

## **Urban Artscape – Furesø**

### **Connecting two towns and two squares in the northern part of the Greater Copenhagen area | Kulturtorvet in Værløse – Kulturpladsen in Farum.**

(New media art – public art project by poet/artist Jan Hatt-Olsen realized in cooperation with Furesø Municipality<sup>1</sup>. Mayor Jesper Bach, Director Michael Schrøder. Support and permission passed by the committee of culture, Steen Horstmann (chairman), Lone Christensen, Svend Erik Jørgensen, Jørn Johan Nielsen, Sidika Yalin, 8 March 2007 the project is realized November, December 2007 and January 2008)

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#### **Abstract.**

In this paper I will through the new media – public art work Urban Artscape – Furesø explore connected, interactive, augmented urban space, created by a fuse between the internet and the physical urban space.

Two central squares in the main towns Værløse and Farum in Furesø Municipality (40.000 inhabitants) situated in the northern part of the Copenhagen Metropolis was connected and augmented.

A wiki based on the open source MediaWiki software (also used in online lexicon Wikipedia) was made and each squares had its own interactive webpage projected directly into urban space, using urban space in itself as a screen. The fuse between a wiki on the net and physical urban space will be referred to as an urban wiki.

Web pages in Mediawiki have a structure very similar to squares connected by a metro in physical urban space. The augmented squares in the urban wiki had therefore a structure very much like squares today, but in an augmented reality.

Each square was video filmed and by another set of projections live streamed into each other. This projections was made blurred, the idea was not use the live streaming to information about the squares but to create echoes or reflections of the two squares in each other, to create a presence of the two squares in each other

The squares and times of projection was chosen to be where there already would be many people in daily life.

The whole urban space was considered a work of art, with the infrastructure, installations and interventions established during the art project as catalysts and everyone connected to the urban space as artist themselves.

The aim was not to be instrumental toward bringing people to a given location, but in fully developed urban areas, through the new media public art work to connect and augment the urban spaces. Changing and exploring use, perception and ontology. Especially with regard to shared encounters and content sharing and character of the urban space as a whole.

The initial findings indicate several things.

It's possible through the use of new media art to create humanized urban spaces with the quality of being fully functional and developed, but still always be in the making by people, by human minds, imaginations and bodies. The last quality often found in in-between zones, but lost when an area is fully developed.

This is a cultural process (besides a technical) which have to develop in dialogues and negotiations with all the different people connected to urban space as pure users or with a professional or political relation. Dialogues and negotiations has to be of a character where there is time to change and develop positions and which can not be easily ignored or avoided by the majority of urban space and life.

The concept of art has to be an art which open up for participation of all people related to an urban space and cross-over's between art, architecture, planning, urbanism, media science, computer science and engineering as equal partners.

Sustainability of the new kind of urban places created in the new media – public art work Urban Artscape – Furesø seems possible and also that this kind of urban places could be used in a city as a whole. To explore this deeper and eventually realize it in praxis, cross-over's between different disciplines working with urban space, new media and digital production techniques is essential.

In the conclusion I mention briefly my on going work with augmenting urban space, by the help of new media and digital production techniques and the roots of my works in urban space in poetry and creative writing.

## 1 Introduction

Art in urban spaces have often been an extend version of art in art galleries, art for the art community or it has been connected to the idea of *gestaltung* of a given urban space, which is already created by urban planners and architects. Can art be a part of both research and praxis in the whole creation of urban space and urban life? If this is the case can you still call it art? I think it can, but it's important to stress which kind of research and praxis it is.

Research traditionally being theoretical, experimental or empirical, which clearly a work of art can't be viewed as, still it can to a high degree explore into a subject matter. The exploration in an art project being more creative and aesthetic and less systematic. Like there can be a prolific synergy between technique and art as praxis. There can in my opinion be prolific synergy between theoretical, experimental or empirical research and research through art and artistic practices.

With pervasive technologies (always and everywhere present) building pervasive systems into the urban space can new media be used to connect, augment and re-enchant urban spaces, thereby making it into connected urban places? If it can, which kind of urban space will it create?

In the following sections I will present and analyze different aspects of the new media - public art work Urban Artscape – Furesø with regard to the exploration of connected, augmented and re-encharnted urban spaces. I will focus on the following.

Possibilities and limitations in making sustainable augmented and connected urban places, by the use of new media in the present day situation where there are pervasive systems in much of the urban space, systems for wireless internet, for mobile phones etc.

The character of augmented and connected urban spaces with regard to perception, ontology and social interaction, especially with regard to the question of making borders in urban space soft, fuzzy and porous and to the question of humanizing urban space. Making urban spaces where the human imagination and body have an important role in the constant creation of an urban space and architecture in flux.

