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SOCIAL ART IN EUROPEAN SPACES - AN APPROACH TO PARTICIPATION METHODOLOGIES WITHIN PS2

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Abstract

The People's Smart Sculpture PS2 – Social Art in European Spaces is a creative research and innovation project about the cultural evolution of the European city of the future. It addresses the growing complexity of life in today's city spaces and imminent challenges to the development of the urban environment. The People's Smart Sculpture PS2 explores the possibilities of participation that will become a smart culture technique as a result of the ongoing digitalization of society. 12 partners – including universities, educational institutions, museums, galleries, theatres and research institutes – in 8 European countries will organize 11 connected open labs integrating new art, design thinking, science, smart technologies and user culture for the participatory re-design of urbanity. The project has a budget of 2 million Euros and is funded by the European Commission within the Creative Europe programme for 3.5 years. 11 creative experiments in participatory art and design for the city of the future: The 12 project partners implement 11 experimental sub-projects and a European study about new forms of participation. While some PS2 sub-projects shed light on the ways we perceive our city space, or create speculative city environments, others will analyse problems, identify challenges and explore interdisciplinary solutions with citizens. The variety of approaches will reflect the diversity of people, skills, urban art, social processes and urban development. Renowned artists and designers from 29 countries will participate in the sub-projects. PS2 will explore and document new strategies for involving digital media and ICT in the development of user-centred culture. Development of new forms of participation for Smart Cities: Scientists from media-labs, computer science, cultural science, art history, sociology, architecture, design and urban planning will engage with the creative processes. Digital technologies will not only play an important role in the PS2 project art activities themselves, but directly support the innovation process by offering new opportunities for empowerment and societal integration of people of all social groups.

The project will connect people and foster the exchange of ideas about and for smart cities. It is the base for cutting-edge communication between science and art, creatives, artists, media designers and citizens, and between the people and their governments. At the same time it will motivate the broad dissemination of new skills, design expertise and social knowledge relevant to urban re-design. Citizen participation in urban development and re-design has a long cultural tradition in Europe. But the rising complexity out of social issues, critical and creative ideas, green development, and at the same time a high level of demands towards a post-modernistic cultural evolution evoke the need of improved cooperation between all stakeholders in town: governmental entities, creative, and social cultural activists, experts and citizens. The participation processes needed for future activities in the field of urban-social sustainability requires an enhanced approach to citizen participation and user-friendly creative articulation. It is required to access the full potential of the new capabilities of communication, networking, social media, creativity, microcomputers, and new e-skills through the design of new participation methodologies. Art and media art prototype the next step concepts and methodologies for participation. This paper describes concepts and approaches of participation and reflects on participative art within examples of 6 PS2 sub-projects.

Keywords: Participation, Urban Development, International Projects, Science, Research, Digital Media Art.

1 THE PUBLIC SPACE AS SHARED.MUSEUM

The SHARED.museum is a continuing chain of district-related art and creative (conceptual and social) interventions as an experimental art, exchange and exhibition practice in North-West Germany. Through an open call to citizens 12 tipping points (Kippunkte) are identified and selected under the use of a public call over social media, public radio and cultural networks. A tipping point is a real materialistic or abstract cultural or daily-cultural configuration, which is characterized by their fragility and therefore, systemically and cognitive psychologically speaking, bears (as yet unknown) the potential for an early change in the situation itself. A tipping point may also be a focal point, it is locally often referred to a gap, problem, as an object of cultural, intercultural, societal and social conflict, upcoming contradistinctions or can be interpreted as a special local chance. A focus lies on dimensions that are affected by transformation processes in the city that emerge the disappearance of art and culture in public or cultural disconnectivity. 12 teams of artists, digital media designers, researcher and cultural activists work on situational solutions. The SHARED.museum itself is an experimental art and research methodology for to raise knowledge about participation.

