toolbox Part 3*. When constructing and exhibiting an installation, being critical and reflective is important. Another vital aspect is also to be open to rethinking it and evaluation on the success of the experiment itself. Therefore, it is not enough to construct an urban installation, it is crucial to understand which dynamics it creates and if all the good intentions took place.

Looking at the relations between object and viewer, the point of *Criticism and Reflection* is essential, which is aligned with the idea of *reflection in action* [Jaeger, 2010]. Consequently, Toolbox Part 3 consist of to two phases. Phase one is analytical and will be clarified in the next section, Analysis Model. Phase two is reflective and it focus on the afterlife of the experiment; the installation. This phase take all the previous experiences and elaborate on them in connection to the experiments potential, both within an artistic and an urban discourse. The artist and the urban planner have different goals and wishes for the installations afterlife and therefore it is crucial to be aware what role you take, when talking about "what will/should happen next?".

Within an urban discourse, the reflection in phase two could be unfolded on the basis of similar questions; What is the installation's potential? how does it affect the space it occupies? and how can this information be transformed into useful knowledge and research within planning?

◊ anne ring petersen
◊ edward w. soja
◊ the analysis model
- the model
- the method

ANALYSIS MODEL

The purpose of developing this analysis model is to be able to describe an urban installation; its form and effect on the spatial context, the viewer in the particular space and what the temporal character of the installation leads to.

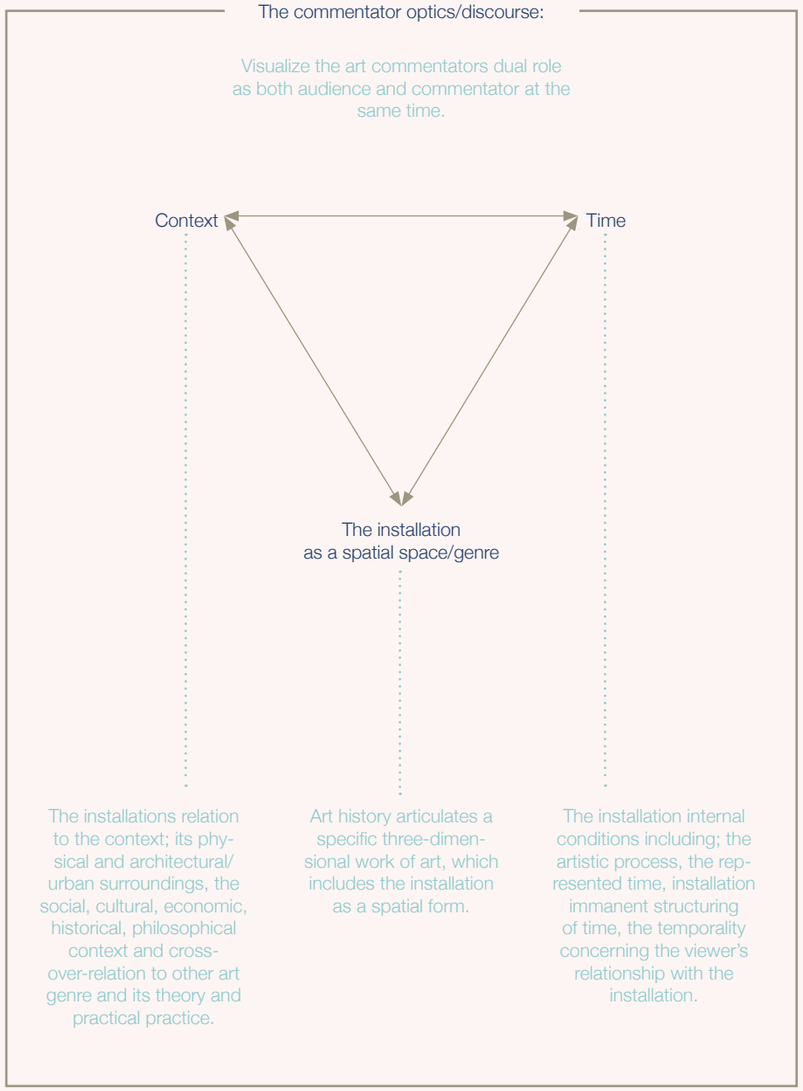
We previously defined, the urban installation as; "[it] *thematizes the context, by understanding it more complex than just a physical and historical place. But also as a social place where the users have a relation to the space achieved through their daily life"* [Jespersen, 2011, p.35]. Since, the urban installation, is created through participation and with interaction in mind, we see it as necessary to look into methodical approaches, which can explain interaction and participation, as its central part. Moreover, these main characteristics indicates a need for a phenomenological analysis of the installation.

By again introducing Merleau-Ponty, who has perception as the main focus and stresses that we experience the world through our senses. These thoughts, of the bodily experience of our surroundings, are crucial when describing how the urban installation communicates with the body. The urban installation focus' on the bodily experience that contributes to another set of physical and sensory experiences in urban space [Jespersen, 2011, p.51].

Further, once again, we take point of departure in Line Marie Bruun Jespersens Ph.D. She argues that when making an analyzing instrument for an urban installation it has to be able to; both accommodate the artistic intervention, the physical context of the installation and create a relation to the viewer. We use her text as a foundation and consider it as a model to structure our, 'mainly' phenomenological, analysis.
To start with we present her influences; Anne Ring Petersen and Edward W. Soja, with their theoretical opinions and how Jespersen applies them.

- ANNE RING PETERSEN -

Anne Ring Petersen, in her book *'Installationskunsten - mellem billede og scene'* (2009), investigates installation art, in order to answer the central questions regarding the term as a genre [Jespersen, 2011]. She develops a 'tool', consisting of a diagram, to sort her reflections. By arranging the complex network of relationships the installation creates, into a system, a more focused analysis can be obtained.



Jespersen states that it is relevant to investigate the relationship between the installation as form and its context or the installations relation to the times-aspect. However she also states that to analyse the relationship between the context and time without including the installation is not possible nor relevant [Jespersen, 2011, p.44]. In Jespersen's development of an analysis model, she finds both the term context and time relevant and valuable. Moreover, what she finds most useful is the thoughts of the commentators dual role when it comes to an urban installation [Jespersen, 2011, p.44].

- EDWARD W. SOJA -

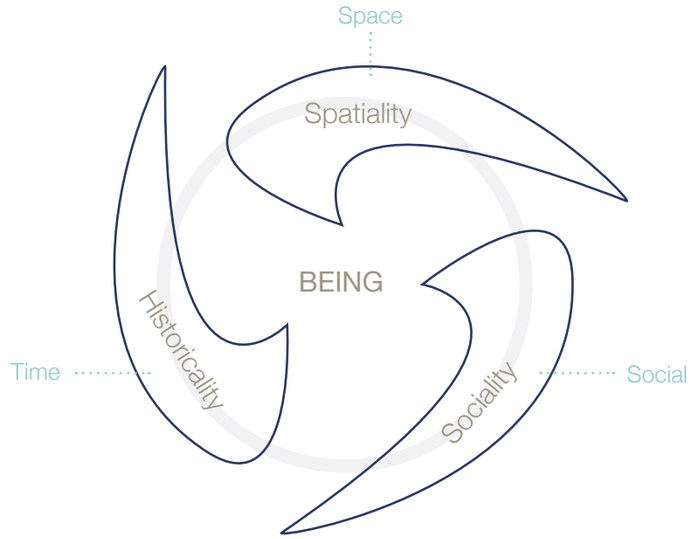
Soja's Thirdspace is based on Henri Lefebvre's *Production of Space* (1991), where Lefebvre presents the trialectics of spatiality; the physical space, the mental space and lastly the social space, which is a fusion of the two aforementioned.

"The field we are concerned with are, first, the physical - nature, the Cosmos; secondly, the mental, including logical and formal abstractions; and thirdly, the social. In other words, we are concerned with logico-epistemological space, the space of social practice, the space occupied by sensory phenomena, including products of the imagination such as projects and projections, symbols, and utopias"

- Henri Lefebvre [Lefebvres, 1991 cited in Soja, 1996, p.62]

Both Lefebvre and Soja works with complex spatial understandings, where the space is constructed by multiple factors than physical form alone. They perceive time and the human relation to place and site as equally important in the understanding of space [Jespersen, 2011, p.45]. Soja translates Lefebvres notions to firstspace, secondspace and thirdspace.

Soja produces two diagrams; the Trialectics of Being and the Trialectics of Spatiality.



The Trialectics of Being

"Is an ontological statement of what the world must be like in order for us to have knowledge of it."

- Edward W. Soja [Soja, 1996, p. 70]

Jespersen include Jane Rendell in the discussion and get inspired by how she applies Sojas thoughts of the trialectics of spatiality. The reason for bringing forth Rendell here is due to how she put Soja into an artistic relation. In Rendells book Art and Architecture - A Place Between, she divides her book into three main chapters; Space, Time and The Social, which she takes from Sojas The trialectics of Being [Jespersen, 2011, p.46].

The Trialectics of Spatiality

Building on the first (The Trialectics of Being), moves us even further into the multiple meanings of Thirdspace.

"Here the emphasis shift from an existential ontology (statements about what the world must be like in order for us to exist as social beings) to a more specific discussion of the epistemology of space (how we can obtain accurate and practicable knowledge of our existential spatiality)"

- Edward W. Soja [Soja, 1996, p.73]

The physical

objective

FIRSTSPACE

This is what Lefebvres calls Spatial Practice, perceived space [Soja, 1996]. This is a materialized 'physical' spatiality that is directly understood in empirically measurable configurations: *"in the absolute and relative location of things and activities, sites and situations; design, and the differentiation of a multitude of materialized phenomena across spaces and places; in the concrete and mappable geographies of our lifeworlds, ranging from the emotional and behavioral space 'bubbles' which invisibly surround our bodies"* [Soja, 1996, p.75].

The mental

subjective

SECONDSPACE

Lefebvres calls this the representation of space, the conceived.
"Secondspace is the interpretive locale of the creative artist and artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries; the utopian urbanist seeking social and spatial justice through the application of better ideas, good intentions …" [Soja, 1996, p.79]. Thus secondspace contains both the interpretation of space in art and architecture and it is the professional's assessment that characterizes this category [Jespersen, 2011].

The social

THIRDSPACE

Lefebvres calls this space of representation, the lived space. Moreover Soja defines the thirdspace as:
"Everything comes together in Thirdspace: subjectivity and objectivity, the abstract and the concrete, the real and the imagined, (...), mind and body, (...), everyday life and unending history" [Soja, 1996, pp.56-57].

Jespersen argues that it is an obvious advantage to use the notions *Space, Time* and *The Social* in relation to art in public space. Applying the three notions to analyse art in public space, makes sense since the spatial context is more than a place to locate the installation, but also a space for everyday life and with everything that includes [Jespersen, 2011, p.46]. Furthermore, Jespersen use Soja different than Rendell, she applies the firstspace, secondspace and thirdspace as a structural principle for her analysis model, but also apply the notions *Space, Time* and *The Social* in her diagram.

- THE ANALYSIS MODEL -

By applying Jespersen analysis model on our urban installation, we strive to adapt it to our needs and make it more diagrammatic and "how-to-analysis-this"-based.

Mentioned earlier, the purpose, for developing this analysis model is to be able to describe the installation. It focuses on the installations, as an added element in a space, which in this case, is conceived as an extended space, the *Thirdspace* [Jespersen, 2011, p.48]. Jespersen uses Firsts-, Second-, and Thirdspace as an underlying guiding principle for her analysis, and the meaning attaches to the notions is based on Soya's interpretation.

Firstspace

the physical and objective analysis of the real space and the installation. The method used to analyse the *Firstspace* is mostly mapping, historical readings, observations techniques; including video footage, photos and similar.

Secondspace

the mental and more subjective analysis. An analysis of the urban installations and the space it add a quality to. To transform the knowledge gain, a descriptive text about the installations placement, its interaction with the environment would be preferable. Here, it is important to be aware of the commentator discourse, as Soja mentions, *Secondspace* is characterizes by the professionals interpretation of space in art and architecture. Further, when analysing, there will be overlaps between *First-* and *Secondspace*, but *Secondspace* distinguish because of its epistemologies approach toward the conceived space - *"... it empowering the mind, explanation becomes more reflective, subjective, introspective, philosophical and individualized"* [Soja, 1996, pp.78-79]

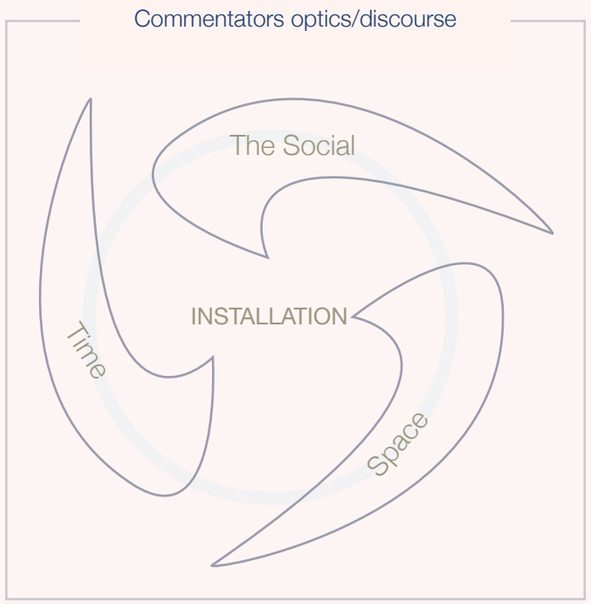
Thirdspace

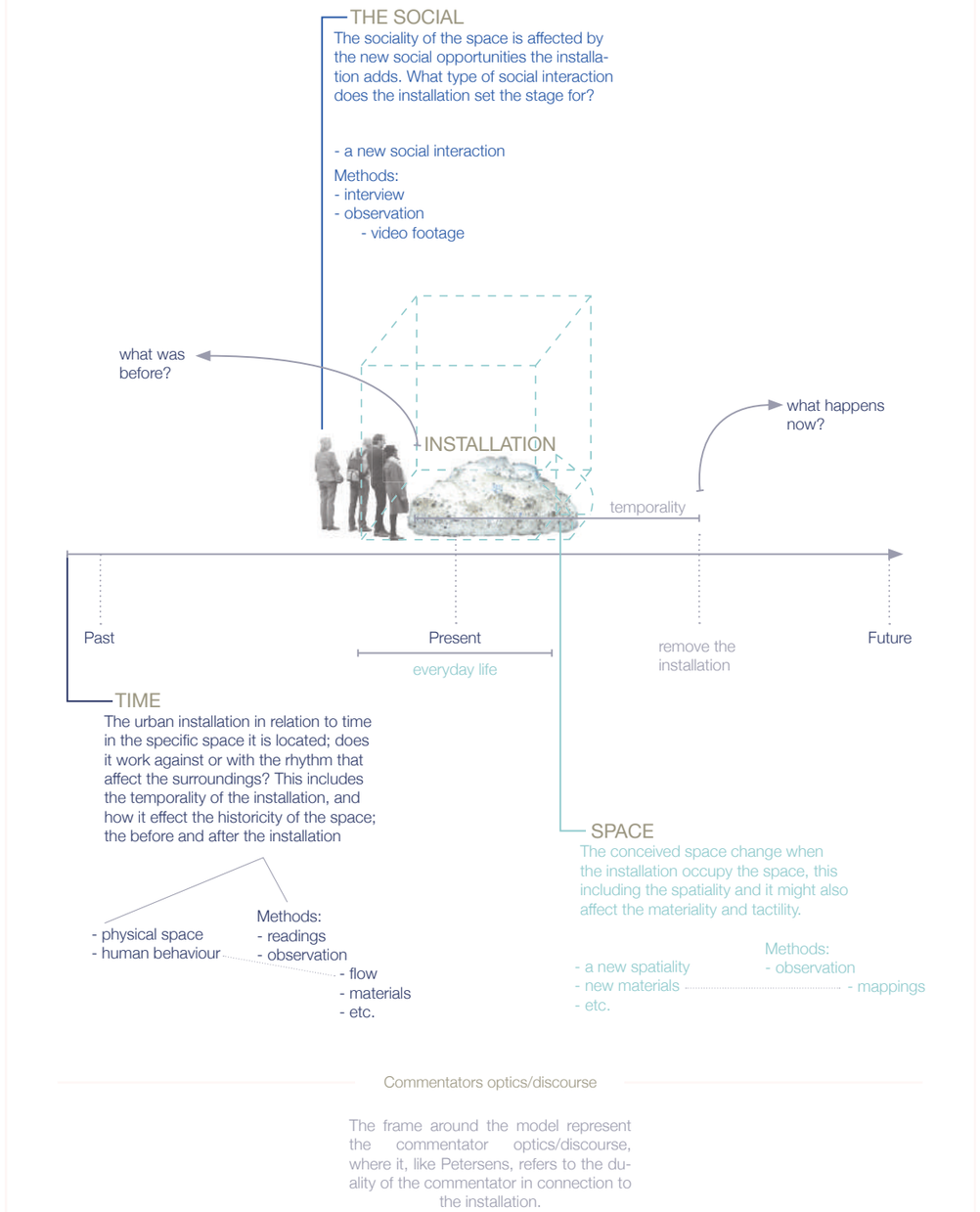
The social space. An analysis of how the installation change the space, and how it is transforming the possible use of the space, together with the viewer's relationship to space both with and without the installationen [Jespersen, 2011].

It becomes clear how the physical space and the mental space become united in the social space with the viewer. The theoretical method for the analysis is phenomenological, whereas *Firstspac*e is more based on rational thinking, objective studies. However *Firstspace* creates the foundation for *Second-* and *Thirdspace*, which is much more phenomenological in their approach.

The Model

Where Rendell use *Time, Space* and *The Social* to sort and organize the installation main themes, Jespersen applies the notions as her main approaches when analysing an installation. The three notions; *Time, Space* and *The Social*, is present at the same time and equitably important, and should all be applied on every installation [Jespersen, 2011]. The installation is placed in the center of the model, since it is the object that is the primary focus of the analysis. In addition, the urban installations is perceived as an object that affect the factors that constitute the space [Jespersen, 2011]. Further it is considered as a tool to identify an installation's main theme, and thereby get more knowledge of the urban installations effect on the context [Jespersen, 2011].





When applying the model we need to be aware of which role we possess in doing so. Here we strive to be the art critic. Further we should not forget our preconceptions within *Firstspace*, gained in the development of the installation; analysis of place and site. We thereby have an knowledge of the main theme of the installation. These factors are for us used in an affirmative setup rather than enlightening, whereas *Second-* and *Thirdspace* becomes the core for our analysis.

The Method

The methodological approach for the analysis takes point of departure in Svend Brinkmann's book *'Qualitative Inquiry in Everyday Life'* (2012). It advocates how to use everyday life materials as data for qualitative inquiries to understand the world or a given situation better. Every action one takes throughout a day, can have the potential to be investigated and be a subject for inquiry [Brinkmann, 2012, p. 3]. This leads to qualitative research which is based on the ethnological methods and consists of interpretive materials that make the world visible. Methods, such as interviews, fieldwork and paradigmatic approaches like phenomenology were developed in order to interpret human experience [Brinkmann, 2012, p. 21]. This making the world more visible and propose answers to our wonders.
We therefore seek to gather different material to develop an in depth analysis of the interaction and from different point of views. The different techniques give a wider range of potential when presenting the data and the product itself, therefore using a combination of direct observation and interviews is desirable [Brinkmann, 2012]. In the following we will describe the approaches chosen to understand and describe the chosen inquiry.

Interviews (semi-structured interviews)

Interviews are used to retain knowledge and experiences from those with information relevant to the problem.
When using interviews it is important to be aware of what is the wanted outcome. A predetermined focus under the interviews will ensure control of the conversation.

We will use the interviews to get an in depth understand of the viewers perception of the site; Did the installation change something? the connection to the site? how you will use it? will you use it differently? ect. We need the interviews to get statements from the viewers and to know more about if it influenced their perception of site, and themselves in connection to it.

Observation

In the field of social sciences observations is often used in the study of phenomena in their surroundings.

- **Participatory observation:** An observation technique which makes it possible to describe what is going on, who is involved, how things happens, how they occur and why they perish. Some problems however surfaces in this technique. Firstly the observer will to some degree influences the observed, which creates an effect, since most people react on being observed [Andersen, 1999]. To avoid this, one can try to 'play' multiples roles when participating, and thereby get different input and different point of views. Direct observation is the primary technique for collecting information. Normally the technique is also combined with other forms of data collection; tape recordings, video, photo etc. Further, it is easy to combine the technique with random conversations, unstructured interview and also more formal ones [Andersen, 1999].

We will use participatory observation together with the following observation techniques:

- **Small observation videos:** Is a visual presentation on how people react with the installation, seen from the outside.
  - Technical observation videos (heating cameras): Creates quantitative data. It can inform about how the number of people influence the time spend on the interaction with the installation. Does the installation change the normal flow? does it create pauses? How do people become aware of it?
- **Observation narratives:** Is a phenological approach in the observation of people's behaviour around an installation.
  - Experience narratives: A small narrative which describes the experience of the interaction.
  - Day/Event narratives: Creating narratives for the whole days or special events and to set the scene of the context of the installation.

03

CHAPTER

APPLIED AESTHETICS

ONE-TO-ONE

68 - development ◊
96 - presentation ◊
116 - analysis ◊

It is our ambition to develop an installation and to answer the questions of how an urban installation affects urban space, using the framework of the apparatus introduced earlier in the thesis. We want to clarify, how this is an experiment for us!

We seek to develop an installation, applying the toolbox Part 1 - *Analysis of Space* and Part 2 - *Idea Development of an Urban Installation*. Part 1, focusing upon the spatial relationships of the area the installation will perform in, and the area's atmosphere, its character. Part 2, will focus on how to develop an urban installation favouring aesthetics qualities by using tools to activate and work with our senses and the bodily experience of space. Further, to get an in depth understanding of its effects on urban space and what kind of social interaction it produces, we use the Analysis model previously introduced. This leads us to Part 3 - *Criticism and Reflection*, where the newly gained knowledge, throughout the whole experiment, will be translated into a manual/strategy that looks at how the experiment can evolve and have an afterlife of its own.

Platform 4
Platform 4 is a non-profit user-driven venue. At Platform 4 they experiment with technology in combination with different artistic genres such as music, theatre, contemporary art, architecture and much more. Their main goal is to create the optimal settings where people can have great fun and intriguing experiences.

To clarify, it is important to explicate that the process has been iterative and even though *Applied Aesthetics one-to-one* is divided into three parts, *Development, Presentation* and *Analysis*, there will appear overlaps and the process will not be presented chronological. Furthermore, since the installation were made in collaboration with Platform 4 and in connection with SÒL Festival, it influenced the development process. The experimental approach resulted in a dynamic process, with quick decision making based on 'what we feel here and now'. Our initial idea, was to develop one installation, but as the process progressed it evolved into two installations. Therefore, in the following, we refer to our installations.

SÓL festival
SOL festival is a new festival taking place in Aalborg. The duration was from the 20th to the 28th of March 2015, where the first day correlated with the solar eclipse. This created the scene for the the festival's aim; a light festival, to celebrate light in an artistic and a cosmic sense. The festival was composed of performances, installations, workshops, parties, talks and lectures.

◊ the story of the space - part 1
◊ the story of the process - part 2

DEVELOPMENT

The course of our experiment took its start in December 2014, where we applied for participation in the SÓL festival in Karolinelund (Appendix 02). By January 21st we got an approval on our open-call hand-in - yay! - we could now start designing and planning (Appendix 03). From the approval date until March the 12th we had five planning meetings, where we discussed the installations, their technical construction, their performance and their locations. These meetings were followed by one intense week with daily development meetings up until the opening of the festival on the 20th of March.

Platform 4 sponsored our installations with 4900 DKK; for the development, cost of materials and hours with a technical supervisor (Appendix 04). Moreover it became a convenient setup for us, hence the normal procedure when exhibiting an installation in a public space needs a permission from the municipality. In this case, Platform 4 obtained the permission i.e. no bureaucratic work for us.

During SÒL festival the installations will be exhibited from approximately 21.00 - 00.00 which is due to the scope of the festival - a light festival. This creates an obstruction, a challenge which forces an extra focus for our installations - how can the darkness of the night help illuminate new experiences?

- THE STORY OF THE SPACE -

toolbox part 1 - analysis of space

Using the outline of the toolbox, we start with analysing the site. Firstly the site of Karolinelund, and then focusing on the zoom-ins for the locations the installations will occupy throughout SÒL festival. We use the toolbox in an order which relates well with the development of our installations, therefore it will in some parts not be a chronological tale.

◊
KAROLINELUND
◊

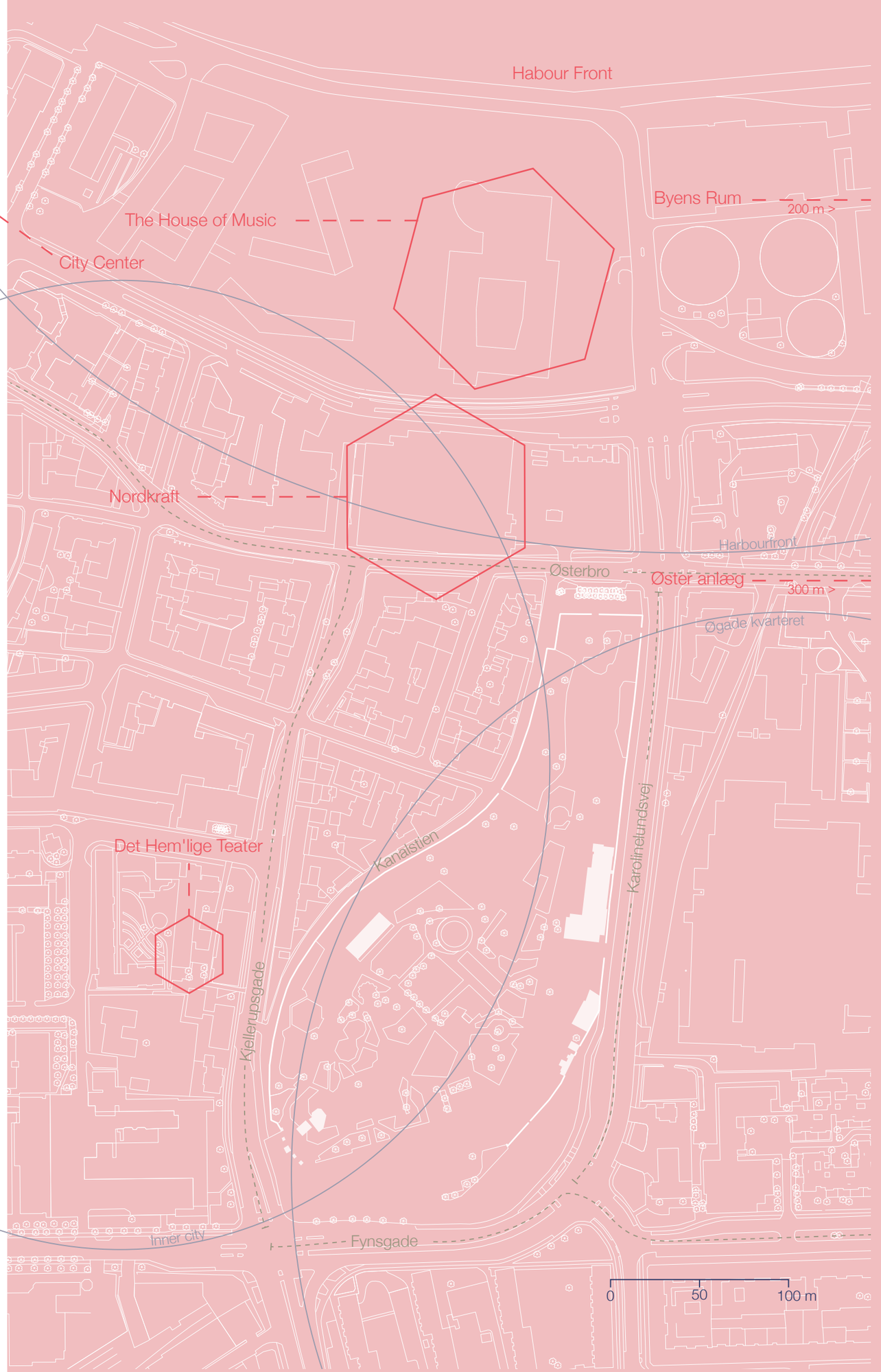
Strolling through the park of Karolinelund, once a magical place. The old amusement park which once was, is almost not traceable anymore, not for the unknown. The familiar souls however can almost hear the rush from the joy rides, as memorial relics of the past. For many, the magic here is not lost, it simmers just under the surface.

Though what are the qualities here for the unaware? On a grey and rainy day, swamp, wet, cold feet. dead grass! On a sunny spring day with the trees blooming, sun warms the skin, soothing bird singing, soft grass and rushes which surrounds you and creates an enclosing space. The weather is crucial, and so is the light. What happens to all these qualities, when darkness falls, and they are left for themselves?

Context

The site of Karolinelund is within close walking distance of Aalborg citycenter (Nytorv), approximately a 10 minutes walk and is easy accessible by foot. The park is encircled by major roads, but cars can only access the park in relation to organisational or event work, and not in a public sense,

The park is positioned in a transition area in relation to the adjacent neighbourhoods; from the inner city structures, to bigger scaled development areas along the harbourfront and a peripheral inner city housing area to the east (Øgade kvarteret). Moreover, many cultural offers are in the near vicinity of the park; Nordkraft, The House of Music, Det Hem'lige Teater (eng. 'The Secret Theater'), Byens rum (eng. 'The cities room'). Other programs close to the park worth mentioning is the park 'Øster Anlæg' and the Harbour front.



Time

History

The site of Karolinelund is a former amusement park which opened in 1947 [Wikipedia, 2015], before this, it was a drill ground for the military. The area was in 1824 donated by Aalborg City Council to the city's officers, as a recreational area for them and their families, it became a public park of sorts, which the citizens of Aalborg city also used for recreation and enjoyment [Wikipedia, 2015]. The park was then named Carolinelund after the daughter of King Frederik the 6th, Princess Caroline (1793-1881). However in the passing of time it changed to Karolinelund. In the 1970's the park rebranded itself with the name Tivoliland and was marketed as '*Denmark's loveliest country*', only to return to the name Tivoli Karolinelund with the new owner in 2005. The owner, Torben 'Træsko', (eng. clogs) however quickly sold the park again to the municipality in 2007, who ran the park as an open public space until 2010 where it closed down, despite the high level of discontent among the citizens [Wikipedia, 2015]. After huge demolition work the park reopened in 2012 as the cultural public park Karolinelund is today.

It is evident how the site carries a long history, however the general public idea and memory of the site only relates back to when it was an amusement park. This might be due to how an amusement park makes a more significant impact upon people than e.g. a public park - an amusement park is more memorable, notable.

The cultural traces and leftovers of the amusement park are clearly visible today; a sudden change in pavement materiality, power substations from a ride, characteristic establishments now housing other functions, the concrete wall framing the whole site. These markings makes up what the site is today; an area with diverse urban culture and users. The 'new' identity of the place takes over the permanent structures with new functionality; the different paved areas, confine the skaters and ball players, and leeds the recreational exercisers through the area, the building is now inhabited by the creative volunteer based collective, Platform 4, the walls once sheltering the surrounding from the joy rides are now taken over by graffiti art. The slightly messiness and openness the area holds, mark out the ground rules of the park today, and makes it more public than ever.

Applied Aesthetics

Present

The diversity of the space is evident in its users. Skaters and a younger segregation group uses the space for a predominantly longer time than any other user groups. Whereas there are the repetitive frequent users, whom uses the park daily with different purposes; a recreational shortcut or detour, part of a running route, walking the dog, an evening stroll after dinner or enjoying a beer on a bench. Other users of the space are the small organisational societies which has claimed their space; urban gardening, petanque club, friday 'parties' and Platform4. This variety of users develops the park of Karolinelund into a lovely oasis and a place for those who like to leave their mark on the city.

Future plans for the area are yet to be decided. Today there is no local development plan from the municipality for what the future holds for Karolinelund [Aalborg Kommune]. The park is today in a limbo where the municipality, based on a debate period in autumn 2011, have given room for using the park for temporary and experimental use until May 2015 [Aalborg Kommune]. In this period a foundation named 'Karolines friends', handles the day to day operation of the park. They have the Municipality's approval and handles wishes and initiatives from the citizens [Karolines venner]. The Municipality is however working together with the architectural firm; COBE, on a general plan for the area. Here they take into consideration the different inputs from the citizens from the debate period in 2011. Moreover they have the following points of interest/considerations for developing the area:

- The city should developed primarily within the existing boundaries through densification and transformation, especially since the park is within the 'growth axis'.
- The city should have quality for its citizens. Densification should therefore be followed by development of recreational areas.
- The special interests for the area is recreation and leisure together with settlement and mixed urban functions.
- The city council will adopt a direction for a permanent design and use of the park. An area will be reserved for the reopening of Østerå through Karolinelund.

