



Anne-Elizabeth Orton

MA 3D Design

Learning Record

Stage 2

(Postgraduate Diploma)

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Proposal for Practice 3 (Learning Agreement)

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Abstract

Following findings from research in Stage One, Stage Two continued explorations into the theory that a sense of control generated by a tangible input to or interaction with the environment can improve relationships between an individual and the area in which they live.

As reflections on various findings during Stage One continuously pointed to the inclusion of interactive elements, Stage Two investigated methods of facilitating interaction with a view to developing objects or environments which encourage a physical dialogue with urban spaces and engage users with concepts relating to public ownership.

Research

Research conducted for the Contexts Unit allowed investigation of otherwise unexplored themes and responded to proposals to make opportunities for cognitive development during Practice 2. The main texts studied during this period were *The Death and Life of Great American Cities; The Failure of Town Planning* by Jane Jacobs (1964) and a more recent investigation by Anna Minton; *Ground Control; Fear and Happiness in the Twenty-First Century City* (2009), both of which approached issues of urban dwelling from a socio-political viewpoint. These investigations necessarily impacted upon the physical realisations of the practice with imagery used in projections as well as elements of interaction being heavily influenced. Additionally, I was able to speak far more fluently on a range of background issues during interviews and discussions at public events and I perceived that visitors required less prompting to engage with the topics than at previous installations.

New forms of research were also explored with the inclusion of interview techniques in the investigation of the role of Residents' Associations. Though this did not become a main theme, the utilisation of this technique was a useful exercise in its own right and was less limiting than relying on the results of written questionnaires.

For further details please see:

Appendix 1 (Evidence of Practice DVD – Item 1)

Appendix 2 (Links Between Contexts Research and Practice)

Appendix 3 (Transcript of Interview with Chairman of Residents' Association)

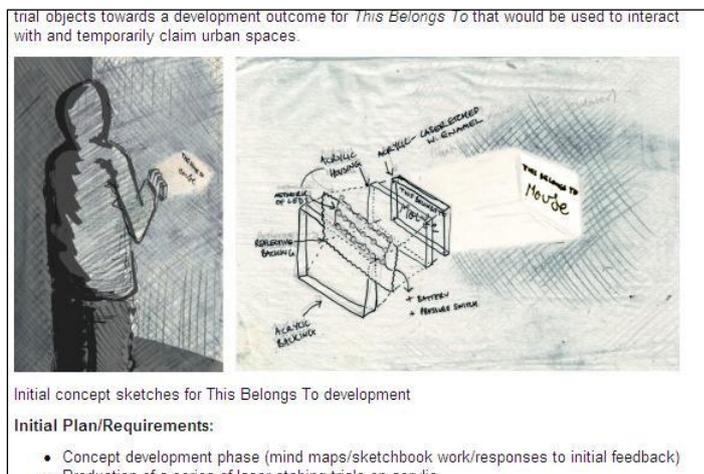
Practice

TINT Arts Lab

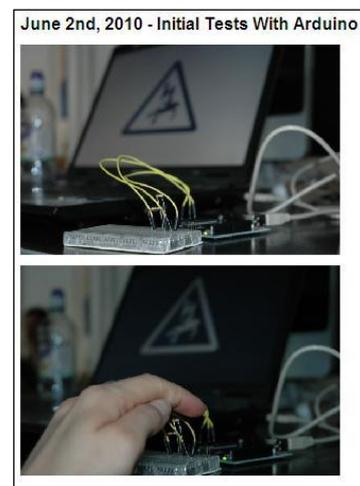
The TINT Arts Lab offers artists space to present projects via a blog, aiming to foster public discussion and to support practitioners with feedback from critics and contemporaries.

My invitation to be included in the first season of residencies was both confidence boost and research tool; posted comments not only raised new possibilities specific to the work but also drew attention to others' work of which I was unaware.

Participation in this forum also provided opportunities for development within the Affective Domain and I have since agreed to contribute to the similarly functioning AA2A scheme as Student Representative for MMU.



Section of first post – proposal diagram



Second post – Arduino developments



Fourth post – examples of tests with LEDs

For further details please see:

Appendix 1 (Evidence of Practice DVD – Item 2)

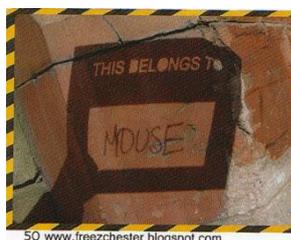
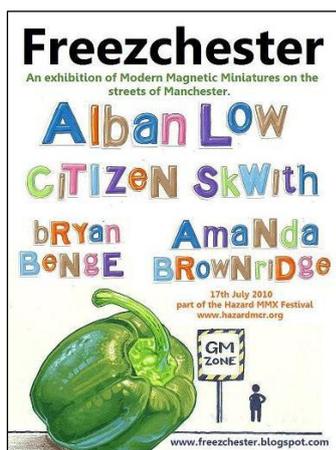
Appendix 4 (Example Comments from TINT Arts Lab)

Appendix 5 (Final Post for TINT Arts Lab)

Freezechester

Freezechester was a sub-event of the Hazard MMX event in Manchester City Centre on July 17th in which a series of fridge magnets were displayed in the Arndale.

Participating with images from *This Belongs To*, I hoped to reach a new audience and widen participation in the project. Though visits to glittermouse.co.uk increased in the days immediately following the event, no more submissions were made; however, I have now been invited to contribute to an event in Nottingham as a Featured Artist. Work for this is already in production and will take the form of miniature, magnetic *Belongs To* cards.



For further details please see:

<http://www.freezechester.blogspot.com/>

<http://hazardmcr.org/>

<http://www.glittermouse.co.uk/freezechester.html>

Blacked Out

Blacked Out was a group show of nine artists in Central London in August. Situated under a blacked out railway arch, the show focused on use of light in a range of contemporary practices. My contribution took the form of two interactive projections of changing images which viewers could stop by allowing a shadow to fall on to an analogue light sensor (*See Below*). Aiming to encourage exploration of physical relationships to space and reflection on the relationship between images, this was the first exhibition of the recent use of Arduino technology to create interactivity and responded to plans relating to psychomotor development. Source images from in and around Manchester included references to compulsorily purchased housing, assertions of private land and graffiti interventions.

An important networking opportunity, as well as allowing access to a wider audience, participation also confirmed that group shows can improve marketing opportunities through increased funding and attract more visitors, however, there were elements relating to the collaborative nature of the event which were equally not without their frustrations. These are discussed further in Appendix 7. The main benefit of participation was the positive verbal feedback from visitors which included discussion of concept and demonstrated that this had been clearly communicated. A good level of interaction between visitors and the work was observed, with evidence that this encouraged the desired responses in the comment from one visitor 'It makes me feel powerful!' after interacting with the light sensor. Additional evidence that interactive elements had stimulated engagement were recognised where visitors used *This Belongs To* cards in unexpected ways, e.g. using the cards to frame elements of the projected image, especially letters which completed the sentence e.g. 'This Belongs To U', 'This Belongs to I' (*See documentary video on DVD*).



View of exhibition space showing both pieces:
I'm So Proud of it I put My Name on it and
All Materials of Value Have Been Removed



I'm So Proud of it I put My Name on it with light sensor
suspended in projector beam



All Materials of Value Have Been Removed; A visitor interacts with the light sensor



All Materials of Value Have Been Removed; A visitor interacts with a *This Belongs To* card



I'm So Proud of it I put My Name on it (side 1)



I'm So Proud of it I put My Name on it (side 2); a young visitor plays with shadows on the light sensor

For further details please see:

<http://www.glittermouse.co.uk/blacked-out.html> and <http://www.blackedoutexhibition.co.uk/>

Appendix 1 (Evidence of Practice DVD – Items 3 and 4)

Appendix 6 (Blacked Out Promotional Material)

Appendix 7 (Reflection on Blacked Out)

Trials, Tests and Developments

Developmental reflections following *Blacked Out* included:

“Inclusion of video/audio at certain thresholds.”

After meeting with members of the local *In:Processing* group, a method was devised to include video activated at a certain light threshold, as with use of still images. City centre footage loosely referenced Jacobs’ discussions of Casual Public Trust.

“Development of light emitting TBT to use in addition by including a positive threshold.”

Incorporation of LED to project statements was the result of ongoing work with the Electronics and Engineering departments. Following the de-activation of the Art and Design laser cutter, it was also necessary to learn a new programme to produce vector paths for cutting the work. Inclusion of multiple slides with additional statements referenced research into Jacobs as well as responding to feedback from the TINT Arts Lab.

“More effective use of multiple projectors in achieving three dimensionality.”

This was realised by positioning projectors to create a cohesive environment instead of separate flat planes (as in *Blacked Out*). Use of phosphorescent paint was also explored as a method of achieving further interactivity; when a projection is cast onto a phosphorescent surface, it leaves a 'shadow' or trace which remains for some time when the light source is switched off. The inclusion of this substance also potentially changed the nature by which *This Belongs To* cards might be used with the installation.



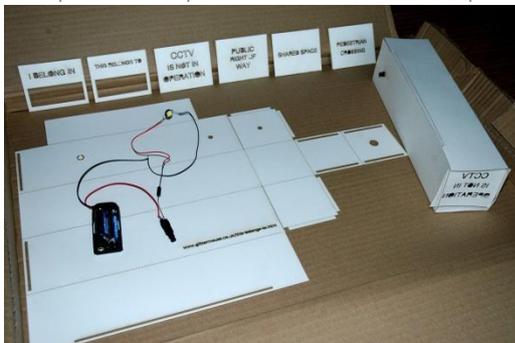
Initial trials with *This Belongs To* development mock-up



Initial trials with *This Belongs To* development mock-up



Initial trials with *This Belongs To* development mock-up



This Belongs To development including circuit with LED, range of new 'slides' and unfolded/constructed net.



This Belongs To development displaying one of the new slides illuminated.



This Belongs To development in use in Helsinki



Initial projection trials on phosphorescent paint – projected slide



Initial projection trials on phosphorescent paint – 'trace' of slide



Initial projection trials on phosphorescent paint – 'trace' of *This Belongs To* card

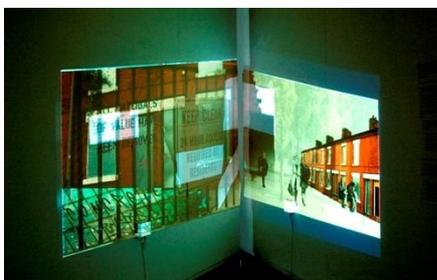
For further details please see:

<http://www.glittermouse.co.uk/mouse-in-progress.html>

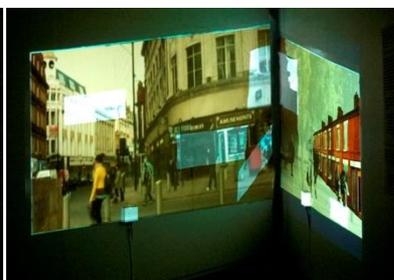
Alternative Party 2010

As many fundamental developments were made following feedback gathered during Alternative Party 2009, participation in 2010 represented a significant milestone. Confirmation of exhibiting was received in August, however, due to the international nature of the event, all prior communication is email-based so planning is not always fully effective. Therefore, some features of the work evolved 'on the spot' in response to unpredicted elements such as visitor flow and location of the installation. Instead of planned workshops with participants asked to work with images, visitors only interacted using *This Belongs To* cards (with Finnish versions also available), positioning the shadow in their chosen location. I then traced around the shadow of the text, leaving a permanent trace (See Below). The participants' temporary interaction with the light became, through my interpretation, translated into a permanent mark, recording and documenting the implied ownership. This new combination of drawing and *Belongs To* cards highlighted my own interactions with participants, echoing Jacobs' discussions of trust between strangers. That it became a more relaxed 'roll on roll off' sequence of interactions in fact worked well within the timescale of the event and encouraged participants to return at intervals to see how the piece had evolved. Unfortunately, the *Belongs To* 'tool' incorporating an LED, which it had been hoped could be used as a positive threshold for interaction with the light sensor, did not prove a strong enough light source. Additionally, the phosphorescent elements of the installed work were not noticeable. These reflections are discussed further in Appendix 12, however, the success of the installation is reflected in the number of participants (higher than any event yet) and in the comment from one visitor;

"Love the idea and the story behind it. Can easily relate. Also, it's nice to be part of the installation. I've already been thinking about how you interact with the place you live in and it's true how you relate/interact makes a difference"



View of installed projections and light sensors



View of installed projections including elements of video



A visitor holds their personalised *Belongs To* card for inclusion in the installation



A personalised *Belongs To* card and the permanent trace



Belongs in slide used with LED development during the external workshop



A personalised Finnish language *Belongs To* card during the external workshop

For further details please see:

<http://www.glittermouse.co.uk/alternative-party.html> and <http://www.altparty.org/2010.html>

Appendix 1 (Evidence of Practice DVD – Items 5, 6 and 7)

Appendix 8 (Contribution to Alt Mag)

Appendix 9 (Alternative Party Promotional Materials)

Appendix 10 (Alternative Party Workshop Handouts)

Appendix 11 (Alternative Party Visitor Feedback)

Appendix 12 (Reflection on Alternative Party 2010)

Professional Development

Teaching Practice

Despite inclusion of new research topics, references made during Practice 1 continue to have relevance and have impacted upon development of teaching practice.

Since making reference to Auge and Percey in planning and delivery at Level 3, there has been recognition from departmental and cross-college colleagues, including the Principal, that the quality of learner work is of a high standard, (especially in conceptual/research aspects) and reference to this was made in my annual appraisal.

Informal assessments of learner responses (especially to questions such as ‘What is the difference between Place and Space?’) have also fed back into installation planning, informing and supporting practice.

For further details please see:

Appendix 13 (Related Teaching Materials – Project Brief)

Appendix 14 (Related Teaching Materials - Worksheet)

Applications and Opportunities

As part of ongoing practice and professional development, relevant opportunities have been sought out and applied for throughout Practice 2. The most recent of these was the application made to Open Empty Spaces; a project which intends to rent a pitch or stall in a market as a base from which artists can develop their ideas, display work and interact with the public.

This opportunity would be especially beneficial as it would provide access to a public location outside of a gallery space and respond to reflections that a more street-based approach to future work might better address discussed concepts

For further details please see:

Appendix 15 (Application for Open Empty Spaces 2011)

Appendix 16 (Current Curriculum Vitae)

Works Cited

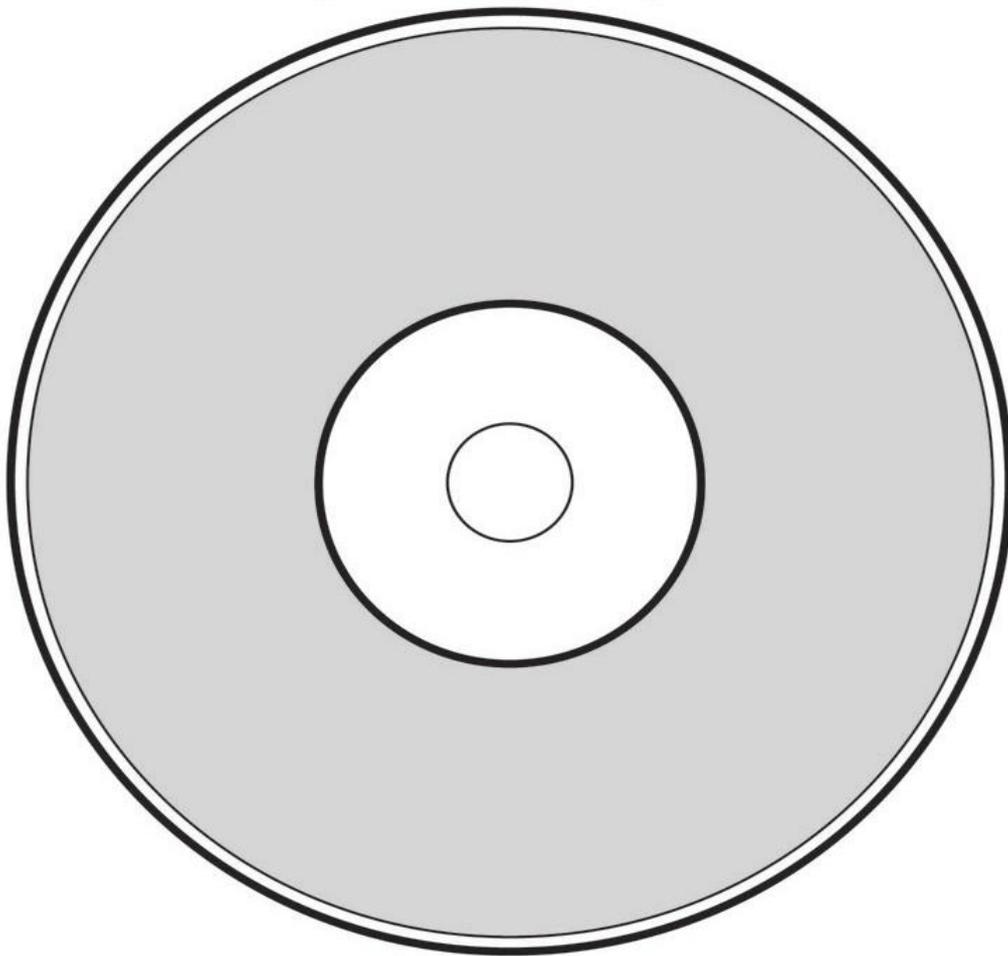
Jacobs, J. (1964) *The Death and Life of Great American Cities; The Failure of Town Planning* London: Penguin

Minton, A. (2009) *Ground Control; Fear and Happiness in the Twenty-First Century City* London: Penguin

Appendix 1 – Evidence of Practice DVD

Contents:

- Recording of Interview with Chairman of Residents' Association
- All posts made during the *TINT Arts Lab* Residency
- Processing code used for *Blacked Out* installations
- *Blacked Out* Documentary Video
- Processing code used for *Alternative Party 2010* installation
- *Alternative Party 2010* Documentary Video
- Interview given during *Alternative Party 2010*



In the event that you are viewing this document digitally or if this disc is incompatible with your operating system, please visit www.glittermouse.co.uk/practice-2-evidence.html where you can find the contents online.