## 2. Concept and Sketch | Urban Artsscape - Furesø

The idea in the new media public – art work Urban Artscape – Furesø is to create and explore connected, augmented urban places in Furesø Municipality, a municipality with 40.000 inhabitants in northern part of the Copenhagen metropolis. In Urban Artscape – Furesø there will

be established two community websites connected to central squares in the two main towns. Kulturtorvet in Værløse and Kulturpladsen in Farum.

The websites will be projected directly into the squares, using the urban spaces as screens. The two squares will also be filmed with webcams (IP cams) and streamed into each others by another set of projections. It will be possible to interact with the website projections, with laptops, pda's, mobile phones, pc stations in the nearby libraries. The computers governing the video projectors are reloading the projected web pages every minute. Standing on the square or from anywhere in the world poems, text, pictures and animations, created by imagination, knowledge and experience (only limited by what can be created on a personal computer or mobile phone and transmitted through wireless internet) can be projected within a minute into urban space. This can be as expressions or as parts of dialogues. People can also interact with the projections by playing, dancing or touching them, with their bodies or shadows.

The projection of live streaming of pictures from the squares into each other will be made blurred. The live streaming projection will not be information about the other square, but in a given square create a presence of the other square, as an echo or reflection of the other square. Information in text or pictures from the other square or other places in the world can be send through the web-site projections.

The aim is both to connect the two squares and create a humanized urban space, to recreate in-between zones in the fully developed urban spaces. Bringing back the undefined, only partly controlled, openness of the in-between. The not predetermined encounters between people. Making borders soft, fuzzy and porous, borders between the private and the public, between urban spaces, between imagination and outer physical reality, between the individual and the collective, between the virtual and the physical urban space.

Do this in a sustainable way, which would open up for the creation of permanent and expanded urban spaces both for the daily life and for the extraordinary. Re-enchanted connected urban spaces with a sense of belonging and ownership for the different, cultures, groups and individuals which are being in, working with or relating to the urban places. At the same time maintaining both individuality and being a part of a common community in the urban squares, with their shared encounters. Making urban space into urban place. A core idea in Urban Artscape – Furesø is to be part of an open up for a cross-over between art, architecture, urban planning, urbanism, media science, computer science and engineering as equal partners (both a praxis and research) utilizing new media and digital production techniques in creation of the mediacity.

### **3.1 Communities in Urban Artscape – Furesø | the urban wiki**

To facilitate the possibilities for everyone and any group to make their traces in urban space and contribute with their individual creativity, with possibility for open encounters and still with respect for the community as a whole. I looked for places where it functioned and found that online virtual world have these possibilities because of the flexibility of digital works on the net, compared with physical paintings, installations, buildings etc. The last have in common that they with different degrees are costly to make or remove. This applies from counter culture as graffiti to established culture as a commissioned mural or authorized physical structures in urban space. They are a vital and important part of public space, without them there would be no public urban space, but they can't be bases for an open negotiated creativity in the community. For the mentioned elements of public urban space it is necessary with a strict hierarchy to make it function in peace or to accept a kind of more or less open war in public urban space.

The digital works on the net can be governed in the same way, you can make it possible to create a replica of the traditional conditions for creativity and encounters in the physical urban space, but you can also maintain the characteristics of the in-between zone.

The use of the infrastructure of projectors, public accessible computer and hotspots in public space (high quality wireless connections) in Urban Artscape – Furesø makes it easy for people from the public computers or their own laptops or mobile phones etc to participate in an online world in the community web-sites and through the projectors change the urban space for everyone to participate in, with his or her personal creativity. At the same time with a respect for the community as a whole if the rules of projections are negotiated in the community.

The materials of the encounters are paintings and writings in urban space made with light. The physical infrastructure of Urban Artscape-Furesø, have through it's use of projected and played community web-sites in urban space a wide range of possibilities from the very stable to a total anarchistic flux.

The material is not costly, when the infrastructure has been constructed, to use, to completely remove or to change in physical urban space.

The community web-sites in Urban Artscape-Furesø will be a wiki [www.urbanwiki.net](http://www.urbanwiki.net) powered by the open source software MediaWiki, the same software, which is used in the online open source lexicon Wikipedia.

I chose this software because the structure of Wikipedia has some features in it, which functions very well in the Urban Artscape concept.

There is no pre-censorship, only consequences if rules or acceptable cultural behavior is broken too much, with a community of people, and different layers of authorities reacting. It is the same dynamic as you have in every day life public urban space.

One of the core ideas of Urban Artscape – Furesø was that it created this kind of an augmented urban space, with the basic social and cultural dynamic you already experience in public urban space, but with an augmented reality which added new possibilities for encounters, expressions and impressions. This creates a total new situation and with time it will create a new social and cultural dynamic. It's difficult to foresee how it will play out, so it's important with a highly adaptable organization of the community web-site. This is very well achieved in a Wiki based upon the MediaWiki software.

