

[http://www.bustler.net/index.php/event/actions\\_what\\_you\\_can\\_do\\_with\\_the\\_city/](http://www.bustler.net/index.php/event/actions_what_you_can_do_with_the_city/)

**Actions: What You Can Do With the City**

Where: Chicago, IL - 4 West Burton Place ([map it](#))

When: Friday, October 16, 2009 - Saturday, March 13, 2010

On view October 16, 2009 through March 13, 2010, the next exhibition at the Graham Foundation challenges visitors to think differently about how to walk, play, recycle, and garden in order to reshape the city.

Chicago, October 13, 2009 — The Graham Foundation for Advanced Studies in the Fine Arts is pleased to present **Actions: What You Can Do With the City**, an exhibition of 99 actions that instigate positive change in contemporary cities around the world. The exhibition is on view at the Graham Foundation Madlener House from October 16, 2009 through March 13, 2010.

**Actions: What You Can Do With the City** features seemingly common activities such as walking, playing, recycling, and gardening that are pushed beyond their usual definition by the international architects, artists, and collectives featured in the exhibition. Their experimental interactions with the urban environment show the potential influence personal involvement can have in shaping the city and challenge fellow residents to participate. It highlights distinct actions including projects related to the production of food and urban agriculture; the planning and creation of public spaces to strengthen community interactions; the recycling of abandoned buildings for new purposes; the appropriation of urban sites into terrain for play, such as soccer, climbing, skateboarding, or parkour; the alternate use of roads for walking or rail lines as park space; the design of clothing to circumvent urban barriers against loitering or resting on benches; and many others.

**Actions: What You Can Do With the City** was originally devised by the Canadian Centre for Architecture in Montreal – on view from 26 November 2008 to 19 April 2009 – and was curated by Director and Chief Curator Mirko Zardini and CCA Curator of Contemporary Architecture Giovanna Borasi. The exhibition was conceived as an international research project, part of an on-going investigation in topical economic, social and political issues related to architecture and urbanism. It features international contemporary architectural projects, design concepts and research conveyed through a range of materials including architectural drawings, photographs, videos, publications, artifacts and websites. Accompanying the exhibition, the CCA co-published a catalogue in collaboration with SUN Amsterdam and designed a micro-site to inspire actions in the city.

Commenting on the exhibition, Mirko Zardini said “I am delighted to see the exhibition travel to Chicago and especially to the Graham Foundation. The Graham Foundation is deeply committed and passionately involved in sustaining a range of relevant studies in the contemporary debate on the city. Right now Chicago is an interesting place to discuss urbanism in a climate of openness and experimentation. I'm looking forward to seeing how the exhibition will continue to enhance new ways of thinking about how we interact with our cities.”

**Actions: What You Can Do With the City** is presented in Chicago during a year when the city celebrates the centennial of architect Daniel Burnham's 1909 Plan of Chicago. “**Actions** provokes us to consider the exact opposite of the often quoted Burnham charge to ‘Make no little plans.’” says Sarah Herda, Graham Foundation Executive Director and Curator. “In many ways the work brought together in the exhibition could be considered a collection of little plans—all demonstrating that creative thinking and participation at every scale has the potential to shape the urban environment.”

The exhibition along with the publication presents specific projects by a diverse group of activists whose personal involvement has initiated vital transformation in today's cities.

These human motors of change include architects, engineers, university professors, students, children, pastors, artists, skateboarders, cyclists, pedestrians, municipal employees, and many others who address the question of how to improve the urban experience. Their actions push against accepted norms of behavior in cities, at times even challenging legal limitations. The individuals and groups presented in the exhibition employ a range of approaches, from skating and parkour to dumpster diving and urban foraging. Some engage architecture directly by finding new uses for abandoned buildings, while others create tools for guerrilla gardening. In their individual critiques of urban modes of production and consumption, these actors share a conviction that the traditional processes of top-down civic planning are insufficient, and new approaches and tools must be developed from the ground level upwards.

It places particular emphasis on the activists' tools, which comprise unusual materials ranging from large-scale inflatables and fruit-collecting dresses to seed-bomb rocket launchers. Included are masks disguising children as horses and sneakers customized for sliding along railings.

## ARTISTS AND ARCHITECTS

The exhibition features the work of Chicago-based artist Michael Rakowitz and radical ecologist Nancy Klehm, as well as the work of Graham Foundation grantees: Damon Rich /Center for Urban Pedagogy, Emily Scott, Amy Franceschini, Vikram Bhatt, Tali Hatuka, and Project Projects. Also featured is work by Steve Alba, Atelier Bow-wow, Buggy-Rollin, Coloco, CIRCA, James Graham and Thaddeus Jusczyk, Layla Curtis, Döll, Fergus Drennan, Fallen Fruit, Halfway Home for Wayward plants, Harmen de Hoop, iSee, Muf art / architecture, Office of Unsolicited Architecture, Recetas Urbanas, Sarah Ross, Shared Space, Whitney Stump, Superuse, Three Miles, Topotek, WHAT IF: projects Ltd., and WORK Architecture Company, among others.

## ACTIONS PUBLICATION

**Actions: What You Can Do With the City** is accompanied by a book of the same title, which presents original research and writing that further examines the exhibition's exploration of how the design and experience of contemporary cities can be shaped by **human actions**. International in scope, the 30 essays are published for the first time and include personal observations by a range of activists alongside scholarly reflections on the positive impact these individual initiatives have on the city. The texts are interspersed with 34 specific actions drawn from the exhibition.

Introductory essays by the editors Mirko Zardini and Giovanna Borasi provide historical perspective and establish the curatorial framework for the exhibition and publication.

Original essays are contributed by **Jochen Becker, Vikram Bhatt, Katrin Bohn, Brendan M. Brogan, Coloco, Henk Döll, Fergus the Forager, Omar Freilla, George J. Grella Jr., Fritz Haeg, Tali Hatuka, Dan Hill, Sarah Hill, Ocean Howell, Hans Ibelings, Momoyo Kaijima, David Ker Thomson, Zoe Laughlin, Sonia Lavadinho, Nina-Marie Lister, Alejandra López, Thomas Leo Ogren, Emily Rauhala, Richard Reynolds, Debra Solomon, Yoshiharu Tsukamoto, Jeroen van Nieuwenhuizen, and Andre Viljoen.**

Co-published by Canadian Centre for Architecture, Montreal, and SUN, Amsterdam, the catalogue is designed by Novak, Amsterdam. The 240-page, soft-cover book includes 70 color and black and white illustrations, and features a folded poster as cover wrap. The volume is available for purchase at the Graham Foundation.

## ACTIONS EXHIBITION DESIGN

As it was the case in Montreal, the exhibition was designed by Andrea Sala, Milan, and the graphic design including display brochures is by Project Projects, New York City.

## ACTIONS ONLINE

The exhibition is accompanied by the award-winning website [www.cca-actions.org](http://www.cca-actions.org), which presents a **toolkit to inspire actions in the city**. This databank of individual actions featured in the exhibition can be sorted and browsed in multiple ways, including by the type of tool employed in the action or the curatorial organization of the exhibition. The website features photographs and video resources and challenges users to respond by posting their own thoughts or initiatives on how to improve the city through individual action.

The website is created by Montreal based web design agency Bluesponge, with creative direction by Marian Kolev and concept by Mouna Andraos.

## PUBLIC PROGRAMS

The Graham Foundation will host a series of talks during the run of the exhibition that explore the themes of **Actions: What You Can Do With the City**. Fall events include the following:

October 29, 2009, 6pm

"Make No Medium Sized Plans"

Amale Andraos and Dan Wood, Work ac

[www.work.ac](http://www.work.ac)

November 4, 2009, 6pm

"Did Someone Say Participate?"

Markus Miessen, Studio Miessen

[www.studiomiessen.com](http://www.studiomiessen.com)

November 12, 2009, 6pm

Srdjan Jovanovic Weiss, Normal Architecture Office

[www.thenao.net](http://www.thenao.net)

All talks are held at the Graham Foundation's Madlener House and are free of charge.

Accessibility: Talks are held in the ballroom on the third floor which is only accessible by stairs. The first floor of the Madlener House is accessible via an outdoor lift. Please call 312.787.4071 to make arrangements.

Space is limited, to make reservations email: [rsvp@grahamfoundation.org](mailto:rsvp@grahamfoundation.org) or call 312-787-4071.

## CURATORIAL TEAM

**Actions: What You Can Do With the City** is curated by CCA Director and Chief Curator Mirko Zardini and CCA Curator for Contemporary Architecture Giovanna Borasi, with Lev Bratishenko, Meredith Carruthers, Daria Der Kaloustian, and Peter Sealy.

Mirko Zardini is the Director and Chief Curator of the CCA since 2005. Under his direction, the CCA is deepening its commitment to investigating the social, environmental, and political issues facing contemporary architecture through its exhibitions, publications, programs, and internationally acclaimed research center. At the CCA, he curated the exhibitions *1973: Sorry, Out of Gas* (with Giovanna Borasi, 2007), *Sense of the City* (2005), *Out of the Box: Price, Rossi, Stirling + Matta-Clark* (2004), and has initiated a series of exhibitions developed with universities including Massachusetts Institute of Technology (MIT), Princeton University, and Columbia University. Zardini is a practicing architect whose research, writings, and design projects engage contemporary architecture, its transformations, and its relationship with the city and landscape. He has taught at prestigious architectural schools, including the Swiss Federal Polytechnic University in Zurich and Lausanne, Harvard University, and Princeton University, and is a former editor of *Casabella* magazine and *Lotus International*.

Giovanna Borasi is CCA Curator of Contemporary Architecture since 2005. She curated the exhibitions *Some Ideas on Living in London and Tokyo by Stephen Taylor and Ryue Nishizawa* (2008); *1973: Sorry, Out of Gas* (with Mirko Zardini, 2007); and *Environment: Approaches for Tomorrow* on the work of Gilles Clément and Philippe Rahm (2006). Before joining the CCA, she co-curated *House Sweet Home, Different Ways to Live*, Spazio Ventisette, Milan (2000), and collaborated on several exhibitions with Mirko Zardini including *Asphalt, The Character of Cities* at the Milan Triennale (2003). Borasi was an editor and writer for *Lotus International* and *Navigator*. She served as Assistant Editor for the book series *Quaderni di Lotus*, and was a member of the editorial staff of *Lettera*, the graphic design supplement to *Abitare*.

## ABOUT THE CCA

The **Canadian Centre for Architecture (CCA)** is an **international research centre** and **museum** founded in 1979 on the conviction that architecture is a public concern. Based on its extensive collections, the CCA is a leading voice in advancing knowledge, promoting public understanding, and widening thought and debate on the art of architecture and its history, theory, practice and role in society today. The CCA celebrates the 20<sup>th</sup> anniversary of its public opening throughout 2009 with an ambitious series of programs and initiatives that underscore the achievements of the CCA.

**Actions: What You Can Do With the City** is part of the CCA's ongoing exploration of key issues in contemporary architecture with a specific focus on **urban**, **social**, and **environmental** concerns. The exhibition follows *Some Ideas on Living in London and Tokyo by Stephen Taylor and Ryue Nishizawa* (2008); *1973: Sorry, Out of Gas* (2007); *Environment: Approaches for Tomorrow*, with Gilles Clément and Philippe Rahm (2006); and *Sense of the City* (2005), the groundbreaking exhibition dedicated to the **sensory dimensions of urban life** that have traditionally been ignored or repressed.

## ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts makes project-based grants to individuals and organizations and produces public programs to foster the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture, and society. The Graham Foundation was created by a bequest from Ernest R. Graham (1866–1936), a prominent Chicago architect who was a protégé of Daniel Burnham.

Since 1963, the Graham Foundation has been located in the Madlener House, a 9,000-square-foot turn of the century Prairie-style mansion, by architect Richard E. Schmidt and designer Hugh M. G. Garden, located in the historic Gold Coast neighborhood of Chicago. In 2007, under the direction of Sarah Herda, the Graham Foundation launched an expanded exhibition program, reconceiving the use of the historic mansion to showcase contemporary work and issues in the world of architecture. **Actions: What You Can Do With**

**the City** is the third exhibition in this new program that has included the work of **Bjarke Ingels (Copenhagen)** and Cecil Balmond (London).

The Graham Foundation has collaborated with the CCA in the past, providing support for such projects as the **Actions** publication, the oral history research project "Mies and His American Colleagues," and the forthcoming *Architecture in Uniform* by Jean-Louis Cohen, a publication accompanying the 2011 CCA exhibition of the same name.

#### EXHIBITION LOCATION & HOURS

Graham Foundation for Advanced Studies in the Fine Arts  
Madlener House  
4 West Burton Place  
Chicago, IL 60610  
[www.grahamfoundation.org](http://www.grahamfoundation.org)

Gallery Hours: Wednesday to Saturday, 10am to 5pm; every third Thursday of the month, 10am to 9pm.  
Group tours available.

Accessibility: The first floor of the Madlener House is accessible via an outdoor lift. Please call 312.787.4071 to make arrangements.

Admission: Free

For more information: 312.787.4071/ [info@grahamfoundation.org](mailto:info@grahamfoundation.org)

<http://www.guerrilla-innovation.com/archives/2009/01/000688.php>

Actions: What You Can Do With the City

Keyword: [activistic](#) + [architectural](#) + [urban](#)



The Canadian Center for Architecture in Montreal is currently running the excellent looking exhibition Actions: What You Can Do With the City.

The exhibition documents and presents 99 actions - or 'urban interventions' - that instigate **positive change in contemporary cities around the world.**

Common activities such as walking, playing, recycling, and gardening are pushed beyond their usual definition by international architects, artists, and collectives featured in the exhibition.

Two of my favorite actions included in the exhibition are [\(P\)LOT](#) by Michael Rakowitz and [Football Field](#) by Maider López (see images). The exhibition also includes the brilliant [Camera Surveillance Players](#) and the excellent [PARK\(ing\)](#) project by Rebar.

If you can't make it to Montreal, **you can view the 99 actions on the exhibition website.** The site also contains a user-generated section which makes it possible for anyone to submit their [own actions](#). The most popular ones will be featured in the physical exhibition later on.