[Aalborg municipality]

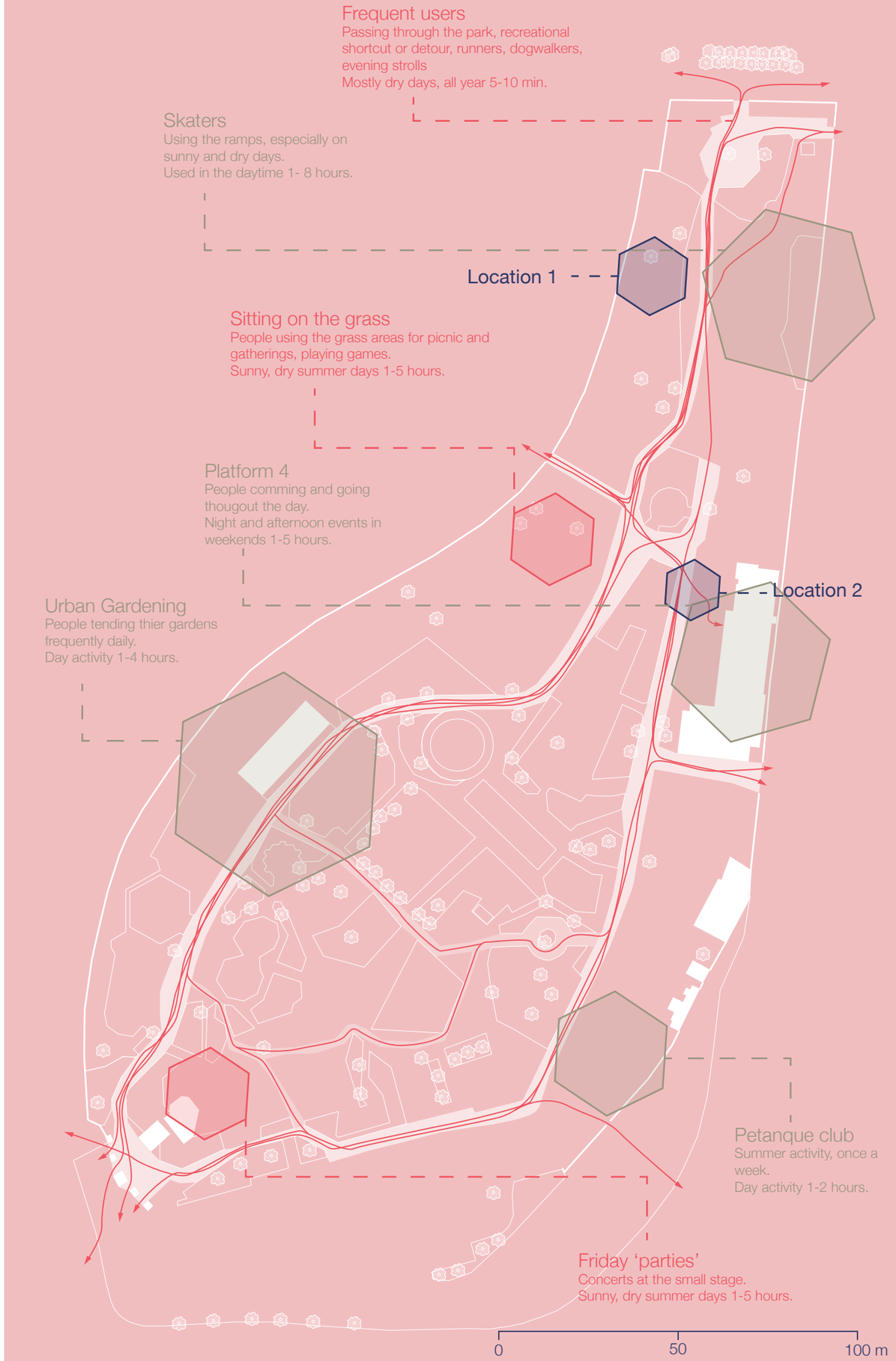
There is a great wish from the citizens of Aalborg for keeping the park as it is today; an experimental and cultural hub in the city. Time will tell if the municipality will rise to the challenge, and take these wishes with them into the development of the area, and more importantly, the knowledge gained from this trial period.

Locations

Based upon the preliminary analysis of space, two locations are chosen for the placement of our installations. These locations rise from a wish of exposing the user and alter their 'normal' perception of a space.
The first location chosen, are out in the rushes in a swamp area, where the user will be drawn out of the comfort of the main path, onto a softer ground. They enter a space, which they usually would just pass by. Moreover, the locations are also chosen due to Platform 4 wishes of having some installations out in the park to showcase the festival more.

For the second location, we alter our curating approach to the space, based upon the knowledge we gained from the first location. Here it is a more urban setting, and thereby a more direct confrontation of the user, to provoke an interaction. Further, it is also in close connection to Platform 4's main building and the other installations exhibition throughout the festival.

Each location will be analysed separately and the analysis will include the points; context and character of the space.



Location 1

Infrastructure

At the first location no flow around the swamp seems to be present. The only flow evident is the major flow of the park right next to the swamp area. This makes a big potential for drawing people in to participate in the installations, if their attention is caught.

Climate

The climate for the two locations will be looked upon for March, since it is only relevant to look at the month where SÒL festival will take place. The average day temperature vary from 3 - 7 °C and night temperature from (-3) - (-1)°C. The average precipitation is around 4-5 mm.

As mentioned, the area is a swamp area - in damp and rainy conditions. However, the area can quickly dry out with a couple of days with sun and dry weather. The area has a characteristic of soft soil and grass, and even though the area is fairly open, it is protected from strong winds, and the ground sloping a bit downwards also help with a generally pleasant climate. Vegetation at the location has the characteristics of wilder nature, also with the high rushes, the big chestnut tree slightly covering the area. The area is lit up well throughout the day by the sun, however at night it becomes very dim and obscure, with only some light form the main path, throwing shadows out upon the area.

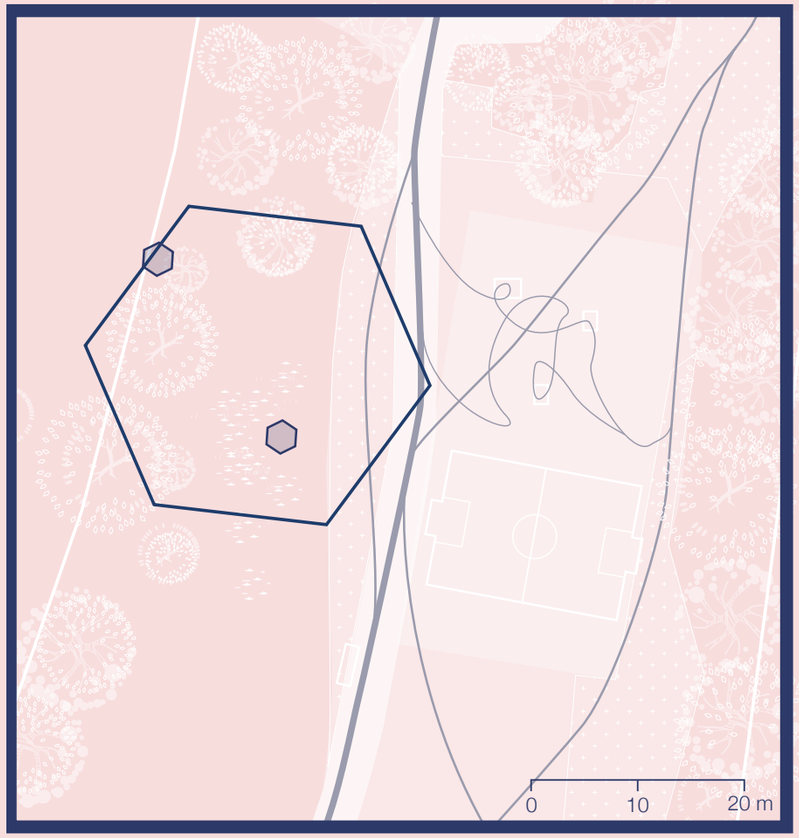
Size

As touched upon earlier, the area for the first location is very open. It has a wasteness to it, being an area which is not used for other than looking upon. It is stretched along the main path in the park, and its physical size is defined by the small hill with denser vegetation to the north, the wall which frames the area to the west, and ending at a path to the south. This big space covering up to 2000 m2. However the space is fragmented into smaller enclosures with the vegetation. Approximately in the middle of this space is a circle formed area defined by rushes and chive grass, creating an enclosed space, also defined by being at the bottom of a slightly sloping area. The trees in the area are tall, old chestnut trees, which brings in a bigger scale and slightly covers the area. Smaller young trees also cover the area, ready to blossom, bringing down the scale of the space to a human scale. These smaller trees together with a gentle topography indifference in the landscape also define areas at the location, breaking up the space. At night the space becomes much more intimate and small in scale, because of it being so poorly lit up.

Materiality & Tactility

The materiality and tactility showcase the wild nature which marks out the character of the space. The ground is soft grass and soil, mushing under ones feet due to it being slightly swamped most of the time. The hard and roughness of the bark on the trees stands in a good opposition to the softness of the grass, rushes and chive grass in the area. However much of the rushes being dead also gives a crunchy effect in its tactility. The hard path at the side of the area also bring in this contrasting element.

LOCATION 1



Location 2

Infrastructure

For the second location the flow becomes a bit more complex. The same rules still applies as before, however now being much more visible, and closer to the main flow in the area, makes the possibility for catching people's attention far greater.

Climate

The surrounding becomes much more urban, being in close parameter to Platform 4 as well. The ground is paved, and the factor of rain, softening up the ground is not an issue anymore. The area again being fairly open, is not too exposed for strong wind, even though it being slightly at a highpoint in the park. The vegetation is smaller, and more dense, bushes and smaller trees are the dominant plantings. The area is generally better light up, again placed closer to the path and thereby light fixtures.

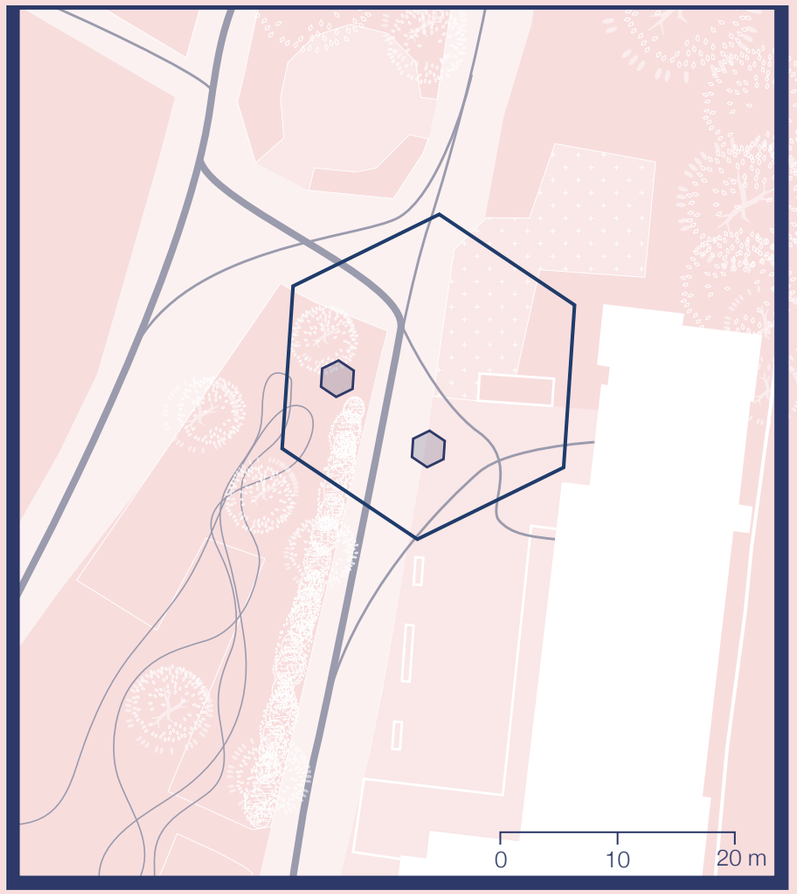
Size

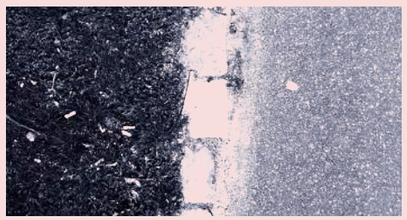
The second location, argued earlier, is much more 'urban'. The scale relates to smaller vegetation, trees, bushes and hedges. The space is defined by the building, occupied by Platform 4 to the west, the park sloping downwards to the north, the hedge along the main path to the east, and naturally ending at the edge of the building to the south. The space operates as a sort of forecourt to the building right besides it. The building being predominantly bigger in scale than anything else in the park, still meets the space in a smaller scale with a porch and smaller furniture, meeting the human scale, and making for an intimate spot. At night the area, as the other, also becomes more intimate, however in a more inviting manner than the other location, being much more light up and visible.

Materiality & Tactility

This location possess more diversity in its tactility. Still having the soft elements of grass, at the edge of the site, together with the trickling sound coming from the dead leaves in the hedge. A much harder contrast is evident in the pavement of the area. with concrete, asphalt and tiles covering the area. This however having ties to the history of the place, and also defining the area with its atmosphere. Clearly the sudden switch in pavement are traces form when the park functioned as an amusement park.

LOCATION 2





Collection of aftertoughts

The place of Karolinelund holds a strong memory within it. It is a fluctuating place, but still a clearly defined space. The 'no rules apply' approach marks the place as a recreational cultural hub, where the traces of previous functions of the park also adds to the atmosphere.

The future plans for the park are under development, and there is evidently a huge potential in how the temporal and experimental approach, which consumes the area today, can influence this development. Due to the distinctive character of space and the great diversity in the users, the place possess potential for exposure of an installation experiment! The flow passing both locations gives an advantage, regarding catching the viewers attention onto the installations.

The climate plays an important role when attracting viewers and it can clearly oppose some challenges. If it is a rainy night then nobody will use the park, but a warm sunny day might bring more viewers into the area than normal. The setting of the festival, also influence the viewers, since it being at night time. These are factors we can not control, but will be aware of in the analysis of the installations.

The festival being at nighttime, create a very different and more intimate place. The two locations are framed in dissimilar ways spatially, which needs to be considered when developing and analysing later on. What the locations afford are very different considering scale, visibility and character. Location 2 is in an urban framing, whereas location 1 is a park setting. These varying potentials could be illuminated and enhanced through the installations, which take in the spaces, and thereby exposing the viewer and altering their 'normal' perception of the spaces.

- THE STORY OF THE PROCESS -

toolbox part 2 - idea development of an urban installation

When developing the installations, attention must be called upon the preliminary inquiry of our experiment question:

Can we, by making an urban installation, alter our 'normal' perception and bodily experience of space and create social interaction?

What is the urban installations effect on the space it occupies?

How to do this?
We will in the development process clarify who the viewer of the installations are?, What kind of 'participation' does the viewer have?, What kind of experience does the installations offer?

Our approach is, as argued earlier in the urban discourse, to apply aesthetics as a tool for creating mentally and physically sensorial experience. Our primary experiencing types will therefore firstly be Klingmanns 'Sense Architecture', which is aligned with Bishops experience type 'Heightened Perception'. Secondly, the experience type 'Act Architecture' supplements the two well, by taking departure in the subject and focusing on the bodily perception.

Further, will we in the development process be inspired by the 8 cases featured in the Toolbox part 2 - Idea Development of an Urban Installation. This leading up to a wish for working with the 'everyday' elements, and challenging the routines by creating new relations to these. This Hajer & Reijndorp also points out; that by disturbing the usual rhythm of a space it creates a new platform for social interaction and cultural exchange, where every viewer have the same point of departure.

The concept “Touch Me!”

The general concept for both installations is to expose a mosaic of senses; touch, see and hear - and thereby increase the curious viewer’s awareness of their own bodily position in the space and how their body respond to it. The installations aims to create a situation into which the viewer physically enters, by using already existing elements in the space and make them performativ. The two installations individual concept;

Performative Nature
By inviting the viewer to touch nature, the installation activates the viewers sensorial experience and adds an extra layer of materiality to space.

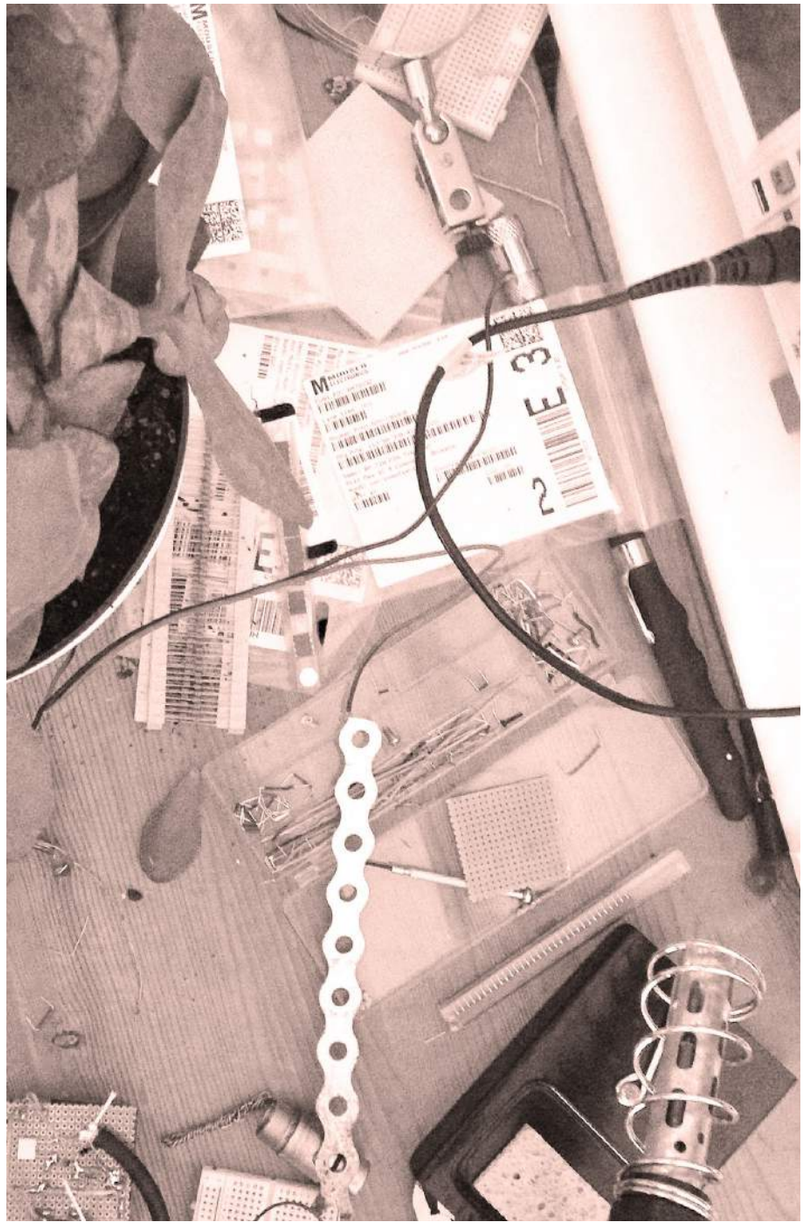
Performative Fixture
When taking traditional street furnitures and making them into performative elements, it generates surprises, experiments and new ways of interactions in everyday life.

The curating approach is to activate the curious viewer. With the installation the curious viewer will now have the possibility for a surprising experience. If the viewers at SÒL Festival, or people passing by, did not interact or discover the installation, it would then also be in line with the overall curation thoughts. With the viewer’s interaction we hope it will give a new level of social interaction and create strong memories about of the space.

The vision, of our installations, is to add a new urban aesthetics experience to the space, by creating a sensorial bodily experience. Interactive installations can function as the magic touch, which bring back wonder, mystery and fun.
How to create this magic and the surprising effect for the viewer? A shared passion for the mysteriousness within technology, and how some technical evolutions are possible, can still come to amaze us! We therefore see a potential in emerging technology with the physical fixtures to create the effect of something truly magical. This will be our approach to the technology and combined with the scope of the festival it creates an overall structural principle for the installations. The viewer touches an object and an element gets illuminated by light, this brings a new perspective to the element and expands the space the installation occupies. For us, this is a concrete approach to create a magical experience through an urban installation.

We wish to use the technology of an arduino, which is an open-source computer hardware and software board, where you can program the wished outcome upon [Hobye, 2012]. The advantages, as we see it, of using a ‘Touche for arduino’ setup is how it gives this layer of amase to the installations. The technology introduces advanced touch sensing with the arduino component as the touch mediator [Hobye, 2012]. The technology however also poses some limitations, considering power for the arduino, and the lights, out in the nature, and further it needs to be waterproofed. Moreover there is certain limitation for what one board can hold of information, thereby no grand light animation setups. Hence the most obvious complication - we are not software programmers - which poses the obvious problem of actually applying the technology. Even though the layout of the arduino technology at large tries to aim for DIY approach for its users, we needed help for the programming. Fortunately, as mentioned earlier, Platform 4 offered technical supervision to realise the project. We therefore have Andreas Harboe Rukjær to thank for the realisation.

Applied Aesthetics



NAME:
Please! Touch me!

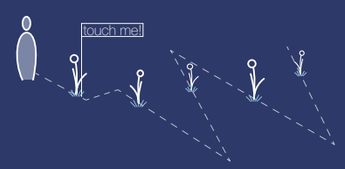
initial idea
- touch the nature

- the installation seeks to investigate the aesthetic powers of nature and how beauty can affect the usage and view upon the public spaces.

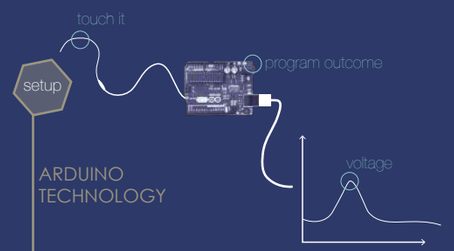
DIFFERENT APPROACHES

the point

the line



NAME:
Empower me,
empower you!



ARDUINO TECHNOLOGY

CHOOSE SITE

separation
- two installations

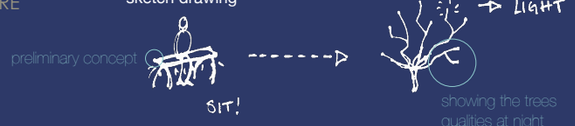
- with new knowleged of the potential in the arduino technology, another installation emereged, resulting in two installations.

PF

PERFORMATIVE FIXTURE

ILLUMINATE THE TREE

sketch drawing



PN

PERFORMATIVE NATURE

THE SWAMP

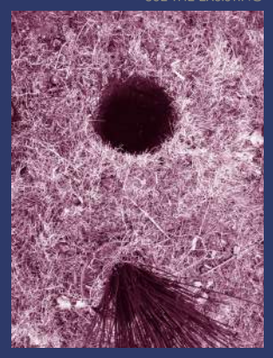
IN THE 'LAB'

- our technical guru, Andreas is getting acquainted with the arduino technology (Appendix 5).

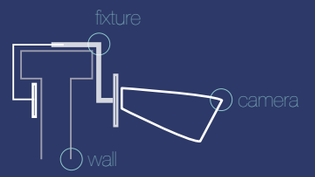
ILLUMINATE THE RUSHES

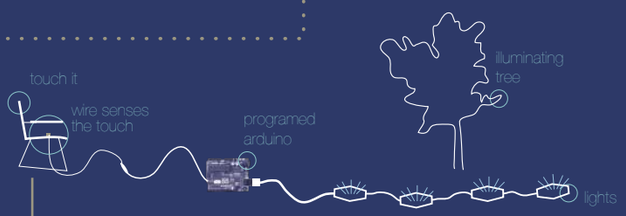
sketch drawing

PLANT
- USE THE EXSISTING



- to be able to analyse the installations we use the thermal camera. Here we need to make a fixture, to secure it on the wall, where we want our video footage from.





We turn affection for nature and the undefined beauty into quantitative data to understand urban spaces better.

thermal camera

registrations at site

final setup

- with the bench we are using a wire as the touch sensor. we are working as test persons with Andreas in the workshop (Appendix 5).

BENCH IN THE LAB

pilot project

NAME:
Touch me!

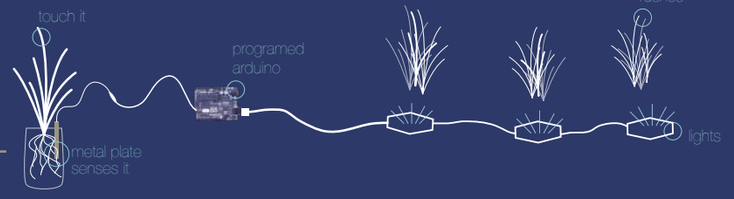
TESTING

on site

on site

TESTING

final setup



Pilot project

As a result of the design process we end up with the first weekend of the festival being a 'pilot project', where we can see our curating approach come to life. The pilot project takes place from the 20th March to 21st March and both installations is placed at location 1. In the following, it will be elaborated on the general concept for both installation and how they are adapted to this specific location.

Performative Nature

In this installation, the arduino is programed to react to a person touching the chive-grass - specifically the intensity of the touch, and the length of it affects the outcome. Therefore when touching the chive-grass, the light in the rushes slowly intensify the longer one holds on. When the user then loosens their grip the light will slowly 'die out', blinking slower and slower. This is to call attention upon and provoke the viewer to again quickly grab the plant. Here at the second touch, the viewer will see a new colour, which thereby should provoke a new curiosity. The installation change colour three times. With this installation we want to use the everyday object of a plant and turn it into something else, a reactionary 'living' plant. This is playing on some of the same factors as the 'taste' example from *Toolbox part 2,* making everyday-life-things 'absurd'. Additional it has the same scope at the 'feel' example, where the viewer is activated by making them touch nature. This creating a different memory of the experience and the space since memories become stronger when they are not only based on the visual experience. The memory might stand even stronger, because of the installations playful and magical character. The playfulness should further be evoked with the viewers wish and curiosity to find out how the system works; to solve the mystery of it, similar to the example 'embodiment'.

With the light for the Performative Nature installation we aim for a subtle and delicate expression in the light, to support the intimate and sensitive experience and atmosphere of the space when interacting with nature (Appendix 06).

Performative Fixture

In this installation we use a bench as the mediator for 'invisible' interaction. The bench refers to a 'traditional'-relaxing-spot, but because of its performative character, it contributes with a renegotiation of the bench status and 'take a break'-spots in the city. The bench therefore automatically invites the viewer in to interact with it.
The interactions happens, due to the arduino and how it is programmed to react on the number of persons sitting on the fixture; the bench. The bench becomes performative due to a wire that is connected to the arduino. When one person sits, it follows that one light turns on, in its individual colour, illuminating the three. When one more sits down, another light turns on, also with its individual colour, illuminating the same three. The same outcome applies for the third and fourth user. However, when all four are seated on the bench, a small animation of the light starts. The final animation will carry on even though a person decides to move away from the bench, so the viewers only impact the light until the fourth viewer joins. This create a 'we are in this together' feeling and make the installation more socially dependable for a successful outcome. The performative aspect, where people interact with the bench, does not only set the stage for social interaction, but it also creates another relation between the viewer and the bench. The illumination of the tree, based on the number of people using the bench, also adds another scenographic layer to the area - the tree changes character and appears more sculptures.
We also seek to work with the element of playfulness and mystery, which also as mentioned are evident in the examples; 'hear', 'scale' and 'embodiment'. The different outcomes, due to the number of viewers, creates opportunities for playful experiences. Further, taking an everyday, static element and making it performative contributes with a layer of mystery. It is also creates a universe that is not apparent without the installation and the interaction with it.

With the light for Performative Fixture we aim for a show, with stronger colours in the light which illuminates the tree. Moreover should the four colours together have a coherent look, to make the experience of the illuminated tree greater and pleasing for the eyes (Appendix 06).

Analysis

Weekend 20th to 21st of March

An important information is that the installation did not function according to the intentional plan, because of how the weather influence the arduino technology. This made the installation unstable, where the touchsensor did not react as intended and the light shows were constantly blinking uncontrollably. These errors and the weather resulted in poor data and thereby not much material to analyse upon.

Performative Fixture
A bench was placed with the back up against the surrounding wall, and had its front towards a tree. Sitting on the bench the viewer would enjoy the view over Karolinelund and the illuminated tree.

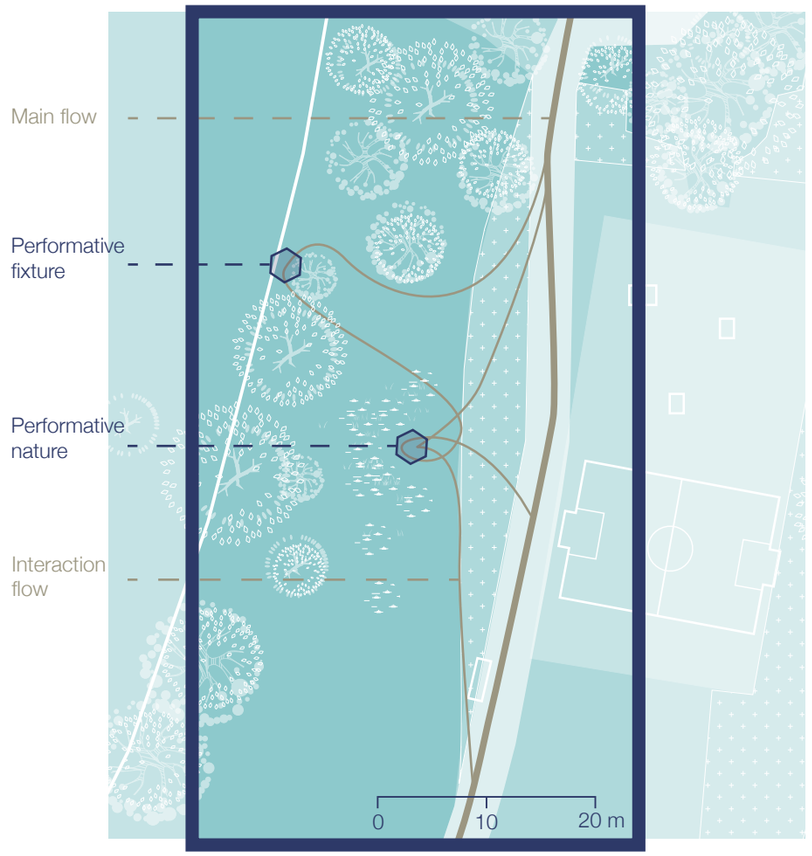
Performative Nature
a chive-grass plant in a swamp area is activated as a touch sensor. Touching and feeling the plants tactility illuminates the surrounding rushes.

The placement and the necessity for the viewers involvement, in both Performative Fixture and Performative Nature, forced the viewers to move away from the safe main path and onto the soft grass surface. When the viewer physically interacted with the installations the light illuminated nature and added a new spatial awareness to the area and the elements; the rushes and the tree.

The flow map, generated on the basis of observation and video footages (Appendix 07), shows how people passing through the park moved strictly from A to B and only a few actually interacted with the installations.
On Friday the 20th, non 'random' passers interacted with the installations, which seems understandable when considering the low amount of people passing through the park, on this rainy evening from 22.00 -23.30 (Appendix 08).
On Saturday the 21st the weather cleared up, and the number of people passing through Karolinelund increased. This is also evident in the numbers of interactions with the installations. Around eleven people interacted with Performative Nature, but only for a short amount of time; two girls approaches the installation, but it seems like they do not understand how the interaction works, and leaves already after 22 seconds. A similar story; a man is walking his dog, he as well, approaches the installation and spend not more than 09 seconds on it, before leaving it behind again (Movie 1). Another example is where a passers stops and ask us with great curiosity and interest about the installation, and its purpose and the its function.

When it comes to Performative Fixture, the story is very alike. More viewers approached the bench and they spend between 38 seconds and 8.43 minutes on it. We however realised that the playfulness of performative fixture was minimized because the light show continued, even if the fourth viewer left the bench - this killed some of the fun.

Location 1 - 22.00-24.00 (Friday & Saturday)



Conclusive remarks

Even though, we in this analysis strives to be objective, we find it relevant to mention, that through this first weekend it was mainly us and acquaintances who were the viewers of the installations. We tried, by interacting with the installation, to create an increased awareness of the installations for the people passing by. When looking at the data-sheet (Appendix 07) it is clear that we spend a lot of time with the installations and this is also why the amount of time for the interaction varies so much, the 'unknown' viewers spend less time, than the viewer we invited or usself, when testing the installation.

Even though the pilot project has it 'flaws', it contributed with a great deal of knowledge, for the improvement of the installations. It is clear that the level of interaction failed. This was both due to the weather condition, but also because of the curating approach. The data shows that the time passerbyers wanted to invest in something, which was out of the ordinary, was disturbingly little. To push the interaction further signs could help in the process. When the viewers shows a willingness and a curiosity to interact they will understand the core-mechanic faster.

Based on our analysis of Karolinelund, we come to the understanding that the place holds a special atmosphere comparing to e.g. other parks in Aalborg, being a very social inclusive place as well. The viewers passing through the park on a regular basis, are accustomed to the vibe of temporal events happening there, and maybe this makes for a moreover welcoming audience. But due to lack of involvement, we could argue we were mistaken. Location 1, was simply too far away from the main flow and no one was willing to dare themself to go out there. This however makes it more crucial how no one used the installations in the pilot project, but also made it evident how changes to the curatorial approach where needed for the second weekend. The installations needed to make more 'noise' to catch the eye of the viewers. Lastly, in the new and improved edition of the installations, we should strive to challenge the playfulness even further.