The communities could have very strict rules like Wikipedia, but they also could have quit anarchistic principles for editing and thereby for the reality of the interactive physical urban space. There are lot of possibilities for the degree of control or openness, for acceptance of only one culture in the community or several co-existing cultures and individuals.

The idea is not to impose rules on the communities, but let them develop through a negotiating process, where I as the artist behind the project will have two functions. One is being a moderator in discussions to ensure they are open and equal, the other in being a link between the communities and the municipality I am in close contact with the head of culture and the head of planning and the politicians in the committees for culture and for planning.

This position was formalized as an experiment in Furesø Municipality from 1 February 2007 – 30 June.2007, where I had the job in the municipality as an artistic planning consultant, with the purpose of creating a cross-over between art and urban planning, with the two as equal partners, thereby being different from cultural management, where art and culture is used instrumentally in urban planning.

The link is not only between the local level and the municipality level it is also between the formalized art world in the municipality, the galleries and the art museum and the communities. In the position as artistic planning consultant was also the aspect that there should be established links both in planning and in art/culture on regional and international level.

The position as artistic planning consultant is a new concept, which I presented in the international seminar for artists, urban planners and urbanists 'The City as Stage and the Stage as City' June 8<sup>th</sup> in Copenhagen.<sup>2</sup> (Hatt-Olsen, 2007 a)

The role as the described link between the municipality and the local communities in Urban Artscape – Furesø I am now performing as the artist behind a public art project could easily be

formalized as part of organizational structures in urban area, in the position artistic planning consultant.

This position as moderator and the linking position between the local level and the municipality is a necessary part of the organization in the interactive cityscape and the crossing of borders in Urban Artscape – Furesø.

I will refer to the wiki in Urban Artscape – Furesø (with its interactive projections in urban space, and possibilities for people to interact with them using both stationary computers, laptops, pda's, mobile phones and the their own bodies) as an urban wiki. It is at the same time a locative media for shared encounters in an augmented urban space and a media on the net. In that way it is very different from the traditional wiki, which is a pure net media an interactive website, everyone can edit in their web browser.

### **3.2 Engaging society in the urban space augmented by new media.**

The use of new media as tool for conscious communication and expression has to be learned like any media for conscious communication or expression. In that way the interactivity in Urban Artscape – Furesø differs from an interactive digital installation, where sound, light or other material in urban space react upon an action, in a way designed be the artist (which can be random), but where people only can observe they have influence on the reaction, but not what influence they have.

Besides spreading knowledge of how to use the new media in Urban Artscape – Furesø, engaging society in Urban Artscape, demands spreading knowledge of the existence of an augmented urban space and the possibilities in it.

For people who don't have this knowledge the interaction can only be by looking at the projections of text and pictures in urban space or playing with their body movements and shadows with the projections. This will not be an augmented reality, but can of course create a more, fascinating, beautiful, informative or irritating urban space, depending upon who is looking and playing and what is looked at or played with.

To create an actual augmented urban space it's necessary to collaborate with educational institutions, schools, libraries, culture houses etc in the society and already established media, press, radio, tv, established parts of the internet and other already established new media and preferably with workshops directly in the augmented urban space.

Establishing of this is an essential part of Urban Artscape – Furesø.

#### 4. Reactions to Urban Artscape - Furesø



Figure 1. Kulturtorvet in Værløse.

There was a general support for the aspect of bringing the two towns online in physical urban space through the wiki and also have them as echoes or reflections in each other through the live streaming of pictures from the two squares into each other.

There was split opinions in the administration of the softening of borders in public urban space between the private and the public, the imagination and the outer physical reality. The director of the municipality, the planning department and the majority of the politicians supported the concept, with the underlying agenda, that they wanted more direct participations from the citizens of the municipality in forming the public urban space, that they wanted a more living urban space and that they saw the making borders soft and fuzzy in Urban Artscape-Furesø as something that worked in the desired direction. A part of the cultural department and the vice director of the municipality was against the softening of borders, with the underlying agenda, that art should be in art spaces and public urban space should be a consensus space, where there was no risk of anyone being challenged or offended. During the Urban Artscape – Furesø there were no problems with offensive material being projected into urban space. The second last day 45 people were interviewed. In the age group 18-30 years 75% expressed that Urban Artscape – Furesø had been a significant experience for them as citizens in Furesø Municipality, in the age group 31-50 years 39% expressed this view and in group 51+ year 25%. Not viewed by age groups but by



male and female the results were 50 % of the men and 27 % of the women thought Urban Artscape-Furesø had been a significant experience for them. During the whole project period several people would discuss Urban Artscape-Furesø with me. Some expressed it was fascinating how you could use IT in urban space, some said they didn't new anything about IT, but it was fascinating and impressing what you could do in urban space. Some said it was provocative that public funding was used to Urban Artscape - Furesø, when asked if they had personal experience with IT they would answer no. It's here important to stress that knowledge of IT and use of new media was not necessary for participating. If you wanted to change something in urban space, you always had the possibility to go into one of the nearby libraries and get a librarian to help you in changing the urban space.