<http://cca-actions.org/>

#### Tools for Action

#### Actions List

- |   |   |
|---|---|
| #1.<br><a href="#">Pink Puffs Roll Instant Playground</a>     | #51.<br><a href="#">Roof Repair Permit Creates Room</a>   |
| #2.<br><a href="#">Mapping the Incomplete Creates Housing</a> | #52.<br><a href="#">Clever Tent Keeps Campers in City</a> |
| #3.<br><a href="#">Tokyo Disassembles for Easy Recycling</a>  | #53.<br><a href="#">Ventilation System Builds Houses</a>  |
| #4.   | #54.  |

## Reclaim Vacant Lot with What City's Got

- #5. [It Can Only Be Made From Trash](#)
- #6. [Carbon Credits Build Micro-Projects](#)
- #7. [Borrowed Buildings Offer Offices](#)
- #8. [Umbrellas Join Forces for Shelter](#)
- #9. [Oranges Lead Nocturnal Walk](#)
- #10. [Forager Eats Traffic Island](#)
- #11. [Trains Grow Salad](#)
- #12. [Executive Dines in Dumpster](#)
- #13. [Sticker Rescues Food](#)
- #14. [Recon Flight Seeks Skater Spot](#)
- #15. [Cellphone Photos Save Trash](#)
- #16. [Timing for the Next Trash Dash](#)
- #17. [Tide Map Restores Public Beach](#)
- #18. [Computer Hides Pedestrians](#)
- #19. [Street Maps Make Pedestrians Invisible](#)
- #20. [Website Collects Figs](#)
- #21. [Mailing List Reroutes Material Flows](#)
- #22. [Search Finds Outlaw Playgrounds](#)
- #23. [Playing Cards Eat Central Park](#)
- #24. [Insect Saves Tree](#)
- #25. [Ceiling Lights Defeat Unwanted Development](#)
- #26. [Corn Restores Land-Use Diversity](#)
- #27. [Shipping Pallets Grow Community](#)
- #28. [Photocopies Create Promenade](#)
- #29. [Walk in Mini-Detroit Saves City](#)
- #30. [Cutting-Board Soles Upgrade Pedestrians](#)
- #31. [Dancing Controls Facade](#)

## Guns Seed Vacant Lots

- #55. [Missile Launcher Grows Weeds](#)
- #56. [Beer Makes Gardens](#)
- #57. [Ivy Invades London](#)
- #58. [Outlaw Gardeners Beautify City](#)
- #59. [Zebra Protects Pedestrians](#)
- #60. [Illicit Stencil Saves Cyclists](#)
- #61. [Bicycle Plants Wartime Gardens](#)
- #62. [Tomatoes Colonize Traffic Islands](#)
- #63. [Bombs Start Garden](#)
- #64. [Trees Reduce Allergies](#)
- #65. [Fake Horses Plan Real Park](#)
- #66. [Birds Research Local History](#)
- #67. [Wood Makes People Big as Cars](#)
- #68. [Trash Dump Revives Borough](#)
- #69. [Recycled Materials Cultivate Slum](#)
- #70. [Prairie Reconnects Neighbourhood](#)
- #71. [Vietnamese Farm Feeds New Orleans](#)
- #72. [Traffic Planning with Lie Detectors](#)
- #73. [Playgrounds Bring Slum to City](#)
- #74. [Cows Push Residents to Plan](#)
- #75. [Concrete Casting Tubes Grow Lettuce](#)
- #76. [Street Anarchy Increases Safety](#)
- #77. [Bees Make Concrete Honey](#)
- #78. [Market Sprouts Under Sunshade](#)
- #79. [Paint Grows Soccer Field](#)
- #80. [Park Benches Welcome Skateboarders](#)
- #81. [Pedestrians Populate Highway](#)



#32.  
[Walls Turned into Ground](#)

#33.  
[Sliding Activates Roof's Unplanned Playfulness](#)

#34.  
[Rope Conquers Roof](#)

#35.  
[Parking Lot Grows Basketball Hoop](#)

#36.  
[Newspaper Protests Climbers Who Protest](#)

#37.  
[Day Students Climb by Night](#)

#38.  
[Foamy Velour Suits Challenge Authority.](#)

#39.  
[Safety Materials Destabilize Park](#)

#40.  
[Wheels Give Super Powers](#)

#41.  
[Clowns Confuse Protest Planners](#)

#42.  
[Starfish Stop Skateboarders](#)

#43.  
[Spikes Keep Citizens Upright](#)

#44.  
[City Grows Temporary Fortress](#)

#45.  
[Debris Pile Prevents Inhabitation](#)

#46.  
[Mosquito Annoys Teenagers](#)

#47.  
[Pants Make Playground Portable](#)

#48.  
[Ping-Pong Connects Neighbours](#)

#49.  
[Graffiti Builds Balcony](#)

#50.  
[Closets Colonize Vacant Lots](#)

#82.  
[Megapicnic Takes Streets with City Produce](#)

#83.  
[Sheep and Lambs Eat City Parks](#)

#84.  
[Parking Garage is Bedroom](#)

#85.  
[Plastic Bag Feeds Neighbourhood](#)

#86.  
[Parking Meter Makes Park](#)

#87.  
[Table Attracts Neighbours](#)

#88.  
[Herbs Move Office Workers Outside](#)

#89.  
[Tubs of Dirt Transform Concrete Campus](#)

#90.  
[Dumpsters Construct Playground](#)

#91.  
[Adoption Centre Saves Plants](#)

#92.  
[Truck Tires Relax Pedestrians](#)

#93.  
[Benches Bring People Back](#)

#94.  
[Protest Takes Expressway to Power](#)

#95.  
[Crowd Powers City Lamp Posts](#)

#96.  
[Dancers Light Up Night](#)

#97.  
[Walk Charges Cellphone](#)

#98.  
[Giant Letters Undo Perspective](#)

#99.  
[Strawberry Treehouse Replaces City Construction Plans](#)

<http://www.guerrilla-innovation.com/archives/2010/03/000739.php>

[Social Play With Clay](#)

Keyword: [architectural](#)



For the annual art event IHME in Helsinki, British sculptor [Antony Gormley](#) created the project 'Clay and the Collective Body' in which he brought together [1300 local inhabitants to work with a 4x4x4m clay cube](#).

The giant piece of clay was placed in a [hangar-sized tent](#), and in the course of 10 days the clay was gradually transformed to thousands of small sculptures.

• read more at [Flash Art](#)

Antony Gormley: Clay and the Collective Body  
Max Ryyänen

IHME, Kaisaniemi Park, Helsinki  
March 21 to April 7 2009

British sculptor Antony Gormley (b. 1950) was the guest artist of Helsinki's new annual art event IHME, organized by Pro Arte Foundation Finland. IHME is Finnish for miracle, but Pro Arte's aspirations are down-to-earth: Art should engage with the community. And it did. The 2009 IHME production brought together 1300 local inhabitants to work with a 4x4x4m clay cube that weighed 160,000 kg. The name of the work, which actually became a whole world on its own, was *Clay and the Collective Body*. The 10-day event took place in Kaisaniemi Park in the heart of the city, which was still partly under snow. Thousands of different sized sculptures were created inside a womb-like tent, which on the outside might misleadingly have produced associations with another culture of miracles, Baptism.



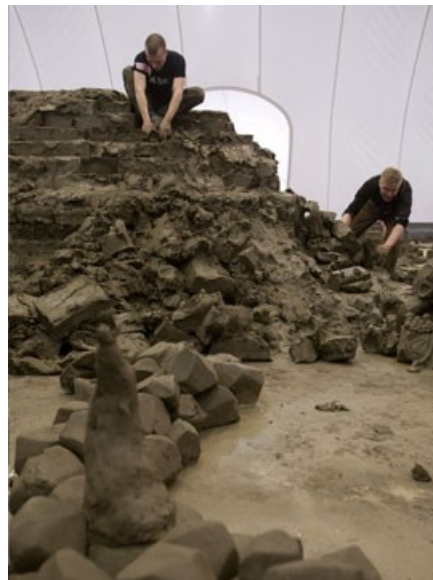
IHME Project 2009: Antony Gormley, *Clay and the Collective Body*. Releasing the clay cube's supports.  
Photo: Kai Widell.

Many participating "artists" returned several times, working for days on their contribution, which testified to the successful charge of creative energy in this inflatable, "windowless, wet dome," as Gormley himself called it in his talk.



IHME Project 2009: Antony Gormley, *Clay and the Collective Body*.  
Transformation of the clay cube, 25 – 31 March 2009. Photo: Kai Widell.

The project succeeded on a very concrete and profound level to create turbulence in our conceptions of authorship and collectivity. But boundaries were crossed in harmony; it was an event full of warmth, and people were engaged. Some even cried on the site, but there was nothing kitschy about it, just the overwhelming feeling of **participating in a larger-than-life project**, working together with strangers, with magnified results.



IHME Project 2009: Antony Gormley, *Clay and the Collective Body*.  
Transformation of the clay cube, 25 – 31 March 2009. Photo: Kai Widell.

The outcome, which brought to mind archeological findings of a whole culture of clay, was exhibited for the public for a period of four days. Over 4000 visitors saw the body of work produced by the loose ephemeral collective.



The guest artist for the 2010 IHME will be the Berlin-based, Scottish artist Susan Philipsz, who is famous for her sound installations.

<http://www.guerrilla-innovation.com/archives/2010/03/000740.php>

**Bucky Bar: Unsolicited Architecture**

Keyword: [architectural](#)



Bucky Bar is a spontaneous and temporary public building made entirely of umbrellas.

Visitors were asked to show up with an umbrella at an outdoor location on a Friday night in Rotterdam, NL. With the help of a team of architects, the umbrellas were then used to build a fully equipped bar, complete with DJ and drinks.

300 people turned up at the event, and just as it began, the beautiful building ended its life spontaneously when the Police showed up at 2:00 AM.

Bucky Bar is a project by the DUS Architects and the Studio for Unsolicited Architecture, produced to coincide with the opening of the Architecture of Consequence exhibition at the Netherlands Architecture Institute (NAi).

• [www.dusarchitects.com](http://www.dusarchitects.com)

<http://www.dusarchitects.com/nieuws.php?taal=english&nieuwsid=103>

### Spontaneously built Bucky Bar leads to large public street party

02/19/10



A spontaneous street party in winter? Last Friday evening Feb. 19th The Bucky Bar opened, a temporary public building designed by DUS architects. The dome-bar, entirely made of umbrella's, appeared seemingly suddenly out of nowhere on the street around a lamppost in the centre of Rotterdam. The fully equipped bar, complete with DJ and drinks, was directly built on site. Approximately 300 visitors danced under the umbrella roof, until at 2:00 AM the police ended the party, as there was no permit.



Visitors were asked to gather Friday night at 10 PM at a junction at Witte de With / Schiedamsevest and bring an umbrella to personally contribute to the spontaneous building. Exactly at 10 the party started in full swing, and old and young, architects and coincidental visitors danced together despite the cold. Umbrellas were attached to each other into one big shelter, so even a bit of rain didn't kill the party.



The Bucky Bar is part of a series of 5 unsolicited positive advises for the city, that DUS architects in a collaboration with SUA (Studio for Unsolicited Architecture) pasted onto billboards of existing building signs in the centre of Rotterdam.



The Bucky Bar was first in the series and realized on 19 February 2010. A spontaneous public building made from the most common of materials: an umbrella. As Buckminster Fuller showed us how minimal energy domes could open a way to a more environmentally sustainable future, could an umbrella dome lead the way to a more socially sustainable future? The Bucky Bar is a full-scale model of such a future. It shows the power of space for spontaneous gathering, for improvised shelters to host conversations, debates, games or even parties. Quote of the night: "when is the next party?!".









The Bucky Bar is a project by DUS Architects and the Studio for Unsolicited Architecture, produced to coincide with the opening of the Architecture of Consequence exhibition at the Netherlands Architecture Institute (NAi).

Project team:

Hans Vermeulen (DUS)

Martine de Wit (DUS)

Hedwig Heinsman (DUS)

Rory Hyde (SUA)

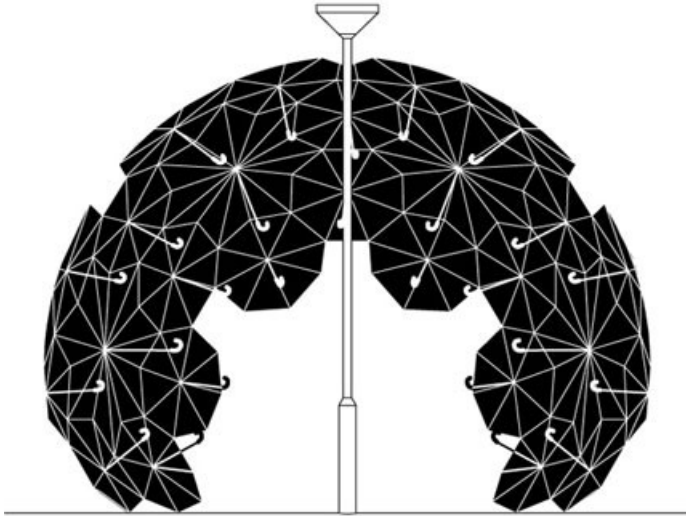
Anneke Abhelakh (SUA)

### **Bucky Bar Unsolicited Opening Party!**

02/19/10



*You are invited to the*  
**Bucky Bar**



A spontaneous public building by **DUS Architects** and the  
**Studio for Unsolicited Architecture**

Date: Friday 19th February 2010, 10pm

Place: Corner of Witte de Withstraat and Schiedamsevest, Rotterdam

What: Beers, umbrellas and DJs Chrille Brun and Per Handsome



*Don't forget your umbrella!*

## BUCKY BAR MANIFEST

*"Coming down with the Dow Jones, When the clouds come we gone, we Rocafella (...) under an umbrella..  
ella ella"*

Jay-Z -and Rihanna get it straight, in times of crisis, we need to find shelter. The umbrella is the simplest form of shelter, a personal, private, and dry space in a soggy world. If one umbrella is a private space, what happens when we join 10 together, or 100?

The Bucky Bar launches the DUS / SUA unsolicited agenda for the City of Rotterdam as part of the Architecture of Consequence exhibit at the Netherlands Architecture Institute. Look out for the video of our other unsolicited proposals for the City of Rotterdam in the exhibition and at the world wide web!

[www.nai.nl](http://www.nai.nl)

<http://www.guerrilla-innovation.com/archives/2009/08/000707.php>

What would you do with a kilometer of wood?

Keyword: [architectural](#)



Copenhagen International Wood Festival is a competition in which 15 teams were selected to **build unusual sculptural constructions using the same kind of wood.**

The competition is over and the constructions are currently exhibited in a park in central Copenhagen.

Team 12 (Meyer & co) was awarded the first price for their cocoon-like structure while team 11 (pictured) seemed to get the children's award.

- [www.wood-works.dk](http://www.wood-works.dk)

## Copenhagen International Wood Festival 2010:

**August 9th to August 13th**



## WHAT WOULD YOU DO WITH A KILOMETER OF WOOD?

**WoodWorks challenges you to get your tools out and set your imagination free at the Copenhagen International Wood Festival 2010.**

**Find two teammates, come up with a design for a sculpture created in wood and then build it in a public exhibition in Østre Anlæg park this August.**

Participation is free and 20 creative teams (each with 3 members) will be selected to take part.

**WoodWorks will supply wood and screws.** We will also set up a **camp** during the festival with a café serving lunch and dinner for the participants and safe containers to keep your tools in.

A jury of art and architectural experts will select 3 prizewinners but the real prize will be transforming one of Copenhagen's most beautiful parks (just across from the National Art Museum) into a landscape of inspiring forms.