Applied Aesthetics

From Pilot Project to final edition

Performative Nature

In the further development of Performative Nature, the most crucial point were that people showed interest, but did not know how to interact. To ensure an interaction with Performative Nature version 2, we decided to change the placement (now location 2), it is more urban and central in relation to the festival. Further we also decided on working with signs.

The change in location, also resulted in a change of the visual expression of the installations. The touch sensor is no longer the chive-grass, but one out of ten hyacinths in a wooden box, and the illuminated light were now on a hedge along the main path. Moreover, we added humourous signs, where it looked liked the hyacinth called for attention; Please!, Touch Me!, Hug me, Love me!
Thursday turned out to be a great success, and we learned, once again, that the viewers find a value in the playful. Here, only one hyacinth was an activated touch sensor, but to enhance the playful further, more hyacinths should function as touch sensors. Due to a tight program we did not have the time to make big technical changes, we ended up with having two plants interactive instead of one.

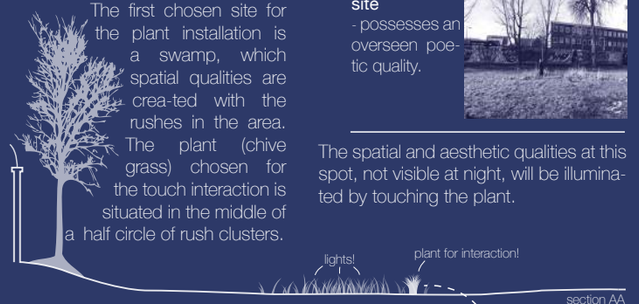
The viewers wants even more fun! more plants should be performative!

first draft

The first chosen site for the plant installation is a swamp, which spatial qualities are crea-ted with the rushes in the area. The plant (chive grass) chosen for the touch interaction is situated in the middle of a half circle of rush clusters.

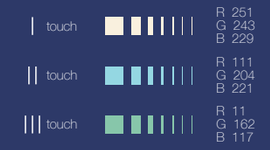
site
- possesses an overseen poe-tic quality.

The spatial and aesthetic qualities at this spot, not visible at night, will be illumina-ted by touching the plant.



light design
- 3 lamps

The lamps in the installation light up every time a subject touches the plant, for every time a new colour appears.



When the connection between sub-ject and the plant is stopped, the lights slowly die out, blinking.

friday - 20.03.15
weather forecast
2° rain
active
21.00-23.30 (2½ h)

saturday - 21.03.15
weather forecast
1° clear sky
active
21.00-24.00 (3 h)

second draft

The installation is in the second weekend moved out of the swamp area and closer to the heart of the festival. Making it a more urban ins-tallation.

thermal 1
thursday 26th

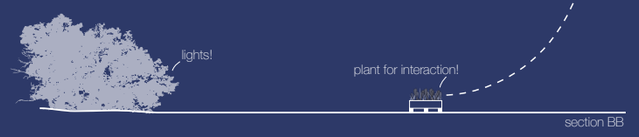
- time the subject uses on the installation varies from; 4 sec. to 32 sec.

The reason for this is both due to weather conditions at the previous site, and a wish for making the ins-tallation more approachable for the users.

thermal 2
friday 27th

- people attract people. It then generates curiosity.

The usage of thermal cameras is a method used to subsequently ana-lyse the users behaviour, and the interaction times spent on the instal-lation. Further it will tell something about the usages behaviour around the installation in general.



thursday - 26.03.15
weather forecast
3° clear sky
active
20.00-22.45 (2¾ h)

friday - 27.03.15
weather forecast
1° clear sky
active
20.00-22.30 (2½ h)

saturday - 28.03.15
weather forecast
4° rain
active
18.30-23.00 (4½ h)

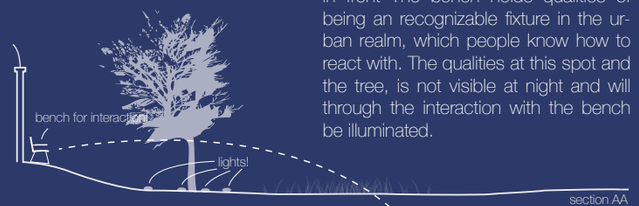
Performative Fixture

Based on our own experience with the pilot project, we concluded the playful interaction disappeared because of the final-light-show continued even though one person left the bench. Moreover, as with Performative Nature, we believe that another, more urban location would improve the level of interaction.

At the new location the bench was placed nearby the BMX tracks, with the view of another tree. The core-mechanic was the same as previously and because of limited time, we did not have the time to change the final animation for thursday evening. We however decide to keep the bench at the new location, due to thursdays success. Furthermore, because of more time Friday, we change the final-light-show, so it would stop if the fourth viewer got up from the bench, which could achieve a more playful interaction.

first draft

The first chosen site for the bench installation (performative fixture) is an area behind a small tree up against the wall surrounding karolinelund.,

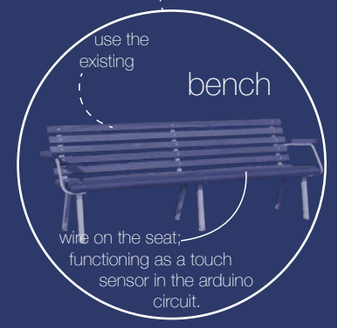


The spot have qualities of staging the tree and the area being slightly higher than its surroundings gives the user of the bench an overview of the area out in front The bench holds qualities of being an recognizable fixture in the urban realm, which people know how to react with. The qualities at this spot and the tree, is not visible at night and will through the interaction with the bench be illuminated.

The usage of thermal cameras in the first weekend where as well a test run. The first night; Friday the 20th the weather conditions were so poor that no real usable data could be subtracted from the recordings, however some assumptions could be made from it tell something about the usages behaviour around the installation in general.

thermal 1
saturday 21th

- the usage of the instalations in the first weekend was limited.



friday - 20.03.15
weather forecast
2° rain
active
21.00-23.30 (2½ h)

saturday - 21.03.15
weather forecast
1° clear sky
active
21.00-24.00 (3 h)

second draft

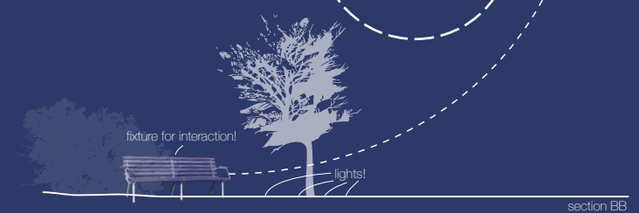
The installation moved to area and closer to the heart of the festival.

second site
- an urban scale, with a greater exposure for users.

light design
- 4 lamps

The lamps in the installation reacts to how many are using the bench. When all four lamps are turned on an animation starts, as sort of the grand finale, and a celebration of the social acomblished job the users evoked.

I person		R 247 G 148 B 30
II persons		R 236 G 0 B 140
III persons		R 0 G 174 B 239
IIII persons		R 107 G 182 B 69



thursday - 26.03.15
weather forecast
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friday - 27.03.15
weather forecast
1° clear sky
active
20.00-22.30 (2½ h)

saturday - 28.03.15
weather forecast
4° rain
active
18.30-23.00 (4½ h)

PRESENTATION

◊

EOLIPSE DAY

20th March

◊

It came to happen swiftly and unimpressively, due to poor weather conditions, on Friday the 20th of March. The solar eclipse where to occur in the morning, culminating at 10.48, with the lunar orbiting-path crossing the sun's' exposure, covering 80% of the solar disc visible from earth. It passed, however the obscurations for the day was far from over.

After consuming a subtle pancake-eclipse brunch, there was work to do, because ohh yes… there were an installation to make! The collaboration with Platform 4 have been ever satisfying, however the pace and course of developing the installation in collaboration have been experimental, to say at least. One this day, it would have been preferable, to have somewhat control over the outcome of the installation, made tests, tried variable constillarations, be sure of how it works. The approach from Platform 4ers have been more relaxed, and with attention upon having a learning related process, where the matter of when it should be done is secondary - because in the end... it is an experiment! - the challenge is then to embrace this.

Still partly unsure of what future the installation beholded, the opening of SÓL festival at 16.00 came to pass. A poem was read, speeches containing metaphor juice and pissing crosswise were spoken, champagne and canapes were consumed. Music took over, with danish tunes and rainbow coloured tone-reactionary lights the light festival was open!

As the music continued, the installation were still to be put up, tested and adapted to the environment outside. With an umbrella as cover, the challenge were excepted! - and finally after 2.5 hours in wet-freezing cold, the installations did not work. Due to the, at this point, soaking wet ground the technology of the arduino were uncontrollable to react to human touch. The rushes did not become interactive, and the bench's reaction pattern were highly unstable - though there were a light show, no one would be able to figure out the system behind.

However acknowledging how the rainy weather ruined the installation (or the interactive part of it) it also kept the interactors away. Rounding of this day, embracing the Platform 4ers experimental approach to the installation seems as the only plausible sane thing to do. Another day will follow Friday the 20th of March, which can only get sunnier, lighter, brighter than this one. The experiment must go on...

TOUCH ME!

INSTALLATIONS

performative fixture | performative nature

Høfler and Hestbech
(Stud. MSc04 Urban Design):
Introduces two installations which embodies the viewer whose touch are as heightened as their sense of vision. We seek to get a better understanding of how our bodily perception of space affect the usage of public space.

- TOUCH ME! -

How do you experience your city? We want to celebrate, investigate and question how we use our senses and experience space.

Two site-specific installations presents a mosaic of your senses; touch, see and hear - increase awareness of your position in the space and of your bodily response to it. The installation creates a situation into which the viewer physically enters. So... take part in a bodily experience of space - alone or get even closer to your friends!

PILOTPROJECT

◊

PERFORMATIVE FIXTURE VERSION 1

"love of the light"

◊

Taking the usual shortcut through the area. We are picking up the pace. The rain is drizzling down, and all around us is dark wet ground. The only thing making it all alright is the warmth coming from the person next to me. He abruptly stops in the middle of the path - "what is that?", looking out into the darkness. I could not care less, pulling his arm. A short moment passes, and he leaves my side, heading out into the darkness, towards something I can not see, out onto the wet, wet soil and grass. "come along"... I follow. now seeing the small light under a bench.. now I'm getting a bit curious. He sits down on the bench, and a shock of light illuminates the tree right next to me. I let out a small squeak! and then laughing. I sit down right next to him, wanting some warmth, but not considering the wet bum I would get.. another light flicks on, and then another, one.. blinking.. "what is this?" - "a kissing bench" he responds… so there we sit - in the drizzling rain, in the luminescens of the lights, produced by our touch - kissing.

◊

PERFORMATIVE NATURE VERSION 1

"in the rushes"

◊

The cold drizzling rain is landing on my cheeks, making for a moist layer on my face, my clothes and the world around me. The weather puts a damper on the space, enclosing me in the a humid blanket. I know the path to well, I know the way. a small blinking out in the rushes, which I ignore, or subconscious chose to not see at first - it is not normal. Though, well away from the spot, I spin around, the abnormality of the blinking light rattles my mind. Back at the blinking spot - but it is out in the swamp!? carefully I pass out on what seem to be untouch ground. Getting closer to the blinking. I reach down to touch it… suddenly noticing the effect a small "gasp" pass over my lips. The rushes come to life. shortly Illuminated in bright lights. I touch the plant more, grasping it - more light, now in a new colour. I submerged myself in the experience, forgetting the world around me.. my body consumed by light and rushes.

◊

LET'S TRY AGAIN

21th March

◊

Hiding behind the clouds, we know it is there, the sun! The clouds does however not carry any rain with them to our humble spot in the park. This leaves us with optimistic aspirations for the events of the evening to come.

As the sun sets we setup the installation with some small improvements done by our technical guru. And yes… tonight it works! A rainbow of light showers the tree and brings forth new aspects, a inexplicably jitteriness from the light in the rushes brings an element of magic to the space. Due to no rain, but still cold weather though, the system works impeccably.

This calls for a small celebration! - with cold beer, table football, 'reggae' music and the other 5 people at the festival this evening. However... the feeling of never actually being done with ones installation constantly hovers - we must embrace the process of it, learn from it.

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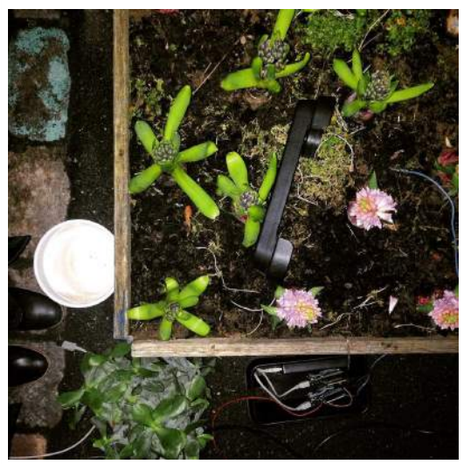
PERFORMATIVE NATURE VERSION 2

"demanding flowers"

◊

"what is all the fuzz about that flower box?" - a sceptical statement from my friend at my side, though she is right in her observation - a small group of people are standing around the wooden box of flowers - getting closer I see that some are even touching the plants… kind of absurd. The group carries on, leaving us besides the box. "Aha!" - small signs in the box are saying "hey", "touch me", "hug me!", CRAVING attention, demanding it! She starts touching the plants, one by one, seeking a reaction of some sorts I guess, though nothing happens. "WOW", "stop" i tell her "go back", suddenly I see the connection. There is a light in the bushes a couple of meters away that lights up the hedge. - The touching of the plant produces the light over there. I still do not fully comprehend how, but it is fun - we play with it, find another flower which also produce light. Now three others also come over, curious, wanting to investigate - like us just before.



WOW

AWWW!

wow!!

◊

PERFORMATIVE FIXTURE VERSION 2

"togetherness"

◊

Leaving the event at Platform 4, entering into the cold sharp night. A discussion about the show we just witnessed inside, is dying out - there is simply no more words which could describe it. Crossing over the hard concrete path, a path which once lead to one of my favorite joy ride as a kid - this place holds so many memories.... A sudden flick of light upon the tree out of the corner of my eye catches my attention. Did the tree just turn purple, or am I just really tired? My close friend is sitting on the bench nearby, calling us over - "you need to see this!". A change in the ground under my feet makes my linger for a while, but only just so… A yellow light! What is this? coming closer, closer again, one more sits down, a green light now also illuminates the tree… a connection between the tree, the light, the bench.. I sit down, blue cold light now illuminates the last part of the tree. We sit there, quietly, amassed with the disko now happening in front of our eyes - a disco tree! My friend stands up and it all goes away in a blink of an eye. Immediate dissatisfied shouts burst out of the three of us remaining on the bench! "We need to sit down all of us, to get to see the blinking lights again." looking rather ashamed of his action, he sits down again, to please our need for more light. The show goes on again - on jokes about standing up, but does not dare to do so.. - we all in silence agree upon seeing this to the end now - together.

◊

CHANGEUP THURSDAY

26th March

◊

Due to occurrences of flooding which could not be ignored, the installation needed a new home. There was to be a party, they said, in the container and with a barrel of fire outside! Naturally, the installation should be in close perimeter to this, to feed of the participants from the container + fire-barrel party.

It came to be a great success. If it was the warmer weather, heat from the barrel of fire, the new placement or the thick haze of fumes oozing from the container party, is difficult to point out, but the installation became much more inviting to users. Finally, the magic and narratives could evolve on its own.

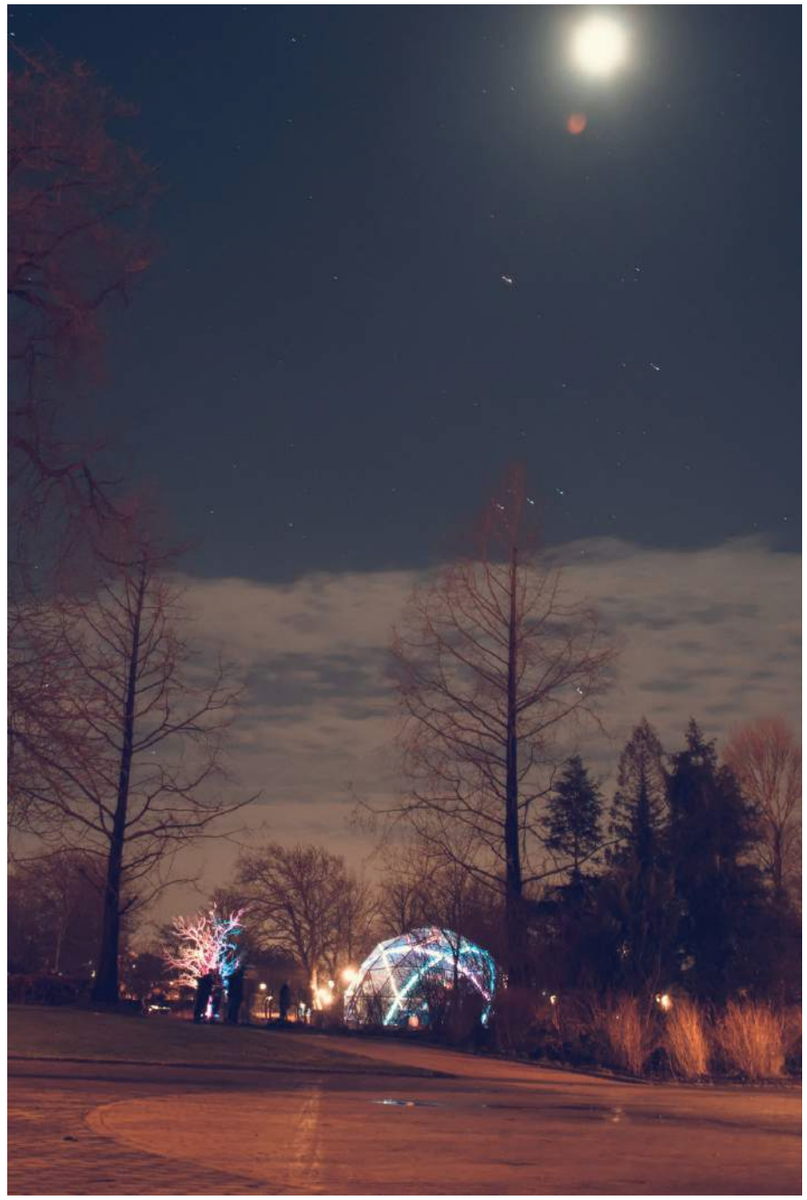
PRESENTING

SÒL FESTIVAL

In the following we will present to you the 'entire' SÒL Festival, which substantiates the atmosphere our installations Touch Me! where surrounded by. Through pictures, narratives and small descriptions we will introduce important lectures and our experiences day to day. The focus will not only be upon the festival itself, but also the inputs gained to create the experimental approach regarding our installations.

Lean back and enjoy!

EMBRACE THE FEELING



20. March

12.30 // meeting Andreas and preparing..
19.30 - 21.00 // setting-up the installation.
23.30 // take down the installation

16.00 // opening reception, including speaks and music; Vibeke Falden and Vrå Højskole

21. March

18.00 // adjustment of the installation and setting it up
24.00 // take down the installation

20.00 // experience the installation SPOR

22. March

13.00 - 15.00 // Kulturmødet optaktsdebat: Digital kunst (Prelude debate: Digital Art)

25. March

16.30 // short meeting with Andreas. Re-development of the installation. Make it ready for Thursday.

17.00 - 19.00 // Anthony Rowe, lecture; Towards an ocean light.

SÓL
FESTIVAL

27. March

17:30 // presentation at the debat; Det performative byrum.
19.30 - 20.00 // setting up the installation.
22.30 // take down the installation

15.00 - 17.00 // Q&A
17.30 - 19.30 // Debat; Det performative byrum (The performative spaces)
20.15 // Tekstur #1

21.00 // OWL; installation + the tones from a DJ

28. March

18.00 // setting up the installation for the last time
23.00 // take down the installation

19.00 - 22.00 // Symfonien x Platform 4

21.30 - 22.00 // My Body Your Room

26. March

16.00 // remove the installation to the new locations.
19.00 - 20.00 // setting up the installation.
22.45 // take down the installation

18.00 - 20.30 // Mørkerum; Dialog i to dele (Darkroom; Dialog in two parts)

17.30 - 18.30

◊
NO/YES/MAYBE? YES!
F**K
27th March
◊

In the beginning, we were to make a presentation, of our take on the preformative city, our knowledge, our viewpoints, our take on the term. Then we were not on the agenda - thank God! - no trembling voices, no mistakes to be made or said in front of a capable professional audience. But then… we were to kick-off the whole debate! The worst thing was though, that it turned out really well. The presentation fitted right in with the other debate holders opinion - so it had been pointless dreading to do it in the first place.

As the debate ended, there was yet again an installation to put up. Though this evening, having great weather and the same optimal placement, there were not enough critical mass to interact with the installation as the day before. Thankfully family and some friends felt obliged to come and try it out and thereby put it to some use this evening.

Artist talk: The Performative City
Title: The Performative Planner
Subtitle: What happens if urban designers creates 'art' installations in public spaces?

THE PERFORMATIVE URBAN SPACE

27. March

presentation at the debate

We were to kickstart a debate on performativity. Afterwards two artist and an architect from the municipality would discuss their point of views and experiences with artistic interventions in public spaces.

Firstly we presented our understanding of the notion and the potential it holds. We present it quite simple; artistic interventions can create temporary urban spaces, and these urban spaces sets the stage for a new performative urbanity. A new performative urbanity, which can function as urban laboratories and create new perspectives in e.g. diversity and solidarity and strengthen local communities.

To be clear, this presentation should not be seen in direct connection with our urban installations and the theoretical framework for our experiment, the two things are independent of each other. However we draw upon the experience gained in the debate onto our considerations regarding the subject of the performative city and which roles are in play when developing our urban spaces.

We base the presentation on our personal experiences from our internships; a landscape architectural firm and an art collective. The two different practices has given us a wide range of knowledge about art in urban space and the practices approach to it. To support our experiences, we elaborate on these approaches with cases from each practice together with a case from the artist group Superflex.

We wonder;

- Why should it mean something which title you have? Should it not be the effect of your work which matters?
- Why not take the best from both worlds?

> WE ASK THE QUESTION;
>
> "AS URBAN DESIGNERS, WHEN DO WE 'USE ART' (OR THE ARTISTS) IN THE DEVELOPMENT AND DESIGN OF PUBLIC SPACES?"

Architect Kristine Jensens Tegnestue: Art in i Dokk1 at Århus harbour front in the project Urban Mediaspace [Arkitekt Kristine Jensens Tegnestue, 2009]. Funds for art in the space where found during project projecting i.e. not involved in the development of the space. The art installations becomes an 'afterthought' to the urban space, and could have been more involved in the development as we see it.

Poseidon by artist group 'A Kassen'

ARCHITECT KRISTINE JENSENS TEGNESTUE → The artist comes in later 'Ordered' by the developer → WORKS BUT NOT AS A WHOLE

ARTIST COLLECTIVE INVISIBLE PLAYGROUND → Municipality evaluates → REMOVED

Invisible Playground: Here the art collective created installations for playful architecture [72 Hours Interaction, 2014]. The playful installations had a huge success during the course of the event, with great user participation. However after the event, the installations were only allowed to stay for 3 days to then be taken down, due to their profile of being a part of a temporarily art event, and not near the category of being actual urban fixtures in public spaces.

Create a Place to Remember the Future

ARTIST GROUP SUPERFLEX → Collaboration with urban offices throughout the whole process → SUCCESS!

Superflex: The Bank. The project provides quality to the story of the place, by incorporating urban fixtures from a user involvement process [Superflex, 2013]. The users came up with 'wishes' for which fixtures from their native country should be in the space. Hereby the narrative of the development of the area became a part of the process through memories and retellings.
Superflex functioned as advisors throughout the whole process of developing the urban space. Their approach to urban spaces are more flexible. In the case of The Bank they experiment with building up and taking down, and evaluate on how the process worked, which makes for a focus upon the experience gained and not the 'end' result [Superflex, 2013].

> ART DOES NOT NEED TO 'DO' ANYTHING
>
> - Thomas Birket-Smith, architect at Aalborg Municipality

EXPERIENCE GAINED FROM THE DEBATE

Throughout the debate we noticed how there seem to be a void between the two practices (artist and municipality), even though the agenda for the debate where to come closer to a shared understanding of what the performative urban spaces could afford. It became clear to us how this miscommunication can make for 'hurdles' and challenges in the development of urban spaces and the usage of artistic interventions in them. Especially when the perceiviation of how to use the interventions and what for, where so different from each other coming from either the artists or the architect from the municipality.

Selected Installation and Events March/

20 - 28

21.30 - 22.00

◊

HEAVY BREATHING

My body. Your room.

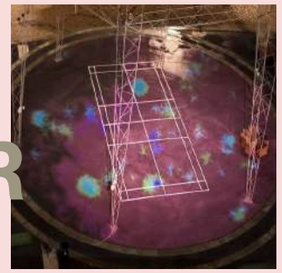
◊

The scene is set with overdimensioned light bulbs, hanging from the ceiling. Pulsating, hearts of light beating to the rhythm of the dancer's heart. Yes! The dancer. A, close to naked, man with dark brown underwear which matched the colour of his skin. There was no escape from the dark enclosed room - only anticipation of what was to pass in the following minutes. The dance starts, the symbolic meaning of it is however lost for us, in the symbiosis of heavy breathing, heartbeat sounds, lights flickering and the dancers presents, sweat and vapor filling the room. As it finally ends, feelings of not fully understanding what just passed fills us.

An experience richer - yes. Could we have been without it - yes.

SØS GUNVER

SPOR



THE HOUSE OF MUSIC

◊

TRACES

◊

Swiftly passing through the area, a colour appears behind me. I am creating colourful traces on the pavement with my movement. Together with others, we could create a mosaic of colours! Though only for a short period of time till it dissolves or someone else walks across our master-piece. The installation SPOR challenge the understanding of the temporal and the appreciation of it. Call it transient appreciation.

As I use the bench, a light lights up the structure of it, illuminating qualities, views, which before were unseen. Though only when I am comfortably sitting in my seat, may I enjoy these qualities. When leaving, I again leave the tree to the darkness, only with the memories of the sweet spotlight.

When analysing thermal video recordings from the bench, an after effect becomes visible. When leaving the bench, the heat dwells a bit longer, than the embodiment. The thermal camera showing traces of the past. The bench remembers the touch of a human longer, than what is only visible.

Selected lecture March/

20 - 28

◊

ANTHONY ROWE

Towards an Ocean of Light

25th March

◊

Anthony Rowe made one awesome installation, and presents its development throughout the whole lecture, in about 1 ½ hour. It is manly the same installation but in different context, which makes it diverse and come across as different installations. He keeps on redeveloping the idea behind the installation as he gains more knowledge of the technology behind and how people respond to it. It did not start of with it, but in the end, the bodily perception of the installation became the focus and ones reaction to it. You now enter into the installation and it absorbs you. The installation is something you experience from within, but not to forget its present from distance. The experience of it outside is very different, from when your inside - both experience is important because they contribute with different atmospheres.

He states that when one making interactive design, people most often want to solve how it works. They want to design without the need to understand the how! therefore he calls their design responsive and not interactive!

Installations near by touch me!

OWL

DOME

Φ = Φ + 1

Selected Installation March/

20 - 28

TEXTURE

◊

RAIN ON ME

28th March

◊

The final day. The festival was coming to an end and should this evening reach its climax, with dj's, psychedelic symphony tunes and beer. The installation suffered from the rain yet again, though it did not fail to perform on this last day, with a constant uncontrollably light show through most of the evening.

Though again, the crowd was not big - guess the rain kept many away. At the end exhaustion took over. The lights were put away once again -for the last time - to leave the trees, the rushes and the bushes yet again alone in the dark, though with an experience richer and a story to tell.

Collection of after thoughts

Throughout the experiment and realization process, we have collaborated with multiple creative forces and witnessed different opinions on what urban installations can do and how to use them in planning. We come to realize what premises the different actors (municipality, artist and urban studio) are controlled by and how it inhibits the creative process of city planning. At large based on our experiences with the presentation at the debate; 'The Performative Urban Space', we see the municipality, perceived the urban installation as an afterthought and not as a tool to challenge the way we structure and design urban spaces. In line with how the municipality apply urban installation are the urban studios. From our experience it seems, that the urban studios also uses the urban installations to a certain point, as an after initiative and not as a tool to push the planning progress further. Additional, we have the idea, that artist embraces the experimental approach towards an 'assignment', more than the structured guidelines the municipality and the studio, normally, offers. This is our prevailing idea how the different disciplines works. We are though aware of the generalizing portrayal of it we thereby sketch out and how we are influenced by this common comprehension of the disciplines.

The experimental project publication; *'Mental Byomdannelse'*, further touch upon the different actors at play when working at urban development. It argues the importance of how the authorities i.e. the municipality, needs to obtain a common understanding and involvement in the application of the temporal [Boye, et al., 2009, p.15]. It is moreover important for them to work interdisciplinary and take upon the role as facilitator of temporal application. We can by this conclude that the awareness of the potential of temporal applications i.e. urban installations is in the mindset of the municipality [Boye, et al., 2009, p.15]. However this interdisciplinary understanding of it does not come across as evident, and moreover the municipality still only 'uses' the temporal as a planning tool on the short term, and not as an iterative experimental approach when developing, which is moreover the tool which the artist can offer [Toft-Jensen and Andersen, 2012, pp. 246].

"We use the temporal as a planning tool in the short term"

- Tina Saaby [Toft-Jensen and Andersen, 2012, pp. 246].

We are, again, aware of this is not representative for every municipality or urban office. We still believe that challenging the roles and how we work together, can inspire and push planning further. For us, carrying the glasses of the artist we learned, in a high degree, to embrace the experiment, the processual, and understand how to accommodate, facilitate change in urban planning.

◊ weekend 26th to 28th march
◊ collection of after thoughts

ANALYSIS

In the following, we will analyse the two installations created during the SÒL Festival. The analysis addresses the urban installations effect in a spatial, temporal and social sense, relating back to the analysis model. It results in a conclusion about the installations potential and its specific workings in relation to the creation of urban aesthetic experiences.

Throughout the experiment, we sought to explore, if the urban installation has an affect on our 'normal' perception and bodily experience of space and what kind of social interaction it could lead to. We seek an in depth understanding of the urban installations' effect on the space it occupies. Therefore we will try to answer these thoughts and make them the focus of the following inquiry.

Before looking further into the installations and their aftermaths, we must underline which commentator role we take on. During the analysis we will seek to possess 'objective' and professional glasses and thereby function as the art critic. We are well aware of the commentator-role-discourse, since we are both creators of the installations, art critics and also viewer of the installations. Due to this discourse and the constantly shift between roles this analysis should be seen in close connection to the previous; *Development of the Installations* and *Presentation*. This is due to their descriptive character and how they function as an important part of *Firstspace* in the analysis.

The foundation of the analysis is a collection of qualitative studies of the installations during their exhibition at Sol Festival 2015. We 'visited' the installation daily throughout the whole exhibition period. Essential elements of our inquiry is therefore observations of the viewer surrounding the installations and their intermediation of their experiences with the installations. Additional, video footage from a thermal camera, will provide an extra layer to the observation data (Appendix 07) and photo materials will showcase some valid points throughout the inquiry.

We perceive the first weekend, as mentioned earlier, as a pilot project. Therefore the following analysis will only be based upon the second weekend. Finally a comparative analysis, of both installations, will contribute with new knowledge about the installations' effect on the viewer and on the spaces it occupies.

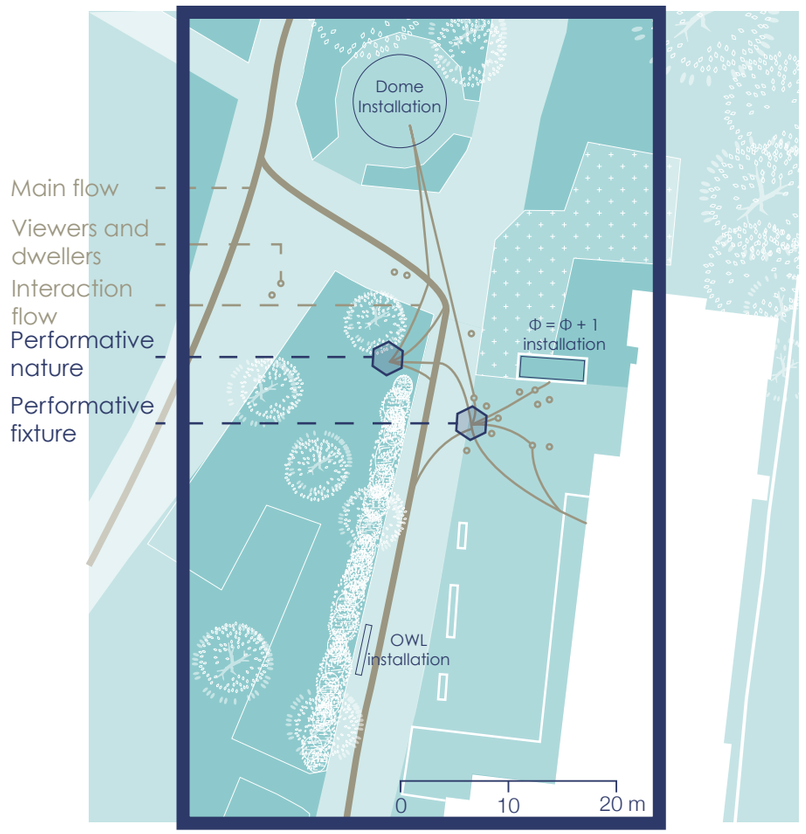
- WEEKEND 26TH TO 28TH MARCH -

Both installation at location 2

In the 'final'-edition of Performative Nature (PN v2), we replaced the chive-grass with 'newly planted' hyacinths in a wooden box. One of the hyacinths becomes the touch sensor. The core-mechanic and outcome is the same as prior, but the scenography effect is different. Here the light illuminates the hedge along the pathway and works with the spatiality in another way.