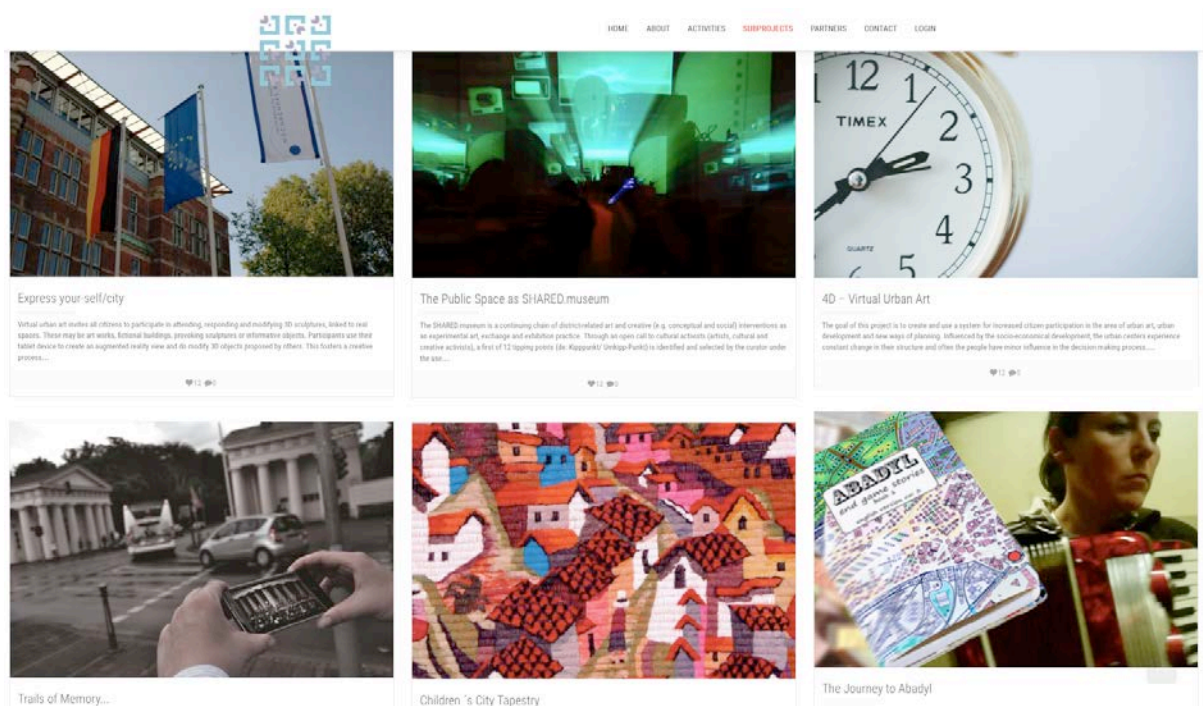


Fig. 1: The People's Smart Sculpture, Screenshot Website, www.smartsculpture.eu

1.1 Participation in The Public Space as Shared.Museum

The SHARED.museum operates with artists (or groups of artists/creatives) who start the artistic confrontation and interpretation with the first tipping point situation. The (online) submitter of the respective tipping point, for example a citizen, a cultural activist, or a social-cultural institution, or a neighborhood association in the district serves as a local knowledge provider for the local context of the tipping point and the artistic or creative intervention. Public participation workshops are implemented by the M2C and the artists at the local district. The first result is a participatory artwork that invites local people (e.g. local people) and provides a reflection about the situation or a creative cultural solution for possible cultural/aesthetical problems/chances of the tipping point. The artwork will be exhibited at the place of origin (if it is a materialistic artwork) or will be distributed to be perceivable at the place of origin (e.g. if it is more conceptual) by useful sorts of media (e.g. projection, posters, online, flyer, etc.). In any case the whole process will be published to the general public over social media, the project website and an art-blog documentation. The process should result in a participatory chain of artwork that invites people (e.g. local people) and provides a reflection about the situation and the potentials of creative solutions. The project creates an informal knowledge acquisition and exchange for artists/creatives about participatory art practice, integration of local people and creative role changes (artists/creatives as co-curator, knowledge provider, consultant). On local level, the sub-project focus on young artists/creatives with a migrant background in Bremen.