Appendix 2 – Links Between Contexts Unit (*Space Invaders*) Research and Practice



Blacked Out (www.blackedoutexhibition.co.uk) was a group show in London which ran from the 21st to the 28th of August 2010. Nine artists including myself were involved in the exhibition, the focus of which was the exploration of light in a blacked out, urban space. Using the mediums of video, neon, drawing, sculpture, photography and light installation, the show examined the aesthetics and interplay of light in relation to contemporary practice.

The two works I exhibited (*I'm So Proud Of It I Put My Name On It* and *All Materials Of Value Have Been Removed*) were projection based pieces which used a variety of images inspired by initial *Space Invaders* research. Images included a contrast between graffiti and institutionalised text (private land signs, etc) as well as photographs of estates earmarked for demolition in 'regeneration' projects, which are discussed by Minton in relation to issues of social cohesion/disparity. This work also directly called upon references to environmental interaction as viewers were invited to explore their physical relationship to the space by interrupting the flickering projection and discovering how their shadow cast onto analogue light sensors changed (or froze) the projected image. In so doing, visitors were invited to reflect upon the dialogue between the images; cityscapes, buildings, signs, statements and the impositions and implications that these affect upon their relationship with the urban environment. In addition *This Belongs To* cards were made available for visitors to use as tools to interact with the installation (See below). *This Belongs To* is a public participation project in which participants use laser cut cards with identifying marks written onto acetate panels to temporarily project on to their environment to claim ownership of the city, or in this case, the installation.



It was judged that these images and opportunities to interact had successfully encouraged consideration of presented issues from observations of interactions (see below) and audience feedback, including one comment from a visitor to the private view stating that the work "made me feel powerful."



Visitors interact with the projection using *This Belongs To* cards



Visitors interact with the light sensor

Alternative Party is an annual digital culture festival which began as a demoparty in 1998 and the related exhibition explores creativity in arts, technology and science. The event, held at the Cable Factory in Helsinki, Finland, provided opportunities to develop various aspects of the installation work and was the main source of feedback from which the *'Theory of Control'* was generated following involvement in 2009. The 2010 event saw the exhibition of a new installation titled *Space Invaders* which brought the interactive developments it to an audience of visitors from all over Europe.



Space Invaders featured developments from *Blacked Out*, including continued use of light sensors to control multiple projections and video. Again, images used were directly related to the texts researched during the Contexts unit, and referenced Jacobs' *Natural Surveillance*, discussed use of CCTV, gated developments and social stereotypes related to FOC. Additional interactions were made through the use of *This Belongs To* cards, which visitors were again invited to use in claiming the projections (left). At *Alternative Party*, these shadows were then traced around, permanently marking the surface and bringing in a new element of interaction



between the participant (as they held their card) and myself (as I traced around the shadow). As it is difficult to hold the card particularly still, this required an element of co-operation and seemed to illustrate, at least in part, Jacobs' discussions relating to *Casual Public Trust* and relations with strangers. A related workshop on Saturday night using *This Belongs To* cards (including a version in Finnish (right) and a new development incorporating an LED) saw various temporary interventions in the city of Helsinki.

It was during discussions with visitors and during an interview I gave at the event that it became most apparent how the research for the Contexts unit had impacted upon my practice. I was able to speak far more fluently on a range of background issues and the resulting conversations were stimulating with relevant contributions from visitors who did not require much prompting to engage with the topic. There were approximately 30 interactions with the work and the positive feedback is possibly best summed up with this quote from one participant:

"Love the idea and the story behind it. Can easily relate. Also, it's nice to be part of the installation. I've already been thinking about how you interact with the place you live in and it's true how you relate/interact makes a difference. I'm looking forward to tagging my hood :)" (With reference to *This Belongs To* workshop)



A visitor adds their mark to the projected image



The projected video and still imagery



The results of a traced interaction



A contribution to the *This Belongs To* Workshop (LED development)



A contribution to the *This Belongs To* workshop (Finnish version)

Appendix 3 – Transcript of Interview with Chairman of Residents’ Association

Interview with Kieron Kirk 29/07/2010

AEO: the date is 29th of July and I am just about to talk to Kieron Kirk who is a local resident in Chessington which is in the borough of Kingston in Greater London. I’m currently researching individual and community relationships with urban spaces and the impact that various elements within these can have on those who live in them. During previous research I found some supporting evidence to suggest that individuals who recognise and element of interaction or control within their areas feel generally more positive about living there and one of the ways it was suggested this could manifest was through involvement in local residents’ associations and I would like if I may, to discuss your experiences with this kind of organisation.

Firstly, would you please describe your local area in terms of location, size and any other elements that you think should be mentioned? Just to sort of give me a background idea of how you view the place that you live.

KK: Umm... well, it’s an urban area, but we’re very fortunate in that we live right on the edge of the urban area and a few minutes’ walk one way and you’re in nice countryside and there’s farms in the distance and it’s very pleasant, very quiet, a very desirable place to live. Umm, yeah, that’s basically it I think. Erm, we share a bit of the urban area with a bit of the rural as well.

AEO: so it’s kind of... a bit of best of both worlds in a way?

KK: A little bit of best of both worlds, we’re not too urban, but we’re not... we’ve got shops and busses and various facilities, a train station of course which if you’re out living in the middle of nowhere you wouldn’t have so we’re lucky to have that and also to have the countryside and nice wooded areas and farms.

AEO: Ok, and you consider that to be an important element of where you live?

KK: Yes, plenty of green space, open spaces, places you can go and recreation grounds. Winey Hill particularly and get away from the trials and tribulations of everyday life. Sit there and contemplate, it’s peaceful, it’s quiet, it’s... there’s birds singing. If you’re lucky you might see the odd deer, lots of other forms of wildlife, foxes, certainly, so it’s a very pleasant place to be.

AEO: Ok, and how long have you lived here?

KK: Too long! Ummm... it’ll be 55 years sometime in August 2010. We moved here, my parents and I moved here when I was (?) in 1955... 55 years, I’ve lived actually in this tenancy for 55 years.

AEO: So you’ve got, um, yeah, so your background in the area is a relatively long one?

KK: Yes. Oh indeed, yes.

AEO: And do you feel that *that* affects your relationship with the area as well?

KK: I think it does really, if I’d lived here 5 minutes I might not feel particularly positive about it possibly, but er, 55 years, I do like it and I really probably (will go on to?)

AEO: That makes sense. Ok, so as I mentioned before I wanted to specifically talk a bit about the resident’s associations and the roles that they can play within communities. So, could you give me a quick rundown on your involvement in resident’s associations? I know you’re not involved in anything at the moment but I know that you also have been quite extensively in the past, so, how many have you been involved in, for how long, in what sort of capacity?

KK: Well there have been 2 very local residents’ associations here, The Crescent Residents’ Association and Chessington Hall Residents’ Association of which both of which I have been a member and there was a more embracing Residents’ Association for Chessington as a whole called the Chessington District Residents’ Association. I was a member of that (...?...) so that’s how many there have been, 3, one of which is still going, the other two are no longer functioning.

AEO: Ok and you’re not involved in any directly at the moment?

KK: No, there isn’t one here. There isn’t one in York Way or Garrison Lane, no.

AEO: Ok. What would you consider to be the primary objective, what’s the main role of a residents’ association? What function does it serve, why do they exist?

KK: I think it needs to represent its members and a lot of people, well, some of the people who live round here, um, they have a very difficult understanding as to what the various authorities that we have round here, what they are, who they are, what they’re responsible for, what they can do for you, I’m thinking of the local authority. Many people will just refer to ‘The Council’ as if somehow it’s

some big ogre that lives over all of us and that you can't talk to it, you can't tell it to do anything. They don't know who to talk to (...?...) they don't understand what it does, how it can help, how it gets in the way, err and I think the residents' association is representing those; the silent majority who don't go to meetings, who don't stand up and thump a tub when they get angry. At the end of the day most people, they don't know how to do it, they don't know who to contact. The residents' association should represent them.

AEO: So, it's about empowering...

KK: It's about empowering the people who appear not to have a voice. They probably don't even know they've got a voice. Yes.

AEO: So, it... it makes accessible the systems that are in place that are supposed to facilitate those things that are supposed to give people a voice and a choice but...

KK: But they don't.

AEO: But they don't because... why? Why does that break down?

KK: There's a lot of people... A lot of people don't understand what the local authority and the police do, well, the police is obvious but there are various other organisations and they have no idea of the concept of what they do, the role they have in our, in our local area. A lot of people are really ignorant of what the local authority does and how you can manipulate and persuade, cajole, browbeat, kick up the backside a local authority and get what you want and believe you me, well (...?...) that err, do it the right way, go about it the right way, make enough noise, erm, you can get them to do what you want and you can get them to change their minds. It's difficult, it's a long hard slog.

AEO: What, to your mind, is the cause of that ignorance? Why don't people know?

KK: I think a lot of people don't have an interest in their local area. They may not have lived here very long... know their neighbours... quite likely do not know their neighbours and they don't have any feeling of community, feel the local authority and various other agencies are remote, err, don't want to have anything much to do with them. Only when something goes wrong. When the dustmen don't come round and collect the rubbish on a Tuesday morning and stand at the bus stop down at the end of the street and complain and moan towards each other and say this didn't happen and that didn't happen but don't know how to go about sorting it out and solving the problem.

AEO: So it's a lack of... erm... willingness to find out? Is it apathy?

KK: Yes... I don't like to use that word... um... it's a lack of understanding of how to deal with the local authority. (...?...) I should suspect a lot of people don't even know who their local councillor is. Err, maybe a few more might know their MP but many of them won't even know their MP or how they can contact them.

AEO: And from the small amount of experience that I've had even personally, I know that it isn't easy to know where to start to look for that information is it?

KK: No it's not.

AEO: It isn't made particularly clear, I mean, I don't know, maybe perhaps these days, now local councils do have websites and things it's perhaps a little bit more accessible but of course that's only to a certain set of people who have access to it, err, to the internet and to computers generally so that's not all encompassing by any means.

KK: I have to say that Kingston Council's is err, not the best. Yeah, it's not the best; I think that would be a polite way of putting it. I'm trying to find a suitably non-rude word to describe it. Err, there's a lot of information on it, but some of it is so old it's unbelievable it's still there and the recent stuff you can't find; and it's only right at the last minute... and a classic example today although I haven't looked. I received a letter this morning, it didn't come with the post, it didn't come in an envelope, it came from the Royal Borough of Kingston Upon Thames, telling me about the road repairs that are occurring out on Garrison Lane now they're going to start this Thursday, they're going to start Monday the 2nd of August!

AEO: Which is this Monday coming?

KK: Now I knew about this, I knew about it because I'd seen a notice on a lamppost somewhere on Gilders or Garrison lane; advance warning of road works commencing 2nd of August and here we are, just 4 days away from when they dig the road up, there'll be no buses, and we find out 4 days before hand what they're going to do and how long it's going to take; 13 weeks of no buses, very difficult for a lot of elderly people (...?...) how are elderly people going to do their shopping? Or visit the

hospital if they can't get down to the Leatherhead Road or can't walk down to Copt Gilders, what are they going to do?

AEO: So... to your mind, do you see that there's a basic responsibility from the council perhaps in terms of notifying residents of not just necessarily the services they provide but also when disruptions are going to happen etc that isn't being basically performed?

KK: No I don't think it is, giving 4 or 5 days notice for something, I personally have known about the reconstruction, I suspect a good many people do, but, err, didn't have a date when it was supposed to start, I was told early August (...?) a euphemism for well we've got a date, it can float 10 days one way or the other and that's early August. But they're not very good at communicating what they're intending.

AEO: So it's partially lack of communication on the part of the council and partially the situation where perhaps you've got a lot of people who haven't been living here for very long, don't know very many other people and don't want to engage with that?

KK: Yes. And don't know how to. And maybe some of them don't want to.

AEO: What, um, what personally motivated you to become involved in the residents' association? Obviously it's something you're clearly quite passionate about and something you believe strongly in, what was it that made you first... was there a specific incident or...?

KK: Err, it probably relates to housing more than anything else. Um, the realisation that the housing stock was getting a lot of work done to it and this was 20 years ago this, 15, 20 years ago, and seeing that on Garrison Lane, there were some improvements made on three blocks of flats...

AEO: And this is council housing?

KK: This is council housing, they had, err, door entry systems put in and an entry phone system, and security doors and locks, but of course it would have been nice to have them in York Way but unfortunately, all those years ago, there were not enough people who voted in favour of it. And this is another problem; Kingston Council has changed slightly, back in those days you had a vote on some improvement that was to be carried out on a council house and you had to get a two thirds majority so the 18 flats in Garrison Lane were asked would they like security doors and a door entry phone system and 12 of them said yes. So they got their two thirds majority. Now who decided a two thirds majority? Nowadays, it's a 51% majority and perhaps if we had that 51% majority back when the residents of York Way were asked would they like security doors, we might well have got it. But unfortunately the council decided they would have the hurdles as high as possible as they always do with housing and um, and we didn't get it. And that is what really motivated me to start getting involved in trying to make things better specifically for the people who are living here.

AEO: Right. So it really was... What was the... was there something that you were then involved in quickly off the back of that? Did you try... did you get involved in that particular um, issue?

KK: No, I didn't get involved in that particular issue. Frankly, I didn't know what the result of the consultation was. It was only when it became apparent that they'd put security doors on the three blocks on Garrison Lane and then made some enquiries as to well, are you going to do them in York Way as well that I was told 'No' because not enough people voted in favour. So um, yes, and there was a residents' association at the time but it didn't play any part in the business of the door entry phones and security doors because the consultation was done before the Crescent Residents Association was set up. I did get involved with them then, yes.

AEO: And you've already said it was about making things better, I guess that would be a summary of your...

KK: Yes.

AEO: Do you find... Would you say that your experience has met that expectation? I mean broadly looking back over the involvement you've had, do you feel you achieved that?

KK: Well, leaving security doors and door entry phone system, 3 blocks in Garrison Lane got it, the rest of York Way didn't because they didn't vote in favour, but of course things have moved on since then and back in 2000 (was it 2000?) yes, we formed Chessington Hall Residents' Association, the Crescent had petered out, with a very serious issue, not door entry phones or new windows or anything like that but a serious problem of anti social behaviour. Confronted with um, no legislation to cope with anti social behaviour at the time, of course this was before ASBOs, err, the police fairly concerned about it, the local authority preferring to keep all its knowledge to itself, particularly housing, and um, having suffered from about 1995 onwards, considerable disruption at night time in

York Way and then subsequently discovering that it was indeed over many other parts of Chessington, err, so, we set up the residents' association and the issue was anti social behaviour. And, um, well, it took over a year to sort it out and indeed we did.

AEO: And what was your role in that association? I mean like, you were a founder member I guess?

KK: I was the Chairman of the resident's association and for me, the big issue was antisocial behaviour. And within, I think it was about 2 weeks of forming the residents' association, I was at home, my father was not well, still with us, I was looking after him, err, one morning at about 11 o'clock there was a knock on the front door and a local councillor was standing there with a resident from XXX York Way who was in tears, Err, they both came in and I had some idea of problems that were happening in that particular block regarding antisocial behaviour, and the resident of XXX wanted to move and I knew vaguely who the people were involved causing all the problems, so we organised a petition. And with the petition walked round the following couple of days collecting signatures, we got quite a few, it was presented to the council by Councillor A, I think it was a social services meeting, I didn't go, and he presented it on our behalf. It was the first nail in the coffin of the antiso... what we call the York Way Yobs. The local newspapers described them as that and that was the first nail in the coffin of dealing with the York Way Yobs. A (..?..) formal petition, but unfortunately, I don't think the petition as such... I doubt whether it moved many minds (...?..) Housing prefer to keep it quiet. The police were struggling to cope with a bunch of about a dozen or so 14, 15, 16 year olds that they couldn't arrest, they couldn't charge because they were in this grey area. They weren't doing anything really serious but it was antisocial behaviour; vandalising, graffiti, noise at night and the police had their hands tied behind their backs trying to deal with it. The local authority was largely not interested. No one had heard of Anti Social Behaviour Orders at the time; it was Mr Blunkett who invented them in 90... maybe it was 2000 (...?..) So that's an issue that we really had to deal with and err, it took a while, it took over a year...