The exhibition of the installation, at the new location, attracts more viewers and the level of interaction thereby becomes higher. From the flow map, it is obvious that the setting is very different, more people are passing by and 'hanging-out' close by the installation. Likewise is it with the new edition of Performative Fixture (PF v2). PF v2 did not change drastically, besides the location; the bench is now place nearby the BMX track with the view over another tree, with moreover the same scale as the previous. The flow map indicates how the new location contribute with more people surrounding the installation.
We conclude, that the other installations exhibited at SÒL Festival, have a huge impact on the increase of people passing by and interacting with the installation. Moreover, the weather on the 26th and the 27th, was warmer and less windy, which also contributes with a more welcoming outdoor setting.

Location 2 - 19.30-23.00 (Thursday, Friday & Saturday)



More valid data from the second weekend contributes to producing a more in depth analysis of the two installations.

The Time-diagram indicates a connection between;

- number of people and time spend on the direct interaction.
- time spent on direct interaction in relation to 'hanging out' around it.

By supplementing this data with observations of people's interaction, it contributes with a more holic understanding of the installations effects.

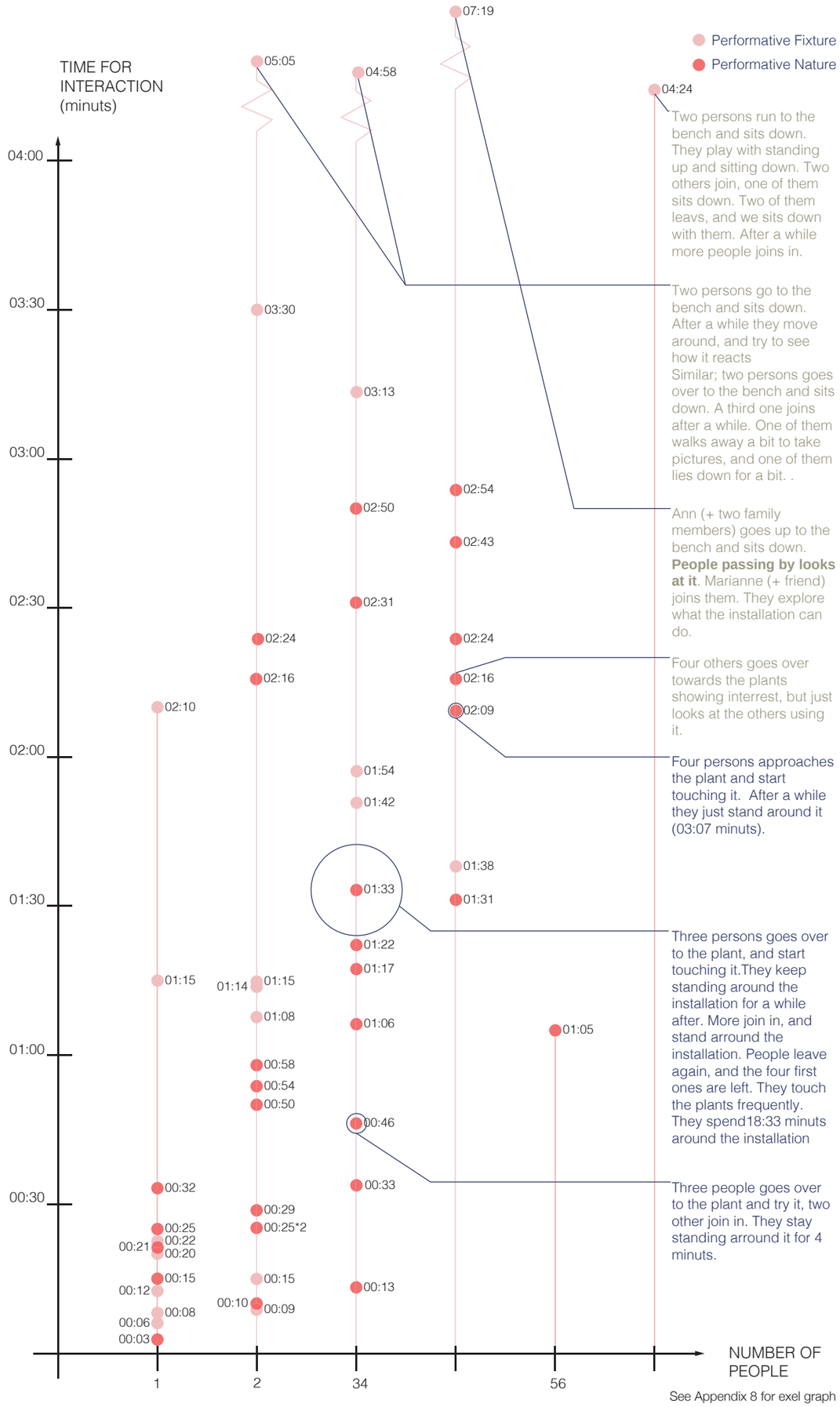
What is evident from the graph is, that the number of people interacting with the installation has an impact on the interaction-time. This is general for both installations and experience types; when a viewer enters the installation they spend from 3 second to 2.10 minutes. A clear change is already obvious, when it comes to two persons, here the interval of interaction extends from 9 seconds to 5.05 minutes. Based on the knowledge gained from the first weekend, it is clear that passer bys do not invest much time on exploring the installation and how the interaction works. Seen in this connection, the difference of nearly three minutes must be seen as a great increase. This indicates that the urban installation definitely have a social impact and that users are willing to spend more time exploring when they can do so together.

Furthermore, in a couple of case the graph showcases how the interaction-time is different from the time spent near the installation. This tendency, where the installation function as an attraction point, happens mostly with the installation; performative nature. When considering which experience type the installation represent it makes great sense; the viewer whom is experiencing performative nature is standing up and touching the hyacinth. It therefore only takes a few seconds for the viewer to interact with the installation, if they understand its outcome. After, the viewer keeps standing around it and interacts spontaneously with it, from time to time.

Whereas the installation, performative fixture, provides another relation to the interactions aftermath. It would seem strange that the viewer whom sits down on the bench, afterwards stands up and 'hangs out' around it. We have a prejudice regarding the object, and the tradition of a bench is to sit on it. PF v2 is moreover the installation where people spend the most time on the direct interaction; upto 7.19 minutes, where the maximum time for interaction with PN v2 is 2.54 minutes. An example, where PN v2 functions as an attractor point (Movie 2). Three people approaches the installation and starts touching it, the direct interaction is around 1.33 minutes, but afterwards they spend 18.33 minutes standing around it and talking. In these 18.33 minutes more viewers joins in, touches the hyacinth, talk and leave again.

The example indicates, that the installation as a gathering point, also creates a 'snowball effect' and attract more viewers to interact with the it. An example (Movie 3) of the 'snowball effect' is where a viewer approaches and touches the plant. This immediately attracts four others, which are passing by. They therefore with their curiosity nudged, starts to investigate PN v2 and hereafter hang out around the installation. This pattern of behaviour happens continuously for 10 minutes, drawing in even more people.

In this example (Movie 4), two viewers enters PN v2 and start touching the hyacinth, they investigate it for a time. This attract four others who are passing by. They 'just' look at the interaction but never takes a physical part in it. This behavior indicates how there is two levels of interaction or appreciation of the installation. One being the direct interaction with the installation, the other is its effect from at a distance.



See Appendix 8 for exel graph

The appreciation from a distance is even clearer when it comes to PF v2, where it often happened that people passing by, did not approach the bench, but where however standing in the distance, appreciating the scenographic effect of the illuminated tree. The video footage showed several episodes with people taking pictures of the installation. (Movie 5). It is both the viewers of the installation, and the people who passes by on the path in the distance. The installation have a temporal character, and by taking a photo makes it possible to prolong the experience and share it with others. To save a photo of the installation can also indicate that the memory of the installation and the interaction is worth remembering and the scenographic aesthetic value is picture-worthy. The installations must therefore have a valid impact on the space and changes it sufficiently.
In this connection, it also became clear with the recordings how people would have reservations regarding moving away from the paved path and onto the grass. They would rather stand by the edge and observe others interacting with PF v2. This affirms, how people whom are passing by, have a clear idea and thereby restrain about space confinement. What there is to expect from it and how they should behave in it. The placement of the installation challenges this behaviour and pushes people away from the path and into a performative world of social interaction.

In opposition to the previous, some examples of passionate interaction also takes place with the performative fixture (Movie 6). One person walks towards the bench and sits down, he tries to interact with it in different ways to change the light setting on the tree. He throws around with his arms, switch position, lifts his feet and lastly lies down. He showed a big willingness to understand how the core mechanic works and an interest in how to control the light setting on the tree. A similar story is where one person sits on the bench, he switches position twice to see what happens with the light situation. He lifts his feet from the ground. After a while he starts to investigate the touch sensor, the wire on the bench. Afterwards he sits on the bench and have a smoke. He stands up after a while, and just touch the sensor with his hand (Movie 7). In general, the users are trying to interact with the bench in different ways to unfold the mystery behind the interaction; they sit down, change position, lie down to cover the wire, touch the wire with one hand, then two hands to see the different outcome and so on.

The viewer immerse themselves more in the exploration of the installation; Performative Nature. An example is where a man, presumably on his evening walk, gets interested in the installation stops and starts touching the installation. It evokes his interest and he sits down and start to explore the installation further (Movie 8). This indicates that the curious viewer is likely to spend more time on the installation and finds it fascinating to interact and understand the installation.

To get a more in depth understand of the social aspect, the following is a semi-structured potpourri of the users reaction the the installations. It is based upon interviews,' non-correct' - recordings and observatory participation.

Movie 2

Movie 5.2

Movie 3

Movie 6

Movie 4

Movie 7

Movie 5.1

Movie 8

Performative Nature

"It is like an easter egg, you do not know what you get"

A viewer tells us how he feels his experience with the installation re-connects him with nature. He elaborates on how he thinks this type of interventions could make a new infrastructural layer of narratives and magic. In line with his immediate response another viewer tells us that she finds it great to be invited to touch nature and to use one senses in a more direct way.

These two statements shows that the installation both affect our 'normal' perception and bodily experience of space, but also affect the viewer's relation to the space the installation occupies. The installation clearly puts thoughts and ideas into peoples heads. Further, many of the viewers would say wow, awww! WOW, because of surprise or just the effect. This would happen even though some of the viewers knew what would happened. It was difficult for many to fully understand how touching one flower would light up an area in another place. However when they finally found the right flower, and saw the effect of their touch, a playful element emerged. It became a sort of game for many, to figure out if any of the other flowers did something else, and also they tried to figure out why the colour of the light changed.

Performative Fixtures

"I have the power over the tree!"

A viewer shouts: "I have the power over the tree!", when she rises from the bench. This episode shows how the user find a value in the impact they oppose on their urban environment. In addition, several people comment that they enjoy the aesthetic experience, when sitting on the bench observing the tree and the changing of colours. More some add, how the performative approach towards urban design is the right way to work with the city and create new and different experience. Again bringing in the playful element when experiencing ones city. For many, the bench also became playful to some extend, in the viewers pursuit in trying to figure out the system behind. Additional, when the viewer understood the system, the playfulness emerge in a higher and more teasing nature, because they understood how to start and interrupt the enjoyable lightshow on the tree.
This again confirming, how the installation works to it fullest only when the user bring their curiosity and uses it as a social inclusive intervention.

These stories brings forth how both installations influence the viewers experience of space. It not only change the bodily perception of space right now, but also raises an awareness about urban space and questioning how we use them.

- COLLECTION OF AFTER THOUGHTS -

The main focus here will be the knowledge gained in the analysis. The findings will be structured through the themes; *Space, Time* and *The Social*. Further, as argued in the analysis model, these notions will always be present simultaneously, so overlaps between the notions will occur.

Changings of the flow before and under the installations occupation of space, clearly indicates that the installations have an effect. It shows a change both when it comes to time, space and the social - this is evident, when looking at the viewer's interaction and the scenarios which unfolds around the installation.

The temporal aspect is evident on several levels. Both installations are temporary, as many urban installations are. The limited lifetime of them, makes room for a moreover bold approach towards its spatial and visual appearance. The viewer accept the installations as temporal experience and embrace it by taking photos and saving unique memories. Further, the citizens and the municipality seems more welcoming toward the urban installation due to the limited lifespan - it is easier to accept the offbeat and crazy for a short period of time. This is also our experience through the cooperation with Platform 4. It seemed like could act freely over Karolinelund during the time-span of the festival.

The temporal character adds a layer to everyday life, a break in the normal routine. It was clear, that the viewer respected the rules in urban spaces, but those who took on the challenge, by interacting with the installation, had a great time. But this interference with space, is only possible because of the temporality. It is obvious, a surprising experience have a limited life; when you know the installation and how it function the experience fade. From the collected data, it is clear how the installations unknown character awoke the viewers curiosity and made them act more freely and different.

The installations also relates to the rhythm and tempo of the space, and moreover, the scope of the festival. The theme of a light festival indicates that the installations were only exhibit by night, which, without doubt, affected the main user group of the installation and made it more limited. But when that is said, the experiences has taught us something about who is willing to interact and appreciate the urban installations. A general statement is difficult to make, but we will argue, how it is mainly younger than middle aged people whom are curious or daring enough to interact directly with the installation. But furthermore, elderly people are not an non-user group, their interaction is just more passive. They are more likely to stop and gaze at the installations scenographic effect and be amused by the others direct interaction. This indicates, that there are several degrees of participation in the urban installations,where both viewers and spectators are co-creators of a new social constructed spaces. And further underline that the installations have a clear relation to the social space.

That the installation captures the passersby with their scenographic setting of the surroundings tell us something about how the installations expand the space they occupy. It can be seen as a mental expansion, of the memory the viewer now keep or as scenographic effect that expand the experience of space. As mentioned earlier, when light illuminates an element 'far away' it brings another dimension to the space - the space the installation occupies is widened. The passersby regularly stops, have conversations, takes pictures and enjoy the new aesthetics experience the installation contributes with. The spatiality of space change in several ways through the light scenography and in the placement of the installations. When the installations are located on softer ground and a bit away from the pathway, it forces the viewer to use the space differently. The changes in tactility will create an experience and affect how the viewer perceive her/himself in connection to the space and their normal perception of the space. Furthermore, the installations break into the viewer's everyday life and challenge the mondaniarius everyday routine. The magical-surprise-effect the installations create should lure them away from their normal routines. this however proved to be difficult since the viewers did not plan for an art installation.

A clear example is, how big a difference there was on the outcome from the pilot project to the 'final'-editions of the installation. At location 1, the viewer had to move out to soft ground and take a detour to experience the installation - now we know; people rarely do that. Whereas location 2, was directly connected to the path and the viewer interacted much more natural with the installations. At first, we stated that our curating approach for the installations is to use already existing elements in the space and make them performative. More, we want to activate the curious viewer. But we came to realise, the a curious viewer is not enough, the installations also have to trigger the viewer's curiosity and with location 1 that did not happened, the distance and our attraction efficacy was

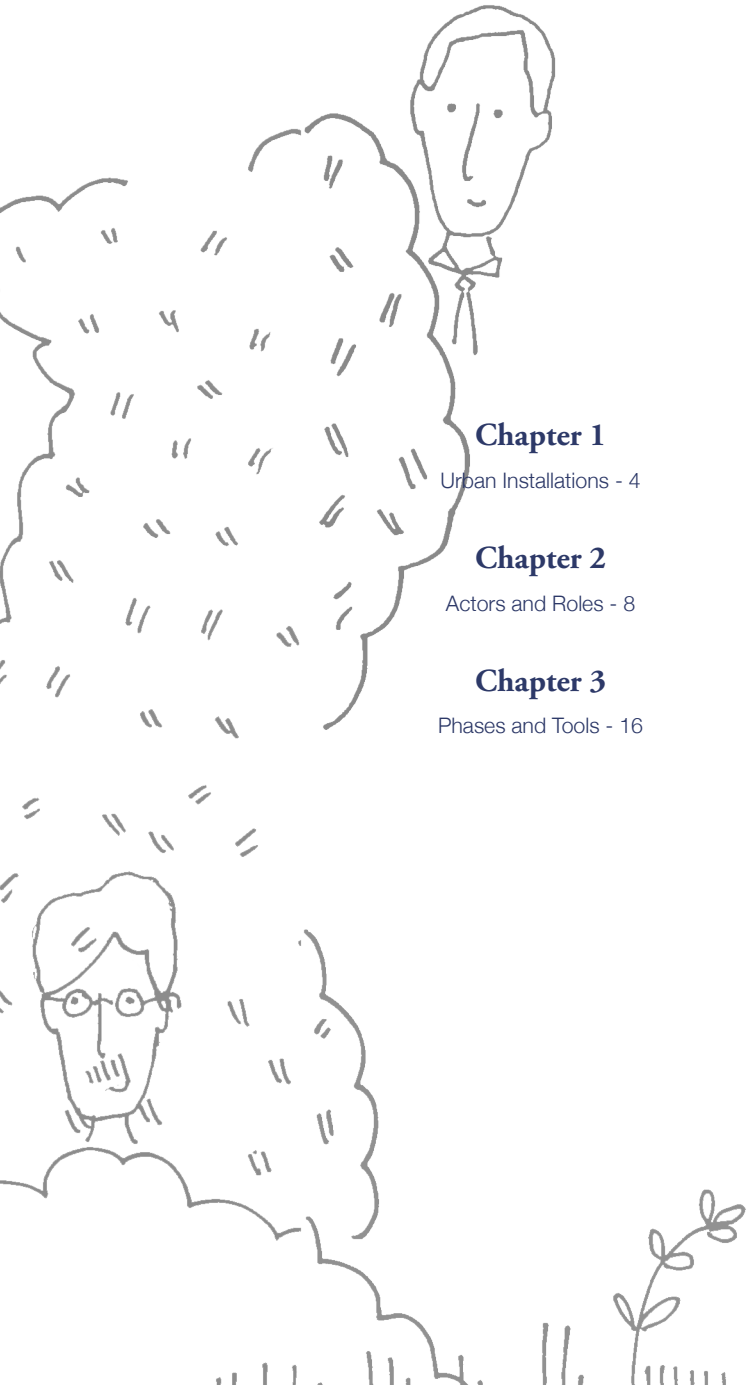
not enough. The installations at location 2 was in the middle of party and contributes with an extra layer of conversation, amusement and immersion. When this happen, and the viewers lets themself enter the world of the installations, it oftens creates dialogue about the space. From our conversations with the viewers, we could subtract that the installations creates another awareness about the space and how it we could plan our cities in a more fun, dynamic and learning-oriented way.

We became aware of, when working with performative urban installations, how the viewer have certain expectation. It is not enough to make it responsive and create a reaction, such as; I push the button, something lights up. The installation has to be interactive and thereby create a more playful experience. This was clear with Performative Nature, when only one hyacinth was functioning as a touch sensor, a certain disappointment emerged from the viewers, but as soon as two hyacinth respond as touch sensors the viewers was enjoying themself more. They expected more and found a joy in realizing the system and challenges it!

To introduce our newly gained knowledge through the experiment, we apply *Toolbox Part 3*, and present a manual. A manual which will guide and inspire to, how the different practices can learn from each other and work together to push urban design into a new direction of performative installations which embrace magic and fun. It will, of course, have its starting point in the urban installation as a tool. The manual further obtains a certain conclusive character and becomes a partly subjective product of our conclusions.

THE MANUAL

For Urban Installations in Urban Space



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INTRODUCTION

Here, you can read about a diversified collection of tips! It is for you who works with the city and urban installations.

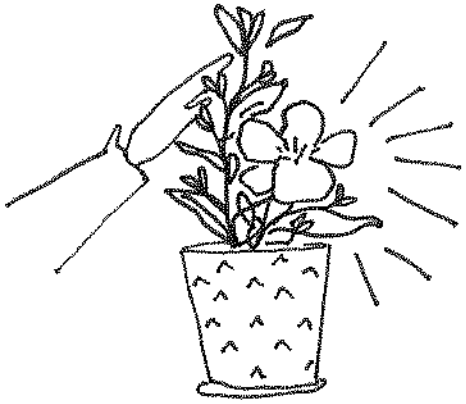
Hello Urban Designers, Municipalities and Artists
This small manual is an invitation to an ideal world where **urban designers**, **municipalities** and **artists** collaborate in the most efficient way. Here, you can read about an assorted collection of tips and recipes which can guide and inspire you in how to incorporate urban installations when planning our cities.

The manual is divided into three main chapters:
Chapter one will introduce you to the world of the urban installation, the physical context it relates to and a short theoretical deliberation, concerning its placement within urban planning. **Chapter two** will lead you through the various actors and their mutual relationships. Lastly, **Chapter three**, will function as a small toolbox that will guide you through the phases of the realizing process - from when the idea is born to the mental aftermath. The chapter further includes guidelines, in how to use the urban installation as a tool; its effect on the space it occupies and how to use it in a planning process.

Welcome to the manual for urban installations in urban space. Enjoy.
Ann og Marianne

CHAPTER ONE

A loss of aesthetics within planning today, has resulted in fewer magical moments!
Let us bring back the magic.
We now move behind the scene and elaborate on the urban installations' place within urban planning. What is an urban installation? Where does it belong?



The rebellious confrontation with the traditional master plan started already in the 1950 - 60s, represented by the Situationists. Their goal was to reconstruct the city into new situations, which should present the citizen for an improved social life, based on human resources and play. The Situationists idea emphasized the citizens and states that the scale of the city is a human scale.
The general criticism of the master plan is based on the understanding of how urban development is of a controllable size, where every aspect can be analyzed and then planned hereafter. The master plan was a tool that spanned 20 - 30 years. Contemporary society is characterized by a new pace, which is affected by an increase of multiple factors, such as mobility, media access, globalisation. This called for new methods that quickly responded to a dynamic city life. New tools, as artistic intervention, paved the way for new temporal planning methods. Within The Performative City, the artistic interventions is desired and praised. It opens up for the unpredictable in the city and leaves room for a more experimental approach toward city planning. This can be seen as a paradox - can the planned be unplanned? or should the planning process instead be completely open?

The manual will explore and challenge the traditional boundaries within urban design and the actors roles when planning, because we believe, it is with interdisciplinary teamwork something truly great can occur. After noticing a shortcoming of aesthetic qualities in urban planning, it appeared necessary to bring the sensorial, imaginative and reflective dimensions back. The question is now; **How do we create sensorial and magical experiences?**
We believe that a rediscovering can happen within the mindset of the performative city, whereas artistic intervention becomes a tool in a critical spatial praxis. Particularly artistic interventions, including urban installation, creates a platform to put body and senses before rules and rational thinking.

The urban installation operates in the borderland between art and urban design, which indicates it is balancing on borders of the rational and the the sensory. **So WHAT is it?** The urban installation is characterized by how it thematizes the context as a social place, and perceives it as more complex than a physical and historical place. This indicates that the urban installation is not directly site-specific, but instead, it typically generates awareness of the space, by catching the viewer's attention, either by spectacular aesthetic effects, surprises, humor or provocation.

Urban installations are an interesting and relevant part of for the contemporary art scene in public spaces. They function both as independent features and as annexes for urban development projects, such as initiatives to start 'mental urban transformations'. We should acknowledge the urban installations potential as an independent element, which on its own, offers temporary activities, that creates a smart, vibrant and dynamic life in our city. With that said, in this manual, we perceive and present the urban installation as a tool within urban planning.

WHY an urban installation and WHY a tool? The urban installation distinguish itself from other art genres, because it speaks to the sentient body and is not a complete piece of art before the viewer interacts with it - therefore it most often invite the viewer to physically enter it and interact with it. This generates new relations between the viewer and their perception of the space it occupies - and thus raise questions about the space. Moreover, the urban installation generates experiences which adds a performative character to the city and it possesses the capability in adding a catalytic effect, for social interaction, bodily experience and influencing the space it occupies.

CHAPTER TWO

In this chapter, we will present to you the actors; **urban designer**, **municipality** and **artist**. By elaborating on what characterizes their different roles and their interrelationships. We hope to inspire to an efficient collaboration.

We embrace the thoughts within the critical spatial practice, where it allow us to work on the borders between art and architecture. Even with this attitude towards actors and roles, is it still necessary to highlight the qualities of each actors and how they relate to each other throughout the collaboration.

In a general realizing process of an artistic intervention, the most common actors are; **the municipality**, the property owners and the 'urban space pioneer'. We decide to dig deeper and focus on the most relevant actors when working with urban installations. We acknowledged the essential role the property owner possesses, however given the variety of situations this entails, we have chosen to zoom out and focus on the municipality. Further, we look upon the urban pioneers as two different actor groups; the viewer of the urban installation and **the artist**. Lastly, we wish to introduce the role of the **urban designer**, which we argue could be placed between the municipality and the artist.
The different actors come to the table with different agendas. We can not expect that the artist, whom have his own drive, will be in line with, for instance, the municipality - whom might have to consider multiple aspects all

at once. The different agendas are however all essential in the field of implementing urban installations in urban space, and it is completely legitimate that they differ. Their differences translates into strengths in the collaboratory process. For example, it might be difficult to ask the artist to be a professional within the same mindset as the municipality and urban designer, and still give them the necessary freedom to create and be creative. However, the artist's role is also important to point out, since it has its own ruleset and other obligation when it comes to regulations, economy and responsibilities.

In continuation, our experience show the importance of the different actors expectations are clarified and visible to avoid misunderstandings. We see it as a precondition that the different actors have clarification concerning what is expected of them and thereby also what they can expect from the other actors. This clarification of one's 'profile' will hopefully lead to a simpler collaboration between the actors when working with urban installations in public spaces. Finally and most importantly, we believe that the different actors should embrace each other and their workflows. Loosening up on the actors roles and still accepting each other's forces, will optimize the planning process.

In the subsequent section we will elaborate on the roles of ; **the municipality**, **the artist** and **the urban designer**.

The Municipality

What do they do?

The municipality can approach urban installations from multiple sides.

- As a part of a planning process, where the urban installation is used to catalyse and kickstart/create awareness in an area, which are to be transformed.
- As financial aid to projects of urban installations within the municipality region.
- As a mediator between the urban office and the artist.
- As property owner of the space the urban installation occupies.

Why?

The municipality can activate a physical change of a space, but just as important, the municipality also possess the power to establish a place's identity. The urban installation can be used as a tool to start this process. Moreover can the activation of the creative network and public participation add positively to the city's physical and social development.

What is most important?

The utmost important and essential for the role of the municipality is to comprehend and become engaged in the implementation of urban installations, on all levels within planning. The municipality should embrace and be inspired to try new approaches, inspired from other actors - this is essential throughout the entire organization. Moreover, an approach to accommodate other actors, is for the municipality to be aware of how it deals with rules and regulations. Loosening up the process could result in a more dynamic approach towards the task.

A new role?

They move from being strictly the provider of master plans, strategies and regulating the planning system, to take upon a new role as a facilitator. The importance of this role is to have a positive attitude towards involvement from various actors and interested parties, in the urban planning development and generation.

The Artist

What do they do?
The artist is the creator of artistic interventions, the urban installations. The artist is often driven by great ideas and are eager to provoke, ask question and try out ideas in practice. The artist quite often works spontaneous and with an experimental approach towards the object.

Why?
Artists can have several purposes with their work. A commercial ambition where the art intervention is paid for, a non-commercial aim where they are powered by the character of an event, or a personal interest. No matter what the purpose, a common character is the willingness to contribute with a great personal effort. Moreover their additions to the city is a huge resource in a dynamic urban development process.

What is most important?
Artists have another agenda than other actors, therefore, they have a different approach towards the space and how to work and challenge it. Moreover, artists are not restricted, in the same way as the urban designer and municipality, by economy and regulations. By this, artists play an important role when talking about challenging ways of planning urban spaces.

A new role?
The urban installation is found to be catalysing for social and cultural meeting. In a wider perspective, artists and their urban installations show new ways to relate the viewer to the city - it asks questions and introduces you to forgotten places. The more open approach, represents something radically different from the planners' utilitarian approach. There are several potentials in giving artists freedom to express their view on the city; it i.e. opens up new ways of reading it, also for its viewers. Even though the artist's creative process and ideal thought can push city planning, the artist also have to be aware and accept his/her role as a 'tool' with in planning strategies.

The Urban Designer

What do they do?
It is difficult not to generalize what urban designers do, we will however try to acknowledge their different approaches towards planning. Urban design can be seen as a traditional design practices, where the designer creates master plans and development strategies. Another approach towards the field could be an artistic approach, where the small scale intervention is the fulcrum in embracing a changeable strategy.

Why?
A general ambition must be commercial, since the planner's main purpose is to run a business.

Concerning the urban installation, the reason why the planner integrates them is due to their catalysing effect. They use the installation as a tool, because of its effect on the space it occupies.

What is most important?
It is important and essential for the urban designer to become engaged in the implementation of urban installations upon all levels within planning. They should embrace new approaches, inspired from other actors.

A new role?
We see potential in the urban designers role as a mediator between the municipality and the artist, in the creative process when developing public spaces.Furthermore, in some cases urban designers are in fact involved in the municipal level.

Moreover, when the urban designer perceive art as an active part in the whole development process, and not only as an aesthetic afterthought, the creative process might be improved and get an more experimental character - embracing the changeable city.

CHAPTER THREE

In this chapter, we present a toolbox that will incorporation the urban installation as a tool in urban planning. It contains two main elements; phases and tools.

The background for the development and the method behind the toolbox is based upon our experiences in general and the endeavours with our two urban installations af SÓL festival in Karolinelund, Aalborg, March 2015. Throughout the festival we gained sufficient insight to the three different actor groups (we have taken the role of an artist, we were the urban designer and we talked with the municipality) at play when working with urban installations in public space.

The toolbox contains two main elements; the phases and the tools.
The first part; phases, walks you through the process from '*the idea is born*' to '*the exhibition*' and '*mental anchoring*'. It is meant to inspire the relevant actors to gain new viewpoints on the process. Further we want it to give clarity of whom could be the ideal frontrunner in the different phases and moreover when the different actors are active.
The second part of the toolbox; tools, showcase and summarize three catalysing effects the urban installations have. We observed and concluded these point through our own experiences, however it is our belief that they apply to urban installations in general.

Please, make me perfomative!

Phases - Describes the process in four steps to create a clearer picture of what to expect in the different phases from the actors.

Phase 1) The idea is born

Here the focal point is the assumption of that one's idea can change something essential in the urban planning of public spaces.
The key actor will here be either **the municipality** or **the artist.** The municipality can come with a wish for changing the image of an area or create a catalysing event for awareness upon a specific subject in the city. They are both the facilitators and the essential kickstarters of the process. The artist offers the creative aspect in this phase. He/She can come with a desire and a concrete idea to an installation, which could change some substantial viewpoint in the planning. The key actor could also be the proactive **urban designer** whom notice a shortcoming in their environment or wanting to better it. The artist is not within the same rules and financial framing as with the municipality or the urban designer. Therefore we see it as a crucial point to include the artist in the planning processes early stages, since it can push the creative process to a higher level. It is further important, in the course of the artist being the kickstarter of an initial idea, that the municipality creates more dynamic regulations for the artists creative approach.
Ideas: Open and dynamic framework for the artists

Phase 2) Plan of action

The focal point here is to develop a common understanding of the project at hand and how the different actors are to cooperate.
The municipality here holds the power to activate both **the urban designer** or the artist. Firstly the municipality will see a closer allie in the urban office as the mediator of their idea. However here there is potential for an open approach with both the urban office and **the artist** as mediators and developers of the idea. In the scenario of the artist having the initial idea it would again be the municipality's role to be the caretaker of the plan of action together with the artist. In this phase it is important how the different actors communicate their ideas and wishes for the process. It is further crucial to consider if there have been previous ideas of the same character, and what experiences can be drawn from these. The same concept, in a different framing, can not always lead to success. It is important to have in mind that an idea should be innovative and original.
Ideas: Formalise the actor network, and make transparent who takes care of which roles

Phase 3) The 'exhibition'

All depending upon whom is the initial idea creator, this phase focuses on the 'exhibition' of the urban installation. The placement and possibly the event that frames its kickstart.
Here the key actor would again be **the municipality**. They would most likely be the facilitators of the space of the project, and thereby also the image it adds to the city as a whole. **The urban designer** and **the artist** also have an essential role in this phase since they probably will have a certain curating approach to the installation. In this phase the urban designer can take multiple roles, both as the creator of the physical or as the proactive designer as an idea generator. The importance here is for the municipality to facilitate the wishes of the urban designer or the artist. To approve the experimental approach which they might have, and make it possible within the regulations and economy for the project. Again a shared understanding from each actor and the qualities each other brings to the table is important.
Ideas: Create a substantial PR strategy, which frames the expectation level of the installation

Phase 4) Mental anchoring

This phase concerns the aftermath of the project. The "and now what"? How to communicate and use the knowledge gained from the project into the planning process.
The municipality is again an important actor, they are the ones who can take the knowledge of the installation into the planning process. **The urban designer** can also have this role. Either of the two should in this phase, with help from **the artist**, bring the knowledge gained from the project, either into a new iteration of it or into the physical planning of the city. Moreover, when the viewer interact with the urban installation, it can change or influence their perception of space. This new understanding can be useful in a further development strategy, where the knowledge of the citizens wishes can be implemented.
Ideas: Create ownership of the project. If it is a big success, then perhaps create new agreements which secure the usage of the installation for a longer period.