Figure 2. Kulturtorvet in Værløse.

A young guy had placed the rat with big brother is watching you, some people from the society for elderly people in Furesø Municipality, which had their yearly general assembly in the nearby culture house, thought it was fun and asked me how the technique worked and then wrote at the top 'Velkommen til generalforsamlingen her i aften' (welcome to the general meeting here this evening)

## 5. The re-enchanted urban space.



fig3. Kulturtorvet in Værløse

The augmented and connected urban spaces, which emerged in the new media – public art work Urban Artscape – Furesø, is both a familiar and a new kind of urban space. The squares being places for shared encounters. The use of the squares being negotiated like in public urban squares today, by locals, visitors, by passers, people working with the space and authorities. At the same time there are enhanced possibilities for creating, changing, negotiating, sharing and community building, in a reality with a phenomenology and ontology different from what is present in urban space today. I will in the following go deeper into the character of these augmented, re-enchanted urban places.

## 5.1 Making the borders between the Imagination and the outer physical reality soft and fuzzy



Figure 4. Kulturpladsen in Farum

To perceive in the re-enchanting urban space is not only to perceive with a combination of the senses, the memory and the pre-structured cultural and biological categories for perception. To perceive in the connected and augmented urban spaces in Urban Artscape Furesø is very much to perceive with the imagination, inspired from what you actually can sense in the outer physical reality. You can enter into a dialogue with the space, which both is in a world of imaginations and in the outer physical reality. If you imagine pictures or text you want to place in the urban space you can just do it and share your imagination with anyone being or passing through the urban space, important element of what you are seeing in the urban space will in the same way be text and pictures formed by others or your own imagination. It's a dialogue of imaginations, you can just enjoy or ignore what is being said or you can let your own imagination form the next text or pictures. The only limitations being, what it's possible to make with regards to pictures or text on a computer to day.

## 5.2 The magic realistic dimension



Figures 5, 6, 7. Kulturtorvet in Værløse

The force of the imagination to form and change the urban space in daily life on the two squares creates a magic realistic dimension. The magic dimension, in societies which believe in magic and the use of magic, is the force of the imagination in humans or the supernatural over the matter. From a point of view where you don't believe in the actual existence of the magic, being social and psychological phenomena.

For the Urban Artscape – Furesø project the important is the structural resemblance there is with the position of the magician in an enchanted space and the position of the daily life ordinary user of the two squares in the Copenhagen metropolis. A person can in Urban Artscape-Furesø like the magician, like the wizard command a part of urban space to follow his or her imagination. Of course not arbitrarily, and in cultures which believe in magic, this is never arbitrarily. There are techniques imbedded in rituals, which has to be followed. The same is the situation for the person in the augmented reality in Urban Artscape-Furesø. The structural resemblance between this person and the magician is that what is governing the immediate perception and action in the outer physical reality is a combination of what can be imagined and of experiences of the outer physical reality. This is a combination of the magical and realistic, which is well known from literature, but not from the outer physical reality in daily life urban space.

### 5.3 The collapse of spaces into each other. The echoes or reflections of spaces in each other.



Figure 8. Kulturpladsen in Farum    Figure 9. Kulturtorvet in Værløse

One of the essences of space in a Newtonian world view, which is still governing most people's perception of the outer physical reality, is that space is distance and it's governed by the principle of non contradiction. Two spaces which are placed at a distance can't be in each other. In the world of fiction, the world of imagination and the virtual world, it is not like this. You can be in one space and in your thoughts be in another space, but still be conscious about where you are walking, mentally blending the two spaces. You can over the net, but also over phone and television be at two places, very far from each other in a Newtonian worldview, at the same time. But for most people this is not possible in public urban space or in any other kind of what is perceived as the outer physical reality.