AEO: But that particular incident that you just discussed with the petition, that happened very quickly?

KK: Oh it did, it happened within a couple of days.

AEO: How did you go about err, informing people of your intentions to set this up? How did you get people on board as it were and how did that resident that came to you within a couple of days of it kicking off know that you were involved and you were someone to speak to?

KK: I think she probably, having said many residents don't know who to contact when they have a problem, obviously she did, um, she phoned a local councillor and the local councillor must have told her 'look, there's a residents' association where you live in York Way. I'll come over and we'll go around to see the Chairman.'

AEO: Right.

KK: And we took it from there and that's how that particular (...?..) got... we got a petition.

AEO: Right and what about other members? How did you find other people to be...? I mean how did you... I guess the petition was just a case of visiting all the residents, they weren't necessarily active?

KK: No I don't think any of them were actually... no I don't think any of them were. And we just petitioned the people that live immediately around the block. Yes, Err, just around the block and err, got their signatures, a few other copies of the petition, I haven't got it to hand at the moment, and it was basically requesting that the local authority investigate the matter and take the necessary steps to prevent this from occurring again. And unfortunately the resident at XXX, indeed she was moved. And of course it's err, it's the classic, and I've seen it before, it's the classic case of The Royal Borough of Kingston Upon Thames, Housing Department particularly, preferring to sweep it all under the carpet and you move out the victim and leave the perpetrators in place. And then you put someone else in York Way who then becomes the next victim. And that's how The Royal Borough of Kingston Upon Thames Housing Department functioned. And still does.

AEO: So that's something that you're clearly quite critical of...

KK: I'm extremely angry and curiously enough within, literally within the last couple of days (...?..) and all the details of the residents moved from Bransby Road and there was allegations that, err, the girl who lived at Bransby Road, I'm not sure how old she is, 13, 14, 15, something like that, err, had had some sort of sexual encounter with a resident who lives in York Way (...?..) and, well he's still living there... but the family have been moved on... So the problem is still there. Maybe the family in Bransby Road wanted to move. I don't know.

AEO: I guess without knowing the details of that particular case it would be impossible to really comment, but your perception is that, um, maybe it's the wrong people that are being moved on.

KK: It always is. It always is and I have to say the problems at XXX York Way were eventually solved and the resident beneath XXX York Way, who were the cause of much of the problem, they themselves were moved. After that, the York Way Yobs, dealing, all the antisocial behaviour, vandalism, graffiti, the noise and the nuisance ceased.

AEO: So, a minute ago, you were saying, you know, how you how you kicked that whole thing off with the petition, but that it was actually quite a long process that took over a year, what was the next step? What else did you do, what else did the resident's association put into practice to move that along?

KK: What we did was find out council meetings that we could go to and raise the matter. We met with local police, police at the Community Liaison Group meeting every... every quarter. We did go along to that, I remember the first one and they described some of these individuals who subsequently became the York Way Yobs. And I remember one particular officer, Police Constable B, who when I described these individuals he said 'God, yes, we know them. God, we've arrested that lot hundreds of times.' But the frustration of not being able to actually do anything about it. They'd arrest them, they'd be charged if had er, some criminal offence, slapped across the wrist in the Kingston Youth Court, there's be no publicity because the youth court is in camera and no one would know. They'd come out and the various activities, causing a nuisance and everything else and the police would arrest them a few weeks later and the whole process would go round.

AEO: So what did you do to try and... how did you get involved in stopping that cycle?

KK: I'd say we started making a nuisance of ourselves. Went to council meetings and questioned the council officers. Seriously questioning some local councillors who didn't want to talk about it because they probably knew what was going on; they didn't want to admit that they knew. Certainly weren't prepared to share with us, all that they knew about what was going on and who was involved. So we did a lot of detective work, names and in some cases addresses of course with some success, I have to say, we had a list of about 11 who all lived in the immediate vicinity, 3 of them in York Way, 1 in Garrison Lane. And I can well recall in a couple of meetings, one in particular and standing up and reading the names and addresses out and one particular councillor, Councillor C, being really upset and (...?...) that I was doing something and I told him in no uncertain terms, 'Well, people need to know who these individuals are, you know who they are probably, Housing know who they are, and the rest of the people need to know who they are because that way we can empower, to push, to campaign to solve the problem.

AEO: You describe your role in it as being very active and I can see that it was, how many other people were there in the association behind you and what roles did they play?

KK: I was very lucky because I... I was lucky in that I wasn't working at the time so I had, um, I had the time to devote to it. Several other residents, several other community members were involved as well and... (...?...) ... we held a meeting asking local residents with (...?...) antisocial behaviour problems to meet with us, put out a newsletter of information about the residents' association, how we could help. Yes.

AEO: You publicised your contact details?

KK: Yes, we did indeed, yes, we produced several newsletters and they all featured this, and they all featured the problem of antisocial behaviour, and a series of phone numbers and names, sorry? (...comment from aside...?) Oh networking, yes, networking. Well, before we had... we didn't have the internet of course. Yes. That's what we did, um, and it seemed to work, it seemed to get the word out that there was a problem, and of course, you discover, err, going to several council meetings that were, let me get this right, Chessington, Hook and Malden Rushett Neighbourhood Committee meetings and we discovered that the problems we were suffering in York Way and Garrison Lane, surprise surprise, were happening in (...?...) and Wood View, Malden Rushett were having the same problems and Sanger Avenue and Woodgate Avenue and North Parade and Hook Parade and Ace Parade and half a dozen other places and the individuals involved were the same individuals who were causing us a great deal of trouble in York Way and Garrison Lane.

AEO: Oh right, so though there were problems in lots of other areas locally, it was the same people?

KK: Yes, it was the same people. But again, if I hadn't gone to all these council meetings, I'm not so sure we would have found out it wasn't just York Way and Garrison Lane it was happening but that it

was a serious problem right across many parts of Chessington.

AEO: And that obviously had an impact on the drive I guess? The motivation to...

KK: Oh yes, it made it even more determined...

AEO: Yeah, the more people you've got the more you... yeah...

KK: It made it even more determined to err, to push to get something done.

AEO: So was there, were there any other issues that you were involved in as part of that residents' association or was that the main thing? Did you do anything else?

KK: That was the main one. Um, there were other issues... rubbish collection, there were issues of traffic calming... rubbish collection, traffic calming, yes... there was the inevitable issue that carried on and still is, the state of the council stock, um, but mainly it was the antisocial behaviour (...?) There was an issue which affected everybody when the labour council came in (...?) all the people were suffering the issue of antisocial behaviour in York Way and Garrison Lane, so there was a desire to get this sorted above everything else because in many respects it was the most important thing. I think it fair to say also that, I may not have said it but I know somebody who did, (...?) saying 'well look, if you don't get something done about this we're going to end up with a fatality probably. Someone's going to get killed or someone's going to get injured and when that happens we're going to come back to you and we're going to say to you well we told you so.'

AEO: So it was really getting that violent?

KK: Well of course it did, um, the York Way Yobs did indeed get violent, there was an assault outside Chessington South Station, a person who worked at The Balti Indian takeaway was struck over the head with a hammer. Unfortunately not possible to see, err, from there who did it, the CCTV images that they got from the station were not clear enough to determine that. But 3 individuals were charged with affray and these 3 individuals were well known members of the York Way Yobs, they were found guilty and basically given a slap across the wrists (...?) and then a few months later, the very same 3 individuals were involved in an incident outside, I saw it outside the block where live, err, a resident was struck over the head by one individual with a piece of wood about the size... like a baseball bat and knocked to the ground. Phoned the police, gave a statement, appeared in the Kingston Youth Court (...?) and one... Mr XX was convicted of assault. And I think I did my, I did my duty, I got a call back from the court shortly after the verdict and the circuit judge, whose name escapes me now, said... congratulated me, praised me for doing what I had done and said that if more people (...?) crime would not go unreported and un... yeah, a lot of crime would not go unrecorded, unreported and a proper outcome for the victims. And that made me feel a lot better, yes.

AEO: Why do you think, err, there was a lack of that?

KK: I don't know... I wasn't the only person who saw that incident in York Way, somebody else did but were reluctant to appear in Kingston Youth... were reluctant to give the police a statement, they were reluctant to appear in the Kingston Youth Court for fear of reprisals from the individuals involved. To some extent there was that element as well...

AEO: Was that person part of the residents' association as well?

KK: She lived across the road. She wasn't a member of the committee but she lived across the road and she indeed would have seen, err, would have seen what happened, she was even closer to it than I was. Wasn't prepared to appear in Kingston Youth Court.

AEO: Do you think perhaps the fact that you had a support network of people behind you in the residents' association made you feel more confident about going out on a bit of a limb and possibly putting yourself in a vulnerable situation to give that evidence?

KK: Yes, yes I do, and um, in the weeks after the, after the case, threats were made against me, I didn't take them very seriously, I had difficulty believing any individual would bother to do it basically on the basis that to attack me or whatever, I would get out of my hospital bed and go down to the Youth Court and quite happily stand up and say 'It was him!' and, err, and they knew that so, um, yeah, I think a lot of people were very reluctant to tell the police what they saw or what they knew, for fear that the York Way Yobs would find out the identity of the informants and, err, carry out reprisals.

AEO: Right. Err, on a slightly... on a bit of a tangent, through your involvement in the association, did you ever make, comment on or try to stop any planning applications?

KK: Aaah... now, yeah, I've just seen that! It trips the memory into... yes, um, there were several

planning applications we err, two in particular, two very very prominent ones, um, the mobile phone mast at Chessington Golf Club which was successfully defeated and then another one was Housing in its infinite wisdom deciding that it wanted to put a childrens' play area and a basket ball pitch behind several of the blocks in Garrison Lane and spend 150,000 pounds doing it, um. Yes, we successfully over turned both, well, the planning application for the phone mast was refused, the playground, the kiddies play area, the planning application was withdrawn when we walked around with a letter to all the residents who overlooked the proposed site of the play area and presented them with a letter, one saying in favour and another letter saying 'no, I don't want it' and let them choose which they want and I think something like 85% of residents didn't want it, so when these documents were submitted to the planning department of the Royal Borough of Kingston Upon Thames, a few weeks later Housing withdrew the planning application. So yes, we have.

AEO: Ok, Erm, So I mean, I've realised we've been talking for over half an hour now so I'll try and draw it to a bit of a close but, um, I guess what I'd really like to know is thinking about your involvement in those things and thinking about how your actions have directly, um, impacted upon both the physical area, in terms of whether or not there's phone mast, whether or not there's a playground, but also in terms of social issues and community structure, How do you feel your involvement in that, has it impacted upon the way you feel about living here?

KK: Um, I have to say the phone mast and the playground proposals were some distance away from me, I don't think I would have seen or heard either of them, but for the residents who live much nearer than I, neither happened so I think in that sense that's a good thing. The antisocial behaviour problem of course was the major issue and I think everybody benefitted from that. We don;t have all the problems that we did back in the mid 90s/2001. So I think the...We've improved the area. There have been minor problems of antisocial behaviour since by other individuals but we now have... the police now have ASBOs although this coalition government seems to want to get rid of anti social behaviour... hardly surprising, don't want to make party political comments but the home secretary, Teresa May, she of the nasty party (...?...?) did nothing about anti social behaviour when they were last in power in 1997 and er, now want to get rid of ASBOs. I don't know what they're going to do to replace them (...?...?) So I think yes, we've, broadly speaking, the residents' association achieved something, they didn't achieve everything we wanted to do but we knocked on the head the antisocial behaviour problem at biggest, a couple of planning applications and I think making a nuisance of ourselves with the council gets one's face known, gets one's name known and one feels that it's easier to confront councillors, council officers and others with the problems round here that we used to have in the past and feel that they would take notice and without the residents' association I suspect they probably would have dismissed comments from individual people.

AEO: Right, so there's power in numbers..?

KK: Power in numbers, yes, power in numbers, yes.

AEO: So aside from the obvious benefits of yes, there is a reduced issue of anti social behaviour, less graffiti, there's less noise, there's less threats of violence etc, aside from the obvious benefits of having, you know, addressed those issues... earlier on when we first were talking, the issue, the word empowerment came up, would you say that your involvement in these things, even including those where you haven't achieved the outcome you wanted, does that contribute toward your sense of empowerment? Does that lead you to feel...? I mean from what you were saying earlier about getting your face known, that's kind of the impression I'm getting?

KK: I think it does, I think the empowerment does help, um, I do feel that a lot of the residents not the committee members, the residents, don't probably feel the empowerment some of them probably did but I suspect the majority didn't because again, they didn't understand what was happening and how to deal with it. It was a struggle to get them involved in a meaningful way. They would sign a petition but it was difficult to get them involved more than just doing that. And I think that's not just in Chessington but a problem with residents' associations and community groups all across the country, err, motivating people to do something in the hope that it will improve the local area where they live. I don't want to go into politics again but with Mr Cameron's 'Big Society', you know, I think people who live in 'Big Society' wouldn't have thought David Cameron was ever born (...?...?)

AEO: So, in terms of the difficulties in getting people involved, is it just a case that there's too many of us or...?

KK: Umm, I don't know, it's very difficult to convince people that doing something will make a difference and unless you can actually show them that getting involved, going on a march, going to a demonstration, lobbying councillors can actually achieve something, a lot of people find it very difficult, they won't believe that much will change because they don't have any experience of it.

AEO: So at the beginning of the interview I stated that I was investigating the supposition that people who have an element of interaction or control within their areas feel more positive about living there, generally would you agree, or disagree with that?

KK: Oh, I absolutely agree with that, yes, and I think those that don't feel somewhat left out.

AEO: Do you feel that your involvement in the associations would be an example to support that?

KK: Yes, Yes I do, I think it's a very good idea to get involved in ones local community as best one can. I know some people have difficulty doing it... work commitments, child care commitments (...?...) All council meetings are held in the evening mostly and it's difficult for families to work around someone to look after the children, look after the dog never mind the children! And things like that, it's extremely difficult. I'm very lucky to go to these sorts of meetings. Um, they're a bit, what's the word?, a bit awe inspiring, lots of people clam up and won't talk at a public meeting if it's in a council chamber, they're a bit over awed by the scale of the place and it's very difficult to get people to come and make a contribution.

AEO: Can you think of any other examples beside the residents' association which might relate to that idea of interaction and participation in improving peoples' relationships with their area? Putting you a bit on the spot there!

KK: It is... I think one specific... I tend to, not every day, but more often than not, I tend to walk across it in the morning and come back from doing a bit of shopping and that's Church Fields Recreation Ground... and somewhere on the Kingston website I noticed a couple of days ago, they have had a Green Flag award for that, and Canbury Gardens, no less, can you believe? And, uh, yeah, that makes me feel better about the area, and what I would like is for the council to shout and scream 'look, we've got a Green Flag award!' so Church Fields Recreation Ground is safe, it's clean, tidy, it's well looked after, there are lots of facilities there that people can use, children... children... it's a great place to kick a football round, walk the dog... lots of people do of course but the council needs to shout louder that this is what we've got, a Green Flag award, make use of Church Fields Recreation Ground. Round here, it's a positive thing. It's a nice place, I enjoy walking across it and long may it continue.

AEO: So it's positive thing to have that green space, you were talking about that before about having that space, somewhere to walk, to spend time, leisure time etcetera. But then also recognising achievements within the borough that have been recognised by external agencies. So you think there needs to be a bit more of that, or maybe a bit more publicity of that?

KK: A bit more publicity yes, you can look at it on the website but if you're not aware or don't look on the website, you wouldn't know about the Green Flag award for Church Fields Recreation, and Canbury Gardens as well.

AEO: So do you think for example if the council made a bit more effort to publicise that to local people they might feel a bit better about living here as well?

KK: I would hope so. Yes. Yes, I would hope so indeed.

AEO: That's interesting, that's something I'd not thought of before so thank you for that!

KK: I think the slight downside is, with the disruption to the bus service for the next 3 months and my comment that 5 days notice that there was going to be no busses as of 2nd of August is a bit tight, they haven't done very well with that one. They're not very good at public relations. Not just housing but most of the other departments too. They don't shout when they need to shout, they're not very good at public relations... (...?...) on the website is a classic example.

AEO: I should check out the website! Okay, unless there's anything else that you think you need to comment on then I think... Thank you.