2 CHANGE OF HEART

The title of the subproject “Change of heart” topographically refers to the Upper Town (Gornji Grad), the heart-shaped, historical center of Croatia’s capital. It also symbolically emphasizes the need to foster new emotionally engaging, participative practices as crucial elements of the (re)construction of the Upper Town’s public sphere and its image in the perception of its citizens and visitors. Zagreb’s historical center is, at first sight, just another scenic, administrative, tourist-attraction-laden heart of a Central European town. Governmental institutions, museums, unused public and deserted private locations are common in the picturesque scenery but seem devoid of “real life” and storytelling capacity all too often. The protests, strikes, tourist guided tours and summer festivities exist as “excess invasive practices” creating usual binary oppositions and false choices (instrumentalism vs. lartpourtartism). The layers of social memory and present life remain mostly invisible.

2.1 Premises

The leading actor of the project is the Museum of Broken Relationships, situated as a permanent location in the Upper Town of Zagreb at same time existing as a global initiative with an international following. MoBR has for the past 10 years been curating, exhibiting and interpreting a community sourced collection of objects and stories witnessing an end of a relationship. It is a lively and ever-evolving example of the shift in the topics of interest of museological investigation: from deterministic truths and unproblematic conceptions to issues that challenge, intrigue, disturb, attract and affect. In the MoBR’s practices the elusive, ambiguous and subjective content has become legitimate material for public display. It is powerful enough to create a public interface capable to engage visitors, through the process of sharing, exchange, identification and empathy. The democratic transformation of museum institution from inaccessible “temples” to open “forums” took place from its inception through the very simple but powerful engagement practices that are based on the use autobiographical material, subjective points of view and of ordinary, every day objects. The project Change of Heart takes this methodology to the open-air. The whole city quartier conceptually becomes an open forum museum, a polygon for the adaptation, broadening and implementation of practices designed to stimulate the “impartial” visitor/citizen to enter the proactive processes of identification, self-reflection, identity building and intercultural understanding.

2.2 Collaboration and Participation Practices

Through the engagement and collaboration of different target groups who are each in their own way (as individuals and as a group) “in relationship” with this part of town (residents, students and school pupils, working population, city and government officials, artists) we have set in motion the mini-processes of questioning, unveiling and re-sculpting the intimate identity of the heart of Zagreb. The methods we put an emphasis on are processes that empower audiences/participants not as “consumers” of cultural content but in the role of architects of memory, identity and content. The practices performed by curators and project leads are mainly designed as a trigger for more open, dialogue driven practices based on two key axis: storytelling and emotional mapping of the Upper Town. All of them involve target groups in relationship with the city area and are realized in collaboration with European artists and curators. They are inclusive and address all stages of the creative processes:

A. Data and material collecting:

- 1 Archive research of public and private collections, 1/1 interviews with residents lead by students and museum curators.
- 2 Architecture for Beginners: Emotional Urban Planning, workshop intended for the youth group (17 -20 years, present and past pupils of the Upper Town’s Highschool) lead by Mari Jaakonaho (ARKKI, School for Architecture for Children and Youth), Kristina Careva (Lecturer, University of Zagreb, School of Architecture), Jana Šarinić (Lecturer, University of Zagreb, Faculty of Humanities and Social Sciences)

B. Material collecting and creative/artistic manipulation of the content:

- 1 Making the Invisible Visible: Sound Re-constructions of Memories in the Upper Town workshop lead by Pavlica Bajsić (sound artist and radio-phonic theater director) and Ljubica Letinić (sound artist and radio journalist) intended for students and youth.

- 2 Visual arts installations by artists Katarina Mijatović, Dražen Grubišić and Akiko Sato based on the material gathered from the research and community

C. Content production and dissemination:

- 1 Social Muscle Club - community neighborhood event: (lead by Benedikt Wyss, curator (Switzerland). It is a multidisciplinary participatory event, “an evening with the neighbours” questioning, fostering and stimulating the social communication in modern urban settings.
- 2 Change of Heart - 24 hour guerrilla community radio – one day initiative that historically marks the 90th anniversary of one of the first European radio broadcast that took place in the Upper Town. Community radio station is used as a dissemination platform for the output of all the above activities capable of engaging the community in the process.

