

SCREAM

Media Screens as a Medium for Communication

Framework for the implementation of urban big screens in the public space

January 2009

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1. INTRODUCTION

In the last decade, big urban screens have appeared in town squares and on building facades across the UK. Dynamic moving images form new architectural material, affecting our perception and the experience of the space around us. A new form of urban space is emerging that is fundamentally different from what we have known, and it seems that we are ill-equipped to deal with and analyse it.

The use of these screens brings new potential and challenges for city regulators, artists, architects, urban designers, producers, broadcasters and advertisers. Most screens at present serve mainly commercial purposes, they do not broadcast information aimed at sharing community content nor do they support public social interactions.

The SCREAM project addresses these new challenges by looking at the physical urban spaces and the potential spaces created by the new technologies. We are just beginning to understand the opportunities for public information, art and community engagement. We need to see more negotiation between commercial, public and cultural interests.

2. BACKGROUND AND AIMS

The project aims at influencing developments related to the sustainable implementation of urban media screens in the UK by looking at issues related to the urban screens from a multitude of perspectives.

Currently there is very little information in the public domain in the UK relating to the set-up of big screens. Most local authorities do not have specific policies for the implementation and set up of big digital urban screens but rely instead on policies in relation to billboards and large-scale advertising, or sometimes on employing an external consultant to advise on issues related to the implementation of the screens.

The SCREAM work targets the planning system, where all the high aspirations of a sustainable implementation of media screens and the effective integration into existing urban structures can fail if appropriate control mechanisms and developments strategies are not found and satisfactorily executed.

The objectives of the SCREAM project were as follows:

- bring together people across all the sectors involved in the potential implementation of innovative content and the creative use of media facades and urban screens in the UK
- create a knowledge exchange and debate environment through workshops conducive to shared positive outputs
- develop a framework on how to deal with the issues of media screens as part of the planning process
- work out how the screens could be effectively integrated into existing urban structures
- enable a better understanding of the environmental impact of the displays
- highlight the risk of visual and noise pollution in the urban space
- build a common ground of understanding about the potentials of artistic and creative participation in the content development

This was achieved through the SCREAM workshops: a series of workshops were held to bring together the key stakeholders in delivering sustainable implementation of the urban screens. These workshops enabled a group debate and knowledge exchange among those who play an active role in the development of urban screens and media facades in the UK.

3. THE EVENTS

The SCREAM workshops took place on 1st September and 10th November 2008. The workshops were attended by 16 people coming from a variety of backgrounds including academic research, art, screen management, screen curation, technology providers, curators, funders and the regulator. The following organisations were represented at these events, which ran for the whole afternoon:

ACE (Arts Council of England), Addictive TV, Art2Architecture, BBC Public Space Broadcasting, body>data>space, CABE (the Commission for Architecture and the Built Environment), FACT (Foundation for Art and Creative Technology), Live Site & LOCOG (London 2012 Organising Committee of the Olympic Games & Paralympic Games), ResCen Middlesex University (Centre for Research into Creation in the Performing Arts), Smartslab, Tank TV, UCL Bartlett, (University College London), University of Salford, and Urban Buzz Programme Office. The events were facilitated by body>data>space/ ResCen, Middlesex University.

The main discussion points, outputs and key conclusions emerging from the SCREAM workshop are summarised below.

4. OUTPUT

During the SCREAM workshops we identified the following issues as being of key importance to the implementation and realisation of the screens and their communication potential in the urban space.

WHY SCREEN?

It is essential to identify the true reason(s) for the deployment of an urban screen, as this will influence various factors such as the selection of the location and the way the screen content is managed.

Examples include:

- To energise the heart of town centres
- To support regeneration strategies
- To put the town on the map!
- To encourage community engagement and the connection of people
- To create connectivity between remote sites



Regeneration: through a partnership between the BBC and the New Swindon Company Swindon, 2008



Connectivity: between London and New York, 2008

- For entertainment/leisure/sports
- For commercial and advertising purposes



Commercial monologue: Piccadilly Circus, London

- As a new and innovative outlet for art and the art community
- As an innovative outlet for cultural content



Outlet for art, Urban Screens Manchester, 2007



Supporting public engagement with interactivity: Volume by UVA London, 2007

- To visually show the heritage and local history of a town - as an archive and for communities to relate to the media and the screen
- For security and guidance
- To provide information and education (weather, traffic, temperature, news, current affairs etc)



Direct messages for security reasons:
Piccadilly Circus, London



Showing traffic
information



Security on a London bus

WHO SHOULD BE INVOLVED?