Appendix 4 – Comments from TINT Arts Lab posts - <http://res001.tintarts.org/>

Pau (June 1st, 2010 at 7:05 pm)

I understand that your project is about claiming urban spaces by projecting a label on a façade or wall. I am wondering if you have thought about expanding the presence of this ephemeral action by, for instance:

Adding a connection to Google Maps (easiest, publish a marker with a photo of the projected label)

Creating a physical label with some sort of connection to a network or community (not the same but similar to: Yellow Arrow Project: <http://yellowarrow.net/v3/projects.html>)

Projecting on touristic sites so that the action is involuntarily recorded by the cameras of tourists and visitors (in a similar way but with a different approach: Julius von Bismarck's *Image Fulgurator* – <http://www.juliusvonbismarck.com/fulgurator/>)

Just some thoughts...

Best,
Pau

[reply](#)

res001 (June 2nd, 2010 at 6:04 pm)

Thank you for your thoughts; some interesting ideas and useful links. I like the idea of potentially linking to a map, this ties in with some ideas I have already so some definite food for thought. I have thought also about projecting within an external environment but I need to look into how to achieve this technically.

The Image Fulgurator reminds me of this by Troika: [http://troika.uk.com/smsguerrillaprojector ...](http://troika.uk.com/smsguerrillaprojector...)

Again, thanks :)

Annabeth/Glittermouse

[reply](#)

Susan (June 5th, 2010 at 1:38 pm)

Your goal of flushing out moments of actions that reveal what makes us/anyone "at home" in urban spaces makes for an interesting project. I recently had a student try to do a project in which she used bystanders' comments on tablets projected onto part of the campus architecture in our university. The project was not well thought-through but it did uncover some definite "discomfort" on the part of bystander-students, who had difficulty interacting. You are wise to design this carefully. I wonder about the nature of the sound, which is not exactly described, only technology specified, in the earlier projects. Will sound be part of "This Belongs To" ?

[reply](#)

Annabeth (Glittermouse) (June 7th, 2010 at 6:17 pm)

Hi Susan, thanks for your comments. I have some experience with attempting to engage members of the public in various settings (as well as being a bystander myself) and recognise that this is a challenging area. So far, I have had more initial enthusiasm for the current format of This Belongs To than I expected, however this is not reflected by the limited submissions. I have found responses to other projects improved by an element of return, e.g. a giveaway of free prints appeared to improve survey responses. Though this is a different situation, a similar approach might be taken (as long as it is affordable!). I think Vincent's comment also questions some of these elements so I will refer more to that issue in response to his post.

Sound has been used in installations as an additional illustration of the urban experience and to encourage those passing through to spend longer in the space. I am aware of some electronic components which might be used to include sound but have not yet planned to include it directly. I would say that I do not anticipate it becoming a part of the immediate developments but as I expect this to be an ongoing series of experiments that will continue evolving over the course of the project, I would be very interested to include it at a later stage. This might be realised by involving proximity sensors or a response to sounds found in the environment such as public tannoy announcements or pedestrian crossing bleeps.

[reply](#)

Vincent (June 6th, 2010 at 4:37 pm)

Hi, I assume you know their work but I want to mention <http://graffitiresearchlab.com> who did great research on how technology can be used alternatively in urban space.

In my experience it can be quite difficult to engage others to make use of artistic/experimental tools in urban space. Are you planning to hold workshops/events to join people in their investigations or will the project be solely published online? I also wonder whether you intend to "design" a single tool with a fixed functionality or rather something like a tool kit. Which would be a collection of modules that could be used in various combinations to build a very own tool to reclaim the urban.

I've done projector based projects and seen the GRL laser tagger live. In both cases I felt that the participants were easily intimidated by their believe not to be a skilled drawer. As seems that your project is very visual would this be an issue?

Lastly, would you see your work aiming to be temporary interventions or rather permanent nature?

[reply](#)

res001 (June 7th, 2010 at 6:23 pm)

Hi Vincent, thanks for this input.

Yes, I would definitely site Graffiti Research Lab as a contextual reference in this work; I'm especially fond of the laser tagger so I'm a little bit jealous that you've seen it live ;)

As I also mentioned in reply to Susan, I have similar experience that one cannot assume audience members will respond to invitations to participate and am aware that this is possibly the most significant challenge I will work with in this project. I would certainly hope to organise workshops or events however I also have experience that these are not always easy to organise either for reasons of funding! There are a couple of potential exhibition opportunities coming up over the next few months so if these come to fruition I will definitely aim to organise a workshoped element into it. My plan for now is to work on developing the physical/technical/conceptual aspects in preparation for future opportunities. The publication of This Belongs To will be kept up for continuity in the mean time but I would say that workshops form a large part of my eventual ambitions for the project. I recognise also your observation that participants can be discouraged by a perceived lack of skill in drawing and am hopeful that the nature of some of the techniques I have been using which, when simplified, would essentially involve tracing existing images might go some way to address this. It will be difficult to evaluate this assumption until I have an opportunity to trial it but it is a technique I have used successfully in teaching entry level groups where confidence is notoriously low.

I like the idea of a tool kit and though I did not envisage it to be quite like that I certainly expected to develop a range of objects which might be used in different ways. That these may be used in combinations is certainly an interesting idea which would fit in with my desire to engage people in a playful way. I'll make a note of that one, thanks for that! In terms of permanence/transience I think that contrast raises interesting questions in relation to the concepts of place/space where a permanent trace would more discuss concepts of place making, however I am also interested in referencing shared spaces where it might be more appropriate to keep it temporary in reflection of environmental palimpsest and also opening up the potential for others to intervene afterwards. It would be interesting for example to collect images of a range of interventions in the same place, yet at the same time perhaps these needn't be mutually exclusive... That last one is a bit of a non-answer. Perhaps I will explore examples of both...

[reply](#)

Pau (June 7th, 2010 at 8:43 am)

Hi, Annabeth

The tests with Arduino look great. I see that you are using a light sensor for the interaction and I wonder how do you plan the environment to be in terms of lighting. In the video, you have tested an indoors projection (in front of window), but in the street it may only be visible at night. In that case you may have to set the sensor to react to a light source rather than a shadow. In that case, I think it may be interesting to place the sensor where it can be triggered by the light of passing cars, what do you think?

[reply](#)

res001 (June 7th, 2010 at 6:24 pm)

Hi Pau, External projection would certainly be a long term goal for this body of work, however I think at the moment I am working towards internal environments in the form of installations. I am hoping to continue development so that the light sensor is actually within the beam of the projector so that it is self-activating, if that makes sense, so that when a shadow falls on the projection the image is changed. I do like the idea of the passing car head lights, though I would also look make it accessible to pedestrians too, so perhaps in some areas it could be in response to street lights or areas where public external lighting (in squares etc) might cause shadows. I really need to look into facilitating outdoor projection but I think I might need some funding for that, or at least the loan of a generator – as I said I'm expecting that to come along in the next stages as it were, maybe as a background for interaction after I have developed some objects... Thanks again for your thoughts!

[reply](#)

vincent (June 30th, 2010 at 10:50 am)

Hi Annabeth, some memories popped into my mind. While your projector can display a sign "this belongs to" it could also create light based borders. A friend of mine has been witnessing experiments with terretories at Fabrica. ("http://www.fabrica.it/workshops/pdfs/areacode_territory.pdf" – I especially like "Shaping Flows"). Another is a fantastic installation (to which I just now neither can recall name, artist, gallery, or any other point of reference). But it tracked an area, detected all visitors in the area and projected border lines between each of them. The algorithm tried to optimize/maximize the area one visitor "owned". So each time someone moved the whole border system realigned. Hope this makes a little bit sense. Maybe someone else knows the installation I refer to. It must have been presented 2002 to 2004ish.

[reply](#)

res001 (July 3rd, 2010 at 1:58 pm)

Hi Vincent, thanks for that link. I think I need to print it off and read it properly, it looks very interesting and also pretty relevant. I'm certain I've seen the other installation you describe but can't find any reference to it in all my related notes! I think at the moment I am really concentrating on the technical aspects though, when that is in place (at least in an intital format) I can develop the concept a little more. I'm not sure if I've mentioned it in previously but I think at the moment the piece I've seen that the object is most closely related to this:
<http://troika.uk.com/smsguerrillaprojector>

[reply](#)

Appendix 5 – Final Post for TINT Arts Lab - <http://res001.tintarts.org/>

Final Post TINT Arts Lab - July 19th

As much of this project has operated outside of previous technical and subject based experiences, it continues to be relatively slow moving as I gradually compile research and new skills in developing physical outcomes. As such, although This Belongs To is still very much 'in progress', I have made some important developments both in terms of technical aspects and the conceptual/background elements over the course of the residency. As mentioned in earlier posts, there are two distinct physical outcomes currently evolving that run alongside research into areas related to urban environments. These aim to investigate the impact of built environments upon individuals living in them and how these relationships may directly influence wider social issues. The physical outcomes include the generation of interactive environments in the form of installations using projected film and images and the main feature of this residency, This Belongs To, originally conceived as an object designed to allow users to explore issues relating to public ownership by interacting with their environment through direct projection of an identifying mark or name.

The design for the new This Belongs To object is still a little way off – since the beginning of the residency I have discovered that it will not be possible to construct it as simply as I had initially imagined and I am currently in the process of trialling the use of a P7 'super bright' LED which should allow for a much stronger projection but will require a larger physical housing than anticipated to accommodate a heatsink. Tests with LEDs and the existing incarnation of the project, lasercut cards, established that proximity to the light source was also potentially problematic in achieving appropriate focus; as a consequence, one or more lenses may also need to be included in the design. I am currently waiting to gain access to the engineering labs at MMU (where I am studying an MA in 3D Design) and when it is possible to run some trials in that facility I will be able to establish the correct resistance and battery needed to run the circuit as well as the configuration of any lenses.

The development of interactive projections has been successful and I am excited to be participating in Blacked Out, a group show in London, with the outcomes of these in August. Using Arduino hardware and Processing code I have been able to generate a projected image which changes with respect to varying light levels as input to the program from an analogue light sensor through the serial monitor. I have currently got this functioning with three thresholds and static images, however I am hoping to include video and sound soon. Blacked Out runs from the 21st – 28th August at Arch 897, Holyrood Street, London.

The opportunity to share these developments through the TINT Arts Lab has been an interesting experience. With a large degree of risk taking in this project it has not always been easy to make public what have felt like slow and inconsequential steps, however the pressure to do just this has lent discipline to the work and been beneficial to personal motivation which can be difficult to maintain when one is not entirely sure of the next step. It has also been useful to have the opportunity to test out ideas within a wider circle of practitioners who do not have any previous knowledge of my work; I have encountered alternative contextual references that I would not otherwise necessarily have been aware of and I have received several suggestions which may yet directly influence future developments. These are recorded in a mind map which combines suggestions made during the residency with a few ideas generated as a result of background research. Though I have found the experience to be a positive and supporting one, I would note that more consistent discussion would have been appreciated as the density of comments from the critics tailed off toward the end and it was surprising that there was not more interaction between participants (something I am of course equally implicated in!). I wonder if future seasons might include the use of live chat sessions to better facilitate more exchanges or at least a more structured requirement for timing of posts and comments. Despite these observations I am sorry to be at the end of the season and would certainly consider participating in future Lab sessions and shall continue to post developments on my own site at www.glittermouse.co.uk. I very much look forward to seeing all the outcomes at what promises to be a high quality exhibition in October and should like to take this opportunity to extend my gratitude to all those who have facilitated the Lab and posted comments for their interest and support.

Nine artists explore light in a blacked out, underground, urban setting.

BLACKED OUT

21st - 28th August 2010

Private View 19th August 6.30 - 9.30

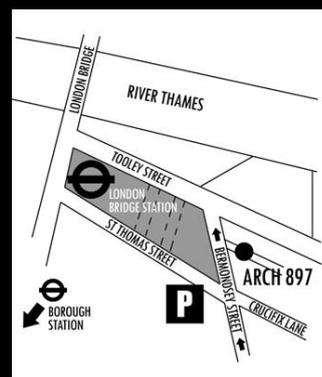
ARCH 897, Holyrood St, London. SE1 2EL

www.arch897.com

BLACKED OUT

Sally Butcher
Joe Clark
Avril Elward
Jennifer Hankin
Glittermouse
Lisa Metherell
Kaidie Nondon
Lauren Taylor
Jessica Timmis

Find us 400m from London Bridge Station



Open daily 21st - 28th August 1.00 - 6.30

light installation . video . neon . drawing . sculpture . photography

Glittermouse

Glittermouse has recently been developing a series of multimedia installations which explore our relationships with city spaces, especially focusing on issues relating to public ownership.



This belongs to 2010

In this latest work you are invited to explore your physical relationship to the space by interrupting the projection and discovering how the intensity of your shadow on the light sensor changes the projected image. In so doing, you may wish to reflect upon the dialogue between the images; cityscapes, buildings, signs, statements and the impositions and implications that these affect upon your relationship with the urban environment.

As part of a public participation project This Belongs To, which is running in tandem to the installation work, also available in the space are laser cut Belongs To cards. Please feel at liberty to use these; you may write your name (or other identifying mark) on to the acetate panel with the supplied pen and use the card as a tool to interact with the projection, explore the qualities of light and shadow and claim the images, space and work as your own. You may also take the card away with you and use it to do the same on your own streets; please upload images of your urban ownership to www.glittermouse.co.uk/urban-ownership.html

Jessica Timmis

Jessica Timmis is an artist and art psychotherapist. Her work weaves themes of loss, desire, and trauma, particularly focusing on attachment and the maternal figure. Responding to the theme "blacked out" her work "memory nest" uses codes from memorial sites. It invites the viewer to consider; what is remembered, what is forgotten and what may be blocked from consciousness.

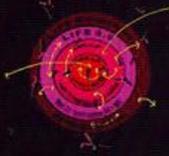


memory nest 2010

Kaidie Nondon

The/A Meaning of Life 2010

Kaidie is a trans-dimensional runner who looks for The/A Meaning of Life 3.0, by running for 1000 days across Life 1.0 (the primary), Life 2.0 (the realm of imagination, as well as realities made possible by Web 2.0), Life 3.0 (the hybrid, mixed and augmented realities made possible by Web 3.0) as well as Life 4.0 ("Web 4.0 and other future technologically-enabled realities, as well as other cycles of our lives to come, in the form of transmigration). But where on (Google) earth is that? Kaidie needs the help of the online community in this quixotic quest. Whether she succeeds or not, she must die on the last day of the Nondon Olympics, so hurry!



Lauren Taylor

Lauren Taylor is a photographer who explores the nature of extreme light and shadow using a number of photographic techniques. For this exhibition she has produced a series of photographs exploring the subtleties and aesthetic qualities of light using the body as subject matter.

BLACKED OUT

21st - 28th August 2010

Sally Butcher
Avril Elward
Glittermouse
Jennifer Hankin
Lisa Metherell
Kaidie Nondon
Lauren Taylor
Jessica Timmis

"Blacked Out" is an interactive art exhibition installed in an urban blacked out space. Inspired by light installation practices of Japan, the exhibition fuses together vibrant digital imagery reminiscent of the busy city sky lines and the quiet contemplative influences of simplistic lighting and meditation.

The viewer is invited to explore the spaces and mirrored tunnels, interact with glow sticks and movement sensitive technology and consider their own response to the work in relation to this dark space.

Private View August 19th 6.30 - 9.30

Featuring NE7

NE7 has been a musician in the Demoscene since the mid 90s and is also active in hacking and circuit bending communities. His recent projects have been featured in Future Music Magazine and he worked with Glittermouse on the installation Marking the Territory in Manchester in April.

www.blackedoutexhibition.co.uk

Sally Butcher

Sally Butcher's work questions issues of female identity and subjectivity, drawing particularly on formations of gender, power & the manipulation of desire. She often appropriates mass media imagery within her own work, re-contextualising it with surrealist elements under a postmodernist guise to explore its power of seductive distortion and challenge its ability to structure our ways of seeing. These pieces are made using different composite layers and incorporate delicate light within the production and exhibition process, adding fluidity to any fixed meaning within the image by revealing new juxtapositions beneath the surface.

© Copyright Sally Butcher. Original source: Fototheme, Welton



convulsion 2010

Avril Elward

Avril Elward creates ambiguous structures derived from an interest in our urban and industrial environment. The types of materials used are crucial to her practice with regard to their material qualities and their basic fundamental appearance. These are transformed to evoke a new visual reference where the structure then plays on the contrast between organic and mass-produced, and fuses nature and culture into a reflection of contemporary life. The exploration of our relationship to space and place is central to Avril's work and this new work has been produced in response to the physicality of the space and its location.



litbrick 2008

Lisa Metherell

Lisa Metherell is an installation artist researching a practice-led PhD at Birmingham City University. Funded through the Arts and Humanities Research Council, she is currently directing her attention to what slips by exploring how we might experience provisional embodiments through encounters with non-representational art.