2.3 Expected goals

The project Change of Heart expects to foster a lively and entertaining model for greater inclusion of civil society (as individuals and groups) in all phases of cultural circuit (research, production, dissemination). The activities undertaken are also directed towards affirming active, performative citizenship which is not based on materialism and self-sufficiency but on intimacy, companionship and affection. The project *Change of Heart* strives to awaken responsibility and interest for preserving plurality of individual people's experiences of general societal processes, acknowledging that remembering, forgetting and creativity are both selective and biased actions akin more to literarily methods than the scholarly ones.

3 THE JOURNEY TO ABADYL

3.1 Participation in The Journey to Abadyl

In the City of Abadyl and now the project “Journey to Abadyl” we have developed several methods and processes for participation both in the early stages of concept development and in the mapping the activities and the people of Kødbyen in central Copenhagen. The most central method here is called Fieldasy[1] and started to evolve in 2003-2004, first presented as an exhibition in Malmö, Sweden at the Gallery Skanes Konst. Later as a research paper for the Pixel Raiders conference at Sheffield-Hallam University in 2004. With Fieldasy we tried to unify different methods into one creative process that attempts to understand and redefine our world in a situation where information is lacking. This lack of information is used as a resource, for example by providing ambiguous fragments as a starting point, removing constraints on the imagination. It was designed with respect to staging a conflict that has a mind triggering influence on the participants/co-creator with a set of problems that only can be captured in a given material.



Fig. 2: Warehouse 9 meet the guides, Copenhagen, October 2015, Photos by Michael Johansson

Fieldasy is now a method for engaging multiple perspectives in the creation of a world, and the mapping of its virtual and real space. Fieldasy itself refers to the methods of field working and imagination the method have become a shared ground for collaborative creativity, serves as nodes in a complex narrative and as a basis for worldmaking [1]. The method establishes a multidisciplinary common ground for an art practice, interaction design and technology development, through an investigation of philosophy and criticism in a dynamic material. Through the use of our method we have been able in the early stages of this project to help us both map it's space, people and activities at the same time as we developed the formats for this event itself, which three main formats for participation we present below.

3.1.1 *Wanderlost*

hike in their own everyday environment to support an reflective walking experience, moving through a city space, to notice what they have already seen, sharpened their attention about the familiar and ordinary. This will happened weeks before the arrive in Kødtdbyen for the main event to prepare their arrival, and also provide us with background data of each visitor, that vi can use to trigger specific events for the participants themselves. This experience itself build upon a larger tradition of both literature and art. In the book *Wanderlust* Rebecca Solnit gives several example on the walking experience. "Walking ideally, is the state in which the mind, the body and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord. Walking allows us to be in our bodies and in the world without being made busy by them. It leaves us free to think without being wholly lost in our thoughts." [2]

3.1.2 *The Guides*

The second format for participation are the guides. They were all extracted and developed from Sigmund Bauman`s text *From Pilgrim to Tourist* [3] – a short history of identity and plays. The guides are extracted as follows – The Stroller, The Vagabond, The Player, The Tourist, The Dogooder, The Creatuer and The Homey. Each of them have their own specific experience or perspective of the world and based on their own assumptions the will give their own special tour of Kødtdbyen for the assigned participants to experience. Already in the *WanderLost* app they make their appearance, and based on your actions and usage of the app, one of the guides will be assign to the participants the day they arrive in Kødtdbyen. The guides then takes a small group of assigned participants to the different locations of the event.

3.1.3 *Portals*

We can develop the digital and physical city of the future: Are we creating the city together or are we mere consumers of an environment designed for us? Each Portal involves people actively in a process where they gain insight in what it means to create a city and the questions about democracy and engagement.

The Portal will be an invitation to participate in the creation of situations, dilemmas and events which can be experienced. In the virtual city as well as in the staged events in Kødtdbyen were the participants are faced with different dilemmas staged through the portals and presented by a guide. This mixed reality space contains digital film footage, sound, physical objects, augmented reality, computer games and hidden messages that are all part of a story waiting to be discovered. The interactive experience in the portals are based upon "The Anatomy of Choice"-strategies and scenarios that are structured as a matrix in which the participants are exposed to distinct choices that include both moral, ethical, and physical dilemmas and challenges. A kind of computer game in spatial format.