## Rules

- 20 teams will be selected for participation in the Festival, based on:
  - the strength of the idea
  - the clarity of the description
  - the competence of the team

**The assignment is: "Build a sculpture or some sort of furniture which makes the public space more fun and interesting"**

- It's free of charge to participate and Woodworks will supply wood and screws.
- You must work in teams of 3 people
- You are only allowed to use 2x2 lengths of timber. For special enquires (e.g. ball bearings or pulleys) please [contact us](#).
- You must bring your own handtools (Contact us, if you're not living in Denmark)
- Each team are responsible of removing their sculpture on August 23th (Contact us, if you're not living in Denmark)
- Deadline for applications is May 1st 2010
- Application must explain the idea, a sketch of the sculpture and the estimated use of wood.
- The application must be on one A3, and shall be send to [kontakt@wood-works.dk](mailto:kontakt@wood-works.dk)
- Participants will be notified by June 1st 2010
- Building takes place from August 9th – 13th
- Sculptures will be judged by a jury who will chose three prize-winners

## Copenhagen International Wood Festival are organized by

### Foreningen WoodWorks

Vesterbrogade 24b, 2. sal  
1620 København V

Att. Søren Lindgreen

If you have any questions, please contact us at [kontakt@wood-works.dk](mailto:kontakt@wood-works.dk)

<http://www.guerrilla-innovation.com/archives/2009/01/000688.php>

Actions: What You Can Do With the City

Keyword: [activistic](#) + [architectural](#) + [urban](#)



The Canadian Center for Architecture in Montreal is currently running the excellent looking exhibition Actions: What You Can Do With the City.

The exhibition documents and presents 99 actions - or 'urban interventions' - that instigate positive change in contemporary cities around the world.

Common activities such as walking, playing, recycling, and gardening are pushed beyond their usual definition by international architects, artists, and collectives featured in the exhibition.

Two of my favorite actions included in the exhibition are [\(P\)LOT](#) by Michael Rakowitz and [Football Field](#) by Maider López (see images). The exhibition also includes the brilliant [Camera Surveillance Players](#) and the excellent [PARK\(ing\)](#) project by Rebar.

If you can't make it to Montreal, you can view the [99 actions](#) on the exhibition website. The site also contains a user-generated section which makes it possible for anyone to submit their [own actions](#). The most popular ones will be featured in the physical exhibition later on.

- [www.cca-actions.org](http://www.cca-actions.org)

<http://www.guerrilla-innovation.com/archives/2008/01/000626.php>

## Rotor's Temporary Headquarters

Keyword: [architectural](#)



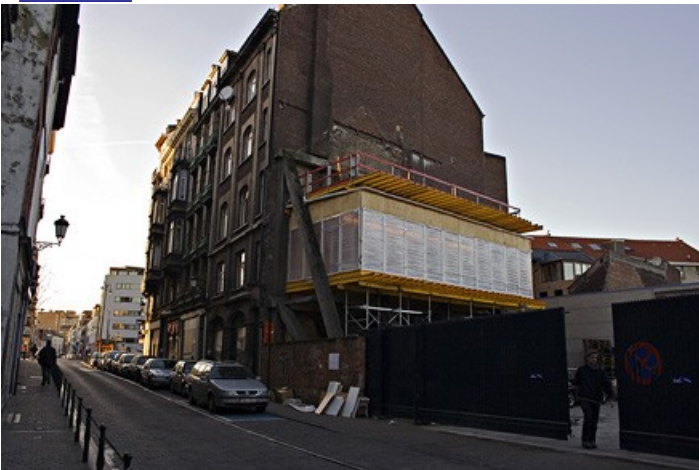
[http://rotordb.org/projects/2007\\_RDF181/](http://rotordb.org/projects/2007_RDF181/)

### RDF181

RDF181 is a **temporary structure** on a wasteland in the center of Brussels. For one year, it housed Rotor's headquarters as well as **occasional exhibitions and meetings**. It was dismantled in March 2008.

RDF181 is an initiative of Maarten Gielen, Lionel Devlieger, Mia Schmallenbach and Tristan Boniver.

→ [rdf181.be](http://rdf181.be)



















Pictures: all rights reserved by Eric Mairiaux

<http://www.guerrilla-innovation.com/archives/2006/12/000558.php>

Bullet Lights

Keyword: [architectural](#) + [surface](#)



Archis.org has launched a blog about the architectural consequences of war.

The blog, called [Unbuilt](#), serves as a platform for dialogue and sharing ideas for **reviving the city and land after (and often still in) conflict**.

An entry that caught my eye is written by Edwin Gardner who reflects about the presence of **bullet holes in the buildings of Beirut**.

Gardner looks at bullet holes from a different perspective and proposes a concept where the **holes** are **replaced by lights**. The idea is to reverse the meaning and experience of bullet holes and to introduce unexpected poetic moments of beauty, ambivalently mixed with the physical testimonies of violence.

It's probably not very realistic that such concept will materialize in a city where people have basic needs to worry about (survival, water, electricity?) but the idea is very beautiful and a lot more captivating than many of today's dark memorials and similar symbolic representations.

Related: [The Light/Linien](#). Peace sculpture by Elle Mie Ejdrup.

- [Bullet Lights](#)

<http://www.guerrilla-innovation.com/archives/2006/06/000503.php>

## LEGO Construction Site

Keyword: [architectural](#) + [strategic](#)



Construction Site is the title of a prize winning [outdoor advertising campaign](#) for LEGO.

Real construction sites were transformed into LEGO-like universes, simply by [adding a few colorful containers shaped as overdimensional LEGO bricks](#).

Construction Site is also the name of one of LEGO's toy products.

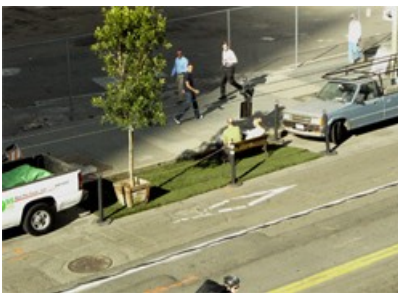
- [Construction Site](#)

<http://pingmag.jp/2008/04/21/constructional-fence/>

<http://www.guerrilla-innovation.com/archives/2005/12/000466.php>

## PARK(ing)

Keyword: [activistic](#) + [architectural](#) + [sensorial](#)



On November 16, 2005 a [parking space](#) in San Fransisco was subliminally hacked.

[At noon, the parking-space transformed into a small public park with grass, a tree and a bench where people could rest and relax. After two hours, the park turned back into a parking space.](#)

The intervention was performed (and paid for) by REBAR, a collaborative group of creators, designers and activists based in San Francisco.

- [PARK\(ing\)](#)

<http://www.rebargroup.org/projects/parking/>

## PARK(ing)



photo slideshow



video trailer





Map of Downtown Open Space

### **Providing temporary public open space in a privatized part of town.**

The initial PARK(ing) intervention occurred on November 16, 2005 from noon until 2 p.m., without incident or interference from any level of institutional authority.

Sort of makes you wonder what else you can do in a parking space...

One of the more critical issues facing outdoor urban human habitat is the paucity of space for humans to rest, relax, or just do nothing. For example, more than 70% of San Francisco's downtown outdoor space is dedicated to the private vehicle, while only a fraction of that space is allocated to the public realm.

Feeding the meter of a parking space enables one to rent precious downtown real estate, typically on a 1/2 hour to 2 hour basis. What is the range of possible occupancy activities for this short-term lease? PARK(ing) is an investigation into reprogramming a typical unit of private vehicular space by leasing a metered parking spot for public recreational activity.

We identified a site in an [area](#) of downtown San Francisco that is underserved by public outdoor space and is in an ideal, sunny location between the hours of noon and 2 p.m. There we installed a small, temporary public park that provided nature, seating, and shade.

Our goal was to transform a parking spot into a PARK(ing) space, thereby temporarily expanding the public realm and improving the quality of urban human habitat, at least until the meter ran out. By our calculations, we provided an additional 24,000 square-foot-minutes of public open space that Wednesday afternoon.

Photos by [Andrea Scher](#) and [Jeff Conlon](#). And a big thank you to **Brady Moss**, the talented filmmakers at [IMA](#) and the good folks from [McSweeney's](#) who got the whole thing on tape.

<http://www.guerrilla-innovation.com/archives/2005/07/000446.php>

**Delete!**

Keyword: [architectural](#) + [surface](#)



**Delete!** - deleting the public space - is an installation by austrian artists Christoph Steinbrener & Rainer Dempf. For two weeks advertising signs, slogans, pictograms, company names and logos in a Viennese shopping street was covered in monochrome yellow. Steinbrener and Rainer managed to realized the project by collaborating with the local shopkeepers who agreed to renounce their identities to become part of this large-scale installation.

• [Delete!](#)

[http://www.steinbrener-dempf.com/index.php?article\\_id=5](http://www.steinbrener-dempf.com/index.php?article_id=5)

*Delete!*

### **Delettering the public space**

Summer 2005, a street of houses in Vienna's 7th district - For a period of two weeks all advertising signs, slogans, pictograms, company names and logos will disappear. The fabric of signs and signals so

characteristic of our cities, which normally fills the space between the architectural structures and the urban movement flows, is eliminated, and the public space is 'delettered'. Thanks to the Delete! art project, the commercial street falls silent, as it were: the unequivocal, biunique messages are deleted to make room for an unpredictable openness, a baffling virtuality.

**Delete!** - removes all the written signals which normally try to attract the passer-by's attention: a phenomenon we are sufficiently familiar with from two-dimensional representations and photomontage works will be translated for the first time into three-dimensionality, into the here and now reality of Vienna's Neubaugasse. The technique at the heart of Delete! is 'wallpapering', which is easy and inexpensive: all written signals (except for those necessary for road safety) will be covered over with monochrome, fluorescent foils, and individual three-dimensional letters will be enclosed in plastic.

The aspect of deleting - The lettered, indented, grid-iron order of the street space is transformed into a 'smooth', orderless space, which unleashes something akin to pure potentiality. Insofar as 'city' and 'desert' embody two opposite principles, a 'desert-like' momentum encroaches on the delimited area of an urban street: the absence of signifiers first provokes disorientation, a sort of "existential horror vacui" (Lutz Musner); at the same time a process of letting go occurs, or - to put it more positively in line with the principles of Taoism - a vacuum is produced which maintains the fullness.

The sculptural aspect - The geometric bodies become more evident due to the monochrome uniformity of the signs, which as carriers of the written signals normally evade conscious perception: the square, vertically or horizontally arranged, hexagonal or even circular volumes become clearly visible and make contact with each other. Depending on the lighting conditions (daylight/artificial light) and the viewer's angle of vision, different landscapes emerge, which consist of forms grouped one behind the other or on top of each other and blend into the existing architecture and facade design like three-dimensional abstract paintings.

The discursive aspect - Delete! may also be understood as an artistic statement on the repeatedly renewed discourse about advertising in the public space: to what extent do advertising spaces and signalling techniques shape the aesthetic picture of a city? How far do they influence the residents' experience of life? Could it be that the "white noise of disused media" creates a still deeper-reaching horror, namely "fear of the place without labeling and belonging and of the body without sign or function"? Delete! does not seek to answer these questions by forming opinion, but by addressing the field of immediate spatial perception directly perceivable by the senses.

Realization - The implementation of Delete! is already underway. The idea has met with a powerful response both in Austria and at the international level. This drastic intervention in the cityscape using the very simplest of methods is generating an enormous energy of integration, even in the run-up to the project itself. Likewise, the interest of businesses and shopowners, who by their participation will become actors in the art project, has been surprisingly strong. In the summer of 2005, Delete! will turn Neubaugasse in Vienna into a force field of social and cultural exchange.

<http://www.guerrilla-innovation.com/archives/2005/01/000278.php>

Fog Screen

Keyword: [architectural](#) + [surface](#)



FogScreen is an innovation that creates a thin white screen of fog that can be projected onto, touched, and even walked through.

With the addition of an add-on interactive set, FogScreen also makes it possible to write and draw in the air.



• [www.physorg.com](http://www.physorg.com)

<http://www.physorg.com/news2591.html>

**Projecting onto thin air**

January 6, 2005

**FogScreen is a futuristic innovation that creates a thin white screen of fog. The screen can be projected onto, touched, and even walked through – a sure-fire attention-getter for publicity or educational purposes.**

"FogScreen is the world's first walk-through projection screen, based on our proprietary technology," says Mika Herpiö, CEO of the company with the same name. "With an **add-on interactivity set**, FogScreen also allows you **to write and draw in the air**. It can easily be used with **all kinds of video, PowerPoint presentations, still images and so on.**"

FogScreen has already made a big splash at high-profile events such as the world premiere of the hit movie *I, Robot*, starring Will Smith.

"First we're entering into volume production of a 1.5 x 2m model called FogScreen Inia," says Herpiö. "Later we intend to develop a product line based on the technology, with different sizes, and also brand-new, even greater, products based on the technology."

Herpiö readily admits that there is room for further development: "There's still slight condensation, which means that the unit emits a few drops of water. We're also improving the smoothness of the FogScreen, and adding to its control possibilities." **For now, the FogScreen is an exciting novelty – but someday may be as ubiquitous as wide-screen television.**

<http://www.guerrilla-innovation.com/archives/2005/01/000271.php>

**Hot ink**

Keyword: [architectural](#) + [surface](#)



Chris Glaister, Afshin Mehin and Tomas Rosen from the RCA Innovation-Unit has developed the project 'Chronos Chromos Concrete' that combines heating elements and ink to display graphics, words and numbers within concrete.

**Thermochromic ink is mixed with concrete.** Nickel chromium wires, which heat up when electric current is passed through them, are set beneath the concrete surface. The area above the wire changes colour when a certain temperature is reached. The arrangement of these wires beneath the concrete allows the display of graphics and information.

• [innovation.rca.ac.uk](http://innovation.rca.ac.uk)

<http://www.innovation.rca.ac.uk/718/all/1/Chronos-Chromos-Concrete.aspx>

## **Architecture & Environment**

### **Chronos Chromos Concrete**

**Christopher Glaister, Afshin Mehin, Tomas Rosen, RCA Industrial Design Engineering, 2004**

**Chronos Chromos Concrete is a system that is able to dynamically display patterns, numbers and text in concrete surfaces.** Application could include anything **from products for the home to large scale architectural installations.**

Chris Glaister, Afshin Mehin, and Tomas Rosen at the Royal College of Art have developed embedded devices which allow **graphics**, **words** and **numbers** to be displayed through concrete.

First, thermochromic ink is mixed with concrete. Second, nickel chromium wires, which heat up when electric current is passed through them, are set beneath the concrete surface. The area above the wire changes colour when a certain temperature is reached. The arrangement of these wires beneath the concrete allows

the display of graphics and information.

For further information contact [InnovationRCA](#).

<http://www.guerrilla-innovation.com/archives/2004/12/000254.php>

360° of revolving residence

Keyword: [architectural](#)



The world's first fully-revolving apartment building has been inaugurated in Critica, which is known as the most modern and well organized city in Brazil in terms of urban planning, environment and education.

The building is located in a neighbourhood called Ecoville and each of the 11 storeys turn independently, giving the lucky - and rich - residents a 360° degree view of the area.

The revolving speed and direction of the apartments can be adjusted by the owner via a touch screen panel.

• [Yahoo.com](#)

<http://www.guerrilla-innovation.com/archives/2004/12/000244.php>

Nano-sculpture

Keyword: [architectural](#) + [sensorial](#)



Nanoscape by artists and researchers Christa Sommerer & Laurent Mignonneau is an invisible sculpture that can be sensed via touch.