Blacked Out 2010

Jennifer Hankin

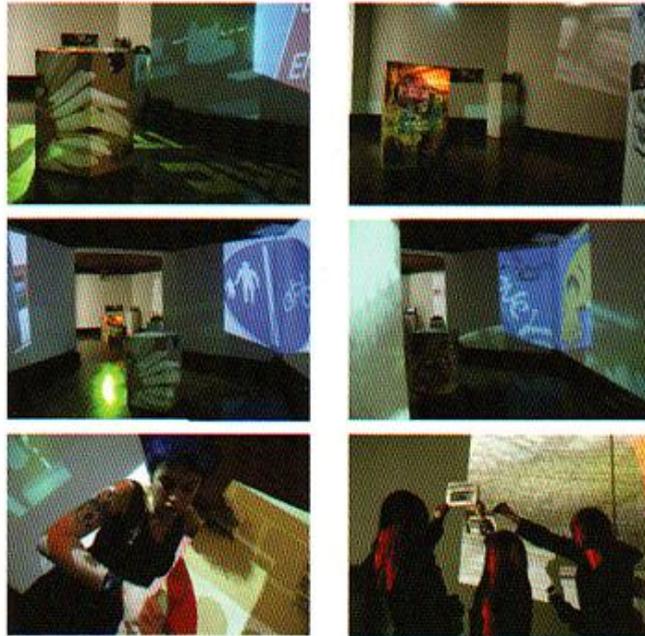
Jennifer Hankin is an installation artist who creates sculptures in response to self image and body dismorphia. Her work often has a sinister element as the viewer is confronted by their own preconceptions of the body through large scale reflective surfaces. In her latest work "rabbit hole" the viewer is invited to enter a dark tunnel space in order to respond to a series of sculptures and consider issues of voyeurism, vanity and self perception in relation to these ambiguous forms. The work explores the notion of an uncomfortable aesthetic which both entices and repels the spectator.

This project has been supported by large scale drawings which explore stripping down the form of the body through various drawing techniques

This installation features stobe lighting



model Citizen 2009



Glittermouse

Producing visual and audio installations which draw on the work of writers such as Georges Perec and Marc Auge to explore notions of Place and Space, Glittermouse discusses interaction with cities by using a contrast between moving image and static drawing to describe the duality of transience and permanence in the urban landscape. Often working in a live installation, Glittermouse has also recently begun investigations into issues of spatial ownership including a new public participation project This Belongs To . Recent installations include a contribution to the Art and Technology Exhibition at Alt Party in Helsinki (October 2009) and Marking the Territory , at The Link Gallery in Manchester (April 2010) the first fully three dimensional realisation of recent work including multiple projections and laser etched objects.



www.glittermouse.co.uk



Fig. 1



Fig. 2



Fig. 3

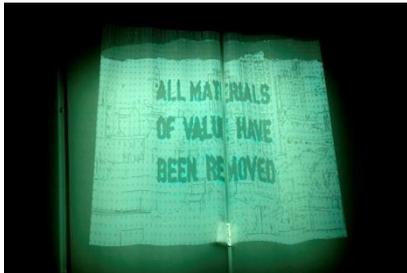


Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

General Observations

- Participation responded to Marking the Territory reflection in that a wider audience was reached through the nature of a group show.
- Questionable quality of some elements (organisational factors/promotional material/curation) may have impacted upon the overall success of the event, however it is recognised that this is the nature of collaboration.
- Little opportunity to respond to the exhibition space to the same level as Marking the Territory and lack of control over curatorial issues impacted upon the work. These issues resulted in a less 3D realisation than would have properly represented current practice. (fig. 2)
- No personal input to choosing the space or designing/distributing promotional material and some resulting decisions which I might not have chosen or agreed with.
- Some organisational/promotional elements were in place which I would not have thought of, e.g. vinyl lettering outside the venue – (fig. 1)
- Unexpected lack of appropriate invigilation during the week resulted in a technical failure which meant the work was not fully displayed for the advertised duration.
- Despite some frustrations, participation in the event still provided an important opportunity to reach a wider audience and through this it was possible to gain feedback on new developments.

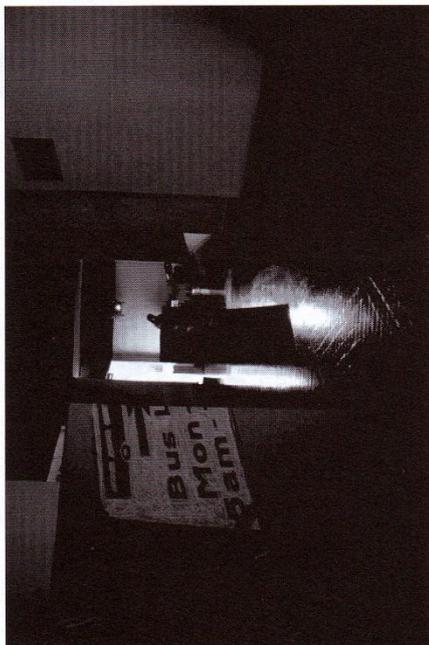
Specific Reflections on Contributed Work

- Compromised display and configuration/limited access to projectors due to restrictions imposed by curation (fig. 2). Given this, use of tracing paper and 'backwards' text in projection central to space; *I'm So Proud of it I Put My Name on it* (figs 3, 6, 7, 8 and 9) successfully encouraged greater 3D engagement with the piece by visitors than projection against the wall; *All Materials of Value Have Been Removed* (figs 4 and 5)
- Cancellation of summer Processing workshops meant a reduced level of support in developing application of thresholds than anticipated and therefore the interactive elements of the installation was less developed than hoped.
- It is perceived that lack of drawing intervention as part of the work successfully facilitated opportunities for public interaction with projection.
- Enthusiasm for TBT was high, and a good degree of interaction with the projection was facilitated. All 35 cards cut for the event were taken during the private view, an unanticipated level of interest as it was expected that these would last the week. Unfortunately, this has not yet resulted in a parallel number of contributions which supports suggestions that presenting the project as a timed event or workshop might be a more effective way of stimulating a number of responses which reflect the level of initial enthusiasm. (figs 5, 7 and 9)
- Positive verbal feedback included a discussion of the concepts with visitors which demonstrated that these had been clearly communicated. This indicated also that the use of images had been appropriate, especially in the case of *All Materials of Value Have Been Removed*.
- A good level of interaction between visitors and the installations/TBT cards was observed, with evidence that this encouraged the desired cognitive response with the comment 'It makes me feel powerful!' from one visitor after interacting with the light sensor, indicating that this could indeed be a method for exploring issues relating to control. Additional evidence that interactive elements had stimulated the intended engagement were recognised where visitors used the TBT cards in unexpected ways, eg not writing on the panel but instead using the cards to frame elements of the projected image, especially letters which completed the sentence eg 'This Belongs To U', 'This Belongs to I'. (figs 5- 9)

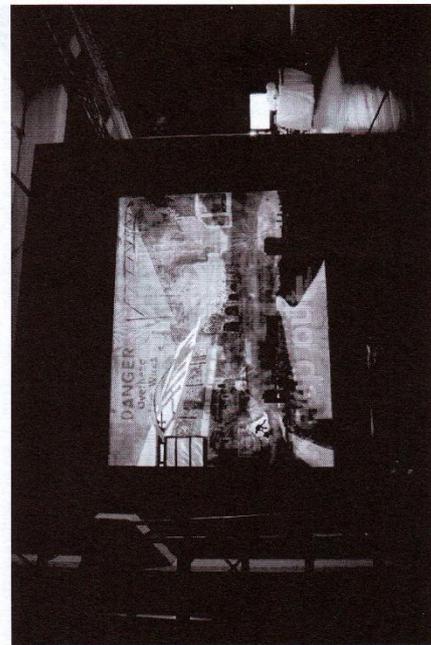
Points for Development

- More sensors resulting in a greater chance for a shadow to fall on to it.
- Inclusion of video/audio at certain thresholds.
- Development of light emitting TBT to use in addition by including a positive threshold.
- More effective use of multiple projectors in achieving three dimensionality.

Alt Mag is an annual publication which is produced to coincide with Alternative Party



**Marking the Territory
My Space, Your Space or Our Space?**



20

Following participation in Alternative Party; Art and Technology Exhibition in 2009 with a 2D drawing installation which explored cities, Glittermouse has been working on developing a three-dimensional response to the same techniques and subject matter. Marking the Territory was a visual and audio installation in April 2010 at the Link Gallery in Manchester, UK, which drew on the writings of Georges Perec and Marc Auge to tell stories of Place and Space. The installation explored cities by introducing video,

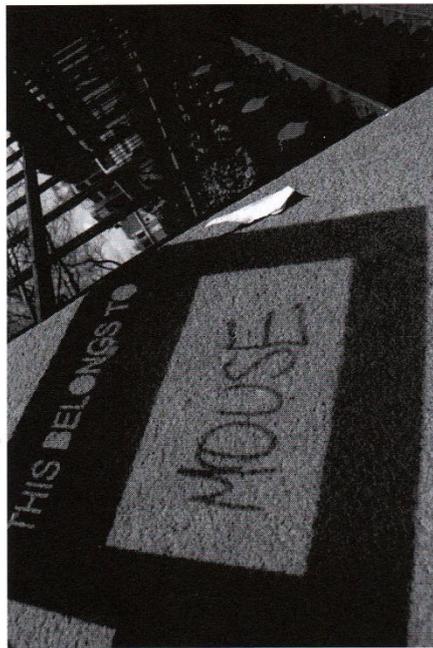
photographic and hand-drawn digital graphics via multiple projections into an environment containing laser-etched objects. Traditional drawing methods interacted with these, using the contrast between movement on film and static drawing to describe the duality of transience and permanence in the urban landscape. The work formed a live installation which illustrated human interaction with city spaces and questioned issues around public ownership.

“Space is a doubt: I have constantly to mark it, to designate it. It’s never mine, never given to me, I have to conquer it.”
— Georges Perec

The history of human aesthetic interaction with environment can be traced back in an interwoven thread throughout current knowledge of our ancestors even to pre-civilized man. From the earliest examples of cave paintings, through Ancient Egyptian wall reliefs with later Roman/Christian interventions (and homologies in a range of cultures) through to the modern world and the explosion of the New York graffiti scene in the 1970s, interdilection for writing on walls and the subsequent development of a diverse art genre loosely categorised as “Street Art” only exemplifies this. Graffiti has become a source and fo-

cus in this work, both for its apparent attempt to “own” the environment through the mechanism of the signature (what could be more symbolic of staking a claim to property than writing your name on it?) and for the performance itself, the moment of interaction, the “perfect gestures of violence” as described by De Certeau. That the expression crosses the boundaries of the law consolidates the importance of this action and it becomes a statement of subversion as well as ownership that is in itself recognised by many graffiti writers. “Graffiti is an act, an action, the result does not matter”, states Espo in Sebastian Peiter’s documentary Guerrilla Art.

21



Graffiti is of course just one example of a visual attempt to own or control environment and these are not always placed outside the law, rather used to uphold it. Society and the institutions which, it may be argued necessarily exist to control and manage the population living within it, also stake their claims within the city, dividing and partitioning space with the visual language of non-place... Marc Auge discusses modern urban landscapes, which, he says "Have the peculiarity that they are defined partly by the words and texts they offer us: their 'instructions for use', which may be prescriptive ('Take right-hand lane'), prohibitive ('No smoking') or informative ('You are now entering the Beaujolais region')." These signs and symbols which form such an intrinsic

part of our everyday aesthetic backdrop define our spaces and dictate the manner in which we move through them. According to Auge, they "establish the traffic conditions of spaces in which individuals are supposed to interact only with texts, whose proponents are not individuals but 'moral entities' or institutions".

This installation visualised various environmental texts and referred to space (constantly moving, always in flux) and place (a sense of permanence, rooted in a unique local history) in an attempt to explore how these factors affect our relationship with our environment and how we attempt to make it our own. The work does not attempt to claim the city like the graffiti writer or define it like the road

sign. In the words of Perce: "We shall never be able to explain or justify the town. The town is there. It's our space and we have no other. We were born in towns. We grew up in towns. It's in towns that we breathe. When we catch the train it's to go from one town to another town. There is nothing inhuman in a town unless it is our own inhumanity." What this installation achieved through its investigation was

Presented in a live context, the moment of interaction is a direct focus in this work and using a range of research strategies (surveys/feedback etc) it has been identified that environmental interactivity is an important element that allows us to feel 'at home' in our cities. For this reason, ways to include audiences directly in the work are now being explored and the public participation project This Belongs To was recently launched in which

contributors use light and shadows to temporarily claim spaces. Further developments include investigations into responsive technologies in producing installed environments or objects that move the work out of the gallery space and into the streets. These objects will allow users to interact with public spaces in a playful way while encouraging engagement with the issue of public ownership.

Glittermouse

Works Cited:

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 De Certeau, M. (1984) cited in MMU (2009) *Strategies of Thought*: Course Reader. Manchester MMU
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 Auge, M. (1995) cited in MMU (2009) *Strategies of Thought*: Course Reader. Manchester MMU

Glittermouse and NE7

Glittermouse is a visual artist whose recent practice explores techniques that cross the divide between the digital and physical to discuss issues of modern city spaces. Her current work as part of the first season of TINT Arts Lab residencies looks at encouraging interaction with the urban environment and engages participants with issues of public ownership.

NE7 has been a musician in the Demoscene since the mid 90s and is currently a member of Triad, Scoopex, Rebels, DCS and Napalm. Also active in hacking and circuit bending communities, his recent projects have been featured in Future Music Magazine.

Glittermouse has recently been developing a series of installations which use multimedia to explore issues relating to the urban environment, especially those of public ownership. This has included live installations at club nights, a large scale contribution to the Art and Technology Exhibition at Alt Party 2009 and most recently a solo installation, Marking the Territory at The Link Gallery in Manchester during April 2010. This used multiple digital and analogue projections in creating an environmental response to issues of ownership in urban spaces and used traditional drawing techniques to interact with these projections on the surfaces of laser-etched objects. Current developments include responsive technologies in installed environments and objects that allow users to interact with environments in a playful way while also encouraging engagement with the issue of public ownership.

Glittermouse will have workshops during the weekend, see more information from the website:
<http://www.glittermouse.co.uk/>

Janna Bulkila

Screen shot of promotional text from altparty.org/2010

Art and Technology Exhibitions

New media art, old and extraordinary computers and other machines—the exhibitions invite you to explore space and time.

Albert and Kristina Laine

"FocusPocus-videoparadox" is a media art installation that studies the evergrowing contemporary visual language, and the concept of imaginary space.

Dave Greber

As exponential technological advancement converges with the myopic goals of omnipotent capitalist systems, we will increasingly find new consumer philosophies in conflict with humanity itself. Pumpkin-Pencil™ interprets this contemporary landscape through the filter of a corporate PR campaign.

Janne Pulkkila

NIXIE indicator tubes were used over 30 years ago before LCD and LED displays became available. The exhibition features handmade retro clocks built using NIXIE tubes.

Glittermouse and NE7

Glittermouse is a visual artist who has recently been developing a series of installations which use multimedia to explore issues relating to the urban environment.

NE7 has been a demoscene musician since the mid-90s and is currently a member of Triad, Scoopex, Rebels, DCS and Napalm.

Visa-Valtteri Pimiä

Visa-Valtteri Pimiä is a software developer constantly trying to find new ways and methods of self-expression.

Visa-Valtteri's work is a sequential showing a year's worth of experimentation with Processing.js, an open-source programming language.

Tom

Tom is a student at the University of Helsinki interested in creativity, urban culture and ecology.

Future Flower is an ultramodern building and an open forum for civil life inspired by the renowned information philosopher Pekka Himanen.

Valmet Children

Valmet Children is an underground experimental sound & visual collective dedicated to interesting explorations into the infinite worlds of unconventional exhibits.

Transcendental meditation crosses the man-machine boundary. Bio-feedback and more traditional meditation techniques come together as tools for exploring the inner cosmos.

FixC Osuuskunta

A cooperative of artists working with moving image.

Pedro Inkari

Pedro Inkari is an official indigenous Inka representant. He's a visionary, a healer, an ancestral musician and an artist. He hosts a workshop where the technology, wisdom and visions of the ancient Inka culture are explored.

J-P Metsävainio

J-P Metsävainio is a Finnish astrophotographer whose work has been published by NASA, National Geographic, and various other high-quality publications.

His photographs are on display at the exhibition.

Cartes Flux Screening

Cartes Flux 2010 Festival presents a selection of Finnish and international film shorts executed within the last few years.

Urša

Pollux

Pelikonepeijonit Kodinkonemusiikin ystävät

Helsinki Hacklab Private Exhibitors

Sunday is Family Day

at Alternative Party

Welcome to enjoy the Family Day at Alternative Party! There is plenty of cool programme suitable for our younger visitors.

Also available—ALT Activity Book filled with fun activities for kids. Buy your copy from our Alt Space Shop.

Space Mission 2010

An exciting trip through space for the whole family. Space Mission 2010 starts at the Infodesk.

Digital Space Drawing Wall

What would your own planet look like? Realise your space visions on our digital drawing wall.