Fig. 3: Portals by Michael Johansson

Depending on how the guide and participants choose to explore the room and answer the challenges, the story will evolve differently at every performance. Here the participants are confronted with the media worlds changing representation of man and his reality. In this way people are given the opportunity to reflect on consequences of the growing social media reality seen in relation to the actual physical environment around us. As one participator expressed it: "Imagination was tickled by the knowledge of being part of a networked mapping I didn't know in detail. The portal got me going and created a discrete dynamic tension and/or displacement between person, objects, time, places and events that are not usually – if ever – associated into new and surprising conjunctions."

3.1.4 Conclusion

Co-creators will during their visit at Kötbyrn disseminate their knowledge and experiences into the portals, but they also extract something which can inform their own future practice. Each component introduced through the guides and the portals has the ability to play with and displace the co-creators models of the world in different ways. For us this has been an important experience learning how to design and stage both the details and the whole of the world that the co-creators are going to populate.

This is a process similar to fragmented storytelling, often used in games where the player must find fragments during the progression and piece them together. We have so far learned that by continuously introducing dilemmas (twists) and turns (creative operations) in this context, developing out three formats they all can serve as an intriguing source that through the narrative it is and based on the experience it creates, it generates ideas and concepts not known before, which could guide and help us and the participants to rethink our assumptions about the future.

4 4D – SMART VIRTUAL URBAN ART

The project creates and uses a virtual reality web platform for smart design and smart decisions in urban planning. The web platform is a solution based on a precise 3D model of the proposed urban environment, in which the users can explore and suggest changes of the areas they live in and upload their ideas to the online database. The platform also enables visualization of historical information.

4.1 Participation in 4D – Virtual Urban Art

The goal of this project is to create and use a system for increased citizen participation in the area of urban art, urban development and new ways of planning. Influenced by the socio-economical development, the urban centers experience constant change in their structure and often the people have minor influence in the decision making process. People in the cities have many concerns and problems connected with their specific urban situation, but often limited opportunities to express their diversity of opinions and ideas. In the first phase of this sub-project, a group of artists and architects will be involved, and in the later stages all interested citizens will be integrated.

To this purpose, the Gauss Institute implements the technical and methodological solution and creates with artists a 3D model of the city of Bitola with input of the geo-referenced data for every object (type of object, historical background, law regulations, etc.) as well as a software platform for web-access. The users can suggest future solutions for predetermined “Hot Spot” areas via the platform for collaborative arts (“Art Crowd Sourcing”), where people from different profiles can suggest innovative ideas and solutions for certain urban areas. All these solutions are open to the general public.

4.1.1 Target Groups

The platform is used differently amongst the target groups. The target group (TG1) are professionals in urban art and planning (creative artists, architects, urban planners). TG 1 use it for creating proposals in 3D. The second target group (TG2) are Citizens and Civil Society Organizations interested in topics about participatory urban development. TG2 use the platform to share ideas and give comments – how they want their neighbourhood to develop. The third target group (TG3) are municipalities (local authorities). TG3 through the platforms follow the activities and also be able to make comments.

4.1.2 Travel in Time

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

The NI Institute and Museum Bitola support the citizens with the historical information and the cultural value of match of the diverse interpretations and cultural expressions. Adding the dimension of time (3D+time=4D), the users can explore their habitat and receive time related information on certain objects or areas. For example, the user can “travel in time”, and see historical data about the area of interest, which can be inspiration plus for the suggested future solution. To support the decision

making process, the software platform is in complete conformance with Web 2.0 technologies, augmented with the use of the social networks and the developed interactive website.

5 THE NEIGHBORHOOD LIVING ROOM

5.1 Participation in The Neighborhood Living Room

Today museums are looking for new ways to attract and engage audience. These include virtual museums, augmented reality and 3D modelling based applications and interactive digital storytelling. The target of all these activities is to provide better experiences for audience who is very familiar with digital world. The Neighbourhood Living Room sub-project, which is part of the Creative Europe funded People’s Smart Sculpture Project, studies different methods to build a more dynamic and participatory audience relationship in a museum. The vision is that The Museum of Technology could be integrated as a part of the Arabianranta district community in Helsinki, Finland. The Museum also aiming to offer an emotional and participatory experience for the residents, especially youth.