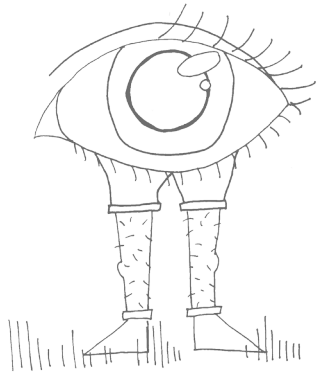
Tool - Describes the toolbox in three points to clarify and describe how the urban installation can be applied in planning.

Aesthetics effect

Description

The urban installation is an aesthetic object in space, that refers to how the viewer both perceive and judge the installation from a distance, but also how the viewer physically response to it. The understanding of the aesthetic effect can be bound to both the visual beauty and the sensorial experience.

The urban installation has an scenographic effect on its occupied space, whilst also a direct embodiment of the viewer occurs.



Use me! when planning

The aesthetic effect the urban installation causes, have two possible outcomes; the scenographic effect and the physical activation of the viewer. This double effect is a great potential for both **the municipality** and **the urban designer** when using urban installation in the development of urban spaces. The scenographic effect is visually pleasing, but just as well, increases the attention to a place and of a space. It is a tool to make the citizen appreciate space and enjoy the installation from a distance. Here, **the artist** has an advantage with his/her skillset for aesthetic expression and scenographic experiences.

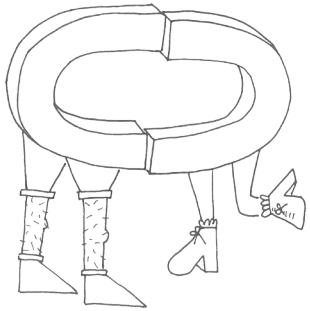
The physical embodiment of the citizens and the viewer of the installation, will further be elaborated on through the next two points; attraction point and snowball effect.

Attraction point

Description

The urban installation is an attractor point, due to its power to draw attention to space and attract its viewer. One could say; "The viewers attraction to the urban setting was the urban installation". The urban installation possess an magnetic force that draw the viewer, the space it occupies and the installation itself together.

The urban installation becomes the attraction point in the sense that the viewer is casual hanging around the installation after the interaction.



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The effect of the attraction point will be useful in an urban planning process by creating natural gathering points which often results in a level of social interaction. The installation and the social interaction can be conceived as a conversation starter, which arouse a dialogue about the space. All these qualities would be useful early in a planning process. **The municipality** and **the urban designer**, could apply urban installations as a generator for dialogue about the space. The installation and the artist provides new and different experience which make the viewer notice the surroundings different. This is due to **the artist** force in their eagerness to ask question and push the experience of space to another level and maybe into another reality. The urban installation may therefore generate a more open and engaged viewer, which would contribute with inputs to the planning process.

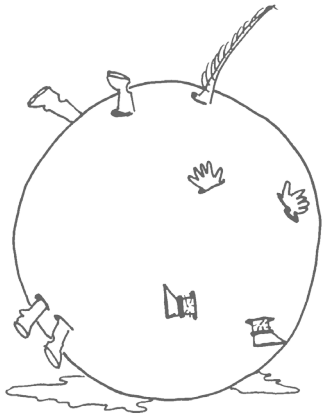
Moreover, the urban installation can also be place in an area as a strategic tool, to ensure a certain flow, with pauses and unique experiences.

Snowball effect

Description

The urban installation has a snowball effect, due to how the it generates an acceleration in growth of viewers. The metaphor can be illustrated by taking a small-sized snowball and dropping it down the side of a snowy hill, as it descends it gathers more snow and whatever is in its path.

The urban installation has a snowball effect in the sense that after one viewer interact with the installation, it triggers others curiosity and thereby 'collect' more viewer.



Use me! when planning

The snowball effect can easily be seen in continuation of the attraction point, since they have similar usability - tin the creation of social interaction and as a conversation starter. Within the description of the snowball effect, in contradiction to the attraction point, lies another layer of social interaction. Here, it is the viewer's curiosity and fleeting interaction with the installation that characterize a viewer-group whom does not necessary spend much time on the interaction, but trigger the curiosity for other people close by. This create a vibrant city life that helps **the urban designer** designing public domains and **the artist**, with his/her own curiosity, helping in attracting the curious viewer.

The manual is based upon the knowledge gained in the master thesis Applied Aesthetics.

Goodbye, Urban Designers, Municipalities and Artists
We hope this small manual has been inspirational and introduced you properly to how we perceive the most efficient collaboration, when working with urban installations.
Embrace the experiment!

FIN.

O U T R O

conclusion ◊
reflection ◊
bibliography ◊
illustations ◊

CONCLUSION

We have undoubtedly developed our academic point of view during the last four month; the realization of a real urban installation and participation in a light festival, together with the course of our thesis; including the theoretical framework, the development of a new toolbox and the analytical model, the analysis of the outcome and asking the question; “and now what?”

With the project coming to an end, we linger with; did we ask the ‘right’ research question? does it relate to the experiment question? and are these questions even relevant in a contemporary discussion about our cities and how we plan them?

Research Question

How can “applied aesthetics” affect the experience of urban space, and what influence can it have on how we plan and organize our cities?

Experiment Question

Can we, by making an urban installation, alter our ‘normal’ perception and bodily experience of space and create social interaction?

What is the urban installations effect on the space it occupies?

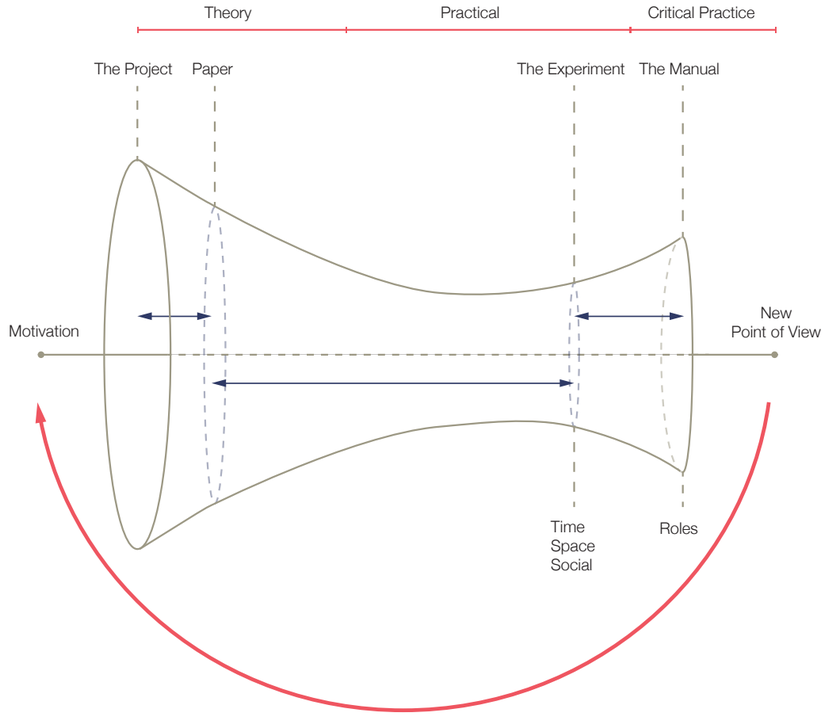
To confirm the relevance of these questions we will in the following draw on the aspects in the article: “Et godt værk er ude og virke” (19th May 2015) [Jakobsen, 2015]. We investigated how applied aesthetics can influence the planning of our cities, and found our answer in the art profession. We believe that the urban installation contains a potential to function as a tool within the notion of ‘applied aesthetics’. The article covers exactly this point, it emphasises how art can be used as an asset in developing urban spaces. Artist Birgitte Ejdrup Kristensen collaborates with landscape architect Hanne Bat Finke in the creation of an area in the countryside between two small cities in Southern Jutland [Jakobsen, 2015]. Further, the interviewer states, if we go 10 - 15 years back, this kind of collaboration would not have happened - to involve someone with an art education in a project of this character. Ejdrup Kristensen adds that she believes that one (the municipality) has come to the conclusion of: aesthetics matters. By bringing beauty into the planning process it could result in better solutions.
Aesthetics are starting to reconquer a place in planning, and influencing the planning process by introducing new ways of collaborating and thereby also new tools and methods.

In urban planning art comes to function as the aesthetic element. Moreover many art practices, in public, are today characterized by a social engagement [Jakobsen, 2015]. Instead of privileging the aesthetic object to the narrow art context (the galley and the museums), the urban installations create social relations and establish a frame in which the viewer participate [Jakobsen, 2015]. This makes the installation even more relevant in the discussion of art as a tool in planning, since the place-specific art becomes dialogue based art. Here, the urban installation can accommodate the questions of what the future holds and contribute to a debate about our cities and the direction the development of them should venture into exploring.

We can therefore conclude that our questions are contemporary relevant and ‘applied aesthetics’ can affect the planning process on several levels. It can be introduced on a strategy level as well as in the small scale developments of our cities. Our Applied aesthetics further open doors for new approaches of collaborating, which has shown to be highly relevant.

◊ introduction
◊ the project outline
◊ the theory
◊ the practical
◊ the critical practice
◊ from theory and idea to practical aftermath

REFLECTION



- INTRODUCTION -

The scope of the thesis ‘Applied Aesthetics’ has resulted in quite a complex project. Ultimately, this required some delimitation and having a clear focus for the critical discussion and evaluation of the project. The main theme for the reflection will be the progression of the project; from our preliminary motivation to our explorations and the final outcome.

The structure of the reflection is therefore to cover the following themes: the project outline, the theory, the practical, the critical practice and the aftermath. Under each theme, we moreover reflect upon the crucial point of the roles which we have engaged in. These being respectively; the urban designer, the artist, the viewer and the art critic.

- THE PROJECT OUTLINE -

our preliminary scope

We have, throughout the past four months, gone through an extensive amount of research and theoretical considerations in order to reach the current knowledge within the field of aesthetics in a urban designer's discourse, as well as for urban installations. We found, through the course of the project, the clear necessity to create a strong theoretical background to elaborate on the subjects in both an urban discourse and further within the field of art history and art experience. With the theory we sought to create a framework which addressed our research question and our motivation. First of all, the goal was to map out how the course of time has influenced the importance of aesthetics, and, further to create a substantial knowledge platform of the aesthetics within an urban context. This led to our wish for creating an urban installation to investigate the theoretical inquiry of 'applied aesthetics'. Though, we are well aware of the delimitation that is implied in the act of choosing to answer our research question with an urban installation. Other approaches could have been plausible at this point, such as implementing aesthetics in the local development plan, working with landscape architectural interventions, architectural pavilions or perhaps tactile studies. However, we had the aspiration to experiment with a scale where we could investigate and analyse the design in one-to-one - therefore, the urban installation became the obvious delimination in the course of the thesis. This further became a natural solution for us when considering how the urban installation is used actively within the field of The Performative City, becoming a tool in city planning and urban development in general.

ROLES

The theme of an aesthetic discourse within the urban design shows our point of departure in the role as **urban designers.**
Further, as an afterthought, being engaged in every role throughout the project (urban designer, artist, viewer and art critic) has undoubtedly meant that the roles influenced each other internally. This does, perhaps, make for a blurring of the lines between them, but we have, however, tried to be aware of which role we took on in the current situation.

- THE THEORY -

reflection on the theoretical framework

Our approach towards handling the theory has been to venture back to its origin. This was to achieve an understanding of the author's/thinker's point of departure and be certain that we stayed true to the intentional thoughts of the theory. This was e.g. rewarding in the elaboration of aesthetics where we reviewed the philosophical phenomenological consideration of Merleau Maurice-Ponty regarding bodily perception.
When we moved into the realm of installations, it became obvious to us how a deemed fundamental knowledge field was required. To cover this, for us, unknown territory we turned to Line Marie Bruun Jespersen's PhD. This helped us in placing the installation in urban public spaces and, further, in understanding how to experience installation art. We are fully aware of the limitations in mainly relying upon Jespersen's sources for our own theoretical discourse. We saw it as necessary to choose the limitations she made to acquire the substantial knowledge needed for the thesis. The timespan of the thesis simply did not leave room for developing and endeavouring into theoretical elaborations on our own, or from scratch. We therefore took in the theoretical framework that Jespersen presents and researched it substantially with a critical approach in order to make it our own.

ROLES

Here we maintain the role of the **urban designer** in both an urban theoretical discourse, but also within the terminology of art history.
Though, we also partly touch upon the **art critic's/art historian's** point of view on the urban installation.

- THE PRACTICAL -

Our motivation from the start was to create a project which endeavoured into a scale of one-to-one, hence we felt a desire and a need for experience in this field within the urban design practice. Therefore, in addition to developing a theoretical framework and terminology for the urban installation, we dedicated two intense weeks to the final development of our installations and the participation in SÓL Festival in general.

building one-to-one

The collaboration with Platform 4 evidently gave us some advantages, especially considering the delimitation the festival naturally created for us. Dealing with bureaucratic approvals and other political impediments, which can surface when working in the area of public spaces, was not a concern for us. We chose to see the delimitation of the festival, being a light festival, as a good path for our installation to develop a focus. Having numerous possibilities for what the stimulative outcome of an interactive installation could be would in many ways be overwhelming. Having the festival predetermined it for us and made the overall process of developing it easier. Here a financial aspect is also relevant to consider. Lights are an expensive world of equipment to venture into, and further the knowledge of lights is not something we posses. Therefore, the supervision and financing from Platform 4 made all this possible.

There is no doubt that light is well-suited for the theme of our installation being sensorial stimulation. It made our desire for creating an aesthetic and magical experience that the viewer physically enters more realistic. If we were to have made the installation solely by ourselves or in collaboration with another actor, e.g the municipality, we might not have received the same financial freedom or possibilities, and the installation would perhaps not have had the same aesthetic outcome that light offers. It would have been a challenge to get a response from the viewer with a installation which purely challenged the viewers embodiment without being stimulative with lights or sound. Further, the light technology offered the possibility to work with the existing environment and make them performative in a manageable manner. This, again, was a good match for our preliminary intent for the installations to work with a site's existing qualities.

The festival gave us the full experiment of working in collaboration with other actors. We sought to embrace the experiment and learn from the process. The festival automatically pushed us into the role of an artist due to the atmosphere and the work processes that Platform 4 set the scene for. This made us fully aware of the distinctive character in the different approaches to the process. If we had collaborated with the municipality, perhaps we would have worked more independently and thereby kept our normal working habits. In working with the festival, our role as artists became stronger by embracing the creative processual approach which comes with the collaboration with creative actors such as Platform 4. The practical knowledge and experiences we gained through SÓL Festival made a great impact upon the further execution of the project.

the installation vs. motivation

Firstly, the installations should answer the experiment questions, and our notions of 'applied aesthetics' were to be tested. Through the 'development' of our phenomenological analysis-model we found that the themes of time, space and the social are essential aspects when using urban installations to make embodying and sensorially stimulating experiences. In order to emphasize the experience, it can be useful to take point of departure in existing elements, which became a part of our curating approach. This is supplemented with the idea that magical moments may occur when making the existing elements performative .
We might argue that the curating approach and the wish for creating magical moments resulted in a lost-in-thought-concept. By using site specific fixtures and nature, the installations became anonymous. They held a secret space which was only revealed for the viewer by touch, in the haptic act. Since the installation is only visually present with the viewer's physical direct interaction, this concept made it difficult for the viewer to recognise it as an installation. But even though the installations were difficult to recognise, did the magic then still happen? This is difficult to reflect upon. For us, as viewers, it did. We experienced a magical moment in the surprising effect of the interaction combined with its scenographic and beautiful outcome where it creates a new perspective on nature by illuminating it. However, we cannot speak on behalf of other viewers. Magic is further an intangible factor to reflect upon - trying to catch the magic in the narratives created - installations need to be experienced.

The site of the installations, Karolinelund, also came with the package of the festival and included a certain atmosphere. If we freely could have chosen any site for the installations, we might have considered a more dense, urban and crowded place, such as Aalborg city centre. Since more people are drifting around in such places, there would have been a larger user group to interact with the installation. That being said, the concept of the installations worked with space as a physical embodied form and not as site specific installation. Therefore, when looking solely on the site, the installation could have had the same outcome. Moreover, when taking part in the festival, we assumed that the festival would attract more viewers and thereby meant the secluded site not that much. Our assumption, however, was wrong. We misunderstood the frame of the festival by believing that more people would come due to the branding of the festival. The advertising, however, was poor, and it did not become as public of an event as we first assumed. The advantage of the 'bad advertising' was that the data collected through the weekend gave us a more realistic picture of how the installations would be used in everyday situations, and thereby they were easier to analyse.

The temporality of the installations showed in the scope of the festival by being only at nighttime and over the course of the two weekends they were exhibited. If the framing had been different, e.g. in daytime or exhibited over more days, another curating approach would nonetheless have been needed. The installations invite the viewer to explore and 'play' with them, and children would perhaps have taken great joy in this, but the time and place of the installations dictated an older user group.

We hoped for the installations to leave room for the viewer's own interpretation without enforcing anything certain upon the meaning of the installations. - We sought to create a scene for the viewer to reflect upon what they saw. By taking on the role as viewers during the festival, we had the chance to make firsthand observations. The ideas and thoughts which came to mind when viewers interacted with the installations were really the checklist for what experiences the installation evoked. The idea of the design, to open up for the viewer's own interpretation and reflection, is a difficult factor to evaluate upon. Some would perhaps have had a strong bodily experience or have had some sensorial stimulative feelings evoked, and it would not be visible for us to conclude upon. The method of interviews might have helped in the clarification of this factor, however it is our experience that most viewers are not reflective enough in the setting of an interview - especially right after the experience. Therefore, interviews do not seem to be a valid foundation for concluding on the bodily affect that the viewer has gained, and, moreover, it might also simply ruin the experience for the viewer in that moment.
The role as viewer and the participatory observation method would moreover add to the role as an art critic when analysing the installations. This critique happens simultaneously with the course of the development of the installations, and it thereby also became difficult at some points to distinguish between the artist and art critic.

ROLES

During the experiment, we took on the roles as both **the artist** and the **viewer**. We developed the installations by embracing the processual approach of the artist, and we participated in the SÓL Festival as observational viewers.

- THE CRITICAL PRACTICE -

We use the methodology critical practice on the experiment in order to understand and evaluate upon the knowledge gained throughout the whole thesis. Inspired by Jane Rendell with her critical spatial practice, we sought to develop the ability and skill to see beyond the usual approaches of our own profession as urban designers. This is further why we have been aware of the different roles we have had throughout the course of our thesis. Here we have become much more attentive of how the different professions can benefit from each other in the development of a project. We therefore found, in relation to the framework of our toolbox, the need for developing a Part 3 which moves into this field of being reflective of the process one has gone through and what knowledge can be obtained from it. In our thesis, we address this; "...and so what?", by developing a manual for urban installations in urban space. The manual has a critical assessment towards the actors at play, when developing urban installations, - which roles they have and how to dissolve them. Through the manual, we seek to clarify these roles and create a common understanding for the actors and their distinctive qualities and approaches. The manual further obtains a certain conclusive character of the work process we have gone through in the project, and it has therefore also become a partly subjective product of our conclusions.

ROLES

Through the analysis of the experiment, we possess the role of the **art critic**, which is highly influenced by our participation in the festival together with the theoretical background acquired. However, when we translate the analytical outcome into strategic thinking in the manual, we again take on the role and the approach of the **urban designer**.
This being said, naturally our manual will be imbued with a certain subjectivity, and we are also aware of our limited experience with the different actors we address in the manual.

- FROM THEORY AND IDEA TO PRACTICAL AFTERMATH -

Having discussed certain critical perspectives within the project the focus of the thesis is debatable, since it has developed considerably from our preliminary motivation. Through the course of the thesis, we have been inspired by the lectures, events and actors we have been exposed to, which every time managed to influence and inspire us to sharpen our focus of thesis. Further, if this acknowledgement of the interdisciplinary field of actors had been the focus from the start, the course of the thesis might have been executed with a considerably different purpose. By acting as artists we realised that we were bound to the role and profession of an urban designer. The artist has a more experimental approach and accepts the constant development of his/her work as a natural part of the process. We embraced this thought because we see it adding great potential to city planning. By 'stepping into someone else's shoes' and incorporating other professions' working methods, it makes you evolve and expand your perspectives on your own field.

We now linger with the questions of; what is our role in this discourse? What are we to do as urban designers? Should the discipline not seek to go beyond the physical restraints in challenging the viewer and seek to explore the mental stimulative effects through a design? The question is then to what extent the effects of a design should be measurable. We see a quality in the volatile and the effects of a design which are not manifested in a physical form, but expressed in a mental anchorring. Thus highlighting phase 4 in the manual, which addresses exactly these reflections. Should the designer's purpose then not be to achieve a design which considers both the physical qualities equally with the mental stimulative, which strive to create ideal urban spaces?

ROLES

With the increasing focus on roles in the course of the thesis, we have also let it influence our understanding progressively. In our preliminary point of departure for the project, we were however aware of the different roles which exist within the field of artistic interventions - but the process has expanded our insight into **how** they operate, and how they **could** act in the creative process, across and beyond concerns of profession.

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ILLUSTATIONS

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APPENDIX

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1 / 2 - APPENDIX 1 -

Performative Urban Environments, slideshow by Hans Kiib

Central tools

- Urban catalyst (Key building or relational art installation);
- Planning for temporary use (time gap planning).

- Artistic interventions (Critical narratives towards the present and the future)
- Performative architecture (architecture that involves your body and senses);

- Cultural grafting (involvement, empowerment and enlightment of people);
- Innovation (creative entrepreneurs, cultural production);

Two traditions

A tool for critical artistic praxis
outside the white cubes

A tool for community action and planning for temporal use

2 / 2 - APPENDIX 1 -

Performative Urban Environments, slideshow by Hans Kiib

The privilege of temporal use..

- To make space for reflection
- To invent new ideas for a possible city life
- To make experiments before political decisions
- To increase the demand of public interests
- To educate young creative entrepreneurs
- To develop new soft tools including bottom-up strategies
- To re-use the institutional recourses in an area/community

We talk about temporary use as tool for
socially sustain re-development of our communities

The privilege of critical artistic interventions

- To rise questions
- To give voices to critical thoughts
- To put body and senses before rules and rational thinking
- To empower the under-privileged
- To provide space for new storytelling
- To perform the unthinkable life in public

We talk about art as tool in a
critical spatial praxis

ANSØGNING OM DELTAGELSE VED SOL FESTIVAL 2015

PROJEKT BESKRIVELSE

NAVN: PLEASE! TOUCH ME!

Installationen 'PLEASE! TOUCH ME!' vil indgå som en del af et master projekt ved Urban Design på AAU. Den fysisk installation skal udfordre de emner der diskuteres i projektet.

Master Projektet omhandler æstetik (natur) der skal agere som katalysator i byens rum og en undersøgelse af empowerment-effekten deraf. Ydermere, er der stort fokus på naturen som et infrastrukturelt lag i byen og vigtigheden/effekten af det. Der udforskes hvordan den æstetiske skønhed i naturen betragtes og kan udnyttes i den tætte by. Igennem projektet søges der derfor også at skabe en iscenesættelse og fokus på byens rum, gennem brug, omsorg og ejerskabsfølelse af dens omgivelser.

Beplantning der reagere på berøring - IDE

Hvad kan der ske ved berøring???
Der udløses en reaktion ved at en LED blomst lyser op et andet sted.
Planten starter et mindre lysshow på/ved personen der berører den(Hyldest!)
Blomsten projektere ord, mønstre eller lign. på vægge/belægning omkring den. (Hvad den føler?)

FORMÅLET er at gøre brugeren opmærksom på brugen af byrummene, og øge bevidstheden og skabe en omsorg for det der befinder sig i dem. Samt hvilken reaktion lidt empati kan udløse.

TANKE!
Når det æstetiske blive provokerende/ kommanderende? Her - en provokeren- de plante. Er det så stadig skønt/smukt?

DELTAGELSE
Vi ønsker at tage del i festivallen ved at udstille installationen.
Derudover, kunne det også være en mulighed at vi laver en kvalitativ analyse af festivallen og undersøger dets æstetiske værdi og hvordan den påvirker bybilledet og beskuerne. Have festivallen som case.

ANSØGNING OM DELTAGELSE VED SOL FESTIVAL 2015

SKITSERING AF PROJEKT

SKITSE AF IDE

THE PLANTS WANTS SOME LOVE

TOUCHY! TOUCHY! ... AHHH...

.... AT THE SAME TIME, CLOSE BY

ANSØGNING OM DELTAGELSE VED SOL FESTIVAL 2015

BUDGET (INKL. EVT. EGENFINANSIERING)

Regner med egen finansering, men vil søge de nedestående fonde.

Dette er et OVERSLAG.
Budgettet er lagt ud for 1 installation. Prisen bliver herefter billigere alt efter mængden der indkøbes.

UDGIFTER

Arduino	150 DKK
Usb kabel	150 DKK
Shield	100 DKK
Pin headers	50 DKK
Resister: 10k, 1MOmh, 3,3k	50 DKK
Capacitor: 100pf, 10nf	50 DKK
Diode: 1N4148 diode	50 DKK
Coil / inductor: 10mH	50 DKK
(cypax.dk part no:07.055.0510)	50 DKK
	30 DKK
En plante	
I alt:	**580 DKK**
	250 DKK
F.eks. LED sting light (5 stk.)	

INDTÆGTER

Aalborg Kommunes Kunstfond	? DKK
Spar Nord Fonden	? DKK
Det Obelske Familiefond	? DKK
Aalborg Universitet	? DKK

NY I ALT: 830 DKK

Tekniske princip SÅDAN GØRES DET:
http://www.instructables.com/id/Touche-for-Arduino-Advanced-touch-sensing/?ALLSTEPS

ANSØGNING OM DELTAGELSE VED SOL FESTIVAL 2015

BEHOV FOR FAGLIG SPARRING

TEKNISK SPARRING
Der er grundlæggende styr på den teoretiske del bag hvordan installationen skal programmeres, men en teknisk sparring vil med sikkerhed være yderst brugbart, da installationen aldrig har været opført før.

KONCEPT SPARRING
Vejledning og råd omkring koncept udvikling kan også komme på tale. Evt. blot for at se på projektet med andre øjne.

EVENTUEL MULIGHED FOR WORKSHOPBASERET PRODUKTION ELLER OPSÆTNING

Invitation til 'POST INSTALLATION WORKSHOP/DISKUSSION'. Hvordan skaber vi rum som vi har lyst til at tage os af? Diskussions emner ville være: projektet, byens rum, beplantning heri.

IDEER TIL EVENTUELLE SPONSORER

AALBORG KOMMUNES KUNSTFOND"

'...der kan søges til udsmykningsopgaver, som bliver placeret i offentlige rum i Aalborg Kommune.'

ingen frist
http://www.akkunstfond.dk/

SPAR NORD FONDEN

'...ønsker at fremme den videnskabelige og kulturelle udvikling i Danmark.'

frist d. 15 feb.
https://www.sparnordfonden.dk/ansoeg-spar-nord-fonden.aspx

DET OBELSKE FAMILIEFOND

'Kunst kan være udsmykning eller brugskunst, den kan anvendes i værdimæssige sammenhænge og den store kunst vækker undren over det eksisterende eller formidler ligefrem kritik af det bestående.'

Løbende frist.
http://www.obel.com/nyhedsarkiv/Kunst-og-kultur

AALBORG UNIVERSITET

5 / 5 - APPENDIX 2 -

Application for SÒL Festival

ANSØGNING OM DELTAGELSE VED SOL FESTIVAL 2015

VI TAKKER PÅ FORHÅND FOR JERES OVERVEJELSER OG HÅBER VI VIL BLIVE TAGET I BETRAKTNING TIL AT DELTAGE I FESTIVALLEN!

Ann Høfler Kildehave
&
Marianne Kynde Hestbech

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1 / 24 - APPENDIX 3 -

Correspondence with Platform 4

Friday D.12 Dec. 2014, kl.23.20
E-MAIL: Application for participation at SÓL festival 2015 sent.

Hej
Her er vores ansøgning om at deltage i festivallen. Håber vi vil blive taget i betratning :)
Venlig Hilsen,
Ann Høfler Kildehave & Marianne Kynde Hestbech

Tuesday D.16 Dec. 2014, kl.16.36
E-MAIL: Confirmation of that they have received our application.

Hej Ann og Marianne
Mange tak for jeres ansøgning. Vi kigger på den og vender tilbage til jer.
- Casper

Wednesday D.21 Jan. 2015, kl.15.26
E-MAIL: Approval from Platform 4 of a collaboration between us and them, and thereby also participation at SÓL festival 2015. They have some concerns about how to develop the installation so it can fulfill its optimal potential, and propose that we meet for a talk the following week.

Hej Ann og Marianne,
Beklager den sene tilbagemelding.

Det er et godt klassisk projekt I foreslår. Vi har drøftet det lidt og synes at projektet mangler at løse et par udfordringer for at indfrie sit potentiale.

- Projektet er meget DIY agtigt og egnet til en workshop hvor deltagere f.eks. kan købe det nødvendige sæt og blive vejledt i at samle det.
- Mange færdige sæt vil give en godt effekt hvis projektet skal ud i Karolinelund eller byrummet.
- Det virker nødvendigt, at I har den nødvendige erfaring til at holde workshoppen, evt. med hjælp fra andre.

Det nemmeste vil nok være at mødes og snakke mulighederne igennem hvis I har tid i næste uge?
mvh Niels Peter

Friday D.23 Jan. 2015 , kl.13.03
E-MAIL: We reply, and propose the date for our first meeting could be friday the 30th.

Hej Niels Peter (og Platform4),

Tak for jeres tilbagemelding! Vi vil rigtig gerne mødes med jer i næste uge og snakke mere om projektet og hvilke muligheder der kan være i det!
Da vi begge har eksamener i næste uge har vi desværre kun mulighed for at mødes med jer fredag! Hvad siger I til det?

De bedste hilsner
Ann og Marianne

Friday D.23 Jan. 2015, kl.13.05
E-MAIL: Niels Peter responds friday is fine, and what time would suit us.

Hej Ann og Marianne,
Det kan fint være fredag. Hvad tid passer jer?
Der kommer måske en elektriker fredag, men lad os håbe det ikke falder sammen.

mvh Niels Peter

Friday D.23 Jan. 2015, kl.13.11
E-MAIL: We respond that it sounds great, and we are free the whole day, but if at 14.00 would be good for him.

Det lyder rigtig godt!
Vi kan hele dagen- men hvad med kl 14?

Mvh Ann og Marianne

Friday D.23 Jan. 2015,kl.13.16
E-MAIL: Niels Peter respond that 14.00 suits him well.

Det siger vi. Vi ses på fredag.
mvh Niels Peter

Friday D.30 Jan. 2015, kl.14.00
MEETING: We have our first meeting with Niels Peter. The meeting takes place at Platform 4's venue in Karolinelund, and the atmosphere is somewhat loose. We settle down in a sofa next to the bar, which is undergoing a remodeling like the rest of the interior. We discuss the the initial idea behind our installation, and Niels Peter is very interested. He further enlighten us upon how the festival is taking form, and the program so far.

We agree on that we are in strong need of technical supervision and help, since our knowledge within the area of programming is limited. Niels Peter mentions that they have a electronics engineer (Andreas Harbo Rukjær) affiliated to Platform 4, which would be the guy to help us with all the technical layers of the installation.

Regarding funding of the installation Niels Peter mentions they have applied for 100.000 DKK for the festival, and they will know by Monday/Tuesday, the following week, if they have been granted the money. If so, funding of our installation will be something they can handle.

We agree on keeping in touch both regarding contact to the technical supervisor Andreas, the funding of the installation and thereby what our next step in the process will be.

Monday D.2 Feb. 2015, kl.19.22
E-MAIL: Niels Peter contacts us about our technical supervisor Andreas, and that he will be able to meet over the weekend. If that is not possible for us, he might find another supervisor.

Hej Ann og Marianne,

Jeg har snakket med Andreas som har ret travlt i den her uge. Hvis I stadig er i Aalborg i weekenden, kan han måske snakke med jer der?
Hvis ikke, kan det være jeg kan finde en anden der kan hjælpe.

mvh Niels Peter

Tuesday D.3 Feb. 2015, kl.11.28
E-MAIL: We respond that unfortunately we will not be in Aalborg over the weekend. So either we can se Andreas from d. 16th and onwards or with another supervisor this week.