Finnish Space Adventurer

Children are invited to ask questions from Vesa Heilala, a Finnish space adventurer, who plans to escape the globe in 2012.

Junk Workshop

Astro-engineering in miniature! Drop by and repurpose old electronics into something spaceworthy.

Kidtro—Demos for Children

The first ever demo competition targeted at an audience consisting of children. Come to watch demos and vote for your favourite!

Space Media Art Expedition

Check out an interesting collection of media art installations and digital experiments.

Technology Expedition

Explore old computers and other curious devices. The machines are meant to be touched, tested and played with.

Workshops

Get some hands-on party experience in our workshops.

J-P Metsävainio

3D photography is an important technique in astrophotography to better illustrate the shapes and properties of astronomical objects. Get a good overview of 3D astrophotography from one of the best practitioners.

Helsinki Hacklab Workshop

Helsinki Hacklab is an organisation for do-it-yourself enthusiasts, tinkerers and hackers. The workshop will focus on the beginner-friendly Arduino microcontroller board. Previous soldering experience is not required.

Muroradio Workshop

Muroradio is a small internet radio station made "for nerds, by nerds". In their workshop they will give an overview of the history of the radio station and a behind-the-scenes peek at their technical setup. If you dare, you will also get a chance to participate in a live radio broadcast!

URSA Planetarium Shows

The mobile planetarium allows you to observe stars like they would appear on a clear night sky in different parts of the world.

Glittermouse's Art Workshop

Glittermouse, a visual artist, combines digital and traditional drawing in her work. She will be working through the weekend, starting with blank sheets of paper and encouraging audience members to participate.

Inka Ancient Technology & Astronauts

Tawa workshop by Pedro Inkari and his group will concentrate on the following topics: Inka ancient technology & astronauts, Inka cosmic knowledge, Inka ancient computers, and Inka sound technology.

Drawing Workshop: *Space Invaders*



Alternative Party, October 2009
Helsinki, Finland



Marking the Territory, April 2010
Manchester, UK



Blacked Out, August 2010
London, UK

Background: In 2008, Glittermouse began a new series of investigations combining traditional and digital drawing techniques. These took the form of installed projections with changing vector, pixel and photographic images which were then traced around, drawn, collaged and painted into, resulting in a spontaneous visual response to the main theme of the work; cities. As the process and research has developed, the work has begun to dig deeper into issues relating to the urban environment. This has included a more spatial approach (as seen in *Marking the Territory*, Manchester, UK, April 2010) and an exploration into public ownership including those factors which impact upon our emotional experiences of living in cities. Following feedback from a variety of exhibitions and events, Glittermouse has developed a theory that those who recognise a tangible element of interaction (interpreted to be a way of achieving a sense of control) within their environment feel more positive about living there. For this reason the work now incorporates interactive elements and Glittermouse would like to invite you to explore the installation and investigate your own relationship with the city.

Workshop: In the installation at Alternative Party 2010 you will find multiple digital images projected onto wall mounted paper. Some areas have been treated with phosphorescent paint. There is also an analogue light sensor in the projection plane which can be manipulated to exert some control over the projection.

- How can you interact with this work?
- Use the supplied drawing materials to record moments when the different images are projected
- Experiment with casting shadows on to the phosphorescent areas
- Use shadows of the This Belongs To cards to claim the piece.
- How else can you leave your mark?
- How permanent are the marks you leave?
- How transient is your trace?

www.glittermouse.co.uk.....

Your Details and Feedback:

Glittermouse would like to use images of visitors interacting with this work to record and develop the series of installations. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it:

Did the installation encourage you to think about any issues in particular?

Name: _____ Hometown: _____ email address: _____

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed _____ Date _____



Alternative Party, October 2009
Helsinki, Finland



Marking the Territory, April 2010
Manchester, UK



Blacked Out, August 2010
London, UK

Taustatietoa: Vuonna 2008 Glittermouse aloitti uuden sarjan tutkimuksia, jotka yhdistivät perinteisiä ja digitaalisia piirtämistekniikoita. Piirustukset muotoutuivat installaatioheijastuksiksi sisältäen muuttuvia vektoreita, pikseleitä ja valokuvia, jotka sitten heijastettiin ympäriinsä, piirrettiin, tehtiin kollaaseiksi ja joiden päälle maalattiin – tuloksena spontaani visuaalinen vastine teoksen pääteemalle: kaupungeille. Tutkimuksen ja prosessin kehittyessä teos on kaivautunut syvemmälle ja syvemmälle urbaanin ympäristön aiheisiin. Tämä on lisännyt avaruudellista lähestymistapaa (kuten teoksessa *Marking the Territory*, Manchester, UK, Huhtikuussa 2010) ja tutkimusmatkaa julkisten tilojen omistajuuteen sisältäen sellaisia tekijöitä, jotka vaikuttavat meidän tunnemaailmaamme ja kokemukseemme kaupungeissa elämisestä. Useista näyttelyistä ja tapahtumista saamansa palautteen seurauksena Glittermouse on kehittänyt teorian, että ne ihmiset, jotka tunnistavat konkreettisen vuorovaikutuksen ainekset (ik. tuntevat hallitsevansa elinympäristöään), suhtautuvat myös positiivisemmin elämiseen ympäristössään. Tämän vuoksi työpaja sisältää nyt interaktiivisia osia ja Glittermouse kutsuu sinut mukaan tutkimusmatkalle installaatioon ja tutkimaan omaa suhdettasi kaupunkiin.

Työpaja: Alternative Partyjen installaatioissa on useita digitaalisia kuvia heijastettuna seinään kiinnitetulle paperille. Osa paperista on maalattu (fosforoidulla) pimeässä hohtavalla maalilla. Heijastuspinnalla on myös analoginen valosensori, jota ohjaamalla voidaan kontrolloida heijastetta.

- Kuinka voit olla vuorovaikutuksessa tämän teoksen kanssa?
- Käytä annettuja piirtämismateriaaleja tallentamaan tilanteita kun erilaisia kuvia heijastetaan.
- Tee kokeiluja varjostamalla pohjan fosforoituja alueita.
- Käytä This Belongs to-korttien varjoja teoksen haltuunottoon.
- Voitko jättää merkkisi jollakin muulla tavalla?
- Kuinka pysyviä jättämäsi merkit ovat?
- Kuinka katoavainen jälkesi on?

www.glittermouse.co.uk.....

Yhteystiedot ja palaute:

Glittermouse käyttää kuvia installaation vierailijoista dokumentoidakseen ja kehittääkseen installaatioitaan. Sinun ajatuksesi ja palautteesi otetaan kiitollisena vastaan. Ole hyvä, täytä ja palauta tämä lappunen, kun olet valmis installaation kanssa. Kiitos osallistumisestasi!

Kommentteja installaatiosta ja työskentelystäsi sen kanssa:

Nostiko installaatio joitakin tiettyjä aiheita mieleesi?

Nimi: _____ Kotikaupunki: _____ Sähköposti: _____

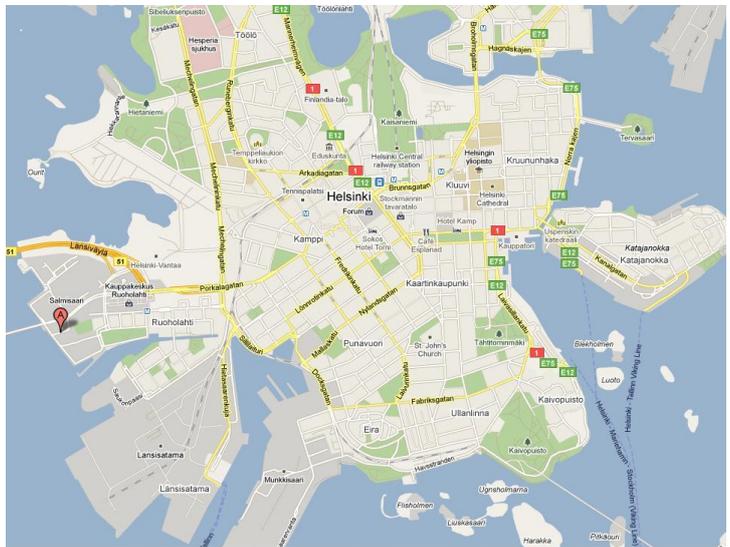
Annan mielelläni luvan julkaista web-sivuilla dokumentaatiota (kuvia ja videoita) vuorovaikutuksestani tässä tapahtumassa.

Allekirjoitus _____ Päivämäärä _____



In development from work in which light and projected image played an important role in exploring issues relating to public ownership and environmental interaction, Glittermouse developed *This Belongs To*, a public participation project in which participants use laser cut cards to temporarily project an identifying mark on to their environment to claim ownership of the city. Glittermouse now invites you to join her in staking a claim in the city of Helsinki.

- Directions
- Using a marker pen, add your mark to the Belongs To (or choose an alternative statement).
 - Take it out into Helsinki and use it to temporarily claim areas and objects you find within the city. You may need to use a torch or other light source to do this or you may find that environmental lights (street lights etc) are sufficient. You may also use the LED extension to the laser cut cards.
 - Photograph your interventions and mark them on the supplied map.
 - Upon returning to the hall Glittermouse will gather photos and record your place markers. Your contribution will then be displayed at www.glittermouse.co.uk



www.glittermouse.co.uk.....

Your Details and Feedback:

Glittermouse would like to use images of your interactions to record and develop the work. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it:

Did the installation encourage you to think about any issues in particular?

Name: _____ Hometown: _____ email address: _____

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed _____ Date _____

Interaktiivinen työpaja: This Belongs To



Teoksesta, jossa valo ja heijastettu kuva oli tärkeässä roolissa julkisen omistuksen ja ympäristön vuorovaikutuksen aiheita tutkiessa, Glittermouse kehitti julkisen osallistumisen projektin, *This Belongs To*, jossa osallistujat käyttävät laserleikattuja kortteja merkitäkseen väliaikaisesti ympäristönsä ja vallatakseen kaupungin merkitsemällä sen omakseen. Glittermouse kutsuu sinut nyt osallistumaan Helsingin valtaamiseen.

Ohjeet

- Merkkää tussilla Belongs to-korttiin merkiksi tai jotakin vaihtoehtoista lausahdusta, statementtia.
- Lähde sen kanssa kaupungille ja merkkää väliaikaisia alueita ja kohteita, joita löydät kaupungista, omakseen. Voit tarvita avuksesi taskulamppua tai muuta valonlähdettä esimerkiksi ympäristöstäsi (katuvälit) tai voit käyttää LED-valoa korttien heijastamiseen.
- Valokuvaa merkiksi ympäristössä ja merkkää ne valokuvalla. Kuvat annetaan annettuun karttaan.
- Kun palaat takaisin Kaapelitehtaalle Glittermouse kutsuu sinut takaisin. Valokuviasi ja tallentaa paikan merkkauskohteeksi. Osallistumisesi näkyy hänen web-sivuillaan www.glittermouse.co.uk



www.glittermouse.co.uk

Yhteystiedot ja palaute:

Glittermouse käyttää kuvia installaation vierailijoista dokumentoidakseen ja kehittääkseen installaatioitaan. Sinun ajatuksesi ja palautteesi otetaan kiitollisena vastaan. Ole hyvä, täytä ja palauta tämä lappunen, kun olet valmis installaation kanssa. Kiitos osallistumisesi!

Kommentteja installaatiosta ja työskentelystäsi sen kanssa:

Nostiko installaatio joitakin tiettyjä aiheita mieleesi?

Nimi: _____ Kotikaupunki: _____ Sähköposti: _____

Annan mielelläni luvan julkaista web-sivuilla dokumentaatiota (kuvia ja videoita) vuorovaikutuksestani tässä tapahtumassa.

Allekirjoitus _____ Päivämäärä _____

www.glittermouse.co.uk.....

Your Details and Feedback:
Glittermouse would like to use images of visitors interacting with this work to record and develop the series of installations. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it:
It was interesting.

Did the installation encourage you to think about any issues in particular?
I'm not really an artistic person, but I like any kind of creativity and I think that you are doing good job! It encourage me to think in what other ways people could interact with graphics.

Name: Maciek Hometown: Pila email address: quozu@o2.pl

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed *Maciek* Date 23.10.2010

www.glittermouse.co.uk.....

Your Details and Feedback:
Glittermouse would like to use images of visitors interacting with this work to record and develop the series of installations. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it:
I completed a This belongs to card.

Did the installation encourage you to think about any issues in particular?
Not in particular but motivated to come back to see how the installation developed over time.

Name: Chris Holland Hometown: Northampton email address: 97 Cedar Rd NM 4HW

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed *Chris Holland* Date 23.10.10

Your Details and Feedback:

Glittermouse would like to use images of visitors interacting with this work to record and develop the series of installations. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it: *Loved the idea and execution. Looking forward to see it outside ~~the~~ later!*

Did the installation encourage you to think about any issues in particular?

claiming public space and 'legal' graffiti!

Name: Laura Kiralfy Hometown: Helsinki email address: lauramaki@gmail.com

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed  Date 23/10/10

Your Details and Feedback:

Glittermouse would like to use images of visitors interacting with this work to record and develop the series of installations. Your thoughts and feedback would also be gratefully received. Please complete and return this slip when you have finished with the installation.

Comments on the installation and your interactions with it:

Love the idea and the story behind it. Can easily relate. Also it's nice to be part of the installation.

Did the installation encourage you to think about any issues in particular?

I've also already been thinking about how you interact with the place you live in and it's true how you relate interact makes the difference. I'm looking forward to tagging my heart!

Name: HANNA MANNINEN Hometown: HELSINKI email address: hannamanninen@yahoo.co.uk

I am happy for photos and video of my interactions to be published online as a documentary of this event

Signed  Date 23.10.2010

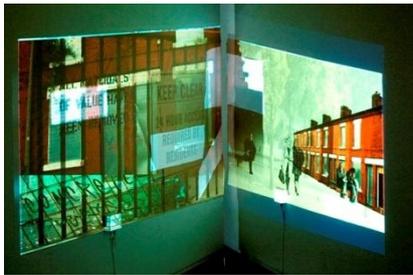


Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10

General Observations

- Lack of publicity almost certainly contributed to poor workshop numbers though the general level of visitors was reasonable.
- There seem to have been lower general visitor numbers than last year, which may be related to the perception that there was also less publicity before the event. This underlines the observation following *Blacked Out* that involvement in larger events does generate wider exposure but without allowing much control over the specifics. Individual practitioners are reliant on the organisation and management of the event to experience a successful exhibition.
- A lack of reliable communication before the event also impacted upon some elements of organisation.

Specific Reflections on Contributed Work

- Unpredictable elements such as visitor flow and the location of the installation required quick adjustments upon arriving at the venue and when it became clear that the anticipated structure of workshops would not work well I responded to this successfully. As well as asking organisers for further publicity at the event which was then displayed on the info screen (Fig. 3), I was able to adjust the nature of the participations 'on the spot'. This was a departure from the advertised format of the workshops as planned and became a more relaxed 'roll on, roll off' sequence of interactions which in fact worked well within the timescale of the event and encouraged participants to return at intervals (sometimes bringing friends) to see how the piece had evolved.
- The decision to work solely with *This Belongs To* cards instead of asking participants to trace images was made largely to keep the requirements for the interactions simple and easy to communicate. A reluctance to 'revisit old ground' also impacted upon this as well as a concern that if the images became permanent this would

reduce the impact of the contrast between different images when interactions cause them to be switched on and off.