There is a clear necessity to combine the interests of the different stakeholders as well as identifying who should be involved in developing the final (site-specific) solution. Key players must all be involved at as many stages of the development and realisation as possible. These include:

- architects,
- broadcasters,
- content developers/curators/managers
- designers,
- film makers,
- funding bodies,
- joint partnerships,
- land developers,
- real estate,
- social media,
- screen technologists,
- screen managers, and
- urban designers and planners

CONTEXT

When selecting the screen location there is a need to identify how:

- the spatial properties, and the nature of the urban space could relate to the type of screen content. For instance, wide or narrow, open or closed, highly integrated or isolated urban spaces. Spaces with a high movement flow or low movement flow of people/transport or city activities.
- the selection of the screen location might contribute to the aims mentioned above without negatively affecting the use of the space in the city as a whole. For instance, drawing people to the screen location but not by completely emptying other spaces.

- the screen could be part of the building fabric from the beginning, integrated into the architecture and the built environment and whether it is possible to utilise the facilities already in place such as electricity.
- to create a balance between places with high foot fall/low foot fall, the type of content, and the intended impact on the space and the people in the space.
- to enable content curators to play a more active role in defining different aspects related to the screen (in addition to the content), such as appearance, dimensions, location. Currently the design of the screen in the UK is lacking (most often a framed rectangular heavy structure with little concern for the aesthetics of the space it exists within). Sponsors offer the screens and the content curators are happy that the screen is there.
- to ensure the best results for community and public engagement by working with artists/creatives and the relevant stakeholders from the start of the development.

CONTENT

The screen content will succeed only if it is directed at the public and is accepted by the public. i.e. it is truly there FOR the public.

The content could be:

- Informative and/or entertaining
- Stimulating and energising the crowd in relation to an event
- Mood setting by providing ambient light/sound
- Engaging by facilitating various social interactions
- Creatively gathered from user-generated content made, for instance, by the local communities, many of whom have shifted immensely in how they view interactivity and public digital media

When generating the screen content and the relation to the viewer there is a need to identify:

- how the screen can play a positive role in engaging the viewer with the urban space by including the various types of users and activities that take place within that particular space.
- ways that engage the viewer with other activities in the urban space in a positive sense. Creating a balance between engaging people but also giving them the freedom to be left alone is key.
- different types contents that can act as a mood enhancer rather than only as information or news display (especially negative news).
- how the screen can serve as a platform for showcasing creative projects and facilitate wider discussion of regional issues and avoid having one view of the world 'Can we identify ways into getting people back into political dialogue through the deployment of the screen?'
- lessons learned from successful examples and look at successful examples in the performance world that could advance screen thinking and approach.

CONTENT & TECHNOLOGY

Screen technology could be ambient, connecting between different sites (networked), triggering interaction between people and people, people and the screen or self generated/ automated content aggregation. Local-to-local connectivity is a key opportunity, linking people in different places to engage and share knowledge around similar issues and concerns e.g. flooding in urban areas, networked line dances etc.



Performance Telematics: full body experience by body>data>space 2003



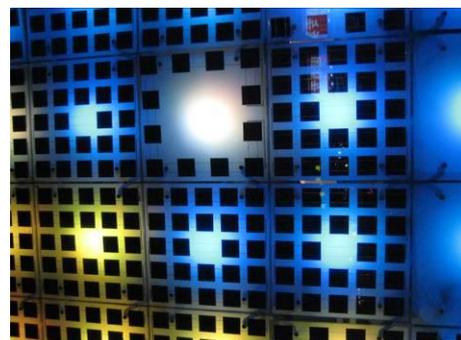
Dance contest, Urban Screens, Manchester, 2007

When taking into account the technical challenges the following aspects were identified:

- Image quality: factors related to the image quality and the relation to the content such as size, shape, resolution.
- Light source: aspects related to the light sources such as LED, LCD, fluorescent and their impact on the outcome.
- Cross platform content: the challenge of supporting cross-platforms content and user-centric access any time, any place, any platform, any technologies.
- Sound: implementation of sound and the relation to the surrounding land use, the audience and the content.
- Size, technology and the relation to our experience: there are already changes in video technology such as the impact of high definition that will affect the relationship of the viewer to the screen (allowing the viewer to move closer to the screen in order to view different components with different scales), or allowing the viewer to interact with the screen through use of mobile phones or other hand-held components.
- Light pollution: create a balance between the brightness of the display and the visual pollution caused by the display.
- Screen appearance: the screen should look good when active and also when not active.
- Screens should be robust.
- Screens should be easy to use and manage.
- Screens should integrate well with existing lighting systems.
- Fit to purpose: for instance, for creating distant connectivity of communities (telematics or full bodied video conferencing) screens need to be from floor level to above head height to allow full bodied real time interaction.
- Sustainable solutions: screen technology should apply environmentally friendly solutions and efficient use of energy.



Green Pix, sustainable curtain wall in Beijing
By Simone Giostra & Partners and Arup, 2008



The colored LED display with the first photovoltaic system integrated into the glass curtain wall

COMMUNICATION AND COMMUNITY ENGAGEMENT

The screen has a community feel to it and can be seen more as a tool engaging with the space and not as a TV sender/receiver. When generating the screen content there is a need to:

- create a balance and a healthy mix between community-generated input, national and international content 'aim at showing the best'.
- address the role of commercial screens in the debate 'should commercial screens in the UK host community access and creative content as a matter of planning approval?'
- take into account the demographics in city centers to ensure support of diversity in the public realm. People "watch" in different ways, from passive viewing to fully interactive involvement - a clarification is needed of the fact that how people "watch" today is very different to previous generations.
- generate different modes including everyday kind of activity (ambient modes), active modes or special events (perhaps using touring mobile screens).
- create a mix of passive and active environments such as by encouraging playful implementation of the content in order to engage different types of public.
- create a healthy balance between specialness and special activities with responsive and playful application and also with repetition of content (different audience in different occasions).
- be aware of community-ethnic sensitivity and, depending on the location, actively encourage support of ethnic content.
- identify different possibilities in order to reach diverse communities (even small market towns) including permanent, temporary and mobile solutions, for instance by looking at a series of mobile touring screens or truck-based solutions (with the necessary equipment) in order to engage and include all people.
- identify various ways of informing the audience about the content. For instance, comperes or MCs can play a positive role in supporting engagement with an event by providing explanation and justification but also perhaps in managing the event. There are other ways of presenting the content and engaging the audience such as having a web-based management system providing detailed information about the screening, and by Bluetooth or mobile connectivity to the event.

SCREEN SCHEDULING

Scheduling the screen's content is a challenge. When scheduling and curating the screen content there is a need to:

- understand the movement flow, the movement rhythm and the type of activities in the space throughout different times of day and night which play a vital role in determining the choice of content for the screen.
- satisfy new audiences who are either passing through a public square or attending an event and it is therefore important to have a professional curator and commissioners in place.
- guarantee that the screen content is purposely curated for that screen and that location and not just mixed up or repeated as part of a national programme.

- commission screen-specific generated content rather than just taking content intended for other platforms such as internet or television.
- ensure professionalism in generating and scheduling the content. It is important to point out that behind the screen there should be a programmer/broadcaster who has many skills.

Ongoing questions in relationship to scheduling include the need to:

- look at who will implement the screen scheduling work in the next 2-5 years - is it the local authority departments, the technicians, broadcast curators or artist/creatives?
- look into the possibility of creating a more open and collaborative practice in sharing content such as creating a virtual content pool that will allow the generation of content and the shared use of it elsewhere.
- examine how we can develop a unique digital network allowing connectivity between the screens and ensuring that the screens' back-end systems are not so complex that they become too expensive to maintain.

FUNDING MODELS

Proper funding for content creation, for instance artists fees, and professional curation is key to the success of the successful deployment and positive realisation of Urban Screens and Media Facades. The UK BBC model showed itself to be a unique concept, with its public service approach offering an alternative to commercial advertising screens. In order to ensure the success of the screen during the screen's lifetime there is a need to have high quality commissioning, skilful curation and adequate funding.