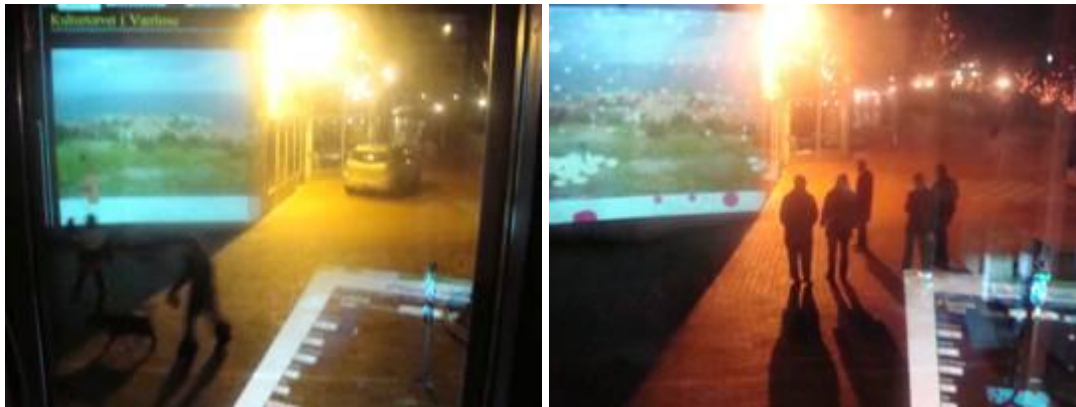
That's probably why so many people are fascinated by passing by a radio, TV shop and seeing themselves in a TV in the window, but here it is still not perceived as two places in the outer physical reality. TV is being very strongly positioned as a virtual place, when placed in a shop window in a TV/radio shop.

In Urban Artscape – Furesø the two squares in physical urban spaces could be collapsed into each other, by using a screen placed on the wall in the square in one town, where you could look into streamed pictures from the square in the other town. It is not what I chose to do in Urban Artscape – Furesø. The concept here very much being the re-enchantment of urban space the strength of the imagination through new media applied directly in urban space.

Instead I chose two make the projected live streaming blurred and project it directly into urban space. Thereby in a given square creating a presence of the other square as a reflection or an echo.

#### 5.4 The shared experience of the re-enchanted urban space.

##### The shared experience of imaginations in outer physical reality.



Figures 10, 11 Kulturtorvet in Værløse

What have been described, has always been possible to imagine, but would have been confined to individuals or groups who shared a belief system. In Urban Artscape- Furesø it is a shared experience crossing the world views and beliefs of individuals and groups and crossing the borders between subjective or inter-subjective perception. The reason is that it is a shared experience also from the perspective of the five senses, of course perceived somewhat differently by different groups and individuals, which is always the case of any perception, but with the common ground being a shared experience in the five senses in the outer physical reality. A hard core Newtonian sense the expressions of imaginations in urban space as well as the mystic. This is a very new situation and places the imagination in a role in the perception and creation of the outer physical reality in daily urban life, which it never has been in before. This changes radically urban space with regard to it as space for shared encounters, as a social space, as individual space, as space for perception and action.

## 5.5 The crossing of borders between virtual and physical urban space.



Figure 12. Kulturtorvet in Værløse

The wiki FuresøWiki (Hatt-Olsen, 2007, 2008) projected into urban space creates a fuse of the virtual and physical urban space with its buildings, cars, bikes and people. The encounters in virtual world around the interactive wiki, becomes a part of the encounters in physical urban space and the physical urban space becomes a part of the interface of the wiki. The borderlines between the virtual world and physical urban space in Urban Artscape – Furesø are soft, fuzzy and porous. It has as a result a blend of possibilities of the two realities and of rules of behavior in regard to expressions, impressions and shared encounters. When the virtual world fuses with the physical urban space, it becomes public and real in a very different manner for what you normally associate with the virtual. Likewise the reality of the physical urban space also changes. What's develops is an augmented reality with characteristics from both the virtual world and the present days physical urban space.

You can see it as a virtual world projected on urban space as a screen. This is a screen not neutral towards the expressions projected on it. A screen which is not neutral toward the expressions from the virtual world, but are blending them with what is going on its own reality the physical urban space.

The idea of a neutral screen, which is a pure media for the virtual world, will always be an illusion. Like the illusion of the physical aspect of a book, just being a media for the text. It can be a working illusion with standardized computer screens and books, but when you use the urban

space as a screen or a book the illusion brakes totally down, and the reality which develops is a fuse between the physical urban space and virtual world or immaterial textual world in the case of the book.

The shared experience in the present day physical urban space still being explainable in a Newtonian model of space, where there is only one common outer physical urban space, which forces shared encounters in quite a different way than the virtual world, where you can choose between an almost infinite number of spaces (limited by the accessible places on the net) in the same physical location. In the same physical location many parallel worlds therefore co-exist in the virtual world. Worlds which attracts different people and can be mutual unacceptable, and only accepted because of the possibility to choose the world you like and ignore the existence of the parallel worlds. This possibility will be lost when the screen is turned into a locative media, for example by placing a large screen on a square or as in Urban Artscape – Furesø using urban space in it self as a screen. Thereby creating an augmented reality, which is as flexible as the virtual world and is a shared encounter as the physical urban space.