Hej Niels Peter
Vi er desværre ikke i Aalborg i weekenden.
Så enten kan vi først ses med Andreas fra d.16 og frem, eller vi kan ses med en anden vejleder i denne uge. Begge muligheder vil passe os fint.

Venlig Hilsen,
Marianne Kynde Hestbech & Ann Kildehave

Tuesday D.3 Feb. 2015, kl.11.50
E-MAIL: Niels Peter responds that he will try to find another supervisor.

Hej Marianne og Ann,
OK. så forsøger jeg lige at finde en anden.
- Niels Peter

Tuesday D.3 Feb. 2015, kl.13.45
E-MAIL: We respond when we can meet the following week.

Hej igen Niels Peter

Det lyder godt.
Vi kan hele Torsdag, og Fredag indtil kl.13.30.

Venlig Hilsen,
Marianne Kynde Hestbech

Wednesday D.4 Feb. 2015, kl.15.29
E-MAIL: General e-mail to all of the SÓL festival participants.

Hi all of you

First of all: thanks for participating in Sól Festival!

The practical process is progressing day by day, giving us a better and better picture of how the festival is going to look. We would like to include you in this overview by meeting with the rest of the participants and projects.

We suggest to meet Wednesday, February 11 at 19:00 in the venue hall at Platform 4.

Topics will be:

- program of the festival
- opening reception and party
- individual biography
- technical support
- budgets and shopping
- artist talk or Q&A
- promotion plan

Thanks again - we hope to see a lot, if not all of you next week.

KH Casper and Niels Peter

Thursday D.5 Feb. 2015, kl.09.29
E-MAIL: We respond to the mail, and that we unfortunately are not able to participate in the meeting on the 11th. We do however have some inputs to the agenda for the meeting.

Program - We would like if the workshop for our installation could be as early in the week as possible.
Moreover we are interested in making a presentation about aesthetics, nature and the city.
Opening reception and party - We will like to help with practical stuff.
Technical support - As they know, we need help with both the workshop and learning the technique of the installation.
Budgets and shopping - If there are any news concerning the budget. do we need to fund anything ourselves.

Moreover we would like a resume of the meeting, since we cannot participate.

Hej Niels Peter og Casper

Vi glæder os til at være en del af festivalen og er spændt på hvad det udvikler sig til!

Vi kan desværre ikke deltage i mødet d.11, pga. henholdsvis en skiferie og en tur til Berlin.

I fobindelse med dagsorden for mødet ville vi høre om I har brug for nogen inputs fra vores side?
Vi har i første omgang de her kommentarer til dagsordenen.

Program
Vi ville gerne hvis vores workshop kan ligge så tidligt på ugen som muligt, da vi derved har længere tid til at observerer og analyserer installationen og folks interaction med denne.
I forbindelse med workshoppen er vi stadigvæk interreseret i at lave et lille oplæg, med henblik på æstetik, natur og byen.
(dette vil selvfølgelig have relevans for deltagerne i workshoppen og selve installationen.)

Åbnings reception og fest
Vi vil gerne hjælpe så vidt muligt med rent praktisk arbejde på dagen.

Teknisk support
Som du/I ved har vi brug for teknisk hjælp til at udvikle workshoppen(kører workshoppen).
Samt en til at lærer os teknikken bag programmeringen af installationen.

Budget og indkøb
Hvor er vi budget mæssigt? Skal vi søge fonde selv til materiale til workshoppen?
Efter vi har fået lidt teknisk vejledning, kan vi fastlægge budgettet mere præcist.

Vi håber meget på at modtage en form for referat af mødet, så vi er 'up to date' med det hele :)

Venlig Hilsen,
Marianne Kynde Hestbech & Ann Høfler Kildehave

Thursday D.5 Feb. 2015, kl.18.14
E-MAIL: Niels Peter has not yet found another technical supervisor, and Andreas is busy, which is unfortunate. We get 4.800 DKK to our project. He will try to put the workshop in the first weekend of the festival, so the installation can be used. Another possibility is to make a internal workshop prior to the festival, so it will be ready friday evening. At the opening night he would like us to be guests as well as hostess for the installation. He confirms that there will be sent out a resume of the meeting.

Hej Marianne og Ann,
Jeg har ikke lige kunne finde en teknisk vejleder da Andreas pt. har travlt. - det er lidt beklagelidt, da det vil være rart at få noget afklaring.

Økonomisk kan vi sætte 4.800 kr af til projektet - noget i retningen af 8-10 sæt alt, efter hvor billigt de kan købes.

Angående workshoppen er det muligt at ligge den i den første weekend, så f.eks. 5-10 deltagere kan være med til at samle sæt der kan bruges i installationen. Det at de skal betale for sættet og derefter låne det ud, kan det måske gøre salgsarbejdet lidt sværere.
- En anden mulighed er at lave en pre-workshop inden festivallen sammen med folk fra Platform 4 som kan hjælpe med at samle de sæt I nu kan købe ind for 4.800 kr? På den måde sikre vi lidt forberedelserne og opsætningen, så den kan virke fra fredag aften?

På selve åbningen vil det være rart at I har god tid til at være gæster og værter for installationen.

Der skal nok komme et referat ud, så alle bliver informeret.
mvh Niels Peter

Friday D.6 Feb. 2015, kl.10.03
E-MAIL: General e-mail to all of the SÓL festival participants.

Hi again,
We are about to invite two 20 min. speakers for a debate in collaboration with Kulturmødet på Mors (Culture meeting in Mors).

The theme is "Digital Art" somehow mixed with light as content or theme.

My question to all of you: Do you have any suggestions for who those two speakers could be? Thanks.
- Niels Peter

Friday D.6 Feb. 2015, kl.11.21
E-MAIL: We respond that we are excited about the 4.800 DKK. We ask for Andreas' e-mail, so we plan to meet with him and get clarification. Further we would like the pre-festival workshop options. We ask into the presentation we still are interested in holding, and end with that we look forward to further colaboration.

Hej Niels Peter
Det lyder virkelig godt med de 4.800 kr!

Kan vi evt. få Andreas' mail? Så kan vi selv tage kontakt til ham og planlægge at mødes. Derudover har vi hele uge til at få styr på indkøb og dermed også prototypen.
Vi er tilhænger af pre-workshop muligheden, da vi derved har installationen under hele festivalen og det at den står klar til selve åbnings arrangementet ville jo være fedt. Vi står selvfølgelig til fuld rådighed på åbnings dagen, hele dagen.
I forbindelse med installationen, er vi stadigvæk interreseret i evt. at holde et oplæg der fører over i en debat/diskusion omkring installationen. Det kan være det skal indgå i en Q&A, som I planlægger? Formatet er fleksibelt.

Vi glæder os til at høre mere, og ser frem til samarbejdet! :)
Venlig Hilsen, Marianne Kynde Hestbech & Ann Kildehave

Wednesday D.11 Feb. 2015, kl.13.59
E-MAIL: We contact our technical supervisor Andreas. Ann ran into him at Platform4 on the 8th and got his e-mail. We ask for our supervision, and that our time is very flexible. We would like a meeting next week, (week 8).

Hej Andreas,

det var skønt at blive introduceret for hinanden i søndag. Som nævnt, glæder Marianne og jeg os meget til at komme igang, og i de næste par uger er vores tidsplan meget fleksible. Vi håber selvfølgelig på et møde allerede i næste uge (uge 8).

Ydermere, her er nogle at de links jeg har fået tilsendt. Håber de er en smule brugbare!
- http://www.instructables.com/id/Touche-for-Arduino-Advanced-touch-sensing/?ALLSTEPS
- https://www.youtube.com/watch?v=EcRSKELucjk

Du må have en god uge!
Med venlig hilsen
Ann og Marianne

Friday D.13 Feb. 2015, kl.14.55

E-MAIL: General e-mail to all of the SÓL festival participants after the meeting on the 11th.

Hi Sól Festival participant!
We had a really nice meeting Wednesday with most of the projects attending.
Some of the topics were:

- Economy:
the current budget was shown to explain how the funding of 150,000 has to be co-financed 1:1 with another 150,000 from Platform 4 and sponsors. The budget has some fixed costs with the rest shared by all the projects. We have been coordinating and dividing funds for each individual project with connection to the overall budget. By now you should already know the estimated cost of your project - the sooner we know each project, the the sooner we know if the overall budget will have leftover money.

- Promotion:
Posters and programs will be printed. The website will be updated with information about the projects. Bus commercials in the weeks up to and the week of the festival. Facebook events on the one-time events - made by us. Social media updates on other special or reoccurring activity. An after movie will be made to document and promote the projects and festival.

- Internal communication:
We have made a Facebook group where all participants can share requests and questions: https://www.facebook.com/groups/345297558987426/

IMPORTANT: INFO NEEDED - DEADLINE THIS SUNDAY

There is some information that Casper and I need this Sunday as the lasted in order to make content on the website and plan tasks for assistants.

The information is:
- Name of your project
- 5 lines pitching your project
- 2 lines profiling you/your group
- Pictures of the project (conceptual, prototypes, atmosphere, ...)
- Confirm if you want to make a 20-30 min artist talk or lecture (when, duration, title and subtitle?)
- Confirm if you want to participate in a artist Q&A with other projects (when?)
- When you will produce + the assistance you need (volunteers, technical support?)
- Updates on equipment or material that we do not know of?

When we have a updated program we will share it for you to confirm.

Have a nice weekend :)
- Casper and Niels Peter

Monday D.16 Feb. 2015, kl.09.32

E-MAIL: We respond with the required text and pictures for the festival.

Hej Niels Peter og Casper,

Undskyld I først modtager mailen nu, men da vi begge var på "ferie" indtil idag, har vi ikke haft mulighed for at sætte os ned sammen og få formuleret et svar før!

- Name of your project
Empower me, empower you!

- 5 lines pitching your project
Within the area of planning of our cities, the past decades have been characterized by rationality and the aesthetics values of our public spaces have been downsized.

The installation seeks to investigate the aesthetic powers of nature and how beauty can affect the usage and view upon the public spaces. We turn affection for nature and the undefined beauty into quantitative data to understand urban spaces better.

- 2 lines profiling you/your group
Ann Højler Kildehave and Marianne Kynde Hestbech Master students in Urban Design. We seek to get a better understand of how aesthetics affect us and our usage of public spaces.

- Pictures of the project (conceptual, prototypes, atmosphere, ...)
see attached file.

Vi er lidt i tvivl om hvilket format der vil passe bedst til vores installation og det feedback vi vil få fra brugerne. Umiddelbart er vi mest interesseret i Q&A, da vi kan bruge diskussionen aktivt videre i vores projekt. Men vi vil ikke udelukke muligheden helt for at lave en lecture. Hvad siger I?

- Confirm if you want to make a 20-30 min artist talk or lecture (when, duration, title and subtitle?)
We would like to make a small lecture about the aesthetic of public space.
When: not important!
Duration: 20 min talk, 10 min for questions
Title: Aesthetics of urban spaces
Subtitle: how can aesthetics become an urban tool?
- Confirm if you want to participate in an artist Q&A with other projects (when?)
We would like to take part of the artist Q&A, but since we don't know any of the other projects its difficult to know which constellation that will work well.
Our point of view during the talk will, of course be based on the installation itself, but also aesthetics and art as an urban tool for urban change and awareness of public spaces.

- When you will produce + the assistance you need (volunteers, technical support?)
As you already know, we need technical support for the installation (we are already talking with Andreas). We hope to have a meeting with him during next week (week 8) and after that we have a better feeling if we need volunteers and how many to help in the construction of the installation.

- Updates on equipment or material that we do not know of?
There are no further updates yet.

Ha' en god uge!
Hilsen

Marianne og Ann

Monday D.16 Feb. 2015, kl.09.32

E-MAIL: We forgot to attach the picture.

Hej igen,
Tidligt på ugen og dagen. Her får I billedet. Det er et atmosfære billed, da vi ikke har noget konkret at vise endnu.
Hilsen
Marianne og Ann

Monday D.16 Feb. 2015 , kl.13.35

E-MAIL: Technical supervisor Andreas responds to our mail, and can meet Tuesday at 16.30 if it fits us.

Hej Ann og Marianne
Beklager jeg ikke har fået svaret. Jeg har også tid i morgen (tirsdag) klokken 1630, hvis det kan passe jer?
mvh
Andreas

Monday D.16 Feb. 2015, kl.13.39

E-MAIL: We responds it fits well with us. Where we should meet and if we should prepare something.

Det lyder bare rigtig godt! Hvor skal vi mødes? Nogle ideer eller har vi et skønt grupperum tæt ved nordkraft!

Er der noget vi skal have forberedt til i morgen?
Vi ses!
Ann og Marianne

Monday D.16 Feb. 2015, kl.13.42

E-MAIL: He suggests we meet at Platform4, and look at a arduino, which they already have there. We shouldn't prepare much, we should just have a talk.

Lad os bare mødes på Platform4, så kan vi se på en arduino med det samme :)

Nej, skal vi ikke bare tage snak og finde ud af hvad der skal ske.

mv
Andreas

Monday D.16 Feb. 2015, kl.13.43

E-MAIL: We respond it sounds good, and that we look forward to it.

Lyder som en rigtig god plan og start!
Vi ser, som sagt, meget frem til det :)

Tuesday D.17 Feb. 2015, kl.16.45ish

MEETING: We meet with our technical supervisor Andreas for the first time to discuss the installation, and how the Arduino would work. In the first e-mail we have sent some videos of how it could work. We go through these, and he comments that it looks fairly simple. He understands it easily, and it should not take long to make. He explains and draws to us how the basics of the system work. He just need to order some parts home, to start making a prototype so we can start testing the different possibilities. We agree on meeting again on Friday the 20th and then he should be able to have a prototype ready for us to try out.

Tuesday D.17 Feb. 2015, kl.19.52

E-MAIL: We inform Niels Peter about the meeting with Andreas went well, and we are meeting on Friday again. We ask about placement of the installation, if that is free for us to pic. Further we are in doubt about if we should have the workshop, since it seems as if it would be easier for Andreas and us to just make all the arduinos ourselves. We thank him for his help, and that we are looking forward to really start!

Hej Niels Peter,

Vi har haft første vejledermøde med Andreas idag, det gik super! Vi vil mødes igen på fredag.
Ydeligere har vi lige et par spørgsmål vedrørende installationen;

- angående placering. Har vi indflydelse på placeringen eller bestemmer I hvor den skal placeres? I så fald hvor? Dette har nemlig indflydelse på udformningen af installationen.

- vi er lidt i tvivl om der stadig er en workshop hvor planterne bliver programmeret? eller om vi klare det selv med lidt hjælp fra Andreas (og evt. andre frivillige)?

På forhånd tak for hjælpen! Vi glæder os til at komme rigtig igang.

Med venlig hilsen
Ann og Marianne

Wednesday D.18 Feb. 2015, kl.13.52

E-MAIL: Niels Peter responds it is great that we have had a good start with Andreas. About placement he suggests that we meet and talk about it - He visions a place out in the park. He agrees on us just having a intern workshop with us, Andreas and maybe some volunteers from Platform 4. He asks for some pictures of the installation, and writes that otherwise he thinks he has all he needs from us so far.

Hej Ann,

Godt at I er i kontakt.
Placering synes jeg vi skal mødes snakke om - jeg forestiller mig et sted i parken?
Jeg synes vi skal lave en intern workshop for jer, Andreas og andre deltagere på festivallen eller medlemmer af Platform 4?
Vil I forresten sende nogle billeder af jeres projekt, så tror jeg vi har den information vi skal bruge for nu.

- Niels Peter

Thursday D.19 Feb. 2015, kl.10.59

E-MAIL: We ask when he will have time to meet. so we can talk about placement and workshop. We are free all of week 9, just not thursday before noon. We will send some pictures later on the day, if it is alright with him.

Hej Niels Peter,

Hvornår har du tid til at mødes? - så kan vi få snakket om placering og intern workshop. Hele uge 9 passer os fint (pånær torsdag formiddag)!
Vi sender et par billeder lidt senere på dagen. Håber det er ok?!

Med venlig hilsen, Ann og Marianne

Thursday D.19 Feb. 2015, kl.11.16
E-MAIL: He suggests to meet Monday the 23th at 13. It is fine with pictures later. He informs us he has talked with Andreas, and it seems to be pretty straightforward with the intern workshop.

Hej,

Mandag kl. 13? Det er helt fint med billeder senere.

Jeg snakkede med Andreas i går og det virker til at være overskueligt med den interne workshop.

mvh Niels Peter

Thursday D.19 Feb. 2015, kl.13.53
E-MAIL: We respond Monday at 13 is fine. And that we now have some pictures.

Hej,

mandag kl.13 passer os helt fint.
Her er stemnings billederne til installationen, håber de kan bruges.

mvh Ann og Marianne

Thursday D.19 Feb. 2015, kl.17.16
E-MAIL: Andreas contacts us and informs us about that the components have not come home yet, so that we have to push the meeting for when the components have arrived.

Hej Ann
Jeg har ikke kunne få fat på komponenterne til at lave prototypen færdig til i morgen så vi bliver nok nød til at udskyde mødet til bestillingen når frem.
Vh
Andreas

Monday D.23 Feb. 2015, kl.13.00

MEETING: We meet with Niels Peter, later Casper joins us. We talk location of the installation. Niels Peter shows us that all of the other installations will be placed in and around the building of Platform 4. We settle upon that the installation should be in the part of the park going from the building of Platform 4 towards the Nordkraft. We(Ann & Marianne) have to further develop the design to settle on a specific place.

Tuesday D.24 Feb. 2015, kl.08.39
E-MAIL: We contact Andreas about how it is going with getting the components home and making a prototype. We ask if he have time to meet in the end of the week, with Niels Peter as well.

Hej Andreas,

hvordan går det med at få komponenterne hjem og få kigget nærmere på prototypen?
Vi tænkte, at det kunne være skønt med et vejledermøde i slutningen af ugen (d. 26 eller d. 27), hvor Niels Peter også gerne vil være med! Hvordan passer det dig?

Du må have en skøn uge!

Hilsen
Marianne og Ann

Tuesday D.24 Feb. 2015, kl.11.23
E-MAIL: Andreas responds that they have ordered the components today…?(This hase been done twice now though) But he hopes they will be there before friday. So he suggest to meet Friday at 16.30.

Jeg har bedt Niels Peter bestille komponenterne i dag. Så måske når de at komme inden fredag. Så jeg syntes vi skal aftale fredag, klokken 1630.

I må også have en god uge :)

vh
Andreas

Tuesday D.24 Feb. 2015, kl.11.28
E-MAIL: We confirm Friday at 16.30 is good. We ask if we should contact Niels Peter, or if he talks with him.

Det lyder rigtig godt! Så ses vi fredag kl 16.30!
S
nakker du med Niels Peter om deltagelse i mødet/vejledningen eller skal jeg skrive en mail til ham?

Hilsen
Ann

Tuesday D.24 Feb. 2015, kl.11.55
E-MAIL: Andreas responds that he will talk with him later today.

Jeg snakker med ham senere i dag :)

Friday D.27 Feb. 2015, kl.16.30

MEETING: We meet with Niels Peter & Andreas. No components yet. We talk design of the installation. Andreas & Niels Peter helps us with which possibilities there are with the given equipment and lights. We walk out in the park and settle on the placement of two installations, maybe there will come more. The two so far is one on the tree, with a bench as the interactive part. The other is in the swamp area, in the rushes.

Thursday D.5 Mar. 2015, kl.14.18
E-MAIL: We contact Andreas and Niels Peter how things are going. We would like soon to meet. Maybe in the start of the following week. Further we ask about how we can get electricity for a thermal camera we would like to put up to analyse our installation under the festival. We finish with that we hope to hear from them soon.

Hej Andreas og Niels Peter,

hvordan går det med at få komponenterne hjem? Vi tænker at vi snart skal mødes og teste en prototype af, hvornår passer det jer? Vi ville gerne hvis det kunne blive i starten af næste uge.

Derudover har vi gennem universitetet lånt et termisk kamera, som vi meget gerne vil have sat op i et træ?! eller lignende, som filmer hele området. Det skal bare have strøm koblet til, så hvordan gør vi det?

Håber på at høre fra jer snart,

Venlig Hilsen,

Marianne Kynde Hestbech & Ann Kildehave

Thursday D.5 Mar. 2015, kl.17.21
E-MAIL: Niels Peter responds that they (again?) have ordered the components home, so a meeting in the middle of next week will probably be realistic. And we will look at where the camera can be set up, and where it can get power from.

Hej Marianne,
Vi har lige bestilt komponenter, så i midten af næste uge er sikkert realistisk.
Hm, vi må lige prøve at se på hvor det skal hænge og hvor det nærmeste strøm er.

mvh Niels Peter

Friday D.6 Mar. 2015, kl.18.15
E-MAIL: General e-mail to all of the SÓL festival participants.

Hej Sól Festival participant,

In two weeks the festival opens! The coordination intensity is climbing and the loose ends are being tied up day by day.

It could be nice to meet for a new info sharing meeting, so we all get updated on the projects and activities in the program and have time to talk about concrete issues and solutions.

Thursday 12 March from 19 to 21?

Looking forward to seeing you!

- Casper and Niels Peter

Monday D.9 Mar. 2015, kl.13.24
E-MAIL: We respond that we will attend the meeting Thursday, and that it sounds good with the power for the camera. We let them know that we have all of wednesday of, if the components are home at that point, then it would be great meeting there.

Hej

Vi er friske på at komme på Torsdag til mødet!

Det lyder godt at det er muligt med at få strøm til kameraet!

Vi har hele onsdag fri, så hvis komponenterne er hjemme ville det være rigtig godt hvis vi kunne mødes der og komme igang!

Venlig Hilsen,

Marianne Kynde Hestbech & Ann Kildehave

Tuesday D.10 Mar. 2015, kl.20.19
E-MAIL: Niels Peter informs us that the components will come at the end of the week, maybe, so we can not meet tomorrow. Further he informs us about our presentation might fit into a setup with other speakers who talks about “the preformative cityspace”. It will be friday.

Hej Marianne,
Hm komponenterne kommer sidst på ugen, så vi når det ikke i morgen.

Angående jeres oplæg har der udviklet sig nogle oplæg/indslag om emnet “det performative byrum” - kan jeres oplæg indgå deri? Det ligger fredag, først på aftenen..
- Niels Peter

Wednesday D.11 Mar. 2015, kl.15.34
E-MAIL: We respond that the only thing to do is to wait for the components, and then meet. We ask about which friday he means, if it’s the 20th? How long the presentation should be? And that it might be a bit pressed if we also have to prepare the installation.

Hej Niels Peter

Ok. I må sige til når de er hjemme og vi kan mødes. Jo før jo bedre.

Men hensyn til oplæg, mener du så d.20 marts? og i hvilket omfang tænker du tidsmæssigt? Vi ser det som lidt presset i tid nemlig hvis det skal være den samme dag som installationen skal stå klar, eftersom den har mange løse ender.

Venlig Hilsen,
Marianne Kynde Hestbech & Ann Kildehave

Wednesday D.11 Mar. 2015, kl.15.48
E-MAIL: Niels Peter informs us that the components came today, and Andreas should contact us when a prototype is ready. The academic/theoretical presentation is the 27th.

Hej Marianne,

Komponenterne kom i dag, så Andreas må lige give svar på hvornår han kan have en testmodel færdig.
Det var jeres faglige/teoretiske oplæg fredag den 27.

- Niels Peter

Thursday D.12 Mar. 2015, kl.19.00 - 21.00
MEETING: We meet at Platform 4 with all the other SÖL festival participants. Niels Peter presents; The schedule so far of the festival. The website, which is not all done yet. If there is anybody who needs help with putting up their installations, which they(NP & Casper) does not know of. After the 'formal' meeting, Niels Peter shows us the prototype that Andreas made the evening before. The technology seems to work really well. We further discuss the setup with Niels, and that we have a meeting with Andreas the day after. Andreas joins the meeting, as we are about to leave, we shortly talk, and agree on developing further the following day.

Friday D.13 Mar. 2015, kl.13.45
E-MAIL: We send the updated info for the website, so it is the right descriptions, and a better picture. We also write our concerns about the title of the installation, which we still have not figured out. We suggest; Senseination.

Hej Niels Peter og Casper,

Vi har opdateret det materiale, vi tænker, der skal op på hjemmesiden! Her er det følgende tekst...

- 5 lines pitching your project
How do you experience your city? We want to
celebrate, investigate and question how we use our senses and experience space.

Two site-specific installations presents a mosaic of your senses; touch, see and hear - increase awareness of your position in the space and of your bodily response to it. The installation creates a situation into which the spectator physically enters. So... take part in a bodily experience of space - alone or get even closer to your friends!

- 2 lines profiling you/your group
Høfler and Hestbech (Stud. MSc04 Urban Design):

Introduces an installation which embodies the spectator whose touch are as heightened as their sense of vision. We seek to get a better understanding of how our bodily perception of space affect the usage of public space.

- Artist talk:

Under the theme of The Performative City
Title: The Performative Planner
Subtitle:
What happens if urban designers creates 'art' installations in public spaces?

Vi er i tvivl om titlen på selve installation, pt. er vi endt på; Senseination, men vi er meget åbne overfor foreslag!
Ydermere, har vi også vedhæftet et nyt billede til hjemmesiden.

Med venlig hilsen

Ann og Marianne

Friday D.13 Mar. 2015, kl.16.30
MEETING: We meet with Andreas to see how the Arduino works and what is plausible. He does not have much to show us, because it takes longer to make for him. He has some problems with getting the big lamps to work with the Arduino. So it is a short meeting, and we agree on he can send an email when he have something, and we will come right away.

Sunday D.15 Mar. 2015, kl.00.04(because of bad internet - was sent at 20.00)
E-MAIL: We contact Andreas about who it went friday, since we did not hear from him.

Hej Andreas,

Håber du har nydt weekenden!

Vi vil bare høre hvordan det gik i fredags? Og om der er fremskridt med de store lamper?

Hilsner
Ann og Marianne

Monday D.16 Mar. 2015, kl.14.24
E-MAIL: We contact Andreas how it is going with the installations. We did not hear more from him friday, so we are excited to see how it is going. We ask if there is anything other we can do.

Hej Andreas

Skal vi mødes i morgen eftermiddag, omkring kl 16.30, for at få testet installationerne?
Vi er meget spændte på at høre hvordan det går og se resultatet!

Er der ellers noget vi kan gøre?

Med venlig hilsen
Ann & Marianne

Monday D.16 Mar. 2015, kl.14.31
E-MAIL: We contact Niels Peter about the electricity for the camera, since we have not heard anything further. We also suggest that we ourselves can contact the municipality and get a map over where there would be outlets for power in the park.

Hej Niels Peter,

håber det skrider fremad med planlægningen af SOL!
Vi vil høre, om I har fundet ud af, hvordan vi kan få strøm til kameraet? Ellers kan vi også tage fat i Aalborg Kommune og få et kort over Karolinelund og dermed finde ud af hvor der er tilkoblingsmuligheder til strøm?

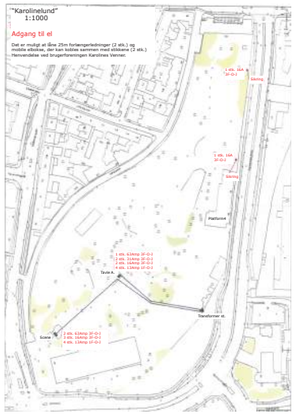
Med venlig hilsen
Ann & Marianne

Monday D.16 Mar. 2015, kl.15.35
E-MAIL: Niels Peter answers that he has found a card of the park, and he will check out the power outlets now.

Hej Ann og Marianne,

Jeg har fået kortet med strøm som er vedhæftet her - tjekker stikket ud nu

mvh Niels Peter



Monday D.16 Mar. 2015, kl.21.17
E-MAiL: Andreas answers that he got the arduino to work with the lamps. Tomorrow he will try something with both sensor and light. He is optimistic that it will go well.

Hej Marianne og Ann.
Det gik fint med de store lamper, jeg fik dem styret. I morgen skal jeg sætte to arduinoer sammen, så den ene styrer sensor og den anden styrer lyset. Det skal nok gå godt!

Monday D.16 Mar. 2015, kl.21.23
E-MAiL: Andreas answers that we could meet at 17.30 the following day, so he can have something ready for us to see. He further says that we probably know this about deadlines, that things often comes together just the day before, so he thinks we can have at ready testrun Thursday. Tomorrow he will have more ready with the bench and some animations with the light and colours.

Vi kan mødes klokken 1730 morgen, så kan jeg nå at få lavet noget i kan se, når i kommer. I kender det sikkert selv med deadlines, oftest er ting først færdige dagen inden. Så jeg synes vi skal satse på at teste det færdige resultat torsdag :)

I morgen prøver jeg at få lavet så vi kan prøve at sidde på noget ledning, og lege med nogle farver eller animationer af lyset.

vh
Andreas

Monday D.16 Mar. 2015, kl.21.49
E-MAIL: We respond to Andreas that it sounds good, and we know the deal with deadlines! 17.30 suits us fine, and we wish him a good evening.

Hej Andreas,

Det lyder helt super! Og vi kender det alt for godt, det med de deadline :)
Og 17.30 i morgen passer godt. Vi ses der! Ha' en god aften...

Mvh Ann

Tuesday D.17 Mar. 2015, kl.09.49
E-MAIL: We ask for the program of the festival which they showed us on the evening of the meeting for all participants.

Hej Niels Peter

Kan vi evt. få programmet for festivalen tilsendt?

Venlig Hilsen,
Marianne & Ann

Tuesday D.17 Mar. 2015, kl.11.48
E-MAIL: Casper responds that as agreed, he will send it to us.

Hej med jer
Som aftalt får jeg lige sendt det til jer.

- Casper

Tuesday D.17 Mar. 2015, kl.13.56
E-MAIL: We respond that he have forgotten to attach the program.

Hej
Tror du har glemt at vedhæfte planen. :)

Venlig Hilsen, Marianne Kynde Hestbech

Tuesday D.17 Mar. 2015, kl.17.30
MEETING: We meet with Andreas he does not have much to show us, but he have some ideas, and will try them out. It would be good if we make some colours(RGB) we would like for the animation, so we work with the right colours. He will send us a mail when he have the 3 lamps for the bench programed, and he has something to show us.

Tuesday D.17 Mar. 2015, kl.20.09
E-MAIL: Andreas contacts us that we can come down.

Hej.
Sorry det blev lidt sent, men der er noget i kan komme og se nu hvis i vil :)

vh
Andreas

Tuesday D.17 Mar. 2015, kl.20.15 - 20.30
MEETING: We meet shortly with Andreas and look at the different animations, and agree on we will dig up the plant and bring in the bench the following day, so we can test on the right objects, and again meeting in the aftenoon. Further we will send the chosen colours to him.

Wednesday D.18 Mar. 2015, kl.15.46
E-MAIL: We inform Andreas that we have digged up the plant, and it is on his desk, and that we will be at Platform 4 at 17.00.

Hej Andreas,

Vi kommer kl 17.00 idag :) vi har gravet planten op og den står ved dit arbejdsbord.

Ses snart

Wednesday D.18 Mar. 2015, kl.17.00
MEETING: We meet with Andreas shortly, and he shows us what he worked on last night. He will try to get the bench to work now with when people sits on it. We agree on meeting later when the bench is working.

Wednesday D.18 Mar. 2015, kl.17.52
E-MAIL: We respond to Niels Peter concerning the power outlet and if we should meet and see how we do with getting power to our installations and the camera. We would also like to set up the camera

and test it out.

Hej Niels Peter

Det er super du har fundet kortet!

Skal vi mødes i morgen og se på hvordan vi gør med at trække strøm over til kameraet og vi vil gerne teste kameraet også på stedet.

Venlig Hilsen
Marianne Kynde Hestbech

Wednesday D.18 Mar. 2015, kl.21.04
E-MAIL: Andreas contacts us, and the bench works. Now he just needs to set up lights to the program, and then it should work. He asks again if we could send the colour schemes we made. He also writes that we should come by if we want to.

Hej piger.
Kablet på bænken virker som forventet (!!!!)

Så nu skal jeg lige have lavet lysstyring og så spiller det bare.
Vil i sende det billede af farvekoderne?
I må gerne kommer forbi hvis i vil.

vh
Andreas

Wednesday D.18 Mar. 2015, kl.21.09
E-MAIL: Ann responds with the picture, we will come right down.

Det lyder rigtig godt!
Vi kigger forbi snart.

Her er billedet

Wednesday D.18 Mar. 2015, kl.21.15
MEETING: We meet with Andreas shortly, and the bench. Niels Peter is also there and we can sit bench and really see the effect. We brainstorm some for the installation, since; Please! Touch me!, does sound that good. We end up on just; Touch me. We the power, and Niels Peter suggests that we look much cable we need to drag from the outlet to the and then he will go out and buy it. We can do this

Wednesday D.18 Mar. 2015, kl.22.31
E-MAIL: Andreas asks if we have a better of the colour scheme.