One funding model is the bringing together of a complex set of partnerships which are essential for successful screen deployment. The market now has a variety of different players moving in different directions and so the application and distribution of funding is very important. It is good to invest in building empathy with stakeholders in the initial stages of any development.

Current funding models in the UK include:

- A few BBC commissioned and supported content generation
- Commercial advertising
- A few one-off art projects funded by the Arts Council and other funding bodies

Ongoing possibilities include:

- ACE Digital Capacity strategy has been prioritised and is being developed currently. This will be open for consultation, not just for RFO (regularly funded organisations) clients, and should involve an investment in the digital capacity of certain centres/organisations around England. This could be linked into local screens as part of wider access and outreach work schemes.
- Potential BBC commissioning.
- Looking at funding potentials beyond the UK borders. For example, what is going on in other countries within the EU and in Australia and South East Asia.
- Looking at funds to allow local to local connectivity between screens in different countries.
- Multiple entrance points for funding models.
- Open Brief situations for artists to work on proposals with budget from screen technology providers.

THE BUILT ENVIRONMENT

The screens location must be carefully selected to ensure that the screens can contribute to enhancing the selected places and as follows:

- It is important to take into account the characteristics of the physical environment ensuring accessibility during big events in order to avoid creating bottlenecks.
- There is a need to ensure the availability of appropriate infrastructures such as power and to introduce infrastructure requirements as part of the building requirements in the site.
- Develop site-specific solutions and materials and support screens that are suited to a particular building and incorporated purposely into that building rather than as a bolt-on afterwards. Different approaches should be applied when deploying the screen in an existing site (e.g. within existing buildings and trees).
- Different material options should be investigated that would better fit existing (heritage) environments and look at alternative models, for instance more transparent mesh models, temporary models, night-only screens, day-only screens.
- The relation between the space use, activities taking place in the space and the scheduled screen events should be investigated in order to create a balance in relation to other spaces in the city: e.g. create special events at temporary locations in the edges of the town and avoid creating big crowds in busy spaces.
- When designing for special big events it is important to take into account safety issues, crowd behaviour and crowd control (allocate budget for crowd control).

Questions for regeneration strategy:

How does the screen affect the space and the way the urban space is used in the city as a whole?

- There is a need to identify long-term consequences of the deployment of the screen in a specific location creating a balance between the selection of the screen location based on high footfall and the need for creating vibrant spaces in run-down areas.

5. CASE STUDY

Federation Square, Melbourne, Australia

"Federation Square is one of the boldest and most successful new public spaces in the world. The Melbourne community has gone further than any city in recent history in realizing the potential for a central square to serve as a major civic and cultural destination. Bringing the square to life every day, the innovative and responsive management and programming of the square are performed at a level that raises the bar for every public space and every city"

-Ethan Kent -VP Project for Public Spaces-New York

The underlying purpose of Federation Square as determined by the Government of Victoria and the City of Melbourne is to achieve specific cultural and civic objectives for Victoria.

The objectives are achieved through:

- a continuous and high calibre mix of cultural programming and civic activity that is recognised as contemporary and stimulating.
- a high level of use by local, national and international organisations, events and activities.
- an identifiable synergy between the cultural program and other leisure, personal and commercial services.
- high levels of use of all spaces for activity consistent with and complementary to the stated objectives.
- high levels of new and return visitation.
- a positive local profile for Federation Square as a focal point for the City's civic and festival program.
- a positive national and international profile for Federation Square and its program.
- a focus for Federation Square for the Centenary of Federation celebrations.
- an accessible secure and attractive public experience.



The screen at Federation Square (Melbourne) supporting the activities in the square during the Urban Screens Conference 2008. Right: connectivity between 3 different sites and Fed Square at the seniors' festival in Melbourne.

www.federationsquare.com.au
www.urbanscreens08.net

Screen infrastructure

Size:	65 square metres
Aspect Ratio:	16:9
Orientation:	Landscape
Location:	Main Plaza Square
Video support:	Pan Tilt Zoom, PTZ controllable video camera, live feed to screen, Scala Media Player, Direct SDI Input
Network:	Connected to internet to enable web page viewing.
Actual Screen Resolution:	1056px x 594px (only for font size consideration)
Playback Media/Required size:	1280px x 720px
preferred HD formats:	MPEG 2, JPEG, Flash, (all 1280w x 720h)

6. CONCLUSION

The SCREAM project fulfilled its aims.