## 5.6 The encounter between private and public



Figure 13. Kulturtorvet in Værløse

Making borders soft, fuzzy and porous between the virtual world and physical urban space and between the imagination and the shared outer physical reality creates close encounters between the private and the public. There has often in democratic societies been a much larger degree of



tolerance towards expressions in the virtual world and in people's imagination, than towards behavior in physical urban space. The last in fully developed urban spaces, governed by the authorities through broadly accepted measures, mainly the control over physical structures, decoration, traffic and parking in urban space. The possibilities for extraordinary events, structures or decorations exist, but with a demand of permissions in forehand. Fully developed physical urban spaces in general have been governed very top down, with acceptance from the majority and confirmed in a democratic political process. These have been in sharp contrast to the private sphere and the virtual world, where there has been a strong right to individual solutions and a much softer top down approach. Mainly using different ways of influencing the opinions of groups and individuals. In the private sphere and virtual world there has also been an important bottom up approach.

One reason for this is, as I have mentioned earlier, the possibilities of co-existing parallel worlds in the virtual world and the private sphere, where very different world views can be manifested, while it is so costly and difficult to change, remove or create physical structures or decorations in physical urban space, that people generally accept the lack of openness and possibility for spontaneous creativity in public urban space. At the same time this makes many consider public urban space as quite dull and suppressed, and creates an attraction towards the in-between zones with their openness for expressions. A minority even creates a kind guerilla style like counter culture in fully developed urban spaces, like graffiti cultures in the suburbs of Copenhagen. In an augmented urban space like the two squares Kulturtorvet in Værløse and Kulturpladsen in Farum during Urban Artscape – Furesø, the traditional argument for a strict top down governing of urban space loses its validity. It's as easy to make change and expressions in urban space as on the web. Therefore the discussions of the private and the public have to shift to a new discourse. The discourse being about civility in shared encounters, like the civility in a public meeting. How much can you impose on each other, which rules of civility shall there be in public urban space, which every kind of ages and every groups of citizens use. There need to be developed cultures for how these spaces shall be used. In the case of Urban Artscape – Furesø there have as I mentioned been two very different opinions in regard to the private – public. One is that the multitude of different worldviews opinions, aesthetics, and ideas in people expressed in small groups or in their private surroundings will make the public urban space more interesting and living and can be tolerated, when you use light and shadows for painting and writing. The other position is afraid of a break down in the civility in public urban space.

It very much come down to what you think people are hiding inside them and how do you think, there can be established a functioning culture for the use of the augmented urban space.

## 5.7 Urban Space as an Artwork

### The superuse of urban space.



Figures 14, 15, 16, 17 Kulturtorvet in Værløse.

“I am a protagonist of transformation. In my opinion it’s not very interesting to restore the former state of things. At best they will look like they did before. The most interesting buildings are those that are in motion that evolve in time. Superuse serves to stimulate that change” (van Hinte, Peeren, Jongert, 2007)

In Urban Artscape – Furesø I chose to project directly into what was in urban space. To use the urban space in itself as a screen, with a word borrowed from the architects Ed van Hinte, Césare Peeren and Jan Jongert to superuse, their purpose being not to recycle objects but to use them in new architecture. What happens when you superuse is that characteristics and meaning from the object before it’s superused will fuse together with the way you are using it, and augment both

the object and the new way it's used. It's like creating metaphors with their in-between zone quality of the not fully settled and defined.

Another reason for projecting directly into urban space is that the only intervention you make is with light and shadows. The shadows of people will be a part of their presence in and interaction with the augmented urban space. The light in the projections, being an expression through new media of peoples imaginations.

By only intervening with projected light, the urban space can at anytime with total ease be recreated and light is already one of the primary materials in urban space. The idea is that the projection will function as catalyst in a process, where not only areas of projections, but the whole urban space, will be perceived as an in-between zone full of aesthetic force and possibilities, an urban space which change appearance with the shifting light, with your movements around the squares, with how you meet the light reflected from the other urban spaces, which is connected to the urban space you are in. The idea is that this process being catalyst by the use of new media will make the whole urban space be perceived as a space in which every place with the right technique and ritual can be re-enchanted. That the urban spaces is a work of art, where anyone are themselves among the artists, using their imagination to create in a magic realistic place.

### 5.8 Shared encounters in Urban Artscape – Furesø

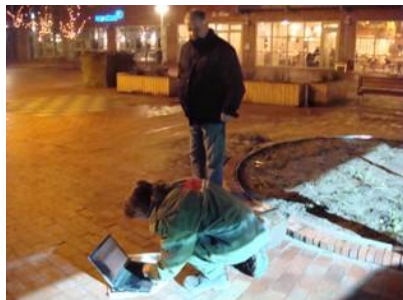
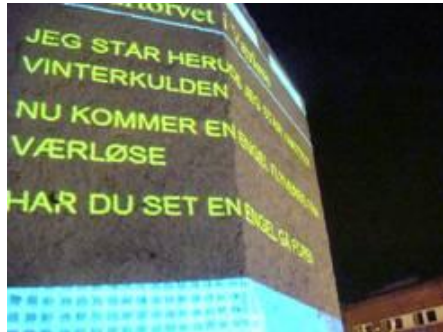


Figure 18. Kulturtorvet in Værløse

Urban Artscape – Furesø creates a new kind of public urban space, a new kind of square, where people can meet, where they can interact and have shared encounters and experiences.