5.1.1 Introduction

We will be discussing participation and audience development in the context of youth. Before moving to practical cases, let’s define the key concepts.

Hart refers to the first three levels on his ladder - manipulation, decoration and tokenism – as nonparticipation and describes four next levels – assigned but informed, consulted and informed, adult-initiated shared decisions with youth, youth initiated and directed – before top level of the ladder: youth-initiated shared decisions with adults [4].

The level of youth participation will rely on Roger Hart’s ladder of participation (Fig. 4).



Fig. 4 Ladder of youth participation

Categorizing audience development is based on Nobuko Kawashima’s four audience development types: Cultural Inclusion, Extended Marketing, Taste Cultivation and Audience Education [5]. Table 1 answers the following questions for each audience development types: to whom, how and why.

Table 1. Audience development types

	Target	Form	Purpose
Cultural Inclusion	People least likely to attend	Outreach	Social
Extended Marketing	Potential attender, Lapsed attender	The same product offered, but with improvement to cater for the target	Financial, Artistic
Taste Cultivation	Existing audience	Introduction to different art forms and genres	Artistic, Financial (and educational)
Audience Education	Existing audience	The same product offered with extensive education	Educational (and financial)

5.1.2 Practical examples

The following three examples demonstrate different type of audience development and different level of participation. Media Engineering and Sound Design students innovated new ways how the Museum of Technology could attract youth. Some of the ideas: 3D-modelling and 3D-printing of museum's artefacts, mobile navigation, game of endangered sounds, interactive storyboards, redesign museum's website, etc. These ideas were demonstrated as a part of largest event in the area: Arabia Street Festival. Audience - Arabianranta residents – were evaluating these ideas during the festival. The meaning of the evaluation was to find lucrative new approaches for youth. Students of Metropolia's performing arts organized an interactive game at the Museum of technology.

Three characters called Sauna-Reima, Hysterical Henna and Mikko Mechanic were walking around the exhibition area. Audience consisting of media engineering students was divided into groups and sent off to find these characters. Each character had a story to tell and mystery to solve. For the right answers groups were given points and the one who scored the most was the winner of the game. The aim was to test if gamification extends the experience of a museum visit. A school class (9th grade) was invited to test mobile soundscape mixer applications. The task was to create a soundscape to an image that reflected the topics presented in the Museum of Technology. For creating the soundscape the users were provided a photo of an artefact and an adjective that exemplified an atmosphere of the selected photo. The users were provided a sound library to choose sounds from and they had three applications in their use for creating the soundscape. After the creation of the soundscape, all the soundscapes were listened and discussed. In this case we were acting only as facilitators and the users were innovating and creating soundscapes to express their own emotions of the museum artefacts.

5.1.3 Discussion

The feedback from all of the practical examples was positive or very positive from the audience. The first example demonstrates both the Cultural Inclusion and Extended Marketing type of audience development and non-participation. The second example demonstrates the Cultural Inclusion type of audience development and non-participation from the engineering student perspective although it was youth who orchestrated this event. The last example demonstrates Audience Education and adult-initiated shared decisions with youth level participation

5.1.4 Conclusion

When looking for new ways to attract and engage young audience we initially thought that our approach "from youth to youth" would be sufficient. Unfortunately this does not really address the participation angle. When later discussed this phenomenon with culture and arts managers we found out that this is pretty typical in youth participation projects and events. Reaching upper ladders in Hart's model requires a lot more work and creativeness.

6 EXPRESS YOUR-SELF/CITY

Citizen participation in urban development has a long cultural tradition in Europe. The rising complexity of urban development and infrastructure issues evoke the need of improved cooperation of governmental entities, experts and citizens. Decision making processes for future activities in the field of urban sustainability require an enhanced approach to citizen participation and user-friendly expert articulation. It is required to access the full potential of the new capabilities of communication networks, the broad availability of microcomputers, and the new design and e-skills.