Hej ann har du et computerbillede af jeres farve det er mega utydligt det du har sendt

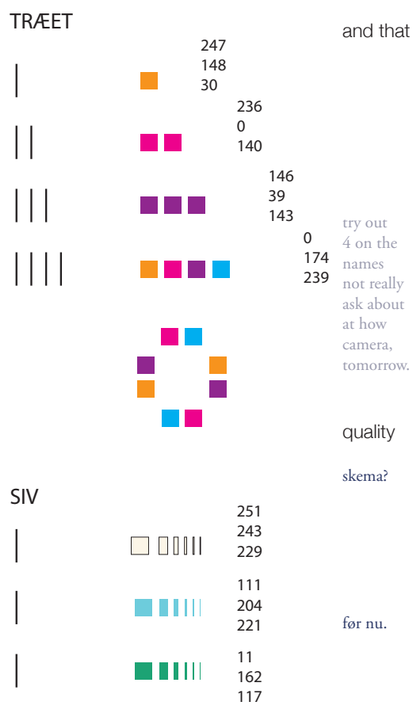
Wednesday D.18 Mar. 2015, kl.22.59
E-MAIL: Ann responds with a new pic.

Hej,

undeskyld jeg først får svaret nu. Så ikke mailen
Har vedhæftet billedet i en bedre kvalitet :)

Wednesday D.18 Mar. 2015, kl.23.05
E-MAIL: Andreas say thanks

Tak :)



and that

try out
4 on the
names
not really
ask about
at how
camera,
tomorrow.

quality

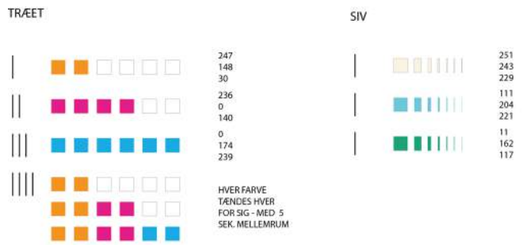
skema?

før nu.

Thursday D.19 Mar. 2015, kl.17.00

MEETING: We try out setting up the camera on the wall. We look at the power outlet with Niels Peter, and how to drag it to the camera, count the length. He will get the cables. Andreas can not understand the colour animation fully. We make a new and more detailed. We again agree on with Andreas that he will contact us when he has something for us to see. He will try with the LED strip lights for the installation in the rushes.

Thursday D.19 Mar. 2015, kl.17.58
E-MAIL: We send the new colour scheme to Andreas.



Venlig Hilsen,
Marianne Kynde Hestbech

Thursday D.19 Mar. 2015, kl.19.07
E-MAIL: Andreas says thanks. He has also found a problem with the LED strip lights, it is going to take to long for him to be able to finish it till Friday evening. He suggest that we use the same lights as the ones under the tree.

Tak.

Der er opstået et uventet problem med de LED strips der skulle ligge i sivene. Jeg har ikke tænkt det igennem, og tror desværre ikke vi kan bruge dem :S

Så jeg tænker at vi skal bruge de samme som under træet. Og så gemme dem godt, under noget mos eller noget.

Thursday D.19 Mar. 2015, kl.19.14
E-MAIL: We respond that it will probably work fine as well. And if it will be maybe 6 lamps then in the rushes?

Hej Andreas.

Nå øv. men hvis det ikke kan lade sig gøre er der ikke noget at gøre ved det. Effekten kan vel også være ligeså god med de store lamper. Tænker vi også bruger en 6 stykker der?

Ann & Marianne

Thursday D.19 Mar. 2015, kl.19.15
E-MAIL: Andreas responds that maybe 4 is fine, and let them light across the area, since it is not really big. He will wright when he have finished it and had dinner. Then we can go out and try out the plant.

måske 4 er nok. Så kan vi lade dem lyse lidt på tværs. Området er jo ikke forfærdeligt stort.
Men jeg skriver lige når jeg har lavet det og spist. Så kan vi gå ud og prøve.

vh

Andreas

Thursday D.19 Mar. 2015, kl.19.21

E-MAIL: We respond it sounds fine, and that we will see him later then.

Ok. Det lyder godt :)
Vi ses senere!

Venlig Hilsen,
Marianne Kynde Hestbech

Thursday D.19 Mar. 2015, kl.20.37
E-MAIL: Andreas writes that we can come over now.

Hej i kan bare komme over nu

Thursday D.19 Mar. 2015, kl.21.00
MEETING: Together with Andreas we try to put the plant installation just outside of the building on the grass. We learn that it will not work as well when the plant touches the soil, cardboard makes it way better though. There is however the problem with the weather, because if it rains the system will not work, since the whole ground then will be activated. We agree on meeting the following day at 12.30, and hopefully he will be able to finish the bench, and we can set it up before the opening at 16.

Friday D.20 Mar. 2015, kl.12.30
MEETING: We meet with Andreas, who also have a lot of other work to take care of in relation to the opening of the festival. Prior to our meeting, we have put out the plant, the bench, put lights under the bench, put up the camera, digged holes for the lights, prepared the lights to be put out in rain. Andreas works on the bench installation. Niels Peter have bought the cables, and we go out at lay them out and set up power for the camera and the installation. We agree on with Andreas to put the installations up later, after the opening.

Friday D.20 Mar. 2015, kl.19.30
MEETING: We meet with Andreas again, and we start preparing to put out the installations and set them up. After sitting out in the rain for some time, we get the bench to work somewhat, though the rain makes it unstable. We set up the plant installation around 21.00, but the area is to wet for the Arduino to work, so we agree on not doing more about it this evening.

Friday D.20 Mar. 2015, kl.23.30
MEETING: We meet with Andreas and take down the installation. We agree on meeting the following day, and finetune the installation, so it can work for saturday evening.

Saturday D.21 Mar. 2015, kl.16.23

E-MAIL: We contact Andreas about when to meet.

Hej Andreas

Tak for i går! Du må lige sige til med hvornår vi skal komme ned forbi :)

Venlig Hilsen

Marianne Kynde Hestbech

Saturday D.21 Mar. 2015, kl.16.50

E-MAIL: Andreas responds that he is a bit late, but if we come in an hour, he will be ready.

hej.

Jeg er lige blevet lidt forsinket :) Men i kan komme om en times tid så skulle vi kunne gå ud og fikse det :)

Saturday D.21 Mar. 2015, kl.16.54

E-MAIL: We respond it sounds good, and we will see him in an hour.

Ok :) det lyder godt. Vi ses om en times tid :)

Venlig Hilsen
Marianne Kynde Hestbech

Saturday D.21 Mar. 2015, kl.18.00

MEETING: We meet with Andreas, and make the adjustments of both installations. It is still tricky with the plant, but it comes to work in the end. The bench also works fine, though, there is still one lamp on all the time, still a bit unstable. Though the weather being much better and not raining improves the installation a lot.

Saturday D.21 Mar. 2015, kl.24.00

MEETING: We meet with Andreas, and take down the installation. He have some ideas for improvements which we can work on in the following week. So do we.

Monday D.23 Mar. 2015, kl.14.53
E-MAIL: We contact Andreas about when he has time to meet and make the adjustments to the installations. We would like to put up the installation already thursday again because of an art walk which will happen at 18 thursday.

Hej Andreas

Håber du har haft en god weekend(søndag) :)

Hvornår har du tid til at mødes igen? så vi kan udvikle installationen videre, med de erfaringer vi nu har fået fra den første weekend.

Den skal som du nok ved være klar Torsdag kl.17 ish.
Vi kan fint både Tirsdag og Onsdag.

Mange Hilsner,
Marianne & Ann

Tuesday D.24 Mar. 2015, kl.16.16

E-MAIL: We contact Andreas again to hear if he can meet the following day at 16.30.

Hej igen
Har du tid til at mødes i morgen kl.16.30?
Vi har kun et par få justeringer i forhold til installationen.
Mange Hilsner,

Ann & Marianne

Wednesday D.25 Mar. 2015, kl.09.58

E-MAIL: Andreas responds he can meet at 16.30.

Hej.

Ja vi kan godt mødes i dag 16.30 :)

Wednesday D.25 Mar. 2015, kl.10.00

E-MAIL: We respond that is awesome, and that we will see him then.

Fedt! Vi ses der :)

Venlig Hilsen, Marianne Kynde Hestbech

Wednesday D.25 Mar. 2015, kl.16.30

MEETING: We arrive at Platform 4, and talk with a guy called Francois(?), he talks about him having an event at the container just outside the platform 4 building, the following day, and maybe we should move our installation up in front of it? We like the idea! We meet with Andreas at 16.50, and talk about improvements of the installation and also introduce him to the idea of moving the installation up in front of the building. He likes it too. So we agree on that is what we are going to do. He just have to finetune the ending of the bench installation, and the one in the grass we leave for friday to alter. We have to by new plants, make signs and prepare a bit more. We agree on meeting at 16.30 the following day, and put up the installation as fast as possible, also due to an event which start at 18.

Thursday D.26 Mar. 2015, kl.16.00
MEETING: We arrive at Platform 4 and start setting up the plants. Prior to this we were here at 15.00 and left the plants together with the thermal camera. While planting, Andreas arrives and informs us that he has to work on some other stuff before he can start adjusting the improvements we talked about yesterday. We continue preparing what we can. Setting the bench up, setting the camera up – with help from Niels Peter.

Thursday D.26 Mar. 2015, kl.16.06
E-MAIL: We receive an email from Platform 4 about the following days Artist Q&A, which we apparently are a part of. They inform us this is put together with the friday bar, which is from 15-18. The Q&A will be from 16-17. It will be very informal, and they will give free bear. This also makes us aware of that the presentation we thought we were a part of, is not an event we will be presenting anything at, but they would just like us to participate in the debate afterwards.

Hej Kasper, Anders, Ida, Ida, Imre, Marianne og Ann,

Vi har tidligere snakket om at I gerne vil deltage i en "Artist Q&A" - det vil sige en uformel snak om ideerne og teknikken bag jeres installation. Det er slået sammen med en fredags bar i morgen mellem 15 og 18 hvor der vil være en DJ som sætter lidt musik på. Artist Q&A ligger fra 16 til 17.

Hvis I har nogle billeder af processen og af det færdige resultat vil det være fedt at medbringe og vise dem frem på en projektor. Hvis I kan sende eller medbringe dem, vil det være perfekt.

Vi giver et par øl og håber at der kommer nogle flere som vil vide lidt mere om jeres projekter.
mvh Casper og Niels Peter

Thursday D.26 Mar. 2015, kl.18.00
MEETING: We participate in an event called 'Mørkerum' from 18-19. at Kunsthal NORD. Hereafter at 19.00 we return to platform 4 and start setting up the installation together with Andreas. The plant installation however takes some work, due to the setup, now that the plant and the soil is one whole thing. After trying different variations and ideas of, we end up putting the one plant we want active in a glass and then into the soil. This works! We put up the signs which says 'Hello' and 'Touch me' At 20.00 the plant installation works fine. We agree on that the bench installation does not need more work tonight, since it works fairly OK. We however put up screens so the user does not focus upon the light itself, but the tree, which it illuminates instead. This also works really well!

Thursday D.26 Mar. 2015, kl.22.45
MEETING: We meet with Andreas and take down the installation. We inform Andreas that we will be at Platform 4 at 15.00 the following day, he will be there around 17.00.

Friday D.27 Mar. 2015, kl.15.00
MEETING: We meet up at the friday bar around 15.00, but there are not much people, and they are still in the process of putting things up. At 16.00, it does not seem much is going to happen with the Q&A, so we decided to go home and have a break, before the debate which is going to happen at.17.30.

Friday D.27 Mar. 2015, kl.17.00
MEETING: Niels Peter informs us that it would be nice if we could start of the debate with our presentation. So we are doing it anyway. The Q&A also did happen, just a bit later, so since we did not participate in that, we could just as well do the presentation. A good debate followed, and it all ended at 19.00.

Friday D.27 Mar. 2015, kl.19.30
MEETING: We start putting up the installations. Andreas has made a new ending on the tree installation, and uploads this to the Arduino. The plant installation now have two active plants, to make more play with it. Both installations are a bit unstable. The program Andreas uses to see the voltage curve has not been working lately, so it has become more difficult to set up. The installation is up by around 20.00.

Friday D.27 Mar. 2015, kl.22.30
MEETING: We meet with Andreas and take down the installation. We plan with Andreas to put up the installation at 18.00 the following day, to get it done before a lot of other stuff is happening on the last day of the festival.

Saturday D.28 Mar. 2015, kl.18.00
MEETING: We arrive at Platform 4, and meet with Andreas to put up the installation on last time. He does however not have time to help us put it up, due to a lot of other tasks he has this evening. We put it up ourselves, which is pretty easy by now also.

Saturday D.28 Mar. 2015, kl.23.00
MEETING: We take down the installation.

Sunday D.29 Mar. 2015, kl.12.30
MEETING: We arrive at Platform 4 to clean up after our installation. Only Niels Peter is there, and leaves after a short while. We clean up what we can and leave again after an hour or so.

Monday D.30 Mar. 2015, kl.09.50
E-MAIL: We write to Casper, Niels Peter & Andreas and say thanks for now! We also would like a finish off meeting, where we could discuss us buying the Arduinos, and if Andreas has time to learn us some of the basics behind the program.

Hej Casper, Niels Peter og Andreas

Vi vil sige tak for en fed festival og rigtig godt samarbejde :)

Vi tænkte om vi kunne arrangere et møde rent afslutningsvis? Vi er meget interreseret i evt at købe de Arduino sæt af jer som vi har brugt under festivalen, samt (det gælder måske mest Andreas) evt. at få alt kode og dokumentation i forbindelse med installationen. Og derudover hvis Andreas evt. også har tid til at sætte os lidt ind i programmet han har brugt?

Håber I har tid snarest muligt. Vi glæder os til at se jer igen og håber vi fik ryddet ordentligt op efter os, ellers må I sige til hvis der er mere vi skal hjælpe til med.

Mange Hilsner,

Marianne & Ann

Monday D.30 Mar. 2015, kl.11.16
E-MAIL: Niels Peter responds that it is a good idea to meet. He can tuesday, or next week. Andreas needs to respond when he can.

Hej Ann og Marianne,

Selv tak!
Det er en god ide. Jeg holder påskeferie fra onsdag, så jeg kan i morgen tirsdag ellers i næste uge. Andreas må bestemme det nærmere.

Mvh Niels Peter

Monday D.30 Mar. 2015, kl.11.30
E-MAIL: We respond we would like to meet tuesday. And what time suits him. We are free all day, exept from 12.30-13.30.

Hej Niels Peter,

Ok. Skal vi så ikke mødes i morgen? Vi må aftale et andet tidspunkt med Andreas hvis han ikke kan.
Hvilket tidspunkt passer dig bedst? Vi kan hele dagen, lige bortset fra mellem 12.30-13.30.

Mange hilsner,
Ann og Marianne

Monday D.30 Mar. 2015, kl.11.32
E-MAIL: Niels Peter responds we should say at 17.00

Lad os sige kl. 17:00 så

- Niels Peter

24 / 24 - APPENDIX 3 -

Correspondence with Platform 4

Monday D.30 Mar. 2015, kl.12.12

E-MAIL: We respond that it is awesome, and we will see him tomorrow.

awesome, vi ses i morgen

Venlig Hilsen,
Marianne Kynde Hestbech

Tuesday D.31 Mar. 2015, kl.12.35

E-MAIL: Niels Peter asks if it is possible to move the meeting to 18.00

Kan vi flytte det til kl. 18?

- Niels Peter

Tuesday D.31 Mar. 2015, kl.14.06

E-MAIL: We respond that it is suits us fine.

Jep, det passer os fint

Venlig Hilsen

Marianne Kynde Hestbech

Tuesday D.31 Mar. 2015, kl.18.00

MEETING: We arrive at Platform 4, and Andreas is also there. This is unfortunate since we only brought the gift to Niels Peter and Casper, since we only thought it was them who were going to be there. Anyway, we give it to Niels Peter, and start the meeting. We talk about the Arduinos we used, if we can buy them, and it sounds like Niels Peter is just going to give them to us. He does not have an overview of the budget, but he can give one to us for our installation when he has it. We talk about the festival, and how it went. Generally satisfied. Niels Peter expresses he was really happy with us participating in so many events throughout the festival, and that it is great that everybody can get something out of the festival in their own way. We talk about when our exam is, and it is open, they are not going to come though :) We would like the material of pictures and video which they have from the festival if we can get it, and Niels Peter says that he will gather it for us. Further we talk with Andreas about when he has time to meet and learn us some of the basics for the programming, and he suggests it to be after easter. This suits us fine, we would just like to have an interactive plant to bring with us to the PinUp on the 9th of April. We finish up, and again say thanks for a great collaboration.

1 / 1 - APPENDIX 4 -

Budget for the installations

Budget

Materials:

Batteries, wiring, storage boxes and more	3840 kr
we used approximately 10% of the purchased material	384 dkr
4 arduino a 150 dkr	600 dkr
Flowers	75 dkr

Supervising:

1.500 dkr

Other expenses; power - price unknown.

Total

<u>2.559 dkr</u>

"Hej Marianne,
Jeg har nogle tal her:

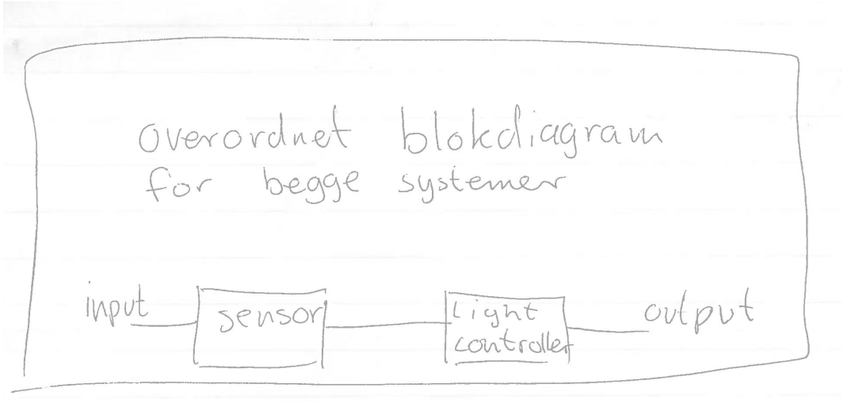
3840 kr i materialer (eksl. de 4 arduinoer som I har fået - ca. 150 kr. stykket.)
1500 kr i teknisk vejledning.

Derudover købte vi noget 16A kabel, men det er ikke dedikeret jeres projekt.

Hvornår skal I til eksamen?
mvh Niels Peter"

The overall block-diagram for both installations

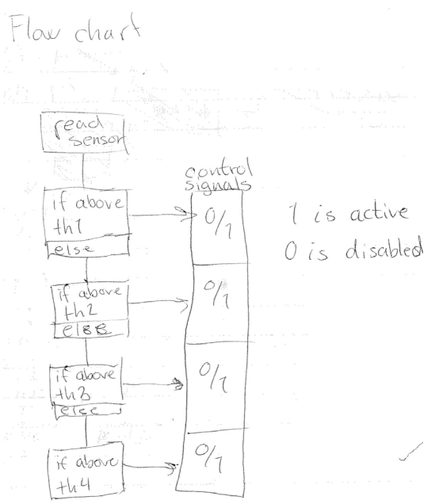
In programming language, the overall idea it is often communicated through a block diagram, which shows the essential components the systems works with.



For both installations the same concept applies. There is an input(the touch), which the first arduino(touch sensor) reads, the data is then sent on to the second arduino(the light controller) which determines if the lights turns on(the output).

Flowchart over the sensor (performative nature)

For each block(component) a flowchart is made. This is further to clarify the flow of data through the arduino. Here it 'reads' the sensor, and is given a number, all depending on the voltage which are created by the touch. Some rules are then giving in the programming (see the programming further down in this appendix) of the arduino, again depending upon the voltage. Which makes for the higher/lower than. if 1, it is sent on to the light controller, if 0, it runs again.



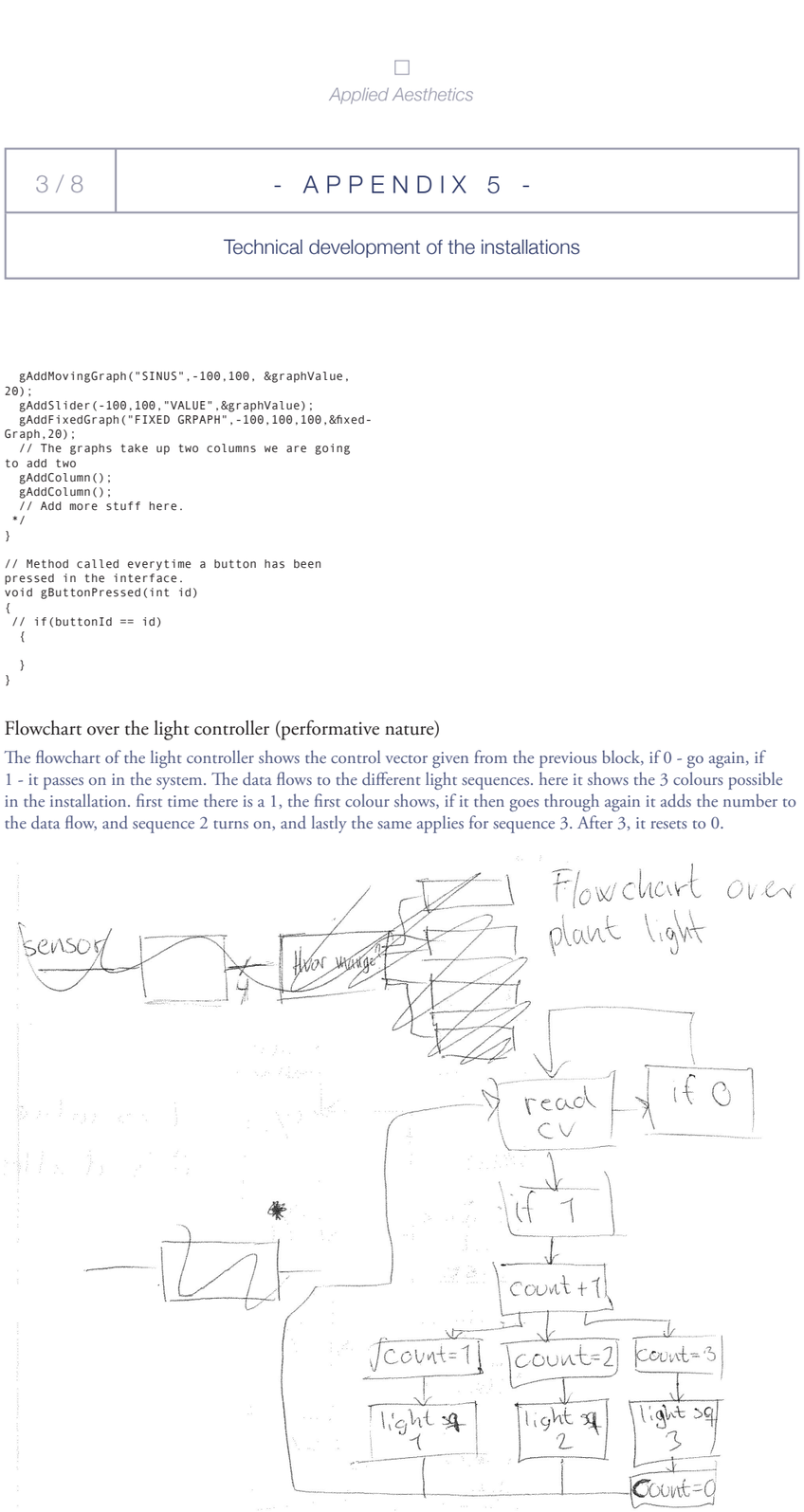
Code for the arduino controlling to the touch sensor (performative nature)

```
  //************************************************
// Illutron take on Disney style capacitive touch
sensor using only passives and Arduino
// Dzl 2012
//************************************************

//                            10n
// PIN 9 --[10k]-+-----10mH---+--||-- OBJECT
//               |            |
//             3.3k           |
//               |            V 1N4148 diode
//              GND           |
//                            |
//Analog 0 ---+-----+--------+
//            |     |
//          100pf   1MOmhm
//            |     |
//           GND    GND

#define SET(x,y) (x |=(1<<y))
//-Bit set/clear macros
#define CLR(x,y) (x &= (~(1<<y)))                //
|
#define CHK(x,y) (x & (1<<y))                    //
|
#define TOG(x,y) (x^=(1<<y))
//-+

#define N 180  //How many frequencies

float results[N];            //-Filtered result buff-
er
float freq[N];               //-Filtered result buffer
int sizeOfArray = N;
int fixedGraph = 0;
int topPoint = 0;
int topPointValue = 0;
int topPointInterPolated = 0;
int baseline = 0;
int value = 0;

void setup(){
  pinMode(13, OUTPUT);
  // Start the guino dashboard interface.
  // The number is your personal key for saving
data. This should be unique for each sketch
  // This key should also be changed if you change
the gui structure. Hence the saved data vill not
match.
  gBegin(34526);

  TCCR1A=0b10000010;        //-Set up frequency
generator
  TCCR1B=0b00011001;        //-+

  ICR1=110;
  OCR1A=55;

  pinMode(9,OUTPUT);        //-Signal generator pin
  pinMode(8,OUTPUT);        //-Sync (test) pin


  for(int i=0;i<N;i++)      //-Preset results
    results[i]=0;          //-+
}

void loop(){
  // **** Main update call for the guino
  unsigned int d;

  int counter = 0;
   topPoint = 0;
   topPointValue = 0;

  for(unsigned int d=0;d<N;d++)
  {

    int v=analogRead(0);    //-Read response signal
    CLR(TCCR1B,0);          //-Stop generator
    TCNT1=0;                //-Reload new frequency
    ICR1=d;                 // |
    OCR1A=d/2;              //-+
    SET(TCCR1B,0);          //-Restart generator
    delayMicroseconds(1);
    results[d]=results[d]*0.5+(float)(v)*0.5; //
Filter results
    if (topPointValue < results[d])
    {
      topPointValue = results[d];
      topPoint =d;
    }

    freq[d] = d;
  fixedGraph = round(results[d]);
gUpdateValue(&fixedGraph);
  // delayMicroseconds(1);
  }
  topPointInterPolated =topPointInterPolated * 0.5f
+
    ((topPoint+ results[topPoint]/results[top-
Point+1]*results[topPoint-1]/results[top-
Point])*10.0f)*0.5f;

  value = topPointInterPolated - baseline;

  guino_update();
  gUpdateValue(&topPoint);
  gUpdateValue(&value);
  gUpdateValue(&topPointInterPolated);

  if(topPoint > 120){
   digitalWrite(13, HIGH);
  }
  else{
   digitalWrite(13, LOW);
  }

}

// This is where you setup your interface
void gInit()
{
  gAddLabel("DisneyTouch",1);

   gAddSpacer(1);

   gAddSpacer(1);
   gAddFixedGraph("FIXED GRPAPH",-500,1000,N,&fixed-
Graph,40);
   gAddSlider(0,N,"TOP",&topPoint);
   gAddSlider(0,N*10,"Interpolated",&topPointInter-
Polated);
   gAddSlider(0,800,"Baseline",&baseline);
   gAddSlider(0,300,"Value",&value);

  /*
  gAddLabel("SLIDERS",1);
  gAddSpacer(1);
  gAddSlider(3,200,"WIDTH",&width);
  gAddSlider(3,200,"HEIGHT",&height);

  // The rotary sliders
  gAddLabel("ROTARY SLIDERS",1);
  gAddSpacer(1);

  gAddRotarySlider(0,255,"R",&r);
  gAddRotarySlider(0,255,"G",&g);
  gAddRotarySlider(0,255,"B",&b);

  gAddLabel("BUTTONS",1);
  gAddSpacer(1);
  buttonId = gAddButton("HEIGHT TO 100");
  gAddToggle("PAUSE",&pause);
  gAddSpacer(1);

  gAddSpacer(1);
  flexLabelId = gAddLabel("LIVE LABEL",2);
  gAddSpacer(1);

  gAddColumn();

  gAddLabel("GRAPHS",1);
  gAddSpacer(1);

  // Last parameter in moving graph defines the size
10 = normal
```

```
  gAddMovingGraph("SINUS",-100,100, &graphValue,
20);
  gAddSlider(-100,100,"VALUE",&graphValue);
  gAddFixedGraph("FIXED GRPAPH",-100,100,100,&fixed-
Graph,20);
  // The graphs take up two columns we are going
to add two
  gAddColumn();
  gAddColumn();
  // Add more stuff here.
 */
}

// Method called everytime a button has been
pressed in the interface.
void gButtonPressed(int id)
{
 // if(buttonId == id)
  {

  }
}
```

Flowchart over the light controller (performative nature)

The flowchart of the light controller shows the control vector given from the previous block, if 0 - go again, if 1 - it passes on in the system. The data flows to the different light sequences. here it shows the 3 colours possible in the installation. first time there is a 1, the first colour shows, if it then goes through again it adds the number to the data flow, and sequence 2 turns on, and lastly the same applies for sequence 3. After 3, it resets to 0.

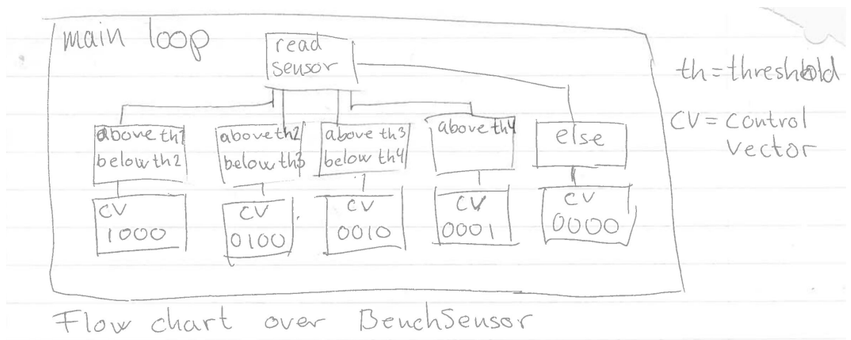


Code for the arduino controlling to the light (performative nature)

```
#include <DmxSimple.h>
#define limit 950

 short count;
  short k;
   short i=0;

void setup() {
  DmxSimple.usePin(3);
  // put your setup code here, to run once:
  DmxSimple.maxChannel(8);
  Serial.begin(9600);
}

void loop() {
 short lastCount = 10;

Serial.println(i);
 // read the input on analog pin 0:
 int sensorValue1 = analogRead(A0);
 delay(5);        // delay in between reads for
stability

 if(sensorValue1 > limit && count < lastCount){
   count=count+1;
 }
 // put your main code here, to run repeatedly:
 while(sensorValue1 > limit && count == 1){
    DmxSimple.write(1,251);
    DmxSimple.write(2,243);
    DmxSimple.write(3,229);

    DmxSimple.write(5,251);
    DmxSimple.write(6,243);
    DmxSimple.write(7,229);

    DmxSimple.write(9,251);      // | Lampe 3
    DmxSimple.write(10,243);     // |
    DmxSimple.write(11,229);     // |

    DmxSimple.write(13,251);     // | Lampe 4
    DmxSimple.write(14,243);     // |
    DmxSimple.write(15,229);     // |

  if(i>255){
   DmxSimple.write(4,255);
   DmxSimple.write(8,255);
   DmxSimple.write(12,255);
   DmxSimple.write(16,255);
  }
   DmxSimple.write(4,i);
   DmxSimple.write(8,i);
   DmxSimple.write(12,i);
   DmxSimple.write(16,i);

   delay(40);
  if(i == 255) i = 255;
  else  i++;
  lastCount = count;
  k = 0;
  sensorValue1 = analogRead(A0);
}
while(sensorValue1 > limit && count == 2){
    DmxSimple.write(1,111);
    DmxSimple.write(2,204);
    DmxSimple.write(3,221);

    DmxSimple.write(5,111);
    DmxSimple.write(6,204);
    DmxSimple.write(7,221);

    DmxSimple.write(9,111);      // | Lampe 3
    DmxSimple.write(10,204);     // |
    DmxSimple.write(11,221);     // |

    DmxSimple.write(13,111);     // | Lampe 4
    DmxSimple.write(14,204);     // |
    DmxSimple.write(15,221);     // |

  if(i>255){
   DmxSimple.write(4,255);
   DmxSimple.write(8,255);
   DmxSimple.write(12,255);
   DmxSimple.write(16,255);
  }
   DmxSimple.write(4,i);
   DmxSimple.write(8,i);
   DmxSimple.write(12,i);
   DmxSimple.write(16,i);

   delay(40);
  if(i == 255) i = 255;
  else  i++;
  lastCount = count;
  k = 0;
  sensorValue1 = analogRead(A0);
 }
 while(sensorValue1 > limit && count == 3){
   DmxSimple.write(1,11);
   DmxSimple.write(2,200);
   DmxSimple.write(3,117);

   DmxSimple.write(5,11);
   DmxSimple.write(6,200);
   DmxSimple.write(7,117);

   DmxSimple.write(9,11);       // | Lampe 3
   DmxSimple.write(10,200);      // |
   DmxSimple.write(11,117);      // |

   DmxSimple.write(13,11);      // | Lampe 4
   DmxSimple.write(14,200);      // |
   DmxSimple.write(15,117);      // |

  if(i>255){
   DmxSimple.write(4,255);
   DmxSimple.write(8,255);
   DmxSimple.write(12,255);
   DmxSimple.write(16,255);
  }
   DmxSimple.write(4,i);
   DmxSimple.write(8,i);
   DmxSimple.write(12,i);
   DmxSimple.write(16,i);

   delay(40);
  if(i == 255) i = 255;
  else  i++;
  lastCount = count;
  k = 0;
  sensorValue1 = analogRead(A0);
 }

 while(sensorValue1 < limit){
   if(i < 1) i = 0;

   DmxSimple.write(4,i);
   DmxSimple.write(8,i);
   DmxSimple.write(12,i);
   DmxSimple.write(16,i);

   delay(k);
    DmxSimple.write(4,0);
    DmxSimple.write(8,0);
    DmxSimple.write(12,0);
    DmxSimple.write(16,0);
   delay(k);
   if(i < 1 || i == 1){
     i = 0;
     lastCount = 100;
   }
   else if(i > 1){
     i=i-10;
     k=k+15;
   }
   sensorValue1 = analogRead(A0);
   if(count == 3) count = 0;
 }
}
```

Flowchart over the sensor (performative fixture)

Here again, the arduino 'reads' the sensor, and and is given a number, all depending on the voltage which are created by the touch. Some rules are then giving in the programming (see the programming further down in this appendix) of the arduino, again depending upon the voltage. In this installation, all depending on the threshold given, it comes out in a certain control vector. Which then is sent on to the light controller.