The structure of meetings in the urban wiki is the same as when people normally meet and interact on a square in a town. You can go into a dialogue with the other, use their expressions, change theme, ignore them or go over and talk to, interact with someone else. People can meet each other in groups or just relate to the common life on the square as individuals. The difference from the normal square in urban space is that the possibilities for shared encounters are much enhanced and augmented. You can share your imagination, your private experiences through the text, pictures or animations. You can walk, dance and play together with others in poems, landscapes, paintings, photos created by you or together with others. You can share scenery with others for a period or go into an interactive play between the pictures and texts painted with light on the ground or walls at the square. You can break the Newtonian ideas of space and be in one square having an echo or reflection of the other square present. Not in your personal mind but in the outer physical reality being a part of common ground for shared experiences in public urban squares. The augmented squares are stretching between towns and stretching between the virtual and the outer physical urban space. A large area in the squares is a soft and fuzzy border zone an in-between Zone with an augmented reality. Said in a slightly different manner, you can share encounters in web 2,0 walk, play or dance in an urban screen. In the urban wiki.

### 5.9 Content sharing in Urban Artscape – Furesø



Figures 19, 20, 21, 22, 23. Kulturtorvet in Værløse

Urban Artscape – Furesø is a fuse of the virtual and the physical urban space, with the same easiness in content sharing as on the web. Every picture or media file uploaded in the urban wiki and projected into the squares will be stored in the wiki's gallery, the old versions of the pages projected into urban space will be stored too. There will develop a richer gallery and archive of shared content, it will exist in the virtual world, but because of the soft, fuzzy and porous borderlines in Urban Artscape – Furesø between the virtual and the physical urban space, the gallery and archive (the museum) will also exist in physical urban space. Every one standing on one of the squares can access the gallery and museum, consisting of previous content projected into urban space and project it again into the present urban space. The urban space will of course have changed since the last time the material was seen there, but that's precisely the same situations which exist for any gallery or museum.

The cultures of expressions, the shared content of expressions, the possibility for individual and cooperative interaction with the others or with the public urban space in itself, will get richer and richer when Urban Artscape – Furesø develops.

It will create an augmented space in urban daily life, where art, culture, relaxation, experiences and business coexist with easy ways to create and interact, an urban space with a broad variety of ways to use it and exist in it. An urban space you can enter in dialogue with, when you are on the squares but also when you are in another part of the world or at home. The augmented urban space in Urban Artscape – Furesø is a place with room for a broad variety of people, encounters and interactions, but also for memories and development of the culture of the two squares. The squares being living urban places.

## **6. Conclusions**

In this paper was through the new media – public art work Urban Artscape – Furesø, explored augmented and re-enchanted urban spaces.

It's important to stress that it is research through art and artistic practices, with the concept of the whole urban space as a work of art. Urban Artscape – Furesø is close connected with visual poetry, poetry as text and other forms of creative writing in urban space, looking at the urban space as a narrative and performative space, as a book, a collection of poetry, where everyone in it or relating to it are both readers and writers.

Urban Artscape – Furesø shows that with the existence of pervasive systems in urban space, new media can be used in a fuse between the internet and locative media, using urban space as a

screen. A promising way to do this is by the creation of an urban wiki, a wiki based on the open source software MediaWiki (also used in the online lexicon Wikipedia), both existing on the net and projected into urban space.

The augmented reality which will evolve can be realized in a sustainable way in physical urban space. This will create urban spaces where the human imagination as in creative writing are an important factor in a permanent negotiation and a creation of connected, augmented urban places in flux. Urban places in physical urban space, where people can have shared encounters with their bodies and minds.

The shared encounters will be in a common urban space, shared by both people who know each other and are strangers to each other. The shared encounters will be both chosen or imposed, in an urban space negotiated between by passers, local cultures, people who in different ways work professional with the urban space and different authorities. In a way similar to what is happening in the common physical urban space today, but within an augmented reality.

To which degree are the squares in Urban Artscape - Furesø perceived and used as a fundamentally new type of urban space and urban condition? Can it be a typical type of a public square in physical urban space, being a part of creating a city as a whole with humanized urban spaces? Urban spaces with the quality of being fully functional and developed, but still always be in the making by people, by human minds, imaginations and bodies. The last quality often found in in-between zones but lost, when an area is fully developed.