6.1 Participation in Express your-self/city

In city development projects several levels of participation with different demands on user skills and technologies can be figured out for example as:

- 1st Reaching citizens attention and interest in the project;
- 2nd Stimulate discussion processes between citizen groups and other groups of stakeholders;
- 3rd Articulation of functional demands for urban areas;
- 4th Generating proposals with emphasis on esthetics and visual setting;

- 5th Technical planning according to governmental restrictions, project limitations and engineering issues.

In the subproject “Express your-self/city” we mainly focus on (3rd) and (4th).

6.1.1 *Technical infrastructure*

The used technical infrastructure is the “Betaville System” [6]. Beside server capabilities, no more technical installation work is needed – people just their own devices. The mobile phones and tablets can be used at the very site of the urban project to demonstrate, create, communicate and vote for proposals. The project addresses and profits from the fast growing percentage of people already make use of pads, tablets and/or smart phones, and invites all citizens to participate.

Right now actual software systems and tools for urban planning target only on the relevant administration staff, architects and other professionals. Thus these systems create a significant barrier for citizens to participate in the planning process as they were designed with the professional user in mind. This is also valid for the planning of decentralized eEnergy and other infrastructures. While professionals for example are used to work with highly abstract data and visualizations for planning, participating, citizens would require a much more direct and less abstract visualization. An example would be an in-situ mixed reality view combining the real location with the planning data. Within the context of the Betaville project, planning data are 3D models of existing or future building development.

Therefore Betaville provides a system for all social groups and entities that are part of urban development and city design for collaborative and individual creation of 3D-proposals, for planning models, for the redesign of city and industry plots. This is in the context of a highly sustainable development strategy under the integration of opinion sharing, of distinct communication of ideas, of performative communication acts and of informal learning capacities.

6.1.2 *Application Scenario*

In Alphaville an old factory will be demolished. The city wants to revivify the area and started a participation champagne. Bob opened by Betaville a new development project, by first defining the available terrain. Since Bob is interested in a mixed use of the land, he modelled supported by Betaville initially a settlement of terraced houses and a small shopping center with space for different retailers. Sue sees published by Bob ideas and complemented a kindergarten, which is urgently needed for the district. After Sue also published its planning proposals would also like her friend Alice to participate in the further development of the site. Alice visited equipped with their mobile device and the terrain can be visualized the different versions of planning locally in order to gain an authentic impression. Alice likes the resulting design principle so far, but it lacks a green area. They therefore replaced in the draft Bobs shopping center, thus creating the necessary space for a small park. Both other members of the community and investors now have the opportunity to complete one of the two caused by the work of Bob, Sue and Alice strands of development and modify or to open up a whole new line of development.

6.1.3 *Current Results and Issues*

projects as collaborators: The Bremen based “ZZZ – Zwischen-Zeit-Zentrale” is a public project, mainly driven by young architects, that cares about vacant buildings and fallow areas in order to establish temporary use by artists and creatives as an innovative tool for urban development. In June 2015 they had set up a workshop within PS2 to play with the different Betaville clients and create ideas and designs for a future permanent use of vacant buildings for artists, culture and creativity at the Bremen location of the former Wurstwarenfabrik (Sausage Factory) in Hemelingen. Another example: in the context of the cultural project “Remember!” under the direction of the media artist Jürgen Amthor, an old Pub that was torn down during the 60th to be replaced by a large roundabout was reanimated during an event in Sept. 2015. Beside other, a virtual model of the house that contains the pub could be seen in augmented reality mode at that very spot (see Fig. 5: “Sternenklausur” event). During the ongoing project another partner will be involved: the koopstadt – a governmental project (state ministry) for urban development in Bremen, Leipzig and Nürnberg. It will be integrated for to exchange the results of our experimental project with policy and municipal administration in Bremen.



Fig 5. Sternenklause event in Bremen, Sept. 2015

Although the technology still lacks precision in positioning 3D models in the augmented view of the mobile device, it creates high interest (yes – we are still working on the positioning problem in another project) and fosters discussions on functional demands in the restructured area, as figured out in the section above.

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