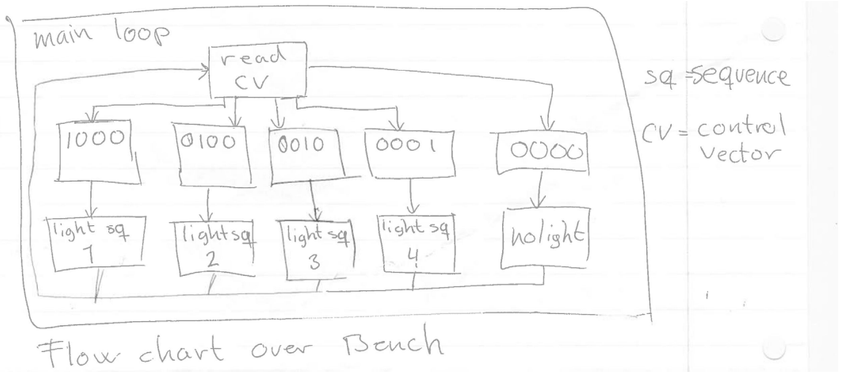


Code for the arduino controlling to the touch sensor (performative fixture)

```
  //************************************************
// Illutron take on Disney style capacitive touch
sensor using only passives and Arduino
// Dzl 2012
//************************************************

//                             10n
// PIN 9 --[10k]-+-----10mH---+--||-- OBJECT
//               |            |
//             3.3k           |
//               |            V 1N4148 diode
//              GND           |
//                            |
//Analog 0 ---+------+--------+
//            |      |
//          100pf   1MOmhm
//            |      |
//           GND    GND

#define SET(x,y) (x |=(1<<y))
//-Bit set/clear macros
#define CLR(x,y) (x &= (~(1<<y)))                //
|
#define CHK(x,y) (x & (1<<y))                    //
|
#define TOG(x,y) (x^=(1<<y))
//-+

#define N 160  //How many frequencies

float results[N];            //-Filtered result buff-
er
float freq[N];            //-Filtered result buffer
int sizeOfArray = N;
int fixedGraph = 0;
int topPoint = 0;
int topPointValue = 0;
int topPointInterPolated = 0;
int baseline = 0;
int value = 0;
int reading = 0;
int lastReading = 0;

void setup(){
  pinMode(13, OUTPUT);
  pinMode(12, OUTPUT);
  pinMode(11, OUTPUT);
  pinMode(10, OUTPUT);

  // Start the guino dashboard interface.
  // The number is your personal key for saving
data. This should be unique for each sketch
  // This key should also be changed if you change
the gui structure. Hence the saved data vill not
match.
  gBegin(34526);

  TCCR1A=0b10000010;        //-Set up frequency
generator
  TCCR1B=0b00011001;        //-+

  ICR1=110;
  OCR1A=55;

  pinMode(9,OUTPUT);        //-Signal generator pin
  pinMode(8,OUTPUT);        //-Sync (test) pin

  for(int i=0;i<N;i++)      //-Preset results
    results[i]=0;         //-+
}

void loop(){
  // **** Main update call for the guino
  unsigned int d;

  int counter = 0;
   topPoint = 0;
   topPointValue = 0;

  for(unsigned int d=0;d<N;d++)
  {

    int v=analogRead(0);    //-Read response signal
    CLR(TCCR1B,0);          //-Stop generator
    TCNT1=0;                //-Reload new frequency
    ICR1=d;                 // |
    OCR1A=d/2;              //-+
    SET(TCCR1B,0);          //-Restart generator

    delayMicroseconds(1);
    results[d]=results[d]*0.5+(float)(v)*0.5; //
Filter results
    if (topPointValue < results[d])
    {
      topPointValue = results[d];
      topPoint =d;
    }
    freq[d] = d;
  fixedGraph = round(results[d]);
gUpdateValue(&fixedGraph);
  // delayMicroseconds(1);
  }
  topPointInterPolated =topPointInterPolated * 0.5f
+
    ((topPoint+ results[topPoint]/results[top-
Point+1]*results[topPoint-1]/results[top-
Point])*10.0f)*0.5f;

  value = topPointInterPolated - baseline;

  guino_update();
  gUpdateValue(&topPoint);
  gUpdateValue(&value);
  gUpdateValue(&topPointInterPolated);

    reading = topPoint;
    if(reading > lastReading-5 && reading < las-
tReading+5){
      reading = lastReading;
    }

 if(topPoint > 78 && topPoint < 89){
  digitalWrite(13, HIGH);
  digitalWrite(12, LOW);
  digitalWrite(11, LOW);
  digitalWrite(10, LOW);
 }
 else if(topPoint > 89 && topPoint < 96){
  digitalWrite(13, LOW);
  digitalWrite(12, HIGH);
  digitalWrite(11, LOW);
  digitalWrite(10, LOW);
 }
 else if(topPoint > 97 && topPoint < 108){
  digitalWrite(13, LOW);
  digitalWrite(12, LOW);
  digitalWrite(11, HIGH);
  digitalWrite(10, LOW);
 }
 else if(topPoint > 110){
  digitalWrite(13, LOW);
  digitalWrite(12, LOW);
  digitalWrite(11, LOW);
  digitalWrite(10, HIGH);
 }

 else{
  digitalWrite(13, LOW);
  digitalWrite(12, LOW);
  digitalWrite(11, LOW);
  digitalWrite(10, LOW);
 }
 lastReading = reading;
}

// This is where you setup your interface
void gInit()
{
  gAddLabel("DisneyTouch",1);

   gAddSpacer(1);

   gAddSpacer(1);
   gAddFixedGraph("FIXED GRPAPH",-500,1000,N,&fixed-
Graph,40);
   gAddSlider(0,N,"TOP",&topPoint);
   gAddSlider(0,N*10,"Interpolated",&topPointInter-
Polated);
   gAddSlider(0,800,"Baseline",&baseline);
   gAddSlider(0,300,"Value",&value);

  /*
  gAddLabel("SLIDERS",1);
  gAddSpacer(1);
  gAddSlider(3,200,"WIDTH",&width);
  gAddSlider(3,200,"HEIGHT",&height);

  // The rotary sliders
  gAddLabel("ROTARY SLIDERS",1);
  gAddSpacer(1);

  gAddRotarySlider(0,255,"R",&r);
  gAddRotarySlider(0,255,"G",&g);
  gAddRotarySlider(0,255,"B",&b);

  gAddLabel("BUTTONS",1);
  gAddSpacer(1);
  buttonId = gAddButton("HEIGHT TO 100");
  gAddToggle("PAUSE",&pause);
  gAddSpacer(1);

  gAddSpacer(1);
  flexLabelId = gAddLabel("LIVE LABEL",2);
  gAddSpacer(1);

  gAddColumn();

  gAddLabel("GRAPHS",1);
  gAddSpacer(1);

  // Last parameter in moving graph defines the size
10 = normal
  gAddMovingGraph("SINUS",-100,100, &graphValue,
20);
  gAddSlider(-100,100,"VALUE",&graphValue);
  gAddFixedGraph("FIXED GRPAPH",-100,100,100,&fixed-
Graph,20);
  // The graphs take up two columns we are going to
add two
  gAddColumn();
  gAddColumn();
  // Add more stuff here.
 */
}

// Method called everytime a button has been pressed
in the interface.
void gButtonPressed(int id)
{
 // if(buttonId == id)
  {

  }
}
```

Flowchart over the light controller (performative fixture)

The flowchart of the light controller shows the control vector given from the previous block. The data flows to the different light sequences, all depending on the voltage given from the sensor(the amount of people sitting on the bench).



Code for the arduino controlling to the light (performative fixture)

```
#include <DmxSimple.h>
#define limit 950

short k=0;
unsigned short j=0;
short i,m;

void setup() {
  DmxSimple.usePin(3);
  // put your setup code here, to run once:
  DmxSimple.maxChannel(8);
  Serial.begin(9600);
}

void loop() {

 int sensorValue1 = analogRead(A0);
 delay(5);        // delay in between reads for
stability
 int sensorValue2 = analogRead(A5);
 delay(5);        // delay in between reads for
stability
 int sensorValue3 = analogRead(A4);
 delay(5);        // delay in between reads for
stability
 int sensorValue4 = analogRead(A1);
 delay(5);        // delay in between reads for
stability

 Serial.println(sensorValue4);

 /***** put your main code here, to run repeatedly:
*****/
  while(sensorValue1 > limit){
    DmxSimple.write(1,247);    // | Lampe 1
    DmxSimple.write(2,148);    // |
    DmxSimple.write(3,30);     // |
    DmxSimple.write(4,255);    // |

    delay(5);
    sensorValue1 = analogRead(A0);
    delay(5);
  }
  while(sensorValue2 > limit){
    DmxSimple.write(1,247);    // | Lampe 1
    DmxSimple.write(2,148);    // |
    DmxSimple.write(3,30);     // |
    DmxSimple.write(4,255);    // |

    DmxSimple.write(5,236);    // | Lampe 2
    DmxSimple.write(6,0);    // |
    DmxSimple.write(7,140);     // |
    DmxSimple.write(8,255);    // |

    delay(5);
    sensorValue2 = analogRead(A5);
    delay(5);
  }
    while(sensorValue3 > limit){
    DmxSimple.write(1,247);    // | Lampe 1
    DmxSimple.write(2,148);    // |
    DmxSimple.write(3,30);     // |
    DmxSimple.write(4,255);    // |

    DmxSimple.write(5,236);    // | Lampe 2
    DmxSimple.write(6,0);      // |
    DmxSimple.write(7,140);    // |
    DmxSimple.write(8,255);    // |

    DmxSimple.write(9,0);      // | Lampe 3
    DmxSimple.write(10,174);   // |
    DmxSimple.write(11,239);   // |
    DmxSimple.write(12,255);   // |

    delay(5);
    sensorValue3 = analogRead(A4);
    delay(5);
  }
  while(sensorValue4 > limit){
    DmxSimple.write(1,247);    // | Lampe 1
    DmxSimple.write(2,148);    // |
    DmxSimple.write(3,30);     // |


    DmxSimple.write(5,236);    // | Lampe 2
    DmxSimple.write(6,0);      // |
    DmxSimple.write(7,140);    // |

    DmxSimple.write(9,0);      // | Lampe 3
    DmxSimple.write(10,174);   // |
    DmxSimple.write(11,239);   // |

    DmxSimple.write(13,0);     // | Lampe 4
    DmxSimple.write(14,230);   // |
    DmxSimple.write(15,30);    // |
```



```
while(j<45000){
  DmxSimple.write(4,255);  // |
  DmxSimple.write(8,255);    // |
  DmxSimple.write(12,255);   // |
  DmxSimple.write(16,255);   // |
  j++;
  k=500;
}

delay(k);
for(i=0;i<256;i++){
DmxSimple.write(4,i);    // |
DmxSimple.write(8,0);    // |
DmxSimple.write(12,0);   // |
DmxSimple.write(16,0);   // |
delay(1);
}

delay(k);

for(i=0;i<256;i++){
DmxSimple.write(4,0);    // |
DmxSimple.write(8,i);    // |
DmxSimple.write(12,0);   // |
DmxSimple.write(16,0);   // |
delay(1);
}
i=0;
delay(k);

for(i=0;i<256;i++){
DmxSimple.write(4,0);    // |
DmxSimple.write(8,0);    // |
DmxSimple.write(12,i);   // |
DmxSimple.write(16,0);   // |
delay(1);
}
i=0;
delay(k);

for(i=0;i<256;i++){
DmxSimple.write(4,0);    // |
DmxSimple.write(8,0);    // |
DmxSimple.write(12,0);   // |
DmxSimple.write(16,i);   // |
delay(1);
}
i=0;
k = k - 50;
if(k<1){
while(m<7000){
if(i<255){
  for(i=0;i<256;i++){
  DmxSimple.write(4,i);    // |
  DmxSimple.write(8,i);    // |
  DmxSimple.write(12,i);   // |
  DmxSimple.write(16,i);   // |
  delay(50);
}
}
else if(i==255){
DmxSimple.write(4,255);    // |
DmxSimple.write(8,255);    // |
DmxSimple.write(12,255);   // |
DmxSimple.write(16,255);   // |
}
  m++;
}
  k = 500;
}
delay(5);
sensorValue4 = analogRead(A1);
delay(5);
}
while(sensorValue1 < limit && sensorValue2 < limit
&& sensorValue3 < limit && sensorValue4 < limit){
DmxSimple.write(4,0);
DmxSimple.write(8,0);
DmxSimple.write(12,0);
DmxSimple.write(16,0);
j=0;
k=0;
m=0;
i=0;
delay(5);
  sensorValue1 = analogRead(A0);
  delay(5);
  sensorValue2 = analogRead(A5);
  delay(5);
  sensorValue3 = analogRead(A4);
  delay(5);
  sensorValue4 = analogRead(A1);
  delay(5);

 }
}
```

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- APPENDIX 6 -

Inspiration for the light setting

Inspiration for the light setting to performative nature.

We took inspiration in from the colours and how they relate to the colours of the surrounding nature.

Inspiration for the light setting to performative fixture

We took inspiration in the bright colours and their relation to each other.

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- APPENDIX 7 -

Data sheet for video footages

FRIDAY D.20							
time	**happening**		**time spent on**		**amount of people**	**NB!**	
	grass	bench	grass	bench		grass	bench
22.00.00 - 22.13.06	-	-					
22.13.07 - 22.20.45	-	Two persons(m & f) approaches the bench (one of them Andreas), sits and tries it out.		00.07.09	2		
22.20.46 - 23.23.33	-	-					
23.23.34 - 23.24.51	-	One man sits on the bench, tries different stuff.		00.00.54	1		alone, the bench dose not do much, it was unstable this night as well.
23.24.52 - 23.25.56	-	-					
23.25.57 - 23.31.44	We (Ann, Daniel, Andreas and Marianne) go out to try out the two installations.		00.00.23	00.05.05	4		
23.31.45 - 23.36.17	We (Ann, Daniel, Andreas and Marianne) take down the installations.		-	-	4		
23.36.18 - 01.00.00	-	-					
SATURDAY D.21							
22.00.00 - 22.10.21	3 persons(2m & 1f) using the grass (two of them Ann & Daniel)	4 persons(3f & 1m) using the bench (on of them Marianne)	00.00.38	00.00.35	7	the third person shows interrest in the installation. Ann & Daniel explains. This shows when one uses the installation it creates curosity.	
	Marianne using the grass	Daniel & Ann using the bench. At 22.07.16 (after 00.05.46 min. Marianne joins them)	00.00.41	00.08.43	3		
	4 persons(2m & 2f) using the grass (one of them Andreas)	-	00.04.37		4		
22.10.22 - 22.15.35	-	-					
22.15.36 - 22.18.35	-	3 persons(2f &1m) using the bench (one of them Andreas)		00.02.02	3		
22.18.36 - 22.32.56	-	-					
22.32.57 - 22.33.30	Two persons(2f) approaches the installation, but does not know how to interact with it.	-	00.00.22		2	should be clarer how to interact. Sign?	
22.33.31 - 23.14.48	-	-					
23.14.49 - 23.14.58	One man + one dog shows interest in the grass blinking.		00.00.09		1	people passing by does not use that much time on investigating the installation.	
23.14.59 - 23..22.15							
23.22.16 - 23.30.46	Anne R tries out the grass installation. We others look. (Marianne(filming), Ann, Daniel, Anne S.)	Ann, Daniel, Anne R. and Anne S. tries out the bench again. Marianne filming.	00.00.19	00.01.55	5		
	Ann, Daniel & Marianne plays with the grass installation.		00.04.13		3		
23.30.46 - 23.54.59	-	-					
23.55.00	We take down the installation.		-	-	4		
Thursday D.26							
	grass	bench	grass	bench		grass	bench
19.07.00 - 20.07.37	We put up the installations						
19.43.45 - 19.44.11		Two persons approaches the bench, but only one sits down, the other backs away like it is dangerous, and walks off the grass agian.		00.00.15	2		It is funny how some people become unsecure and thinks it is dangerous to interact.
19.44.24 - 19.45.56		One person walks over to the bench and sits down, he tries to interact with it in different ways. Throws around with his arms. switch position, lifts his feet, lies down. Ann then joins him, so he sees the effect of how it works, if more sits down.		00.01.15	1		interresting how people try out different things to make the instalaltion work.
19.46.48 - 19.47.05		Two kids approaches the bench and sits down.		00.00..09	2		
19.49.42 - 19.50.00		One person sits down on the bench for a short while.		00.00.08	1		
20.10.11 - 20.11.22	One child and one man approaches the plants and starts touching them. Two other persons with a stroller also approaches it and starts interacting. One more person joins shortly, and then the kid and two persons leaves with the stroller. the others keep interacting with he plants for a while.		00.01.05		5 + stroller with baby	The installation becomes a gathering point with its new position.	
20.11.16 - 20.13.10		Three persons sits down on the bench. + someone is taking pictures of them. After a while one more joins them, but standing up. After another while two persons leave.		00.01.54	3		
20.12.47 - 20.13.39	Two persons touches the plant		00.00.50		2		
20.13.26 - 20.13.43		One person from the group from before, sits down again while one of the others looks at it.		00.00.20			
20.17.23 - 20.27.58	We (Ann, Marianne & Louise) tryout the installations. One more person joins us at			-	3 (4)		

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- APPENDIX 7 -

Data sheet for video footages

.09 - 20.20.35	One person goes over and touches the plant.		00.00.21		1		
.57 - 20.21.00	One person goes over and touches the plant.		00.00.03		1		
.24 - 20.24.56	Two persons approaches the plants and interacts with it for a while.		00.00.29		2		
.47 - 20.29.54	Four persons approaches the plant and start touching it. After a while they just stand around it.		00.02.09		4		
.05 - 20.30.22		Two persons goes to the bench and sits on it.		00.01.08	2		
.54 - 20.32.21	Two persons goes over to the plants and starts touching, investigates for a long time.		00.02.16		2	Because of the girls sitting there touching for such a long time, others become interrested in the installation. People attracts people.	
.32 - 20.31.35	Four others goes over towards the plants showing interrest, but just looks at the others using it.		00.00.00		4		
.35 - 20.33.20	Two persons notice the plants, and goes over, starts touching them after a while.		00.00.54		2		
.53 - 20.36.36	Three persons goes over to the plants and starts touching them.		00.01.06		3		
.38 - 20.40.01	We (Ann, Marianne & Louise) go and try the plant. + Andreas for a while.		-		4		
.47 - 20.48.31		Two persons approaches the bench and sits down for a while.		00.03.30	2		
.40 - 20.48.48	One person (Louise) approaches the plants, and touches them.		00.00.04		1		
.07 - 20.53.13	One person stops up and takes a picture of the plant installation, but does not interact.		-		1		
.53 - 20.56.32	One person gets interrested in the installation, stops and starts touching the plant.		00.00.32		1	It is interresting to se how when people become more involved in the installation, they sit down.	
.18 - 21.02.53		One person goes to the bench and sits down.		00.00.20	1		
.18 - 21.09.37		One person sits on the bench, switches position twice to see what happens, puts up his legs. Investigates the touch sensor(the wire). Sits and have a smoke afterwards. He stands up after a while, and just touch the sensor with his hand.		00.02.10	1		
.04 - 21.11.44		Two persons goes to the bench and sits down.		00.01.14	2		
.11 - 21.11.12	Two people goes over to the plant. Investigates it.		00.00.58		2		
.58 - 21.26.43	We (Ann and Marianne) go over to the plants for a bit.		-		2		
.58 - 21.42.13	One person shows interrest in the plant, try it out, but do not quite know how to make it respond. Ann helps him out after a while. Stand around it talking afterwards.		00.02.24		2		
.22 - 21.37.37		One person goes over and touches the bench with his hands. Leaves again after a short while.		00.00.06	1		Level of engagement varies alot.
.13 - 21.42.44	One person goes to the plant, sits down and stats touching it. Another one joins after a while.		00.00.25		2		
.48 - 21.44.54	Ann starts touching the plants again. Three others join when they see how it works.		00.02.43		4		
.20 - 21.50.50		Two persons run out to the bench and sits down. They play with standing up and sitting down. Two others join, standing at first, then one of them joins. Two of them leavs, and We (Ann and Marianne) sits down whit them. + One is taking pictures from the other side of the tree. After a while more people joins in. + taking pictures of the tree, and just looking.		00.04.24	10 +		people attra people
.40 - 21.53.07		One person goes and sits on the bench, he tries lying down, to cower all of the wire. He tries with his hand to touch the wire different places. He moves around aswell.		00.01.15	1		The effect al is a bit sad. has obvious seen how th bench worke with 4 peopl and tries to the same outcome alo
.38 - 21.59.00	One person shows interrest in the plant installation. Another joins shortly after, and starts touching, only for a short while though.		00.00.10		2		
.02 - 22.07.23		Two persons go to the bench and sits down. After a while they move around, to try how it reacts to it.		00.05.05	2		
.54 - 22.03.17	One person goes to the plants, and starts touching them, does not see the effect though, and walks on.			00.00.15	1		
.25 - 22.08.58		One person goes to the bench and sits down. Moves a bit around.		00.00.22	1		
.06 - 22.15.35		Three persons goes over to the bench and try standing up and sitting down, in different ways.		00.03.13	3		
.27 - 22.13.58	A person goes over and touches the plants.		00.00.25		1		

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- APPENDIX 7 -

Data sheet for video footages

22.15.37 - 22.17.16	Three persons goes over and starts touching the plants.		00.01.17		3		
22.41.23 - 22.41.45		One person goes to the bench and sits down.		00.00.12	1		
22.42.34 - 22.43.06	Three persons goes over to the plant and start touching it.			00.00.33	3		
22.49.14 - 22.49.52	Two persons goes over to the plant and touches them.			00.00.25	2		
23.00.00	We take down the installation.		-	-	3		
FRIDAY D.27							
	grass	bench	grass	bench		grass	bench
20.04.18 - 20.36.26	We put up the installations and adjust them. While putting it up, a friend of Andreas		-	-	4(5)		
20.48.43 - 20.55.40	We (Ann and Marianne) go out and try out the installations.		-	-	2		
21.01.00 - 21.03.08		One person sits down, then shortly after, two others join, and sit down on the bench. And then a forth sits down.		00.01.38	4		
21.03.11 - 21.21.44	Three persons goes over to the plant, and start touching it. They can not quite figure out what is happening. Marianne, goes in and shows them the effect. They keep standing around the installation for a while after. More join in, and stand arround the installation. People leave again, and the four first ones are left. They touch the plants frequently.		00.01.33		3 (4)		
21.23.59 - 21.25.35	Julie goes out and touches the plants. (With a goPRO on). This immidiatly attracts four others, which are passing by, and they start to investigates it aswell.		00.01.22		3		
21.26.20 - 21.28.18	The four others hang around the plant, and one of them starts touching it again after Juile leaves. They go back an forth trying different plants sill, but seeing the system.		00.02.24		4		
21.27.12 - 21.34.17		Ann (+ two family members) goes up to the bench and sits down. People passing by looks at it. Julie and Marianne joins them. They explore what the installation can do.		00.07.19	4(5)		
21.31.45 - 21.33.40	Julie goes to the plants and try them out again. This again after a while gets three other people to go over and try it out. After Julie leaves againg, they stay around for a while and try touching the plants.		00.01.31		4		
21.34.24 - 21.38.32	Ann, her family goes over to the plant and try it. + Julie and Marianne. They stay standing arround it for a while.		00.00.46		3(5)		
21.36.59 - 21.38.58		Ann (+ two friends + dog) goes up to the bench and sits on it. trying to stand and sit. + Julie and Marianne joins.		00.01.42	4(5)		
21.39.01 - 21.43.37	Ann (+ two friends + dog) goes up to the plants. + Julie and Marianne joins in.		00.02.50		3(5)		
21.39.49 - 21.42.32	Andreas and his parrents goes over to the bench and sits down.		00.02.31		3		
22.23.19 - 22.23.36	Three persons approaches the plants (one running) and starts touching them emidiatly.		00.00.13		3		
22.25.03 - 22.30.12		Two persons goes over to the bench and sits down. A third one joins after a while. One of them walks away a bit to take pictures, and one of them lies down for a bit.		00.04.58	3		
22.30.19 - 22.32.39	The ones who were just at the bench goes over to the plants, where Marianne is sitting (swiching battery pack). They try it out.			00.02.54	4		
22.42.44	We take down the installation.		-	-	3		

The text marked with a colour, shows an episode we used in the analysis.

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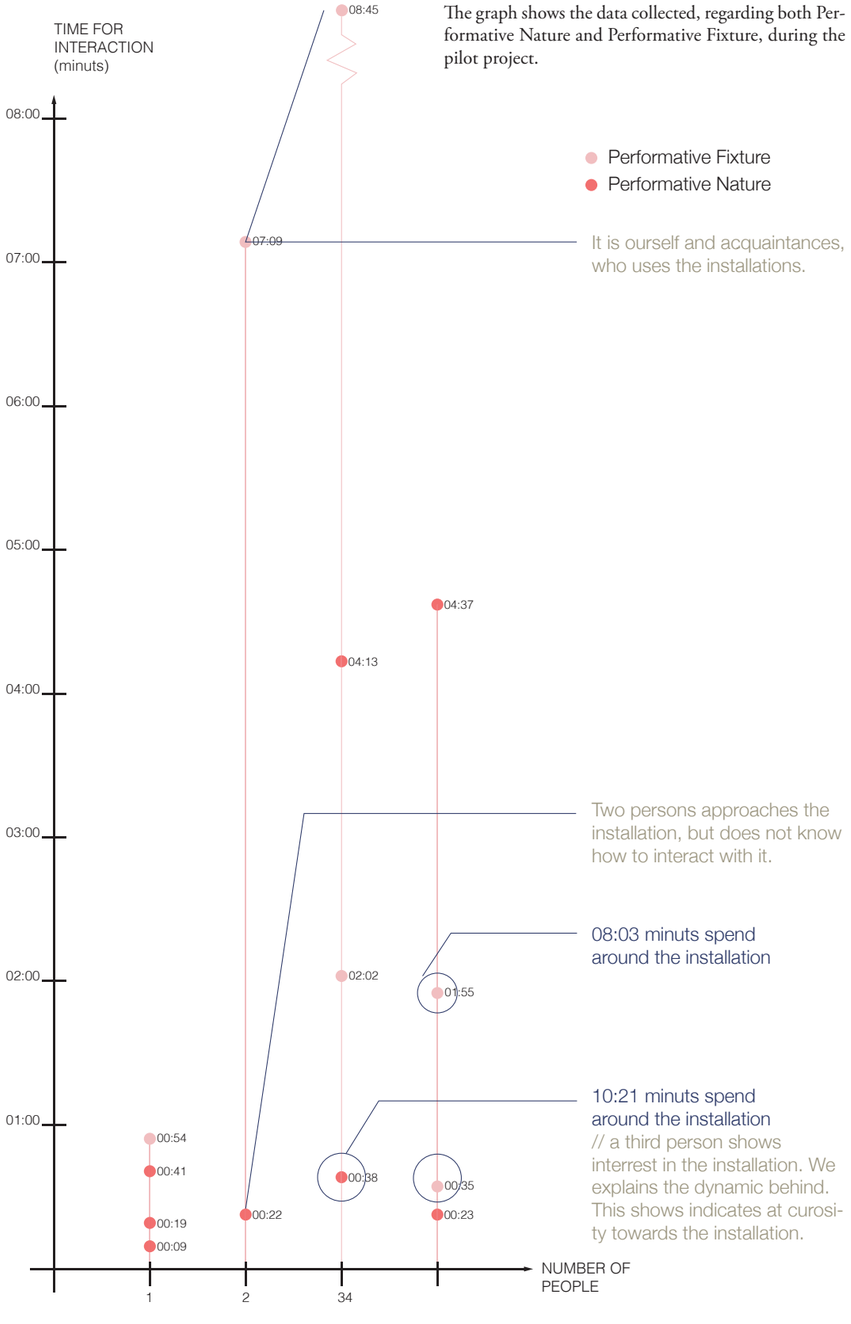
- APPENDIX 8 -

Graphs based on video footages



The graph shows the data collected, regarding both Performative Nature and Performative Fixture, during the pilot project.

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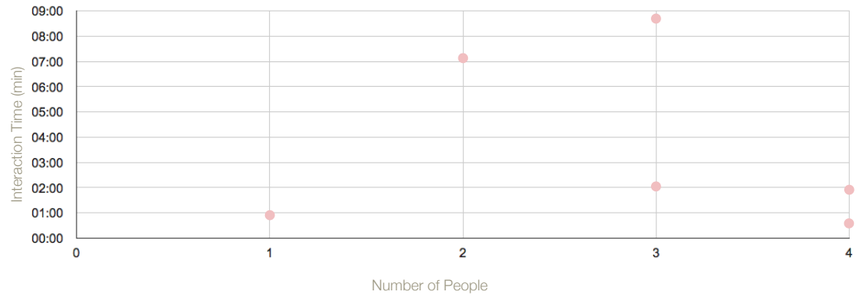
- APPENDIX 8 -

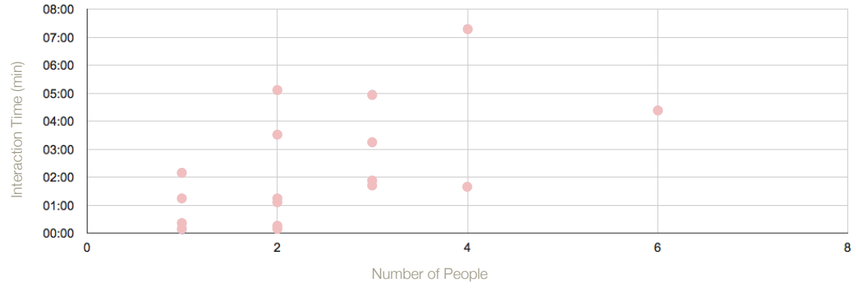
Graphs based on video footages

- Performative Fixture version 1 -



The graph shows the data collected, regarding Performative Fixture, during the pilot project.

- Performative Fixture version 2 -



The graph shows the data collected, regarding Performative Fixture, during the second weekend of SÒL Festival.

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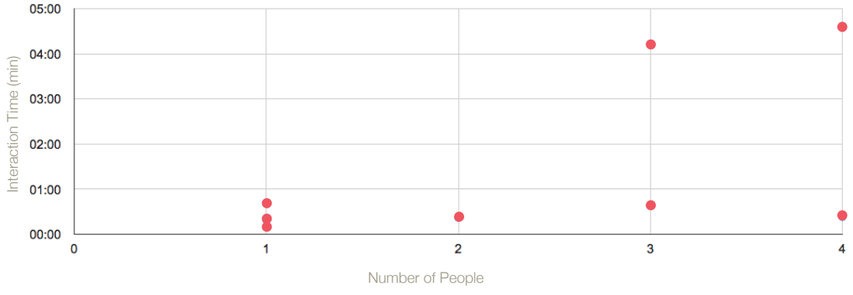
- APPENDIX 8 -

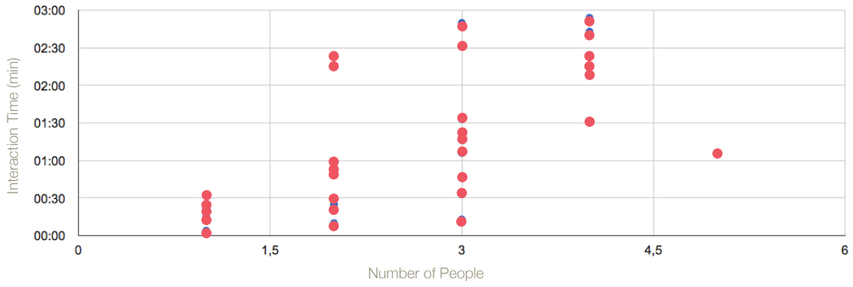
Graphs based on video footages

- Performative Nature version 1 -



The graph shows the data collected, regarding Performative Nature, during the pilot project.

- Performative Nature version 2 -



The graph shows the data collected, regarding Performative Nature, during the second weekend of SÒL Festival.