Feedback from the SCREAM workshop was very positive; in particular attendees highlighted that the workshop provided an excellent forum for networking and sharing thoughts regarding current and future issues in the area of sustainable implementation of Urban Screens and Media Facades in the UK.

The in-depth discussions drew out considerations of how screens could help drive urban regeneration if managed in a proper way, hinder it by effectively degrading the urban environment if handled insensitively, or have a more nuanced effect should only some of the factors relating to their proper management be in effect, e.g. if the content is both informative and entertaining (to some) but fails to engage with particular demographics, or if it fails to include community-generated input that reflects the diversity of the urban area.

Knowledge on innovative uses and installations of urban screens was also shared amongst participants, for instance urban screens designed and built into the physical structure of buildings (and plugged into their mains electricity supply) at construction stage.

Indeed, innovative thinking was not limited to the screens themselves but also to innovative associated business models, with the idea floated that a percentage of development revenue be allocated, as a best practice solution, to funding content for the screen(s) to ensure the high quality, suitability/sensitivity and local sourcing where possible.

From the SCREAM events a number of key messages were pulled through. There was a strong desire for the SCREAM project to continue to distribute the results to the wider community, and share best practice, tools and knowledge to the wider Urban Screens and Media Facades communities.

It is anticipated that future dissemination will continue to stimulate and sustain knowledge transfer in SCREAM and that there will be opportunities to build on this early phase in building the network and to extend it to an established Urban Screens Network-UK that will bring people from the UK Urban Screens community around the table to discuss and continue the debate we started with SCREAM.

It would also be beneficial to look at international screen networks and compare the different approaches.

During the workshops it became rather obvious that there is a need to address a couple of important areas by the screen research community and by decision makers, including:

- The need to establish a Sustainable Design Review Panel as part of the planning process which will include a carefully selected group of screen experts (from the areas mentioned above). The panel will review and evaluate screen-related planning applications and will make recommendations to inform a better solution taking into account the context, the content, the built environment, proper funding of content and curation.
- Finding various ways to enable fees and project costs for the creation of quality content made for the screens by artists and community local, national and international.
- Exploring various options for developing tools and applications that will enable collaborative practice in sharing creative content and allowing the generation of content and the shared use of it cross-platforms.
- The need to involve commercial screen operators in the discussions, negotiating between the commercial, public and cultural interests, and to explore the possibility of gaining community access and introducing creative content to these sites.

Finally, a couple of important questions were raised:

- How do we address the legacy of the screens?
- How do we assess the impact of implementing the screens in the urban space? Can we quantify success? How do we know that the screen had a positive impact in a specific location?

In order to answer these questions we need to identify ways to capture and understand the impact of the screen on a specific location and on the city as a whole.

These issues are to be addressed in future research.

7. ACKNOWLEDGEMENTS

This framework has been created from discussion material collated by the SCREAM team from all involved in the workshop days.

We thank Kate Brennan (CEO Federation square) for the information provided about the Federation Square in Melbourne.

Images: by Ava Fatah gen. Schieck. Performance Telematics by body>data>space

SCREAM team:

ava fatah gen. schieck / UCL Bartlett
ghislaine boddington / body>data>space
peter fink / Art2Architectur

SCREAM is funded by UrbanBuzz, a knowledge exchange and development project funded by HEFCE, the Higher Education Funding Council for England, and the Department for Innovation, Universities and Skills. Its mission is to bring together experts in sustainability from such diverse disciplines as architecture, finance and management to foster a holistic approach to building sustainable communities.