Users wear magnetic ring-interfaces and when moving the hand over the table of the installation, strong magnetic forces, repulsion, attraction and even slight shock can be felt.

Wireless magnetic force-feedback interface allows users to touch invisible nano particles, thus creating an changing invisible sculpture which modifies its shape and properties as users interact with it and with each other.

• [Sommerer & Mignonneau](#)

<http://www.guerrilla-innovation.com/archives/2004/12/000241.php>

Back to the Future

Keyword: [architectural](#) + [conceptual](#)



City of Tomorrow is a site with a collection of imagery and links of how the City of Tomorrow has been perceived since 1939.

As the site illustrates, it is not always that difficult to foresee new technologies and shapes but to foresee and illustrate social change is a different matter. E.g. imaginative illustrators and trend forecasters of the 30/40's could easily envision new high-tech appliances and wireless technologies - but failed to envision the women as an individual - outside the kitchen and with a life of her own.

- [City of Tomorrow](#)

<http://www.guerrilla-innovation.com/archives/2004/10/000274.php>

#### Instant City

Keyword: [architectural](#) + [audible](#) + [sensorial](#)



Instant city is an interactive music-building game by Swiss artists Sibylle Hauert and Daniel Reichmuth.

Participants - or players - are invited to create architectural compositions using semi-transparent building blocks and in the process make different modular compositions audible. What can be heard thus depends directly on how high the structures is and, many blocks are used and in which order.

Instant City neither has a winner or loser nor an ending - instead it is shaped as an endless collaborate social space.

- [www.rosen-spademan.net](http://www.rosen-spademan.net)

<http://www.hauert-reichmuth.ch/category/projekte/>

<http://www.guerrilla-innovation.com/archives/2004/10/000279.php>

#### Blur Building

Keyword: [architectural](#)





The Blur Building by architects Diller + Scofidio was a pavilion created for the Swiss national expo in 2002.

The pavilion looked like a cloud and was made of a construction that sprayed innumerable tiny drops of lake water from 31400 jets. The high-pressure spraying technology atomized the water into microscopic droplets so small that most of them remained suspended in the air.

Saturated with moisture, the air created the effect of mist or, in this case, blur.

- [www.dillerscofidio.com/](http://www.dillerscofidio.com/)

<http://www.guerrilla-innovation.com/archives/audible/>

<http://www.guerrilla-innovation.com/archives/2009/12/000719.php>

14 hour audio book: for net.art aficionados only

Keyword: [audible](#) + [conceptual](#)



In 2008 the Danish Artnode foundation published the book '[Vi elsker din Computer](#)' (We Love Your Computer), a 500 page anthology with no images on the phenomenon of net art.

Not exactly light material, but as if the format and perhaps subject itself wasn't already dry enough, the Artnode team subsequently transformed the publication into an audio book, which consists of a single audio track containing a 14 hour long, poorly recorded, reading.

When listening to the track you can't help feel sorry for the reader who on many occasions stumbles over some of the net.art references and URL's mentioned in the book - such as the numerous references to: <http://0100101110101101.org>.

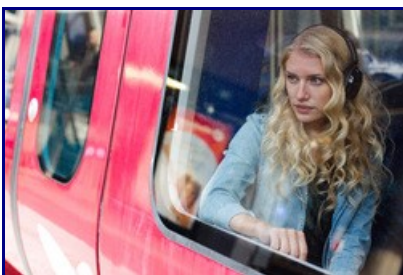
The 200mb audio book is available for download at Artnode's website. Quite brilliant, but unfortunately only in Danish.

- [www.artnode.org](http://www.artnode.org)

<http://www.guerrilla-innovation.com/archives/2009/11/000715.php>

**Copenhagen Podride**

Keyword: [audible](#) + [strategic](#) + [urban](#)



Copenhagen Podride is a series of podcasts created for passengers on the Copenhagen subway, the S-Trains.

The podcasts contain stories about the urban and sociological development along the S-train lines. Stories are divided into chapters that match the S-stations, thus making it possible for passengers to get a location-specific story as they ride by.

The podcasts are only available in Danish but hopefully they will be produced in English as well as the content seem well suited for tourists and other visitors interested in alternatives to the traditional city tours.

Copenhagen Podride is provided by DSB: S-Train and Copenhagen X. The service is free of charge and available for download on the web, or on your mobile phone via SMS.

- [www.cphx.dk](http://www.cphx.dk)

<http://www.cphx.dk/index.php?id=342199#/342197>

<http://www.guerrilla-innovation.com/archives/2008/02/000637.php>

#### Private Telephone Concerts

Keyword: [audible](#) + [strategic](#) + [wireless](#)



The Danish music-poetry duo [Bo hr Hansen & Nils Lassen](#) has come up with a novel - and potentially very time consuming - way to promote their latest CD "Hvem er jeg?" (Who am I?).

Those buying the CD are offered a free private concert - via telephone.

In order to qualify for the concert, you need to send them an MMS (a photo via mobile phone) of yourself holding the CD, preferably with the receipt. Upon receiving the documentation, the duo will do their best to find a concert date and time that suits all of you.

Thanks [Mogens](#) for the link.

Related: [Bubble Star At Home](#)

- [Private Telephone Concerts](#) (Danish)

<http://www.guerrilla-innovation.com/archives/2008/02/000635.php>

#### Home Concerts

Keyword: [audible](#) + [conceptual](#)



'Bubble Star at Home' is series of intimate punk-electronic mini-concerts that took place in private Parisian homes around 2002/03.

The concerts could be booked from a website and was performed by artist/singer Bubble Star (aka Isabelle le Doussal) who is perhaps best known as the lead singer of the French indie-rock band Prototypes that recently had a [song](#) featured in an [iPod add](#).

Today, the home-service is inactive but there is still some evidence of its existence at the website of cultural production company DokiDoki. 'Bubble Star at Home' was performed, a few years before YouTube existed, which probably explains the mini-sized video documentation.

Related1: a few months ago, before giving a concert in Copenhagen, Marilyn Manson warmed up by playing

a few songs in a small [private apartment](#).

Related2: [home-performances](#) by SU-EN and Nuria Dina.

- [Bubble Star at Home](#)

<http://www.guerrilla-innovation.com/archives/2007/01/000568.php>

#### RFID Audiobar

Keyword: [audible](#) + [wireless](#)



RFID is often associated with highly practical and somewhat ordinary functions such as tracking and identifying products (e.g. consumer goods) as well as people (e.g. ID cards).

However within the last few years media artists have begun [playing around with RFID](#) and introduced much more creative and sensorial ways of using the technology.

One of these artists is Mogens Jacobsen who was recently commissioned by The Museum for Contemporary Art Roskilde, to come up with an new way of presenting the Museum's [vast archive of sound-art](#).

From this brief, the artist created Audiobar (Hørbar), [a physical bar-like social environment that enable visitors to interact with the sounds via RFID tagged bottles](#).

Each bottle in Audiobar is labeled with different keywords such as 'slow', 'narrative', 'noisy' etc. and by moving the bottles around, visitors can play sounds that match the keywords.

Audiobar is currently on exhibit at the [Museum for Contemporary Art Roskilde](#) Denmark.

- [www.audiobar.info](http://www.audiobar.info)

<http://www.guerrilla-innovation.com/archives/2006/08/000516.php>

#### Prepare Your Hair

Keyword: [audible](#) + [strategic](#) + [wireless](#)



Opel has launched an interactive campaign that combines the [web](#) and [telephone](#).

On the campaign-website users are asked for their name and phone number (for unknown reasons, it asks for a mobile number, but a fixed line should work as well).

After filling in the details, a movie sequence starts playing and a male character dressed up as a lab-engineer type is seen making a phone call.

If you filled in your phone number in the beginning, this is the moment your phone will ring. When you answer it, the character delivers a short speech - in French.

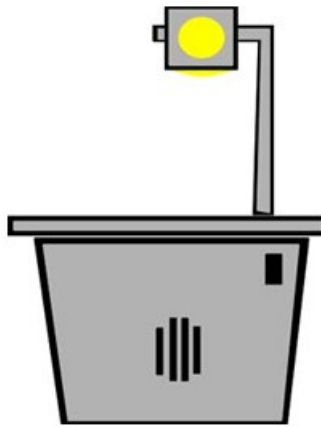
The concept is not [entirely new](#) but nonetheless, the direct and tactile interaction is somewhat intriguing.

- [Campaign website](#)

<http://www.guerrilla-innovation.com/archives/2006/02/000478.php>

Farewell to Overhead

Keyword: [audible](#)



### Overhead

*I can't believe you're dead  
Is there a chance to get  
You back again tonight  
To shed your light*

The above lyrics are from a disco song called Farewell to Overhead by the Austrian art group monochrom in cooperation with Hangl and Kertal.

The highly nostalgic song is dedicated to the Overhead projector (the old-school projecting system), which has long since been replaced by powerpoint and digital projectors.

Farewell to Overhead is available for download at monochrom's website. Have your kleenex on standby.

• [www.monochrom.at/farewell-overhead/](http://www.monochrom.at/farewell-overhead/)

<http://www.guerrilla-innovation.com/archives/2005/11/000461.php>

MMS xmas calendar

Keyword: ([egoistic](#)) + [audible](#) + [graphic](#) + [wireless](#)



Finally! I have worked on this concept for 2-3 stressful weeks and now, we are able to launch the **MMS xmas calendar** (MMS julekalenderen) - probably the first service of its kind:

**A new day = a new artist = a new artwork for you and your mobile phone.**

Each day, between December 1-24, subscribers of the xmas calendar will receive an **MMS-artwork made of text, image or sound**. **The artworks are created by 24 different international artists, specifically for MMS enabled phones.**

The MMS xmas calendar is realized in collaboration between the design agency 1508 and the art foundation Artnode - the price of the wireless calendar is 100 kr (14 Euro) and the profit goes directly to the Danish Red Cross.

• [www.1508.dk](http://www.1508.dk) • [www.artnode.org](http://www.artnode.org)

<http://www.guerrilla-innovation.com/archives/2005/09/000452.php>

You're kidding me!?

Keyword: ([egoistic](#)) + [audible](#) + [wireless](#)





"You're kidding me?!" is a **wireless voice-based service that helps users simulate a mobile phone conversation**. The automatic service is designed to assist people at conferences, gallery openings and other places where being socially disconnected is no fun.

After dialing the service number, users can choose between two types of conversations: a 'casual' or an 'important' conversation. The user is subsequently guided through a series of words and sentences that - when being repeated - makes it look and sound like a real conversation is taking place!

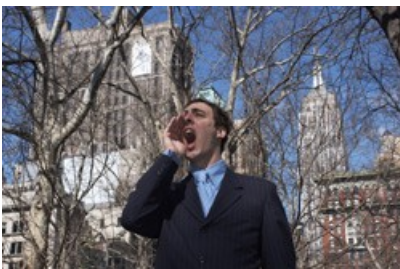
"You're kidding me!?" is designed for the INDEX:2005 conference in Copenhagen. The service is provided by 1508 A/S - the design consultancy that I am currently working for. It is based on a conceptual artwork called [dialogue](#) that I created some time ago.

- [www.1508.dk](http://www.1508.dk)

<http://www.guerrilla-innovation.com/archives/2005/04/000428.php>

Voicevertising

Keyword: [audible](#) + [strategic](#)



Inspired by the recent [bodyadvertising](#) craze (the concept of auctioning advertising space on your body to the highest bidder) Floyd Hayes - a Brooklyn resident - came up with **a new ad-dimension called 'voicevertising'**.

Floyd Hayes put his voice up for sale on eBay, promising to shout out a brand name as loud as possible **every fifteen minutes for an entire week, no matter what location or situation.**

Quite fittingly, the highest bidder turned out to be 'HALLS Fruit and Breezers' - a company selling throat drops.

- [video of Hayes in action](#)

<http://www.guerrilla-innovation.com/archives/2005/04/000422.php>

Telephonic Sound Advertising

Keyword: [audible](#) + [graphic](#) + [surface](#)



SoundAds is a telephonic advertising campaign where people, in contrast to traditional advertising, have to pay to get full access to the ad.

The campaign - which resembles the service you sometimes find at selected cultural landmarks - consists of a series of intriguing images that are tagged with a 0900 number, meaning that you have to pay via your phone bill to get the audible dimension of the ad.

The visual ads are made by Dutch photographers and illustrators and printed on posters, postcards and in publications. The audio-layer that comes with each ad, offers a short narrative story and/or sound composition that compliments the image.

The campaign was running in various Dutch media during March 2005 but if you missed it, you can see and listen to the ads (for free) at the SoundAds website.

- [SoundAds](#)

<http://www.guerrilla-innovation.com/archives/2005/04/000423.php>

Pillow with integrated speakers

Keyword: [audible](#) + [wireless](#)



'Whispering Pillow', by Dutch product designer Endry van Zwam, is a pillow with wireless integrated speakers.

A sender connected to a TV or sound-system transmits the sound in a radius of 80 meters. The volume control is integrated in the pillow, that needs to be recharged every 8 hours.

Besides extending the functionality of ordinary sound speakers, the pillow is especially suitable for those with a hearing disability, according to van Zwam.

- [Whispering Pillow](#)

<http://www.guerrilla-innovation.com/archives/2005/02/000351.php>

Radio Reposado

Keyword: [audible](#) + [strategic](#)



Reposado is a Mexican Hotel / Lounge / Restaurant that has become internationally known for its music.

But unlike the hip Paris concept [Buddha Bar](#), the people at Reposado do not produce anything themselves. Instead, they are running an online radio station that streams a blend of Mexican, Bossa Nova, Salsa, Jazz, Tango, Funk, House etc. 24 hours a day.

Unfortunately, due its success Radio Reposado is often fully booked by global listeners.

• [www.reposado.com.mx](http://www.reposado.com.mx)

<http://www.guerrilla-innovation.com/archives/2005/02/000309.php>

Nano Concerto

Keyword: [audible](#)



The Dark Side of The Cell is an audio-visual event staged by media artist Anne Niemetz and nano-scientist Andrew Pelling that utilizes a recent discovery within nano-biotechnology: cellular sounds.

A special instrument called [Atomic Force Microscope](#) (AFM) is being used to extract sounds from yeast cells thousands of times thinner than a hair. Comparable to a record needle "feeling" the bumps in a groove on a record, the AFM 'feels' oscillations taking place at the membrane of a cell and the electrical signals can then be amplified and distributed by speakers.

Manipulating the cell with chemicals will result in a change of oscillation. Isopropanol will change a 'singing cell' into a 'screaming cell' and a chemical such as sodium azide will kill the cell, causing the emitted frequency to die away, [leaving only noise](#).

• [www.darksideofcell.info](http://www.darksideofcell.info) • [www.npr.org](http://www.npr.org)

<http://www.guerrilla-innovation.com/archives/2005/01/000306.php>

The Art of Ringtonism

Keyword: [audible](#) + [wireless](#)



The Ringtones Society is an initiative by Dutch Muzieklab Brabant and SubmarineChannel that aims to

liberate the world of ridiculous ringtones by inviting artists to compose original ringtones.

In order to contribute, you must accept the rules of the Society's manifesto, such as this one: "Ringtone musicians must always enlarge and enrich the field of sounds more. That is, they must respond to our needs of sensibilities."