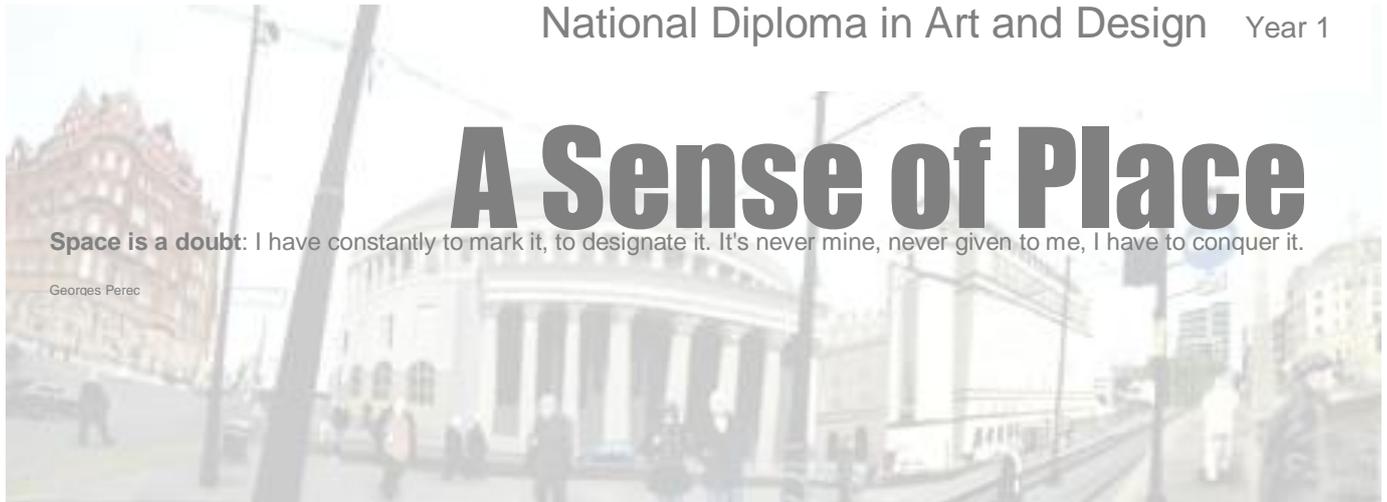
- If directly approached, visitors are far more likely to engage with the work and interact with it. 100% of individuals approached were happy to participate; compared to a large proportion of those not directly approached who wandered off without any interaction if left to view the work without any intervention by the artist.
- New kinds of interaction between the participants and me appear to reflect some of the references Jane Jacobs makes to Casual Public Trust and the role of the stranger. The participants' temporary interaction with the light became translated into a permanent mark through my interpretation, recording and documenting the implied ownership. However, as it is far from easy to hold the card especially still, co-operation was required in order to achieve this result (Fig. 4-5).
- Interactive potential is still not self explanatory enough, requiring a verbal explanation or reading of a lengthy text before visitors recognise the presence of light sensors, *This Belongs To* cards etc.
- Phosphorescent paint really not at all effective in this particular setting (Fig. 1-2). This may be a combination of the area not being dark enough combined with less intensity of light caused by a greater distance between the treated surface and the projectors. Elements of movement also have an effect on this where video played at normal speed does not allow light to fall consistently on any one area for long enough to leave a recognisable trace. Further trials needed before this aspect is developed including a better simulation of installation conditions.
- The video is barely noticeable (Fig.2). It is difficult to exert much control over the light thresholds and so it is not displayed for very long. Low processing speed on the machines available also means the video does not play smoothly so seems more like a sequence of still images. This raises questions around the use of video in the first place; why is it included? If it was working smoothly, would it be a beneficial inclusion or are the still images sufficient?
- 'Give Away' feedback slips do not generate a good level of return. 'Comment Book' approach is far more effective as visitors must commit to completing it there and then. None of the participants who said they would return slips at a later time did so; therefore very little written feedback was gathered for this event.
- The Finnish language version of *This Belongs To* was successful (Fig. 5, 6, 8); those who speak Finnish definitely preferred to use them and they were all taken. This supports the idea that individual identity is an important consideration in placemaking.
- This event certainly generated the highest number of interactions yet with over 30 individual *This Belongs To* tags recorded (Fig. 5- 6).
- *This Belongs To* development including the LED was physically successful and certainly necessary given the lack of daylight hours at the event. Inclusion of interchangeable 'slides' with a variety of new phrases inspired by the Contexts unit research ('I Belong In...', 'Public Right of Way' and 'CCTV is Not in Operation'.) is possibly less interesting as it is the capacity to personalise the comment or identity which really exemplifies the concept (Fig. 9-10).

Points for Development

- More specific task needed to facilitate interactions. Instructions such as 'experiment with' or 'draw on' are too vague and rely too heavily on spontaneous responses from participants which are few and far between. Instructions such as 'trace around the shadow of' which give explicit details of expected behaviour are 'safer' to follow and reduce any anxiety of 'getting it wrong'; one perceived barrier to participation. Freedom for more spontaneous interactions (Fig. 7) may develop from these but this approach would almost certainly encourage initial engagement.
- Methods of encouraging interaction not just between participants and the work but between strangers would be a highly desirable developmental avenue. This was achieved in part through interaction between visitors and me as described above but could be explored much further.
- Interactive elements must become more explicit to fully encourage visitor participation.
- Make the *This Belongs To* 'lantern' from black, not white card to reduce light spill. Include a reflective material on the interior to enhance the LED? (Fig. 9)
- Explore options for including more than one sensor in the field of the projection.
- Continue looking for opportunities to make further installations less gallery based.

Appendix 13 – Related Teaching Materials – Project Brief

National Diploma in Art and Design Year 1



Unit 14: Community Art

Unit 18: Collaborative Working in Art and Design

Unit 16: Promoting Art and Design Work

Elements of:

Unit 1: Visual Recording in Art and Design

Unit 2: Materials, techniques and Processes in Art and Design

Unit 3: Ideas and Concepts in Art and Design

Unit 4: Communication Through Art and Design

Name

Start date: Monday 1st November 2010

Completion date: Wednesday 14th February 2011

Assessment Methods:

Formative. Verbal feedback given following observation by lecturer. Verbal peer assessment. Self Assessment through annotation and written evaluation. Assessment of practical work and developed outcome.

Staff delivering the brief: Annabeth Orton

Project Background

A Sense of Place – What Gives a City its Identity?

In 1995, Marc Auge (A French Philosopher) wrote *Non-Places: Introduction to an Anthropology of Supermodernity* in which he discussed the difference between **Place** and **Space**. According to his writing, *Space* is the quality of a town which is in transience, always changing and allowing us to pass through it, whereas *Place* is the result of specific and unique characteristics which make one area distinct from any other. These might be physical and long lasting (such as Big Ben and the Tube network in London or the Beetham Tower and old mill buildings in Manchester) or based in cultural and historical events (like the London Marathon or events such as took place at the Hacienda, during the Suffragette movement or the Peterloo Massacre, also in Manchester). You will spend 4 weeks researching and exploring the concept of *Place* in relation to Manchester and generate a body of work which you will then use to devise a public art project. You will work in collaboration with a team to design, manage and promote a mixed media mural for the Courtyard Theatre in Tameside College which will include elements produced by visiting learners from local schools. You will play a key role in planning and running the workshops in which this work will be generated.

Weekly Breakdown:

Week 8: 01.11.10 – Intro to brief, Initial Research, trip to Peoples' History Museum and the Whitworth Gallery (The Land Between Us).

Week 9: 08.11.10 – Image development (own work) photomontage/collage workshops.

Week 10: 15.11.10 – Image development (own work) watercolour/ink workshops.

Week 11: 22.11.10 – Image development (group work) intro to collaborative working.

Week 12: 29.11.10 – Collaborative group work: ideas and planning.

(Group A: Ceramics, Group B: Textiles, Group C: Painting/Printing, Group D: Stencilling/Collage)

Week 13: 06.12.10 - Collaborative group work: ideas and planning. Begin planning promotional material.

(Group A: Mailing List Based, Group B: Poster/Leaflets, Group C: Press Based, Group D: Web Based)

Week 14: 13.12.10 – Collaborative group work: planning and workshop/promo preparation. Evaluate own collaborative working. Proposals.

Christmas Break

Week 15: (Tues) 04.01.11 - Collaborative group work: Final planning and workshop preparation. Focus on Promotional Materials

Week 16: 10.01.11 – Working With School Group – Producing Outcomes (Promo where needed)

Week 17: 17.01.11 - Working With School Group – Producing Outcomes (Promo where needed)

Week 18: 24.01.11 - Working With School Group – Producing Outcomes (Promo where needed)

You are required to hand in an A4 sketchbook containing:

| Page Content | Details | Criteria |
|--|--|---|
| Initial research into given texts (Marc Auge - Non-Places: Introduction to an Anthropology of Supermodernity and Georges Perec – Species of Spaces) | <ul style="list-style-type: none"> You should include the given texts with highlighted sections and your notes on the contents made during/ following the class discussion | 1 P.1, M.1, D.1 14 P.1 |
| Research from People's History Museum and The Land Between us | <ul style="list-style-type: none"> A minimum of 5 detailed drawings from each location with clear, comprehensive notes which discuss visual recording of others and how materials, techniques and visual language have been used to convey meaning | 1 P.1,2,3, M.1,2, D.1 4 P.1,3, M.1, D.1, 14 P.1 |
| Development of research work in photomontage/collage workshops | <ul style="list-style-type: none"> A minimum of 4 development studies which explore the initial research drawings and topics using photomontage and collage techniques. These must be annotated to review your use of materials and techniques. | 1 P.5 2 P.1,2,3, M.1,2, D.1 4 P.2 14 P.1,2,3, M.1,2, D.1,2 |

| | | |
|---|--|--|
| Development of research work in watercolour/drawing ink workshops | <ul style="list-style-type: none"> A minimum of 4 development studies which explore the initial research drawings and topics using watercolour and drawing ink. These must be annotated to review your use of materials and techniques. | <p>1 P.5</p> <p>2 P.1,2,3, M.1,2, D.1</p> <p>4 P.2</p> <p>14 P.1,2,3, M.1,2, D.1,2</p> |
| Evidence of group drawing development | <ul style="list-style-type: none"> A photograph of a group drawing that you have worked on with a written evaluation of the experience. You should give details of observations you have made including roles within the group and strengths/weaknesses within the work. | <p>2 P.1,2,3, M.1,2, D.1</p> <p>3 P.2,3</p> <p>4 P.2</p> <p>14 P.1,2,3, M.1,2, D.1,2</p> <p>18 P.3</p> |
| Evidence of group planning Work | <ul style="list-style-type: none"> A minimum of 6 pages of <i>your own</i> notes, sketches or diagrams which demonstrate involvement in the workshop planning. | <p>3 P.3</p> <p>14 P.1,2,3,4 M.1,2, D.1,2</p> <p>18 P.2,3, M.2,3 D.2,3</p> |
| Test pieces for workshop tasks | <ul style="list-style-type: none"> A series (at least 3 items) of <i>your own</i> test pieces which demonstrate involvement in the group workshop planning task. | <p>2 P.1,2, M.1,2, D1</p> <p>14 P.1,2,3, M.2, D.2</p> <p>18 P.2,3, M.2,3, D.2,3</p> |
| Evidence of involvement in promotional tasks | <ul style="list-style-type: none"> A minimum of 3 pages of <i>your own</i> notes, sketches or diagrams which demonstrate involvement in the promotional activities of your group. Include an outline of the possible ways you could promote an event, giving examples. | <p>16 P.1,2,3, M.1,2,3, D.1,2</p> <p>3 P.2,3, M.2, D.2</p> |
| Project proposal | <ul style="list-style-type: none"> A copy of the proposal your group has made for the workshop, including how it will fit into the theme, the materials and techniques you will use and how you will manage the session. | <p>14 P.1, M.1, D.1</p> |
| Final workshop plans | <ul style="list-style-type: none"> A copy of the final plans your group have made for the workshop series on the supplied session template. | <p>14, P.1,2,3, M.1,2, D.1</p> |
| Promotional materials | <ul style="list-style-type: none"> A copy of the final promotional materials as generated by your group. | <p>16 P.1, M.2, D.1</p> |
| Evaluation of your group work | <ul style="list-style-type: none"> An evaluation (at week 14) of your participation in group work to date. Include an introductory paragraph which describes collaborative | <p>18 P.1,4</p> |

| | | |
|--|---|--|
| | working. Give examples. | |
| Photographs of workshops in progress | <ul style="list-style-type: none"> Photographic evidence of your involvement in running the practical workshops. | 3 P.4 18 P.3, M.3, D.3 |
| Photographs of workshop outcomes | <ul style="list-style-type: none"> Photographic evidence of the outcomes of workshops you have been involved in. | 18 P.3, M.3, D.3 |
| Photographs of opening event | <ul style="list-style-type: none"> Photographic evidence of the final work in place and the opening event. | 3 P.4 4 P.4, M.2, D.1 18 P.3, M.3, D.3 |
| Analysis of feedback from workshop participants and audience members | <ul style="list-style-type: none"> Written evidence (minimum of 3 paragraphs) that you have sought and reflected on feedback from workshop participants and members of the public who view the final work. You should also reflect on the success of the promotional activities of the group. | 16 P.1 |
| Final evaluation of project | <ul style="list-style-type: none"> Your own written reflection (minimum of 5 paragraphs) on the project including your involvement in group work, planning, promotional, practical and workshop delivery tasks. Give examples to support your reflection on your own participation. You should also include a description of how materials, techniques and processes have been used in the project, and how you communicated ideas to the audience. | 2 P.3 16 P.4, M.4, D.4 18 P.1,4 |

Appendix 14 – Related Teaching Materials – Worksheet

BTEC ND Art and Design Year One

Space and Place Research

Name:

What is the difference between **Place** and **Space**? Write your initial thoughts below:

In 1995, Marc Auge (A French Philosopher) wrote *Non-Places: Introduction to an Anthropology of Supermodernity* in which he discussed the difference between **Place** and **Space**. According to his writing, *Space* is the quality of a town which is in transience, always changing and allowing us to pass through it, whereas *Place* is the result of specific and unique characteristics which make one area distinct from any other. These might be physical and long lasting (such as Big Ben and the Tube network in London or the Beetham Tower and old mill buildings in Manchester) or based in cultural and historical events (like the London Marathon or events such as took place at the Hacienda, during the Suffragette movement or the Peterloo Massacre, also in Manchester).

Read the following excerpts from the text and participate in the class discussion.

Highlight words or sentences and write your own notes alongside the passages.

Excerpts from the section *Places to Non Places*

- *Auge starts his discussion by raising the concept of 'non place'. This allows us to understand how we might describe 'place' by making a contrast between the two:*

"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non place."

Can you think of some examples of places which are not 'relational, or historical, or concerned with identity?'

- *Another concept Auge discusses is the ideas we may have of places which can be inspired by names or words alone:*

"The link between individuals and their surroundings in the space of non-place is established through the mediation of words, or even texts. We know, for a start, that there are words that make image – or rather images: the imagination of a person who has never been to Tahiti or Marakesh takes flight the moment these names are read or heard... It is easy to imagine the

attraction that might have been and may still be exercised, elsewhere and in the opposite direction, by words we find less exotic, or even devoid of the slightest effect of distance: America, Europe, West, consumption, traffic. Certain places exist only through the words that evoke them, and in this sense they are non-places, or rather, imaginary places....”

What aspects of a place might give us the ideas we imagine when we hear or read the name?

Thinking about Manchester particularly, what things do you think might give people the ‘idea’ of ‘imaginary’ Manchester?

- *One thing that Auge recognises about non places is that it is often possible for us to pass through them without much (if any) interaction with other people:*

“But the real non-places of supermodernity – the ones we inhabit when we are driving down the motorway, wandering through the supermarket or sitting in an airport lounge waiting for the next flight to London or Marseille – have the peculiarity that they are defined partly by the words and texts they offer us: their ‘instructions for use’, which may be prescriptive (Take right-hand lane’), prohibitive (‘No Smoking’) or informative (‘You are now entering the Beaujolais region’). Sometimes these are couched in more or less explicit and codified ideograms (on road signs, maps and tourist guides), sometimes in ordinary language. This establishes the traffic conditions in which individuals are supposed to interact only with texts, whose proponents are not individuals but ‘moral entities’ or institutions (airports, airlines, Ministry of Transport, commercial companies, traffic police, municipal councils); sometimes their presence is explicitly stated (‘this road section financed by the General Council’, ‘the state is working to improve you living conditions’), sometimes it is only vaguely discernible behind the injunctions, advice, commentaries and ‘messages’ transmitted by the innumerable ‘supports’ (signboards, screens, posters) that inform an integral part of the contemporary landscape.”

Can you think of any opposite examples? Interactions with others which might encourage us to feel that a place has a specific identity?

Having discussed the above, what would you say is the difference between **Place** and **Space** now?

Additional Exercise:

Read the excerpt from the Prologue to the text. Highlight any sections of the story that relate to the issues discussed above.

**Now complete this practical exercise in experiencing the urban environment:
(adapted from *Species of Spaces* by Georges Perec as translated by John Sturrock.)**

Observe the street... with some concern for system perhaps.

Apply yourself. Take your time.

Note down:

| | |
|--|--|
| The place: | |
| The time: | |
| The date: | |
| The weather: | |
| Note down what you can see. Anything worthy of note going on Force yourself to write down what is of no interest, what is most obvious, most common, most colourless.? | |
| The street: Try to describe the street, what it's made of, what it's used for. The people in the street. the cars. | |
| The buildings: distinguish residential from official buildings | |

| | |
|--|--|
| <p>The shops: what do they sell in the shops? Ask yourself where the locals do their shopping.</p> | |
| <p>The cafés How many are there? Why did you choose this one?</p> | |

Make an effort to exhaust the subject, even if that seems grotesque, or pointless, or stupid. You still haven't looked at anything; you've merely picked out what you've long ago picked out.

| | |
|---|--|
| <p>Detect a rhythm: the passing of cars. Count the cars.</p> | |
| <p>Read what's written in the street: Newspaper kiosks, posters, traffic signs, graffiti, discarded handouts, shop signs.</p> | |
| <p>Fashion:</p> | |

| | |
|--|--|
| <p>Decipher a bit of the town: describe the number of operations the driver of a vehicle is subjected to when he parks merely in order to go and buy 100 grams of fruit jelly:</p> | |
| <p>Decipher a bit of the town: why do buses go from this place to that?</p> | |
| <p>The people in the streets: where are they coming from? Where are they going to? Who are they? People in a hurry. People going slowly.</p> | |
| <p>Try to classify the people: those who live locally, those who don't live locally.</p> | |

Carry on

Until the scene becomes improbable

until you have the impression, for the briefest of moments that you are in a strange town, or better still, you can no longer understand what is happening or not happening, until the whole place becomes strange and you no longer even know that this is what is called a town, a street, buildings, pavements...