UrbanBuzz brings together policy makers, academics, developers, consultants, architects, residents and voluntary workers for the first time. The program is led by University College London with the University of East London as a prime partner.

www.urbanbuzz.org

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8. APPENDIX

APPENDIX 1

Workshop attendees and their biographies are listed below:

- Hani Ahmad (Arts Council of England)
- Barbara Anderson (Smartslab)
- Leanne Bird (body>data>space)
- Ghislaine Boddington (body>data>space/ ResCen, Middlesex University)
- Nick Clarke (Addictive TV)
- Ava Fatah gen. Schieck (UCL Bartlett)
- Peter Fink (Art2Architecture)
- Mathias Fuchs (University of Salford)
- Sarah Gaventa (CABE)
- Mike Gibbons (Live Sites/LOCOG)
- Bren O'Callaghan (BBC)
- Mike Stubbs (FACT)
- Philine von Guretzky (Tank.TV)

HANI AHMAD

Senior Officer I Arts Council of England, London

Hani is a Senior Officer in the Visual Art Unit of the Arts Council of England, London, where she oversees a portfolio of organisations as well as leading on a number of development areas. Hani joined the Arts Council from the Heritage Lottery Fund and has extensive experience of project management, business planning and exhibition organising.

www.artscouncil.org.uk

BARBARA ANDERSON

Executive Chairman I Smartslab, London

Barbara is Executive Chairman of Smartslab. She has 20 years' experience in media and technology and building industries, having trained as an architect and subsequently managed and developed several businesses across these sectors. Smartslab sells and installs robust displays of any size and configuration. These displays are interactive and are specially designed to integrate with building fabric for reasons of sensitive environmental design and optimal look and feel (i.e. so we can move away from the "TV stuck on a wall" aesthetic). The debate about planning is key to Smartslab's presence in the UK.

www.smartslab.co.uk

LEANNE BIRD (SCREAM)

Creative Producer I body>data>space, London

Leanne is Creative Producer for body>data>space. Her background is in dance and technology and she produced 15 commissioned art technology pieces for Future Physical in 2001-4. She has been working with body>data>space since its formation in 2005. She works as general manager and key project producer for the collective and in particular leads on the Post Me New ID EU Culture 2007 project. She also works on rehearsal direction and content development for *skintouchfeel* and the body>data>space performance and telematic projects.

www.bodydataspace.net

GHISLAINE BODDINGTON, (SCREAM)

Creative Director | body>data>space, London

Research Associate Artist | ResCen, Middlesex University

Ghislaine is an artist, presenter, director and curator specialising in performing arts and the integration of body-responsive technologies, virtual physical networks and interactive interfaces. She is well known for her work on cultural identity and her belief in inter-authorship processes of creation. A key area of her research and knowledge is the use of telematics in large screen environments and the evolution of telepresence, telekinetics and teleintuition. She was Artistic Director and co-founder of shinkansen (1989-2004) and of Future Physical (2001-04). Her work as an independent curator and director for the ICA, British Council, Goethe Institute and Dance Umbrella amongst others, led the dance/sound technology sector in the UK in the 1990s and these 450-plus projects are archived in the British Library.

She co-founded body>data>space in 2005 to explore the expanding integration of the human body, technology and architectural space.

Ghislaine is a Research Associate Artist with ResCen, Middlesex University and has directed over 50 inter-authored group processes with performing and digital artists in 15 countries across the last 18 years, most recently *skintouchfeel* and the Post Me-New ID (Europe Culture 2007).

www.connectivity.org.uk

www.bodydataspace.net

www.postme_newid.net

NICK CLARKE

Producer | Addictive TV, London

Director | Optronica

Addictive TV are London based audiovisual artists and producers who regularly perform and produce content for the big screen environment. Trail-blazers in the art of audio/video remixing, and twice crowned #1 VJs in the World by the readers of DJ Magazine, Addictive TV produced the long running ITV music series Mixmasters are also behind the visual-music festival Optronica run in collaboration with the British Film Institute and London IMAX cinema. In 2006 Addictive TV became the first group to officially remix a Hollywood movie, creating the award winning internet viral for New Line Cinema, remixing the Antonio Banderas film Take The Lead. They've since remixed Samuel L Jackson's cult movie Snakes On a Plane, Japanese anime epic Tekkonkinkreet and most recently Iron Man for Paramount Pictures.

"The World's most popular audiovisual artists."

TIME OUT

"Respected doctors of mixage!"

THE GUARDIAN

Nick Clarke works as producer with Addictive TV and Director of Optronica.