You can download and listen to the contributions at the Ringtone Society's website.

- [Ringtone Society](#)

<http://www.guerrilla-innovation.com/archives/2005/01/000305.php>

AudioShaker

Keyword: [audible](#) + [sensorial](#)



AudioShaker by Interaction and Product Designer Tom Jenkins, is a project that **explores our perceptual understanding of sound.**

The object can be used to record conversations (or other sounds) and subsequently mix the input by shaking it. The conversation will be split into words that are poured out of the AudioShaker separately.

- [audio shaker](#)

<http://www.guerrilla-innovation.com/archives/2004/10/000232.php>

Disco Alert

Keyword: [audible](#) + [conceptual](#)



"Alert" is an artwork by Austrian artist Barbara Musil, who reprogrammed the **alarm systems of ten vehicles from the region of Cluj in Romania and replaced the alarm signal with songs and texts relating to the theme of "theft".**

The work received an honorary mention at the Ars Electronica Festival 2004.

[O.K. Centrum](#)

<http://www.guerrilla-innovation.com/archives/2006/11/000548.php>

artPOD

Keyword: [cinematic](#) + [wireless](#)





If you're the lucky owner of a video-enabled iPod you can now watch video art anywhere, anytime.

The Danish Artnode foundation has launched the artPOD website, which offers an interesting collection of video art for the iPod, free of charge.

The idea behind the initiative is to create a new context for the distribution and experience of video art as an alternative to the immobile and institutional boundaries of art galleries and museums.

In the spirit of Xmas and free software culture, artPOD encourages people to share the videos with friends.

So far, 8 renowned video artists have contributed to artPOD. In case you don't have a an iPod with video, you can also watch the art from the website.

- [www.artpod.info](http://www.artpod.info)

<http://www.guerrilla-innovation.com/archives/2006/10/000535.php>

Peep Show Cinema

Keyword: [cinematic](#) + [urban](#)



The Waygood Gallery in Newcastle (UK), has put together the cinematic exhibition Little Jewel Cinema, which is inspired by the peep show format of the pre-cinema days.

Little Jewel Cinema is located in a shop window of one of Newcastle's busy streets where passers by can stop and peep through 10 holes to watch short films, documentaries and animations made by 13 different artists and filmmakers.

Little Jewel Cinema is running from October 20 to January 1.

- [Waygood Gallery](#)

<http://www.guerrilla-innovation.com/archives/2006/10/000531.php>

Video/Cameraphone Contest

Keyword: [cinematic](#) + [wireless](#)



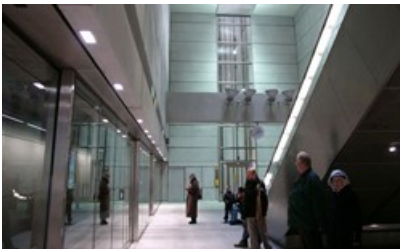
Danish based website LommeFilm.dk (PocketFilm) is running a **cameraphone shortfilm contest** (which is actually over by now). In line with [previous](#) contests of this kind, the idea is to challenge the artistic and technical constraints of the cameraphone. Participants must obey a few curatorial rules, such as limiting the duration of the film to 60 seconds as well as relating the content to the theme "in motion". Happy slapping does not qualify. The best films will be screened Nov. 10-19 at the documentary festival CPH:DOX.

- [LommeFilm](#)

<http://www.guerrilla-innovation.com/archives/2006/02/000479.php>

60 Seconds

Keyword: [cinematic](#)



Passengers waiting for their train to arrive in the Copenhagen Metro are the target audience of a new short film festival called 60 seconds.

During the festival, a selection of films relating to the theme of motion will be screened on 9 metro stations below the city streets.

Watch the metro merge with cinema between February 23rd and March 2nd.

- [www.60s.dk](http://www.60s.dk)

<http://www.guerrilla-innovation.com/archives/2005/07/000442.php>

VJ Greenaway

Keyword: [cinematic](#)



Since its kickstart in the 80's, the Netherlands has developed a unique VJ culture driven by artists,

photographers, designers etc. who do not only perform at clubs but also at galleries, museums and other cultural venues.

VJ'ing is considered an artform in itself and recently, a brand new concept called CNCDNC that blends clubbing and media-art was launched at club11 in Amsterdam. CNCDNC's main objective is to challenge the form and context of traditional cinema and every event will feature an established filmmaker who will perform as guest-VJ.

At the opening event on June 17th, CNCDNC starred no less than the experimental director Peter Greenaway, renown for his visually extravagant and non-narrative films such as *The Pillow Book*, *Prospero's Books* and *The Cook the Thief his Wife and her Lover*.

During the course of the night, Greenaway VJ'ed in two separate sets using a touchscreen system connected to 12 surrounding displays.

• [Club11](#) • [images](#)

<http://www.guerrilla-innovation.com/archives/2005/06/000437.php>

System Azure & Evidence Locker

Keyword: [activistic](#) + [cinematic](#)



System Azure and Evidence Locker are two separate artworks by Jill Magid that explore the creative potential of surveillance cameras. Magid demonstrates how **CCTV cameras can be used to create and record beautiful moments and interactions instead of just watching for problems.**

**System Azure** is a series of **jeweled security camera installations**, conceived in 2003. Magid originally approached the Police Headquarters in Amsterdam and asked if she could cover the surveillance cameras on their facade with fake jewels as an art project.

When the police rejected her request, she created a spoof company called System Azure and re-approached them with the exact same question. This time around, she introduced herself as Head Security Ornamentation Professional and presented the idea in terms of **'public relations instead of art'**. Naturally, she asked for a fee. Bingo! After a lengthy period of negotiations, she succeeded in covering four of the Headquarters' cameras with glittering rhinestones. In 2004 - commissioned by the Liverpool Art Biennial - Magid created **Evidence Locker** in which she employs Liverpool's CCTV infrastructure to stage a **conceptual cinematic narrative**. The work is composed of 31 days of CCTV footage, which features Magid traversing the city while being wirelessly guided, monitored, and recorded by an 'observer' in the central CCTV control room. The project's website is a narrative in itself and contains lots of interesting information. Visitors can get access to 31 fragments of CCTV footage as well as diary-like letters written by Magid to her 'observer'.

• [System Azure](#) • [Evidence Locker](#)

<http://www.guerrilla-innovation.com/archives/2005/04/000424.php>

Future Cast

Keyword: [cinematic](#)



Grand Odyssey is a computer generated science fiction movie that will be screened at the Mitsui-Toshiba pavillion during the 2005 World Expo in Japan.

The movie takes place in outerspace but what makes it different from other computerized SciFi flicks is that movie-goers will have the opportunity to be a part of the movie.

Before entering the cinema, the audience can have their face scanned by a system called Futurecast. The facial information is subsequently rendered as computer graphics and integrated in different movie characters.

Grand Odyssey only contains two predefined faces. Apart from those, everyone who appears in the movie is a visitor to the Mitsui-Toshiba pavilion.

- [Grand Odyssey](#)

<http://www.guerrilla-innovation.com/archives/2005/03/000415.php>

Is it a bird? Is it a plane? No, it's a WEBLOG MOVIE!

Keyword: [cinematic](#)



An indication of a subcultural activity that is about to go/or has gone mainstream, is when it is being portrayed in a Hollywood movie. Hacking went mainstream with 'Wargames' and even the youth culture surrounding the BMX bike turned into a global teenage lifestyle-thing after being featured in Spielberg's E.T. (and the year after, 'The BMX Bandits' starring a very young Nicole Kidman!).

Now, weblogging is about to get its own movie but in the spirit of the medium, it will not be a traditional movie production. On the contrary, it will be an open-source weblog movie made by webloggers, featuring webloggers.

TheWeblogProject is the first grassroots movie to 'promote and evangelize bloggers, the blogosphere, and their potential' and you can contribute by submitting your own video clip on the subject. The movie will be distributed free via P2P and via the Internet Archive, under a Creative Commons Attribution License.

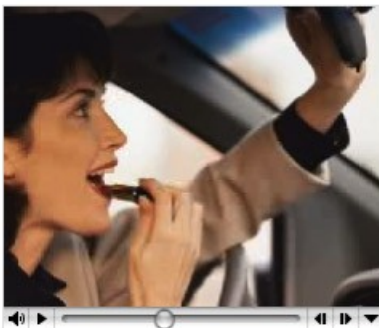
TheWeblogProject will also feature interviews with 20 'star-bloggers' and until April 15th 2005 you have the opportunity to send in your personal list of bloggers you think they should interview.

- [TheWeblogProject](#)

<http://www.guerrilla-innovation.com/archives/2005/03/000396.php>

Stock-photographic music video

Keyword: [cinematic](#) + [graphic](#)



In 2002, the Dutch rock band Coparck released a music video for their song 'Into Routine'.

The video was created by Margit Lukacs & Persijn Broersen and slightly resembles 'Eple' by Royksopp (the transitional photo-in-a-photo-in-a-photo video). 'Into Routine' is also made of still-images, but in contrast to Eple, the images are not taken from the band member's own photo albums but from a collection of stock-photography CD's borrowed at the public library in Amsterdam.

The duo manipulated and remixed the material and - voila! A music video containing professional models and exotic places - but made with a production budget close to zero.

Broersen and Lukasc's website contains lots of documentation of everything from art-installations to commercials for Siemens Mobile.

- [Into Routine](#)

<http://www.guerrilla-innovation.com/archives/2005/01/000286.php>

**Viral Ikea**

Keyword: [cinematic](#) + [strategic](#)





Ikea has launched a new viral advertising campaign.

The campaign features a fictitious group called Elite Designers who define themselves through anti-Ikea statements such as this one:

"We are the Elite Designers. We design profound and beautiful furniture for those with wealth and taste. Which is why IKEA makes us furious livid and angry."

The campaign - which consists of slick TV-commercials and merchandise so expensive that you won't buy anything - is designed around Elite Designer's spokesperson Van den Puup who is an excentric Philippe Starck inspired caricature with an affected accent.

- [www.elitedesigners.org](http://www.elitedesigners.org)

<http://www.guerrilla-innovation.com/archives/2004/12/000249.php>

Gone in 15 Seconds

Keyword: [cinematic](#) + [wireless](#)



Jason Fairly won the 2004 [Nokia shorts video competition](#), held in collaboration with the Raindance Film Festival in London.

The competition encourages filmmakers to work within the constraints of 15 seconds and the size of a mobile phone display.

Unfortunately, the films were not made available to mobile phones. Although it is technically possible to do so, it is still too expensive to download the clips on the current GPRS network (approximately £4 for the full bundle, according to The Guardian).

The idea was primarily to show the possibilities of mobile handsets but to see the films, you either have to attend a Raindance event or watch them on the web in a phone emulator.

- [www.nokiashortscs.co.uk](http://www.nokiashortscs.co.uk)

<http://www.guerrilla-innovation.com/archives/2004/10/000314.php>

**Surveillance Camera Players**

Keyword: [activistic](#) + [cinematic](#) + [urban](#)



The **Surveillance Camera Players** is a New York based group that was formed in protest against the use of **surveillance cameras in public places**.

The group manifests its opposition by performing specially adapted plays (such as George Orwell's 1984) in front of the surveillance cameras in **subways**, on the **streets**, in **public buildings** etc.

The Players have been entertaining big brothers since 1996 and besides performing live they also organizes Surveillance Camera Outdoor Walking Tours in New York City.

- [the surveillance camera players](#)

<http://www.guerrilla-innovation.com/archives/2007/01/000565.php>

**Tree in front of billboard**

Keyword: [activistic](#) + [conceptual](#)



What do you get if you combine [Guerrilla Gardening](#) with [Culture Jamming](#)?

You get something like **'Tree in front of billboard'** ('Boom voor billboard').

In discontent with the presence of billboards in the **urban landscape**, Dutch artist Helmut Smits decided to take direct action in a creative way.

Instead of defacing the billboards, he dressed up as a city worker and **planted a tree in front of one of them in broad daylight**.

- [www.helmutsmits.nl/](http://www.helmutsmits.nl/) / [\(via\)](#)

<http://www.guerrilla-innovation.com/archives/2006/08/000518.php>

International Tree Climbing Day

Keyword: [conceptual](#)



The International Tree Climbing Day is an annual event that has taken place in **selected trees since 2003**.

The event is organized by Irational - a group of international artist (primarily British) who came together 10 years ago around the domain [irational.org](http://irational.org).

The next ITCD probably wont happen before 2007 but if you want to learn more about the work and mindset of Irational, you should take a look at the upcoming exhibition "The Wonderful World of [irational.org](http://irational.org). Tools, Techniques and Events 1996-2006".

The exhibition is organized by Hartware MedienKunstVerein and takes place in Dortmund from August 30 to October 29.

- [Hartware MedienKunstVerein](#) • [International Tree Climbing Day](#)

<http://www.guerrilla-innovation.com/archives/2006/05/000495.php>

The City Formerly Known As Cambridge

Keyword: [activistic](#) + [conceptual](#) + [urban](#)



The Institute for Infinitely Small Things is a highly original research organization based in Boston, whose mission is **to invent and distribute new practices of political engagement in everyday life**.

This June, they are inviting members of the public to join them in a series of **renaming expeditions in Cambridge**, which will result in the publication of a new map of The City Formerly Known as Cambridge.

**To rename a street, park, square or other part** of Cambridge, MA, simply attend an expedition and fill out a form to justify your reasons for renaming.

The first expedition takes place on June 1st at the public opening ceremony of the newly redesigned Porter Square plaza. As soon as it is officially named, it will be renamed!

- [Initiative for the Renaming of Names in Cambridge](#)

<http://www.guerrilla-innovation.com/archives/2006/03/000485.php>

**Book a Muslim**

Keyword: [activistic](#) + [conceptual](#)



As an attempt to **bridge the communication-gap between Danes and the local muslim community**, a group of academic muslims have launched a **novel form of home-service**.

The service is called 'Book en Muslim' (Book a Muslim) and it **enables people to book a meeting with a young Danish muslim**. **The meeting takes place either at people's own homes or at their workplaces**.

The objective is **to create a platform for dialogue between Danes and Danish muslims who feel caught in between the religious and political fronts that emerged as a result of the Mohammed cartoon saga**.

**Bookings can be placed through the internet, free of charge.**

*The illustration is from a previous library-event called "borrow a prejudice".*

- [The Network](#)

<http://www.guerrilla-innovation.com/archives/2005/01/000304.php>

Glasses against visual spam

Keyword: [conceptual](#) + [graphic](#)



SeeFree is a Visual Spam Blocking System™ that removes unwanted elements from your sight.

The system is designed for those who are fed up with the commercialization and visual pollution of public spaces.

The special high-tech glasses from SeeFree provides users with the ability to see the world without billboards, signs and other commercial visual spam.

- [see-free.com](http://see-free.com)

<http://www.guerrilla-innovation.com/archives/2009/11/000717.php>

### Water Knows No Walls

Keyword: [activistic](#) + [conceptual](#) + [urban](#)



A blue line painted on the ground currently runs through Copenhagen's city center.

The line represents the capital's new waterfront if all the inland ice of Greenland were to melt, prompting water levels to rise by seven meters.