Appendix 15 – Application for Empty Open Spaces 2011

Anne-Elizabeth Orton

Open Empty Spaces Proposal, December 2010

In early 2009, working as *Glittermouse*, I began developing a series of installations which explore experiences of city living. Featuring projected imagery, these recently developed from being artist focused to prioritising public participation. The *Open Empty Spaces* project would be a particularly appropriate opportunity to explore this work further.

The installations reference writings by urban planner Jane Jacobs who recognised that public interactions (such as might occur in a busy market place) develop a necessary *Casual Public Trust*¹ which in turn facilitates diversity, community cohesion and reduced crime rates. Current practice explores these themes, particularly questioning public ownership and asserting that a degree of interaction with the environment, and its other inhabitants, stimulates a sense of control which encourages positivity in local communities. The proposed installation is designed specifically to encourage interactions within the public domain.

In development from recent interactive [installations](#) as well as the ongoing web-based project [This Belongs To](#), (See figs. 3 – 8) the work would take the form of an ‘interaction station’ or meeting point at which passersby would find opportunities to record and share their experiences of the place; claiming the area and exploring a sense of belonging in the location. It is envisaged that a visual evolution over the course of the installation would encourage members of the public to revisit the site while engaging with issues of placemaking.

The proposed installation consists of four frosted acrylic panels, erected in a box-like configuration and projected onto from both within the panels and from an external fixing. Light sensors positioned on the outside of the structure would enable passersby to control the projected images with additional opportunities to interact including shadows temporarily cast by *Belongs To* cards, dry wipe markers used on the surface of the acrylic and access to a computer terminal allowing contributions to be projected onto the structure (See proposal diagrams, figs. 1 and 2). There would also be an open invitation to submit images for projection which could be gathered online as well as through a series of workshops in which participants would discuss, define and visualise their relationship with the area. The installation would provide a physical location at which the views and thoughts of locals and visitors would be gathered and displayed, directly soliciting involvement from passersby and opening up dialogues which may otherwise never have occurred.

Either of these opportunities would allow the work to enter a wider public realm, reaching further than the confines of the gallery and out into the streets it references, however as a majority of the work requires use of electrical equipment it is recognised that it may be more appropriate for the Cardiff location.

¹ Jacobs, J. (1964) *The Death and Life of Great American Cities; The Failure of Town Planning* London: Penguin

Proposal Diagrams

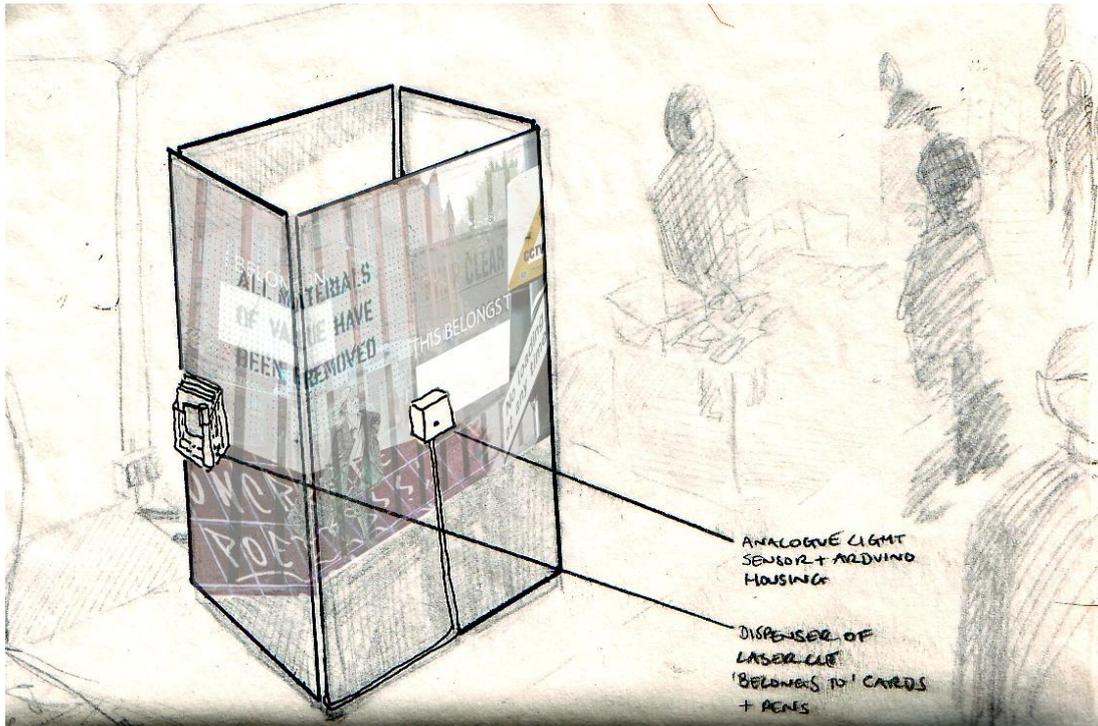


Fig. 1 – Proposal Diagram – example projection with light sensor and This Belongs To (laser cut cards) dispenser

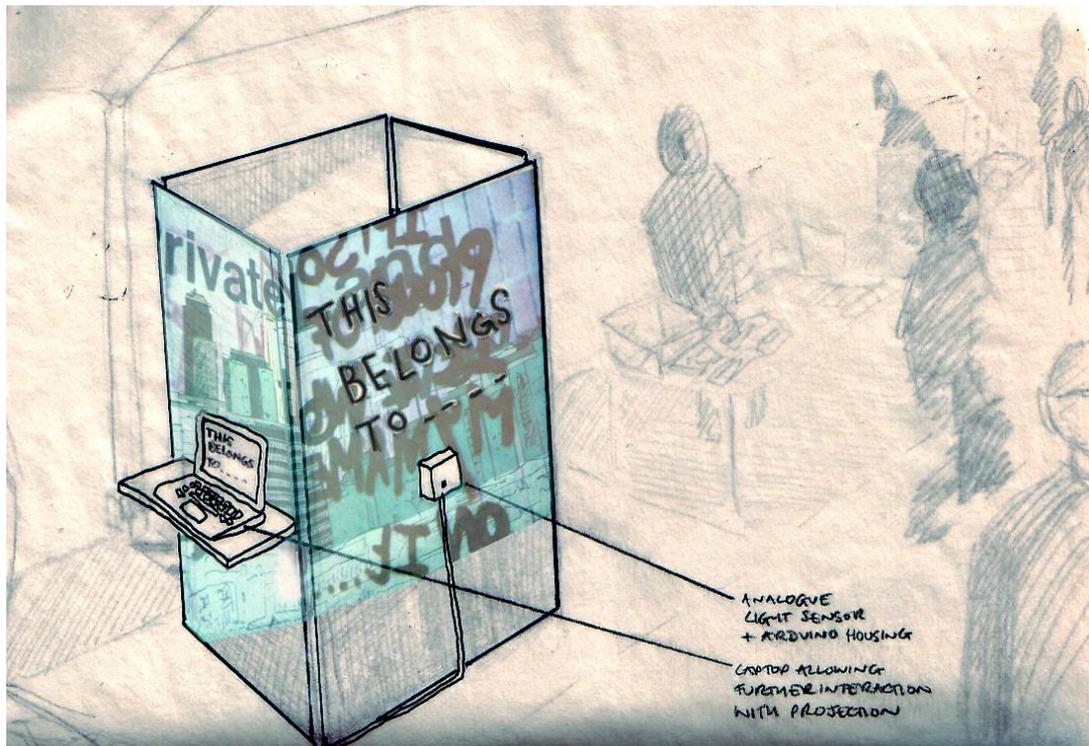


Fig. 2 – Proposal Diagram – example projection with light sensor and computer terminal used by participants to project messages

Previous Work



Fig. 3
Participants interact with the *Space Invaders* installation at Alternative Party (Helsinki, Finland, October 2010)



Fig. 4



Fig. 5
Visitors with an interactive projection at Blacked Out (London, UK, August 2010)



Fig. 6



Fig. 7
Visitors interact with projections at Marking the Territory (Manchester, UK, 2010)

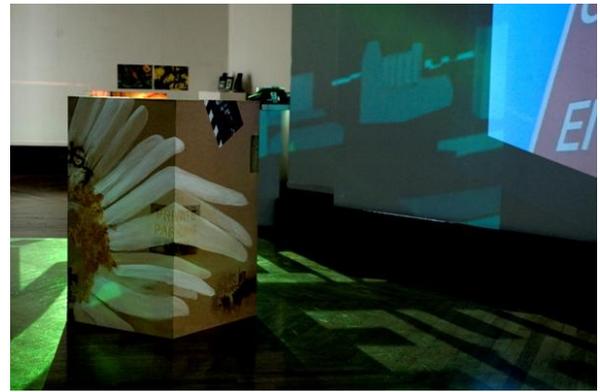


Fig. 8
Marking the Territory installation

More images and video of the above events can be found at www.glittermouse.co.uk

Appendix 16 – Current CV

Anne-Elizabeth Orton

(Glittermouse)

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Curriculum Vitae

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Personal Statement

I am a visual artist who has worked across a range of disciplines but is especially interested in issues relating to city spaces and in questioning the boundaries between new and traditional media. I have recently been using combined digital and analogue media to discuss concepts of place, space and public ownership and am now actively seeking to develop the public elements of my practice; investigating how interactions within city spaces can stimulate positive community relations. I am especially interested in opportunities which will serve as catalysts for further research and development while facilitating interactions with individuals from non arts based backgrounds as well as a wider network of creative practitioners.

I have been teaching Art and Design in FE colleges for over seven years but became part time two years ago when moving to Manchester in order to spend more time on generating and promoting my own practice. Following some local success in crafts-based work, I began a part time MA in 3D Design at MMU In October 2009. This has allowed me the freedom to develop creatively outside of a need to produce saleable work. Subsequent work in multimedia installation has therefore taken over from previous strands of recent practice and I have been successful with this and other digital work in exhibitions and competitions both in the UK and in Europe. Most recently I have been developing this work three dimensionally and have begun investigations into incorporating interactive technologies within it. I produce work under the name Glittermouse and a full range of projects can be seen at www.glittermouse.co.uk.

Selected Exhibitions, Competitions and Commissions

| | | |
|--|---|-------------------------------|
| Space Invaders Alternative Party Cable Factory, Finland, Helsinki | Interactive installation incorporating analogue light sensors and <i>This Belongs To</i> project. | 22 – 24/10/2010 |
| Blacked Out Arch 897 London, UK | Two interactive projections as part of a group show exploring light in relation to contemporary practices. | 21 – 28/08/2010 |
| TINT Arts Lab Residency Web based: http://lab.tintarts.org/ | Participation in online platform for invited artists to present and develop ideas through critical feedback and open discourse. | 08/06/2010 – 19/07/2010 |
| Marking the Territory The Link Gallery MMU All Saints Campus Manchester, UK | Visual and audio installation employing traditional drawing techniques to interact with multiple digital and analogue projections in gallery space containing large scale laser etched objects. | 14 – 19/04/2010 |
| Private Commission 'Saint Peter's Square' Manchester, UK | Large scale painting employing digital projection of vector graphics to generate traditional outcome. | 04/2009 – 04/2010 |
| Top 10 Finalist New school Graphics Breakpoint (digital arts event) Bingen Ap Rhein, Germany | Vector graphics: 'Saint Peters Square' | 04/2010 |
| Live 3D Multimedia Drawing Installation Norvun Sunday Roadhouse, Manchester, UK | First live performance of traditional media drawing interacting with multiple projections and laser etched object. | 28/03/2010 |

| | | |
|--|---|-----------------|
| Initiation of <i>This Belongs To</i> Web Based: http://www.glittermouse.co.uk/this-belongs-to.html | Public Participation Project exploring public ownership of urban environments. | 03/2010 |
| Live Multimedia Drawing Installation Alternative Party Cable Factory, Finland, Helsinki | Live performance of large scale traditional media drawing interacting with projections of digitally produced images of urban objects and landscapes | 23 – 25/10/2009 |
| Winner New school Graphics 'Sundown' (digital arts event) Devon, UK | Vector/pixel graphics: 'Terror after Sundown' | 09/2009 |
| Live Multimedia Drawing Installation Norvun Sunday Roadhouse, Manchester, UK | Live performance of large scale traditional media drawing interacting with projections of digitally produced images of urban objects and landscapes | 07/06/2009 |
| Live Multimedia Drawing Installation Futuresonic Opening After Party/ Launch of the Manchester Creative Collective Mint Lounge, Manchester, UK | Live performance of large scale traditional media drawing interacting with projections of digitally produced images of urban objects and landscapes | 14/05/2009 |
| Finalist Aesthetica Annual Creative Works Competition UK Based | Digital painting: 'Pleased to Meet You' | 10/2008 |
| Top 10 Finalist New school Graphics Breakpoint (digital arts event) Bingen Ap Rhein, Germany | Digital painting: 'Pleased to Meet You' | 03/2008 |
| Winner New school Graphics 'The Ultimate Meeting' (digital arts event) Cologne, Germany | Digital painting: 'If it Was a Dream it Was Blue' | 12/2007 |
| Winner New school Graphics 'Sundown' (digital arts event) Devon, UK | Digital painting: 'Just a Swan?' | 09/2007 |

Employment

| | | | |
|-------------------------------|--|---|---|
| Tameside College (Manchester) | Course Leader/Lecturer in Art and Design | Managing delivery and assessment of level 3 vocational courses, personal tutoring and subject teaching across a range of art and design courses | 01/2008 – present day <i>Part time</i> |
| Southwark College (London) | Lecturer in Art and Design | Managing delivery and assessment of Level 1 2 and 3 courses, Personal tutoring and subject teaching across fine art and drawing skills, ceramics and casting, photography, printmaking, textiles and digital processes. | 09/2005 – 12/2008 <i>Full time</i> |
| Kingston College (London) | Course Leader | Managing delivery and assessment of Level 1 GNVQ and a pilot of the Introductory Diploma and Certificates in Art, Design and Media, personal tutoring, subject teaching | 09/2003 – 07/2005 <i>Part time</i> |

Education

| | | | |
|------------------------------------|---|----------------|----------------------------------|
| Manchester Metropolitan University | MA in 3D Design | ongoing | Due for completion Sept. 2011 |
| Greenwich University | Post Graduate Certificate in Post Compulsory Education | Full Qual | 2005 |
| Kingston University | BA (Hons) Fine Art (Sculpture) | 2.2 | 2002 |
| Kingston College | GNVQ Advanced in Art & Design | Distinction | 1999 |
| Chessington Community College | Art ; English Language; English Literature; Double Science; Maths | A; A; B; CC; D | 1997 |

Proposal for Practice 3 (Learning Agreement)

Stage 2 aimed to explore new physical aspects of practice as well as developing the facilitation of these. It was recognised that a degree of calculated risk was being taken as new technologies and concepts were to be investigated, the outcome of which could not be well predicted due to lack of experience. Around this, a decision to use new ideas generation and management techniques and be more concise in reflection, aimed to develop and support the practice.

It can be subsequently identified that the focus of Stage 2 has been too heavily directed towards exhibition and events based opportunities, which, despite giving a good level of opportunity to gather feedback and with obvious professional development benefits, has compromised the amount of creative and conceptual freedom. Where I have been working towards a deadline for an exhibition, I have been forced to err on the side of caution in order to deliver a working installation on time. This has, in fact, implicated a *lack* of the risk taking. As it is also recognised that a degree of public exposure and interaction is still useful, Stage 3 will aim to redress the balance between exhibition and research and will look to limit public opportunities in order to focus more on ideas development. These may be realised in a series of designs, models and/or mock ups, which may suggest opportunities rather than directly solve problems, and will respond to a new question: In a modern city environment, a majority of inhabitants do not have the luxury of time to spare and asking for their participation in interactive works is asking for a big investment. This was recognised at the end of the Contexts Unit, when research firmly supported the supposition that interaction *does* improve relationships within cities but raised a new query 'how can we encourage these interactions?'

Taking this in to account, Practice 3 will aim to explore methods of encouraging interactions, not just with space, but with other inhabitants, continuing to draw on the writings of Jane Jacobs with relation to the role of the stranger. However it is noted that as well as being a necessary issue to be addressed within the work, this can also limit productivity where too much emphasis is made upon the 'live' nature of the work.

To summarise, practice will explore possibilities for facilitating interactions between strangers but accepts that much of this may be theoretical in order to reduce constraints on creativity.

Student Signature:

Anne-Elizabeth Orton _____ Date _____

Tutor Signature:

Ian Roberts _____ Date _____