It seems like the way of augmenting, connecting and re-enchanting urban spaces, by new media, thereby making urban spaces into urban places, which was created in Urban Artscape – Furesø have an interesting potential for being this kind of fundamentally new urban places, it seems like there is a split in many levels in the society related to the new media urban spaces created in Urban Artscape – Furesø, with regard to how this spaces are perceived.

Considerable more research is required. My work with exploration through art and artistic practices of augmented, re-enchanting urban spaces has a departure in literature, working with the concept of a collection of poetry being as an urban space. From 2004 moving into works of art in physical urban space with ‘The City as a Collection of Poetry: Værløse Bymidte den 3. Sept – 12 Sept. 2004 | Lyrik – installation / Bog / Digtsamling’<sup>3</sup>. These works and my on going work with exploration of the urban wiki support the findings in Urban Artscape – Furesø in indicating that new media and digital production techniques can alter the experience and reality of urban space itself. That the creation of sustainable, augmented, re-enchanting city is possible today. That in

this process a cross-over approach between different disciplines working with urban space, new media and digital production techniques is essential.

The works also indicates that possibilities and limitations today seems to be more narrowed down by cultural and sociological boundaries than technical boundaries. This can of cause change in the future in the complex interaction between cultural, sociological and technical boundaries.

### **Biographical notes**

Poet/artist Jan Hatt-Olsen is born in Copenhagen, member of Danish Writers Union 1999. Cand. mag., master thesis William Blake's Cosmos, in History and Philosophy from University of Copenhagen 2003. Hatt-Olsen has worked with augmented poetry, both in print and on the web. From 2003 primarily with conceptual, public, new media , urban space art. 2004 making downtown Værløse in the grater Copenhagen metropolis into a collection of poetry. He has besides works of art participated in cross-over's between art, new media, architecture, urban planning and urbanism.

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### **Illustrations in the text.**

Hatt-Olsen Jan 2007, 2008. Photos from the documentation of the new media – public art work. Urban Artscape – Furesø, by Jan Hatt-Olsen at Kulturtorvet in Værløse and Kulturpladsen in Farum.

Documentation of digital material used in the projections, people's participation in the urban wiki and names can be found on the internet in FuresøWiki (Hatt-Olsen 2007, 2008).

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## Notes.

<sup>1</sup> Organizational and legal structure in the Urban Artscape – Furesø project.

Urban Artscape – Furesø is a new media – public art work, which in it has other works of art. The artist Jan Hatt-Olsen has the immaterial rights to Urban Artscape – Furesø, and decides any artistic aspect of it. The different people who make contributions in digital form to the community web-sites in Urban Artscape-Furesø or through there actions on the two squares, have the immaterial rights to there contributions. Every contribution is submitted under a creative commons license. The people who contributed with digital works and there contributions can be seen in FuresøWiki [www.urbanwiki.net](http://www.urbanwiki.net) (Hatt-Olsen 2007, 2008) in the gallery, in the user list and in the history of projection pages. From Furesø Municipality is established a committee to follow Urban Artscape-Furesø, with Jan Hatt-Olsen, head of culture Bente Høegh and head of planning Susanne Birkeland as members, administrative support cultural advisor Annemette Andersen-Hoppe. There is contact with the juridical advisor in Furesø Municipality and dialogue between Jan Hatt-Olsen, the libraries and culture houses in Farum and Værløse.

<sup>2</sup> Beside this talk there were talks about the urban planning in London, Barcelona, Amsterdam, Berlin and the municipality of Copenhagen. More information about the seminar *Thinking Metropolis I | The City as a Stage and the Stage as a City* can be found on [www.cph-metropolis.dk](http://www.cph-metropolis.dk)



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<sup>3</sup> (Hatt-Olsen, 2004 a), (Hatt-Olsen 2004 b) (Hatt-Olsen, Jørgensen, Arngrimson, Contenscu, Kanzir, Cizmic 2005) (Jensen, Drachmann, Hatt-Olsen, Thomsen, 2006) (Hatt-Olsen 2007 a), (Hatt-Olsen 2007 b) (Hatt-Olsen, Magnúsdóttir, 2008)

The City as a Collection of Poetry: Værløse Bymidte den 3. Sept. – 12. Sept. 2004 | Lyrik-installation / Bog / Digtsamling , was in 2005 selected as one out of 30 examples of street creativity in Europe to be exhibited in City Living – Living City | the 6'th European Biennial of Towns and Town Planners' in which I together with a group of architects, planners and urbanists made The Cinescape Street Creativity Charter, which was presented and discussed in plenum with the city architect from Copenhagen and Malmö, at the biennials street creativity charter presentation. My work with urban space, through art and cross-over's with architects, planners and urbanists, has as main starting points this charter and The City as a Collection of Poetry.