The line is a part of an art project called 'Water Knows No Walls' by the artists Haubitz + Zoche. The project takes part in the exhibition [Rethink: Contemporary Art & Climate Change](#), which is one of many events taking place in Copenhagen these days as the city gets ready to host the upcoming UN [Climate Change Conference](#).

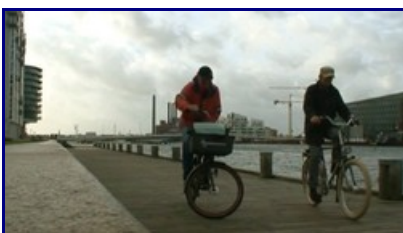
If you want to know the potential consequences of rising sea levels in other parts of the world, you can use a map provided by [Geology.com](http://Geology.com).

- [www.waterknowsnowalls.com](http://www.waterknowsnowalls.com)

<http://www.guerrilla-innovation.com/archives/2009/08/000704.php>

### Slow Bicycle Race

Keyword: [conceptual](#)



Meet [Marc](#) from Amsterdam and [Mikael](#) from Copenhagen.

Marc and Mikael are both bloggers and bike enthusiasts and they met up to compete against each other in a discipline probably best known to children.

- [www.copenhagenize.com](http://www.copenhagenize.com)



<http://www.guerrilla-innovation.com/archives/2009/04/000700.php>

### Critical Run

Keyword: [conceptual](#)



Critical Run is a sweating debating format for criticism.

The concept is developed by artist Thierry Geoffroy and the purpose is to train the awareness muscle by discussing a topic while running. Distances are relatively short and participants are often dressed in normal shoes and clothes.

Topics discussed so far include: "Does art has an impact in political decisions" and "optimism at the age of global war".

Critical Run has taken place in New York, London, Istanbul, Athènes, Paris, Siberia, Copenhagen, Moskow, Napoli and den Haag.

Check the website for upcoming runs.

- [www.emergencyrooms.org/criticalrun.html](http://www.emergencyrooms.org/criticalrun.html)

<http://www.guerrilla-innovation.com/archives/2009/02/000695.php>

### Museum of Broken Relationships

Keyword: [conceptual](#)



"It was 300 days too long. He gave me his cell phone so I couldn't call him any more."

Museum Of Broken Relationships is a website and touring exhibition of stories and donated objects that represent broken relationships.

You can participate by donating an object and sharing a story. A donation form can be found at the museum's website.

Next stop will be at the [Root Division](#) in San Fransisco. The reception is today, Feb 14 - Valentine's day!

- [www.brokenships.com](http://www.brokenships.com)

<http://www.guerrilla-innovation.com/archives/2009/01/000686.php>

### Movable Grass Tiles

Keyword: [conceptual](#)



Causas Externas is a young design collective based in Barcelona who create experimental objects that play with the **border between interior and exterior**.

One of their objects 'Grass Tiles', is a modular object that makes it possible to add **pieces of grass to your habitat**.

The **tiles** comes in **movable squares** and can be used in either **indoor** or **outdoor spaces** such as terraces or houses with no garden or even an office space.

- [www.causasexternas.com](http://www.causasexternas.com)

<http://www.saumadesign.net/>

### **SAUMA** [DESIGN AS CULTURAL INTERFACE]

SAUMA [Design as Cultural Interface] presents innovative contemporary design from Finland. The works in the exhibition explore new approaches to usability, user experience and the design process itself. The exhibition was originally curated for the American audiences and was first presented in Washington, DC as part of the Finnish Year of Design in 2005. After touring in the United States for three years, SAUMA was shipped to Europe. It will now be shown in Norway at the Stavanger Kunstforening from June 10 to September 6, 2009.

SAUMA introduces experimental installations and design concepts including **new portable devices**, an **experimental kitchen**, an **urban sauna** and a **game prototype**. Other exhibition items study the ideas of **portability**, **sensory experiences** and **the ways in which we navigate our urban environment**. The contents of the exhibition are updated for each presentation.

After the opening exhibition of the tour at the Embassy of Finland gallery in Washington, DC SAUMA was on show in New York at the World Financial Center Courtyard Gallery in the summer of 2006. The US portion of the tour ended in Los Angeles, where the exhibition was presented at the A + D Architecture and Design Museum in the summer of 2007. After that the exhibition traveled to Europe, where it was first presented at the Design Museum in Helsinki, Finland in the spring of 2008 and then at the Danish Design Centre, Copenhagen in fall-winter 2008-2009 and finally at the Stavanger Kunstforening in summer 2009.

The exhibition tour has now ended but please do check [www.ficultureny.org](http://www.ficultureny.org) to find out about other projects by the Finnish Cultural Institute in New York.



<http://www.guerrilla-innovation.com/archives/2008/07/000657.php>

### **Alternative Games**

Keyword: conceptual



Langs De Lijn (From the Sidelines ) is a community project by the Dutch artist Jeanne Van Heeswijk dated back to 2003.

As a part of the cultural event 'Kleurrijke Wijken' in Gorinchem, Jeanne Van Heeswijk set up a workshop space at a sports ground and invited people from different neighborhoods to meet and share stories and memories about games.

Based on the workshops, a series of new and alternative games characteristic of Gorinchem were developed and included in a tournament. Examples of the games are: 3-sided football (3 goals/3 teams play against each other), Elastic Wrestling (2-player sandbag game) and Besides The Water (canoe contest in sand instead of water).

You can find lots more of interesting projects on Jeanne Van Heeswijk's website or in the recently published monograph SYSTEMS, which contains a comprehensive overview of her artistic practice.

- [www.langsdelijn.net](http://www.langsdelijn.net)

<http://www.guerrilla-innovation.com/archives/2008/03/000646.php>

Karriere Bar: Yuppies and activists pay extra, homosexuals and immigrants pay less.

Keyword: conceptual + strategic



Karriere is a newly opened and much hyped (rightfully so) bar in Copenhagen where everything from the name to the interior has been designed by a long list of artists, such as Olafur Eliasson, Ceal Floyer, Douglas Gordon, Jesper Just, Robert Stadler, Dan Graham etc.

Now, the price on selected drinks at Karriere Bar has been turned into a work of art by artist Kenneth A. Balfelt, who created a 'price policy' that experiments with the relation between price- and social structures.

The new prices are determined by your look and circumstances related to your person. It is the waiters and bartenders who decide if you qualify for the special prices

Some price examples: Yuppies pay extra for beer. Hippies and activists pay extra for organic soda. The homeless get a discount on cafe cortado. Gay couples who French kiss for 30 seconds get a discount on apfelschorle. Immigrants, asians who speak Danish as well as blacks in company of whites get various discounts. And so on.

Probably not politically correct, but it should generate some unexpected and interesting situations!

- [karrierebar.com](http://karrierebar.com)

<http://www.guerrilla-innovation.com/archives/2005/05/000434.php>

Flickr Peep Show

Keyword: graphic + surface + wireless



Flickr Peep Show is an **interactive SMS installation based on photos from the photosharing website Flickr.com.**

Users are encouraged to **submit a keyword via SMS**, after which photos from the Flickr database that are tagged with the particular keyword are projected onto a surface that is visible through a number of peepholes.

Flickr Peep Show is exhibited at Mediamatic/POST CS in Amsterdam during May and June 2005.

Furthermore, in the course of week 19, the installation Playing FLICKR (similar to the Flickr Peep Show) will be running at the Club/Restaurant 11, allowing dinner guests and club goers to interact with surrounding Flickr projections, also via SMS.

- [Flickr Peep Show](#)

<http://www.guerrilla-innovation.com/archives/2005/03/000414.php>

#### **SMS Guerilla Projector**

Keyword: [surface](#) + [wireless](#)



The SMS Guerilla Projector is a device, hacked together by the London based art&design collective Troika.

**The wireless device enables the user to project text based SMS messages onto surfaces in public spaces.** It is made of a mobile phone, camera lens and slide projector, and is supposedly fully functional.

- [Studio Troika](#)

<http://www.guerrilla-innovation.com/archives/2005/03/000381.php>

#### **Smart Library**

Keyword: [wireless](#)



**A Danish Library has tagged its entire media collection (+300.000) with RIFD stickers in place of barcodes.**

**Besides enabling its borrowers to automatically borrow,** renew and return books and other media, the **Library** is developing an **'intelligent bookshelf'** that will make it easier to find books as well as alert people if an item has been misplaced. Naturally, **the RFID tagged items are also secured against theft.**

By employing RFID, the idea is to **optimize the library-experience** and **free ressources to focus on entirely new services for the future.** The library offers an extensive amount of info on RFID technology, which might be the reason why they apparently have recieved little or no complaints about privacy issues, which otherwise tend to dominate the discourse when RFID is used in the public service sector.

- [Silkeborg Public Library](#)

<http://www.guerrilla-innovation.com/archives/2005/03/000377.php>

Smart wearables and health

Keyword: [sensorial](#) + [wireless](#)



An article on Businessweek.com tells about the latest generation of smart wearable garments, specifically in relation to health-related applications.

The article begins by highlighting the research of [Gauri Nanda](#) at MIT who has worked on a bag that keep track of your belongings and remind you of practical things, such as to bring your wallet or keys before leaving your house.

Fabric-embedded electronics are no longer science fiction and the health industry in particular seem keen to develop its potential, perhaps because 'gear' is already an integral part of it.

A product that now is taking off is a "stress band", which is worn on the arm and collects data on the wearer's physical state. Until recently, the band was a research tool used to measure the stress in drivers but now, the [Fitness Group Apex](#) are promoting the band for consumers as a weight-loss monitoring tool.

Similarly, a shirt developed some years ago by [VivoMetrics](#) - which collects and analyzes its wearer's respiration flow, heart rate, and other key metrics - is already used in top medical schools and drug companies.

- [www.businessweek.com](http://www.businessweek.com)

<http://www.guerrilla-innovation.com/archives/2005/02/000379.php>

Frequency 1550: mobile educational game

Keyword: [urban](#) + [wireless](#)



In collaboration with a local school, The Waag Society in Amsterdam has developed a concept for a 'mobile learning game'.

The game is designed for students in the age of 11-12 and employ mobile phones and GPS-technology to examine whether it's possible to provide an educational location-based experience.

In the Frequency 1550 mobile game, students are transported to the medieval Amsterdam of 1550 via mobile phone. For one to two days, they roam through the city in small groups, using GPS to know their own positions as well as other players or objects. The students - or players - will need to demonstrate their knowledge of medieval Amsterdam by doing location-based media-assignments on the city's history.

The project is supported by KPN Mobile's UMTS network.

- [www.businessweek.com](http://www.businessweek.com)

<http://www.guerrilla-innovation.com/archives/2004/10/000283.php>

Lego KidSpotter

Keyword: [wireless](#)



In the summer 2004 the theme park Legoland in Denmark launched a child-tracking service in collaboration



with the insurance company TRYG.

The Kidspotter kit - which is available for rent - consists of a small wristband with a tiny RFID/WI-FI sender, plus a special Kidspotter map of the park.

The wristband is placed on the child's arm and if the parents lose sight of the little creature they can send an SMS message to the Kidspotter system. They will automatically receive a return message stating the name of the park area and the map coordinate of their child's position in the park with an accuracy of 3 meters. On the special Kidspotter map of the park, parents can see where to find their child.

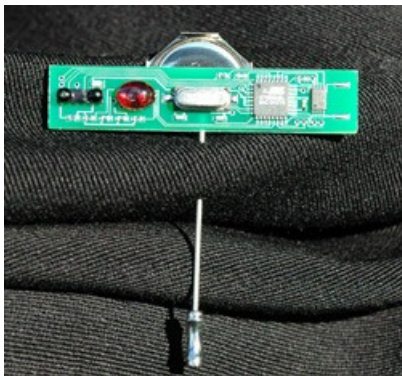
The service is developed by kidspotter.com.

- [www.kidspotter.com](http://www.kidspotter.com)

<http://www.guerrilla-innovation.com/archives/2004/10/000233.php>

RFID enabled people

Keyword: [wireless](#)



TraceEncounters is a social network tracking and visualization project that had its debut at the Ars Electronica Festival 2004. Approximately 900 participants got a small stickpin each of which uses limited-range infrared data exchange to remember every other pin that it encounters.

During the festival, the RFID stickpins would dynamically update the information to a database with the intention to visualize the social relations between the 900 pins and people.

Besides producing nice visualizations, TraceEncounters might as well be seen as a handy surveillance tool for parents or other authorities who wants to know who's socializing with who within a given RFID enabled group.

- [Trace encounters](http://www.traceencounters.org/)

<http://www.traceencounters.org/>

TraceEncounters

*Page last updated September 12, 2004*



BACKGROUND

GIFTS

THOSE INVOLVED

CONTACT

COLOPHON

TraceEncounters is a social network tracking and visualization project. It was debuted September 3 in

Linz, Austria at this year's [Ars Electronica festival](#). This temporary site has a minimum of information at this point, but there's more available [the final pre-festival writeup](#), and we'll be adding more in the coming weeks.

## NEW & FUN

If you have a fast PC with Java installed try this [network spring & mass simulation](#), representing some of the data we collected at Ars Electronica last week. (We haven't tested it on other platforms, so can't promise results elsewhere.) This embryonic social network analysis tool has the ability to pull nodes around and double-click on a node (representing a pin, or person) to "tack it to the background," allowing you to pull interesting structures out of the mess in the middle. (Watch for the disappearing shadow under the node when it's stuck.) It also temporarily changes someone's links to blue when you roll over their node, making it easier to distinguish where they lead.



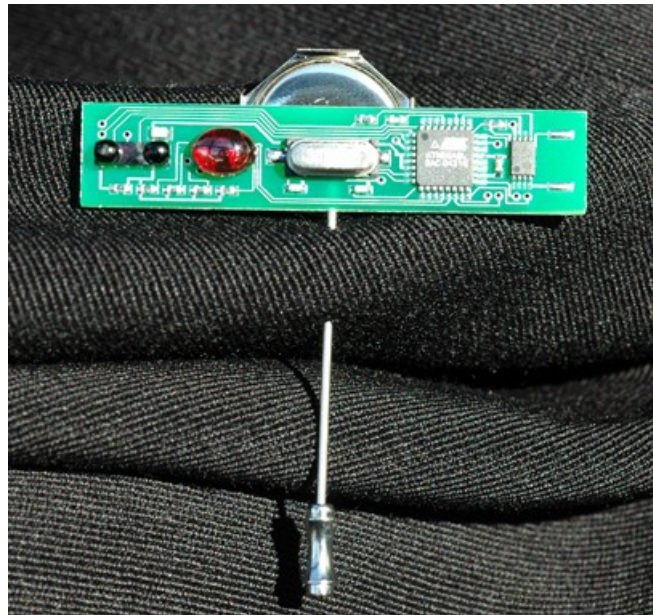
Interesting features to look for include couples and larger strongly linked "cliques" (maximally connected subnets). White circles now connect cliques of size greater than 3 when you click the "Find cliques" button. (This image is the result of a lot of tinkering: double click nodes in cliques and pull them away from the center to disambiguate overlapping cliques.)