"My interest in taking part in the seminar is to present the case for content creators and to make the case that all too often screens are built or installed in spaces with no coherent plan about what will go on them".

www.addictive.com

AVA FATAH GEN. SCHIECK (SCREAM coordinator)

Senior Research Fellow | UCL Bartlett, London

Teaching Fellow | MSc Adaptive Architecture and Computation

Ava is primarily interested in exploring the relationship between new technology, social interaction and the built environment. She is a registered architect (Germany) and a Senior Research Fellow at UCL, London. She runs the Digital Space and Society module on the MSc Adaptive Architecture and Computation course at the Bartlett Graduate School. Ava's background is initially in the application of projection and media technology within the historic context (using projection and media screens in converting Islington Public Hall, 1999). A key area of her research since 2004 has been looking at Urban Screens and Media Facades as an integral part of the built environment.

Her current research is into the use of location-based technology within the urban context (Cityware: Urban Design and Ubiquitous Computing). More recently she has explored potential methods for understanding and evaluating the impact of the screens on the built environment by looking at the integration of moving images (BBC screen content), its relation to the urban space and the potential social interactions by comparing two cities in the UK: Swindon and Birmingham. She has lectured and published extensively on the topic in various conferences and on-line journals.

www.firstmonday.org/issues/special11_2/fatah/index.html

www.vr.ucl.ac.uk/people/ava/publications

www.cityware.org.uk

PETER FINK (SCREAM)

Art2Architecture, London

Peter Fink is an artist with an unusual background and combination of skills with degrees in engineering, visual art and philosophy. In the last twenty years, he has realised a wide range of award-winning projects worldwide combining art, architecture, lighting, urbanism and ecology. In addition, he has taught as Unit Master at the Architectural Association and as a Dissertation Master at the Bartlett School of Architecture. Since 2003, he also acts an enabler for CAFE Space.

www.art2architecture.co.uk

MATHIAS FUCHS

Senior Lecturer | University of Salford, Manchester

Programme Leader in MA Creative Technology and MSc Creative Games

Mathias is an artist, musician, and media critic. He has pioneered in the field of artistic use of game engines in various game art installations. He started the first European Masters Programme in Creative Games at the School of Art & Design at the University of Salford in Manchester. Creative Games is a discipline on the borderline of games, art and critical discourse.

He is currently a Senior Lecturer at the University of Salford and Programme Leader in MA Creative Technology and MSc Creative Games. He has had sound and media installations in Vienna, London, Mexico City, Tokyo, Helsinki, Stockholm, Norwich, London, Cairo, Vancouver, Paris, and Providence, created commissioned work for ISEA94 and ISEA2004, resfest, ars electronica, PSi #11, futuresonic, EAST, the Greenwich Millennium Dome and creative games for museums, urban planning and theatre performances.

www.creativegames.org.uk

SARAH GAVENTA

Director of CAGE Space, CAGE

Sarah joined CAGE in October 2006 as director of CAGE Space – the specialist unit within CAGE that aims to bring excellence to the design, management and maintenance of parks and public space in our towns and cities. Previously Sarah co-founded Scarlet Projects in 2000. Scarlet Projects is a creative consultancy that curates architecture, design and public space exhibitions and events. She studied art history at the Courtauld Institute of Art and has a Masters degree from the Royal College of Art, London. Sarah is the author of *Concrete Design* and *New Public Spaces* for Mitchell Beazley. She has written features for national newspapers and specialist magazines on contemporary design. Sarah is a founding committee member for the London Architecture Biennale. She also contributes to Radio 4's Front Row and has presented architecture programmes for Channel 4.

www.cage.org.uk

MIKE GIBBONS

Head of Live Sites | LOCOG

Mike is the Head of Live Sites and UK Coordination for LOCOG, the London Organising Committee for the Olympic and Paralympic Games. His role includes the development of a network of permanent urban screens in city centres across the UK together with a number of temporary installations during the Games in 2012.