The brighter links mean more encounters between the two people involved, and they're also the strongest springs, so it's possible to extract cliques by pulling out one or more of the people involved in the clique. (Often the greenest ones—the people having the most connections to other people regardless of the number of conversations—are the best to pull on; they're intentionally the easiest to pick when several nodes are nearby (brightness maps to pick order, a trick I devised for [TextArc](#) that works well for closely packed information objects).

Here's the [original simulation](#), as it displayed at Ars Electronica, for sentimental or art historical purposes.

## BRIEF OVERVIEW

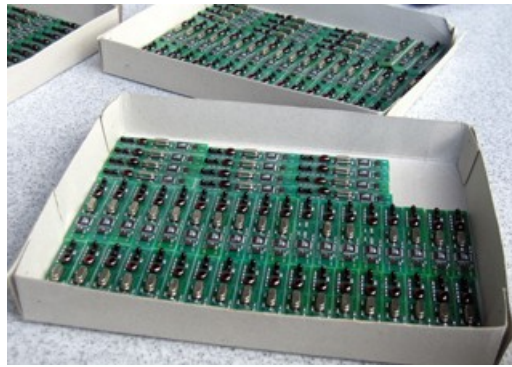
The project distributed approximately 900 small stickpins, each of which uses limited-range infrared data exchange to remember every other pin that it encounters.



*The TraceEncounters pin (photo by Jack Depczyk)*

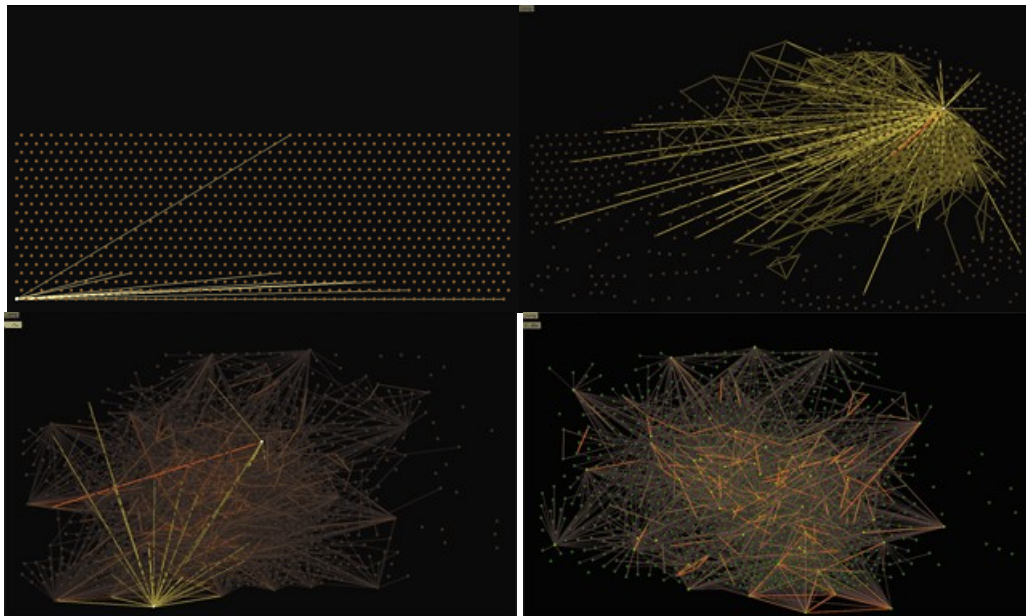
When pin wearers came to a central location to view the accreting network, they saw a thousand circles on a plasma display panel, each representing a pin. The plasma panel had its own special pin, connected to the computer that generated the image, so it could tell who's viewing and light up that person's circle. The pin also downloaded all of the saved encounters from the viewer's pin, (highlighting these new links in red and the old ones in yellow) and drew a simple straight line to all the other circles representing the other pins this viewer encountered.





*A crowd at the installation; pin assembly (and [more photos by Peter Kennard](#))*

As the database got richer, so did the visualization. We started with a mechanical-looking, trivial visualization and updated it several times during the show. It's still being worked on, but even the final "sketch" visualization, coded during the show, showed some structure. Viewers could see well-interconnected subgroups (several of size two, three, and four; one large one of ten or so) and pull them away from the rest (the plasma panel was also a touchscreen), to disentangle them from the Ars community as a whole, and see how connected they were to the rest of those wearing pins.



*Increasingly rich visualizations—snapshots from the installation*

We listened to viewer's comments in order to determine what they want to see, and the visualization tried to make those features apparent. The database will also be made freely available from this site to researchers and tinkerers—come back in a couple of weeks for that.

The TraceEncounters site is generously hosted by [Walrus Internet](#).

<http://www.guerrilla-innovation.com/archives/2009/11/000714.php>

Urban Cursor: A GPS Enabled Social Object

Keyword: [urban](#) + [wireless](#)





Selfpromotion: Here follows a description of a project I recently designed for a cultural festival in Spain.

Urban Cursor is a GPS enabled object designed to facilitate social interaction and play in public space.

The object, which is shaped as an oversized 3-dimensional computer cursor (pointer), was placed on a square in Figueres, Catalunya during the cultural festival Ingràvid.

Here, people could touch it, move it around and sit on it as an alternative to the benches.

Despite being removed from its normal screen based environment, the cursor was still in touch with the digital world. Via an embedded GPS device, the cursor transmitted its geographic coordinates to a website. At the website, the coordinates were mapped in Google Maps thereby documenting the cursor's movements in the physical world and making it possible for participants to see how they collectively helped move the object around.

- [www.urbancursor.com](http://www.urbancursor.com)

<http://www.guerrilla-innovation.com/archives/2007/09/000611.php>

Self Portrait With Webcam

Keyword: [graphic](#) + [wireless](#)



'Goodbye Privacy' was the theme at this year's [Ars Electronica festival](#) and perhaps not so surprisingly, there were a handful of projects and exhibitions dealing with the presence of web and surveillance cameras in public spaces.

One of them, 'Self Portrait With Webcam' by the Austrian artist Josef Klammer, is a series of photographic images seen through the eyes of webcams at different Austrian locations.

Klammer himself appears on every image with his laptop, which he used to position and capture himself. Each self portrait in the exhibition is accompanied by a photograph of the webcam along with information about its physical location as well as its [webadress](#).

Related entry: [Surveillance Camera Players](#)

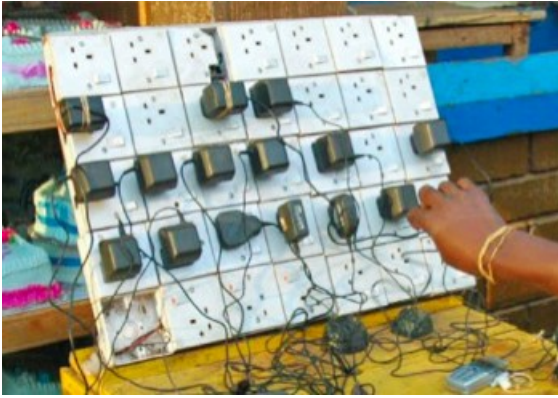
- [www.klammer.mur.at](http://www.klammer.mur.at)

<http://www.guerrilla-innovation.com/archives/2007/02/000579.php>

Phone Battery Street Charging Services

Keyword: [strategic](#) + [wireless](#)





[Jan Chipchase](#) is Principal Researcher in the User Experience Group of Nokia Research Center. A part of his fascinating job is to observe and describe how different cultures use mobile technologies differently - often in ways unintended or unpredicted by the industry that he represents.

He has carried out ethnographic fieldwork around the world, such as in Uganda where access to electricity and mobile phones is limited and the user need thus quite basic.

As a consequence of these limitations, people have developed alternative solutions and service economies, such as phone-sharing systems and battery-charging services (photo) where batteries can be recharged for a relatively small price.

Documentation of this and other of Jan Chipchase's interesting findings are available for download at [Nokia Research Center](#).

- [Street Charging Service Uganda](#) (PDF file)

<http://www.guerrilla-innovation.com/archives/2006/12/000555.php>

Digital Fuel for Travel

Keyword: [strategic](#) + [wireless](#)



In addition to the tons of other things you can already do or buy at Schiphol Airport, now you can tank up your mp3 player or telephone with digital content.

Fuel for Travel is a new store where passengers in transit can buy and download music, audio books and videos for almost any mobile device.

The store is financed by Samsung but apparently they happily tank up other platforms as well.

On a side note, the concept reminds me of a research project that I carried out with Fiat Centro Stile in Turin in 2001 which investigated how to stimulate Fiat travellers by offering them mental fuel shaped as a social highway service.

- [www.fuelfortravel.com](http://www.fuelfortravel.com)

<http://www.guerrilla-innovation.com/archives/2006/11/000543.php>

Bluetooth Burka Flirt

Keyword: [wireless](#)



Danish newspaper [Politiken](#) today has an interesting article about Saudi Arabian women, written and photographed by Klaus Holsting.

The Saudi women are sometimes referred to as B.M.O.'s (black moving objects) because when in public, they are obliged to dress in black burkas.

Apparently, women and men are not really allowed to mix, therefore they must be very discrete - and creative - when flirting with each other.

According to Holsting, one of the more advanced ways to flirt, is via Bluetooth enabled phones. When activating Bluetooth in a restaurant names such as "Sensitive Girl" or "Prisoner of Tears" pops up on the display as the girl's way to flirt and potentially connect with boys through the invisible as well as visible walls that separate them.

No link to the article. Photo credit [here](#).

<http://www.guerrilla-innovation.com/archives/2006/10/000532.php>

SPOOKY CHAIN-SMS

Keyword: [wireless](#)



A viral SMS from a ghost is currently infecting the minds and mobile phones of Danish pre-teenagers, according to the local newspaper Politiken.

The SMS contains a message saying: *"Hello, I am Cordelia. I died in a fire 10 years ago. Unless you send this message on to 10 other people, I will come to your room tonight and stare at you. I look like a three-year old - without a face. I will show up every night. You have seven minutes to send this".*

No product is being advertised here, just good-old-fashioned chain-letter spam in a new medium.

• [Politiken](#)

<http://www.guerrilla-innovation.com/archives/2006/09/000521.php>

Pause

Keyword: [urban](#) + [wireless](#)



## Conflux #2

Pause is flashmob related performance that takes place during the Conflux festival in New York.

On each day of the festival, a group of 30+ participants will gather in public space to pause together at a predetermined location.

Upon receiving an SMS, all participants will freeze simultaneously and will remain frozen for five minutes. Upon receiving a second SMS, participants will unfreeze and go on with the rest of the day, resuming life as usual.

Pause plays with the speed and ceaseless movements of the city. The performance is conceived and conducted by: Toby Lee and Fotini Lazaridou-Hatzigoga

- [Confluxfestival.org](http://confluxfestival.org)

<http://www.guerrilla-innovation.com/archives/2006/06/000499.php>

Mobility Map

Keyword: [urban](#) + [wireless](#)



Canal\*ACCESSIBLE is an online mapping project that shows Barcelona from the perspective of people who have difficulty walking.

40 handicapped participants use their camera-phones to document every problem and obstacle they encounter on their way through the city.

The images are posted to a website and each location and obstacle is described and placed on a map. The result is a map of the parts of Barcelona that is inaccessible for people confined to wheelchairs.

3,578 architectural barriers and stumbling blocks have been documented on canal\*ACCESSIBLE since December 2005. The project recently won Ars Electronica's Digital Communities [award](#) 2006.

- [Canal\\*ACCESSIBLE](#)

<http://www.guerrilla-innovation.com/archives/2006/05/000492.php>

Mobile Marathon

Keyword: [wireless](#)



Mobile Marathon is a camera phone contest, which takes place at the upcoming Roskilde Festival in Denmark.

Festival-goers are invited to create a story, based on five images taken with their camera phones.

Participants can edit their text and images up to a week after the last day of the festival after which the best stories will receive a prize. Prizes are also awarded during the festival for the best daily image.

With approximately 100.000 visitors annually, the Roskilde Festival is one of the largest music festivals in Europe. The festival runs from June 29 to July 2.

- [Mobil Marathon 2006](#)

<http://www.guerrilla-innovation.com/archives/activistic/index.php?page=2>

TRASH: [anycoloryoulike](#)

Keyword: [activistic](#) + [urban](#)



TRASH: anycoloryoulike is a remarkable art intervention for urban beautification and environmental awareness.

The project is developed by the New York based artist Adrian Kondratowicz who created colorful trash-bags and distributed them to members of his local community.

By using the new bags instead of the traditional ones, the standard piles of trash on the streets were transformed into vivid sculptures of color.

The project has been a massive success and the community around it seems to be growing and spreading to other cities.

And naturally, the bags are 100% biodegradable.

[www.anycoloryoulike.biz](http://www.anycoloryoulike.biz)

[Sit Projects - Sustainable Social Service](#)

Keyword: [activistic](#) + [urban](#)



### **Conflux:2008 #1**

Sit Projects by Paola Mojica and Daniel Clapp is a series of service-oriented installations inspired by the pressing need for seats at bus and subway stops in New York.

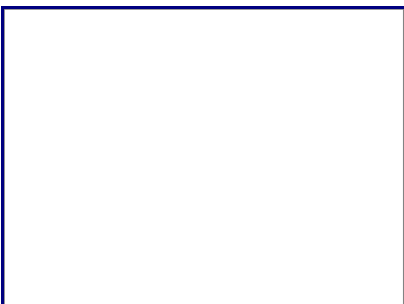
The installations are based on disposed chairs that are recycled and placed at selected bus and subway stops.

By adding something practical and at the same time unique to the otherwise generic world of public transportation systems, the idea is not just to meet commuter's practical needs but also to create a situation for surprise and social interaction between commuters.

• [Sit Projects](#)

[9/10 - Mobile Private Public Space](#)

Keyword: [activistic](#) + [urban](#)



### **Conflux:2008 #2**

For the Conflux Festival [Lucas Murgida](#) will construct a cabinet on wheels and leave it on the sidewalk. The artist will hide inside and not reveal himself until someone assumes possession and brings the cabinet to their home.

The cabinet will be in place west of the Center for Architecture and south of Washington Square Park on Saturday, September 13th, from noon onward. While in the cabinet he will be loading [live feeds](#) from his cell phone to Twitter.

Following the happening live could be an interesting and potentially nail-biting experience!

Nb. The cryptic title 9/10 refers to a quote-phrase saying that possession is 9/10 of the US-culture. And so, the project plays with the notion of ownership in public space.

- [9/10](#)

[\(in\)Visible Food](#)

Keyword: [activistic](#) + [strategic](#)



The VisibleFood project is a website and database created to give researchers as well as potential consumers an overview of political and environmental issues related to certain food products.

The database is searchable by product, brand, company, ingredient or toxin and enables users to look up such things as a company's labour politics or whether a product is likely to contain genetically modified organisms etc.

VisibleFood is designed as an open content system that allows users to submit new information to the database (although the website is not yet fully functional).

- [www.visiblefood.org](http://www.visiblefood.org)

<http://www.guerrilla-innovation.com/archives/urban/>

[I left this here for you to read](#)

Keyword: [urban](#)



"I left this here for you to read" is a magazine-project by the artist Tim Devin.

About once a month, the magazine is printed in just 50 copies that are left for random people to find at public places, such as park benches, on buses, in airports etc. The magazine is distributed on Boston, New York and L.A.