Prior to this, Mike was Project Director for BBC Live Events where the Big Screens project was developed and became the genesis of the Live Sites network. Now, working in partnership with cities, towns and boroughs together with the BBC, the Live Sites are generating a range of local, national, general and Olympic material involving all partners, the community, professional and amateur content creators. Typically, the screen partnerships have each generated local film & video material, education & community projects and a range of events specifically designed to exploit the opportunity to engage with local people & organisations in the heart of their urban space.

www.london2012.com

BREN O'CALLAGHAN

Producer and Manager | BBC Public Space Broadcasting, Liverpool

Since 2004 Bren has been a producer and manager with the BBC Public Space Broadcasting Project: responsible for the Big Screen Liverpool and the facilitation of artistic and interactive projects across the wider screen network. These range from digital video art to short film, soundscapes, responsive applications and interventions in public space. He is presently curating and enabling projects for delivery during Liverpool 2008: European Capital of Culture. Bren recently produced the Arts & Events programme for Urban Screens 07 (Manchester, UK), a four-day showcase of the best in creative outdoor media at venues throughout the city. Activities included projection, VJ sets, live streaming, mobile gaming, motion-sensitive installations and a video exchange featuring the work of over 80 international contributors. The PSB (commercial-free, not-for-profit) screen network is expanding at a phenomenal rate – seventeen sites at present - while the partnership with London 2012 places the network at the frontline in delivering an ambitious four-year Cultural Olympiad across the entire UK.

"I'm looking forward to meeting and conversing with other practitioners in this field and related areas as there are so few opportunities to share best practice and investigate new routes of enquiry".

www.bbc.co.uk/bigcreens

MIKE STUBBS

Director/CEO I FACT, Liverpool

Mike has been CEO & Director of FACT (the Foundation for Art and Creative Technology), the UK's leading organisation for the commissioning and presentation of film, video and new media art forms, since May 2007. He is jointly appointed by John Moores Liverpool University as Professor of Art, Media and Curating.

Encompassing a broad range of arts and media practice, his arts management, curating and artwork has been internationally acknowledged. Previously he was Head of Program for ACMI (the Australian Centre for the Moving Image), Melbourne, Senior Research Resident, Visual Research Centre, Dundee University and Founding Director at Hull Time Based Arts (HTBA). During his career, Mike has commissioned and produced over 250 exhibitions, festivals, interactive, site specific, performative, sonic and moving-image based artworks.

An award-winning and respected moving image artist, Mike Stubbs' work encompasses film, video, mixed media installations, performance and curation. He has won more than a dozen major international awards including first prizes at the Oberhausen and Locarno Film Festivals, and in 1999 was invited to present a video retrospective of his work at the Tate Gallery, London. A selection of his work featured at the 2003 Adelaide International Film Festival. In 2002 he won a Banff Fleck Fellowship.

www.fact.co.uk

www.fact.tv

PHILINE VON GURETZKY

Tank.TV, London

Philine von Guretzky has a media design background and has extensively been working in film and media related projects since 1997. Since 2004 she has been involved in developing the online gallery tank.tv, an inspirational showcase for innovative work in film and video. Dedicated to exhibiting and promoting emerging and established international artists, tank.tv acts as a major online gallery - a platform and archive for contemporary moving images. tank.tv is part of the CASZ programme in Amsterdam.

"I am intrigued to hear opinions and experiences from all areas involved in the process. Urban interventions are becoming more and more common and new perspectives should be explored. A dialogue between the canvas, the artist and the viewer has to be created, the difficulty lies in being perceived as an artistic platform and not advertising space".

www.tank.tv

APPENDIX 2

Web links to relevant sources are provided below:

BBC Public Space Broadcasting

www.bbc.co.uk/bigscreens

CASZUIDAS: moving images in public space

www.caszuidas.nl/site/main.php

First Monday

Special Issue #4: Urban Screens: Discovering the potential of outdoor screens for urban society

firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/issue/view/217

The international Urban Screens Association

www.urbanscreens.net

Media Architecture

www.mediaarchitecture.org/mediafacades2008

Urban Screens conference

www.urbanscreens08.net

www.manchesterurbanscreens.org.uk

SCREAM

www.urbanbuzz.org (see projects)

VR Centre, UCL Bartlett

www.vr.ucl.ac.uk

www.vr.ucl.ac.uk/projects/scream

www.aac.bartlett.ucl.ac.uk

body>data>space

www.bodydataspace.net

Art2Architecture

www.art2architecture.co.uk