Issues are not reprinted and cannot be ordered. The only way to have a copy mailed to you is to help edit, write, design, or distribute it. According to Tim, he prints everything he receives.

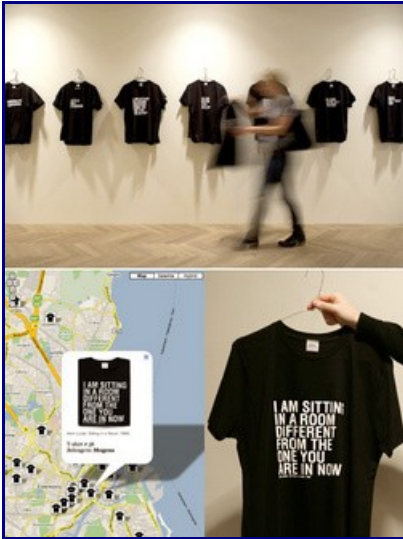
Related: [Lost sculptures](#)

- [i left this here for you to read](#)

[Social Souvenir](#)

Keyword: [\( egoistic \)](#) + [strategic](#) + [urban](#)





A bit of self promotion: A new souvenir concept that I have developed for the Museum of Contemporary Art in Denmark just launched. Here follows a description:

Social Souvenir is an installation and souvenir concept that creates links and social experiences between museum visitors.

The concept is based on 300 T-shirts that are exhibited and put on sale at the Museum of Contemporary Art in Roskilde, Denmark. Each T-shirt is imprinted with a text fragment inspired by 15 renowned artists represented in the museum's collection, such as Yoko Ono, Erik Satie, Marcel Duchamp and Per Højholt.

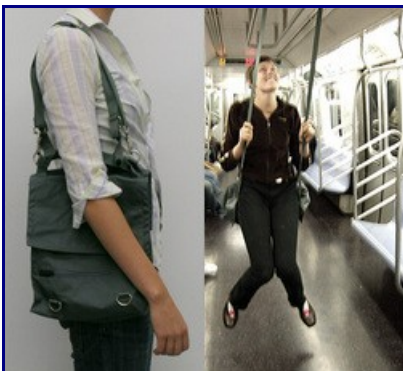
Visitors can buy a T-shirt of their own choice, the only condition being that they share a bit of personal information about themselves, or more precisely: their name and address. When paying for the T-shirt at the museum-shop, the information is automatically mapped in Google Maps, thereby making it possible to see where each T-shirt ends up after leaving the museum.

During the course of the exhibition, the 300 T-shirts will gradually disappear from the physical museum space only to re-appear on the web. Consequently, by buying a T-shirt visitors do not simply get a personal piece of the installation - they also help contribute to its collective development and distribution.

- [www.socialsouvenir.net](http://www.socialsouvenir.net)

[Swinging Underground](#)

Keyword: [urban](#)



#### **Conflux:2008 #4**

A subway swing will appear on the L-train in New York at various times throughout the upcoming weekend.

The swing is transportable and disguised as a handbag with adjustable straps that hook around the handrail of the subway.

The swing was designed by [Caroline Woolard](#) back in 2006 in the hope that the innocent amusement of swinging on the subway eclipses the atmosphere of numbness and suspicion partially generated by the infamous New York City subway dictate "if you see something, say something".

- [Swinging Underground](#)

[Permanent Breakfast](#)

Keyword: [urban](#)



Permanent Breakfast is a continuous social experiment that can be executed by anyone, anywhere.

The experiment was conceived in 1996 by the Austrian artist [Friedemann Derschmid](#) and the basic idea is to bring people together to have breakfast in public spaces that are not necessarily obvious picnic spots, thereby modifying the way we think of these spaces as well as stimulating social interaction in them.

Naturally, anyone can do this without it being an art project, so to be an authentic Permanent Breakfast event, there are some rules that participants must follow: The organizer must invite at least four people under the condition that each one of them subsequently invites four other people for a new breakfast to be held somewhere else. And so on.

Permanent Breakfast recently came to Copenhagen in relation to the exhibition [Instant Urbanism](#) at the Danish Architecture Center.

- [Permanent Breakfast](#)

[How to grow vegetables without a garden](#)

Keyword: [urban](#)



A garden enthusiast in Chicago has put together a colorful resource page on Flickr documenting how he and his friends grow vegetables on their rooftops using a self-watering container system that use less water than normal, while keeping maintenance down to a minimum.

In case you are not so fortunate to have a rooftop, the site also contains links to other resources such as the fantastic project [Container Gardening](#) by Willem van Cotthem, who grow plants in difficult conditions using plastic bottles. For more inspiration, see also the community project [Rooftop Garden Project](#) in Montreal.

- [Rooftop Garden on Flickr](#)

[Urban Modular Furniture](#)

Keyword: [urban](#)



Enzi is a set of 114 identical multifunctional objects developed by Austrian architects PPAG.

The modules can be arranged and rearranged according to the situation or need and may be used for sitting, playing, sleeping or as decorative building blocks. They come in different colors - pink, green and blue.

Enzi was designed to be used at the Museum Quartier in Vienna back in 2004 but they should still serve as an inspiration to urban planners, architects and decision makers who tend to furnish our public spaces with static elements that fail to stimulate our senses.

- [www.ppag.at](http://www.ppag.at)

## DROP SPOTTING

Keyword: [urban](#)



DropSpots is a community project that interconnects people through an exchange of 'gifts' hidden in public space.

To become a DropSpotter you simply have to find a public accessible place suited for hiding a gift of own choice, e.g. a poem, an image, a question, etc.

Via the DropSpots website you add the location to a map and describe in detail where and how the gift can be found.

Are you in Amsterdam? If yes, I have placed something for you! You can find the location [here](#). If you take the gift (or someone else's) please replace it with something new to keep the exchange going.

Credits: DropSpots is made by Ed Purver, Dan Phiffer and Brijetta Hall.

- [Drop Spots](#)

## Postal Chairs - how to humanize a privately owned public space

Keyword: [activistic](#) + [urban](#)



In a conceptual protest against the privately owned public spaces in New York City, members of the Graffiti Research Lab came up with a way of making these non-spaces a bit more user-friendly.

Inspired by the [FedexFurniture](#) project, the GRL team created a bunch of chairs, made of free-of-charge US postal mail boxes and brought them to one of the locations in question.

Thanks to the DIY chairs, the space was momentarily turned into real place where people could actually sit and relax.

The Graffiti Research Lab is dedicated to outfitting people with open source tools for urban communication. Their goal is to empower individuals to creatively alter and reclaim their surroundings from commercial and corporate culture. One of their most celebrated tools is the [LED Throwie](#) - a small, battery-powered light, attached to a magnet, which can be used to make 'light-graffiti' on metal surfaces.

- [Postal Chairs](#)

#### [Stencil Information Visualization](#)

Keyword: [surface](#) + [urban](#)



In 2002 Sascha Pohflepp created an art project called Echo that was provoked and inspired by the constant renaming of Berlin's squares and street names.

Pohflepp decided to integrate the past memory into the present by adding shadow-like stencil signs to a selection of existing signs. Each stencil represented an old erased street name.

A ghostly effect was created by using reflective material (reflexbeads) that was completely invisible at daytime but visible at nighttime. The angle of Pohflepp's applied street signs reflect the year they were in use, thus visualizing the historic development in a subtle way.

- [Memory of the City: Echo](#) via wmmna

<http://volumeproject.org/blog/2009/10/28/uncomfort-zones/>

#### [\(Un\)Comfort zones](#)

[Event Lecture Reviews](#)

#### **The Urban Qualities of Refugee Camps. / Report 'Café Méditerranée X**

[Dare2Connect](#), a program by [SICA](#) and [Felix Meritis](#), invites Middle East and North Africa experts to research the Arabic and Islamic culture in the [Café Méditerranée series](#). Through discussions on current events the status-quo of Middle East culture and its relation to international developments are placed in a broader context.

In this edition, hosted by Chris Keulemans, Lebanese architect Ismail Sjeich Hassan spoke about his research "Urban Exaggerations and Exceptions – Palestinian Refugee Camp" (which he's executing as [Bakkema research fellow](#)). He described architectural and urban possibilities of improving the life of people in the Palestinian refugee camp; [Nahr el Bared](#) in Lebanon.



*Nahr el Bared before the 2007 war*

Keulemans started by inviting Hassan to start with his presentation on a short history of the people living in Nahr el Bared.



*Palestinian refugee camp Nahr el Bared, Lebanon, 1949*

In the period of 1947 till 1948 about 400 Palestinian villages have been 'emptied' and 'erased'. 30.000 of those displaced Palestinians found their way, after being displaced from their initial settlement, to Lebanon. The theme of desolation and displacement was severely emphasized by Hassan. The temporary camp of canvas tents became a semi-permanent settlement where the tents were replaced by stone buildings. Local

Lebanese land-owners rented their territory out to the camp dwellers and there was a vivid trade with the Lebanese living in Tripoli and other cities in northern Lebanon. This state of affairs was violently brought to an end by a battle between the [Lebanese army and the Islamic fundamentalist group Fatah al-Islam in 2007](#). The battle resulted in the total destruction of the camp, leaving 30.000 refugees homeless, again. Internationally, almost half a billion dollars was available to rebuild the camp. The Lebanese government and army sought to use the reconstruction as an opportunity for controlling the camp through urban design and military presence.



#### *Nahr el Bared after the 2007 war*

Hassan became involved in the Nahr el Bared Reconstruction Commission for Civil Action and Studies (NBRC). The NBRC is an organization of professionals who voluntarily work on involving the camp residents in the reconstruction of the destroyed camp. During the battle, which left the camp completely ruined, it was the aim of the NBRC to map the layout of the camp, the public areas, its landmarks, and commercial centres in order to document the urban structure and property ownership. The collective memory of the community was tapped for precise owners, locations, sizes of houses through interviews and civil participation sessions. When confronted with the government's reconstruction plan, based on its ability to be controlled by the government and military, the NBRC, now joined by the [UNWRA](#) (UN agency United Nations Relief and Works Agency for Palestine Refugees in the Near East), proposed a urban plan based on the former camp. A plan, which expressed the perception of the camp by the Palestinians being a temporary place.

In the discussion after Hassan's presentation, Keulemans questions were directed at the nature of the sensitive situation of the camp and the role of architects and planners in it. Hassan explained that he and his colleagues, trained architects and urban planners, naturally experienced difficulties. They were faced with the task to redesign the camp which, an operation in which they had to operate in a complex and political arena of interests of the refugees, the Lebanese government, the military and the international community.

The situation of the Palestinian refugees is delicate. They are denied the return to their homeland in historical Palestine and they neither have rights nor duties in Lebanon, for instance it is illegal for them to own property. Palestinians do not accept their status-quo in Lebanon. They regard the camp as a temporary place for living. They fight for their right to return to their original homes. This all places the reconstruction of the camp in odd daylight. The government does not allow the Palestinians to return to their homelands, nor do they grant them Lebanese citizenship. The army seeks to maximize their control over the refugees and the international community aids in rebuilding the camp, but does not in repatriating the refugees.

All these political and cultural issues present themselves in the built environment, but are not limited to that. Hassan acknowledged the importance of perception, to the eye of the outsider, the camp –old and new alike- resembles an urban area of immensely density, and spectacular urban phenomena. For the Palestinians however, the camp represents nothing more than a transitional shelter. A shelter, which lost its temporary characteristic only physically but not mentally.

Unfortunately, throughout the presentation and discussion it did not really become clear what the personal motives of Hassan were to get involved in such a delicate situation. It showed that he is committed to his work in Nahr el Bared, if only by the sheer amount and quality of his work he puts in, but Hassan's presentation and interview was flat and lacked expression and enthusiasm. It would have been interesting if Keulemans would have unraveled more of Hassan's motives why he got engaged in such a project.

Up to this day the plan that the NBRC presented to and accepted by the Lebanese government and military has not been executed. The historic, military controlled site of the camp of Nahr el Bared is inaccessible, and access to a wide strip around is only permitted with a day pass granted by the military. No building activities in whatever form are allowed. When building will commence is unknown.

Posted by [Sietze Meijer](#) on 28-10-2009

<http://cca-actions.org/actions/visual-voice-activistarchitecturecom>

**Visual Voice [activistarchitecture.com]**

• [◀ previous](#) 29 of 179 [next ▶](#)





The Visual Voice is a mouthpiece for the marginalized---an interactive guerilla billboard--- meant to translate and mediate the personal, human scale with the greater city at large.

This ongoing public project personalizes and socializes the urban landscape, provoking a renegotiation between city and citizen. It is meant to provoke conversation as well as challenge the privatization of our visual environment.

The Visual Voice is really just a portable, democratic billboard. It is a re-manifestation of the public forum—a grassroots broadcast in a city where so many subordinated citizens strive to be heard. It is a simple conduit for communication at the scale of the landscape.

<http://www.activistarchitecture.com>

- [◀ previous](#)
- 29 of 179
- [next ▶](#)





<http://cca-actions.org/actions/urban-camp-hotel>

### Urban Camp Hotel

Winner of an honorable mention on the Palm enRoute Competition for Mobility Design edition 2008.

#### Urban Camp Hotel

What about camping in the city? Sounds crazy?

Urban Camp Hotel hosts for camping freaks and city lovers to experience accommodation in a different way. Forget design and boutique hotels, the Urban Camp Hotel is the new way to see lodging; a way where mobility spirit becomes sustainable for/by the city; an authentic Canadian brand to export.

Urban Camp Hotel is like the typical camp but placed in the city.

Urban Camp Hotel can be installed temporarily on specific sites where it is favourable and attractive for the travelers for a new experience of the city but –and here comes its particularity- favourable also for the city. And this is the part where Urban Camp Hotel becomes sustainable, because it would serve as a catalyst for restoring neglected spaces, a detonator for future regeneration in the cityscape panorama, an urban laboratory.

Urban Camp Hotel can be installed for example in: abandoned buildings or without an actual determined use, empty lot spaces, unused or unprofitable parking lots, seasonable vacant spaces, unused building roofs, etc.

It can also be part to a particular city event, such as a festival, a fair, a convention, a celebration, etc.

Because of its temporary character, it is easy to install and to remove without a trace, being non-polluting for the cityscape. And the best part, because it is in constantly moving on city's spaces, the surround setting would never be the same, always changing; a real mobile lodge for nomads.

<http://enroute.aircanada.com/fr/articles/les-prix-mobilite-palm-enroute-...>

<http://cca-actions.org/actions/playgrounds-bring-slum-city>

### #73. Playgrounds Bring Slum to City

In opposition to typical approaches to slum improvement that clear large areas for new systems of infrastructure and housing, the Playspace Foundation proposed to integrate the Villa Tranquila slum with the city of Buenos Aires through a system of connected playgrounds. Connection, not containment, was the goal for improving the quality of life for children, who make up 40 percent of Villa Tranquila's population. Non-traditional play spaces were designed based on the work of Aldo van Eyck in Amsterdam. The intention was to create areas of interaction for adults and children, not sites of anonymous and standardized physical activity. The PlaySpace Foundation was created in 2006 to present and fund the project.

<http://www.cphx.dk/index.php?language=uk#/34324/>