Conference Theme: Digital arts and urbanism

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Hyperlocal Imaginaries

From Peter Cook's Plug-In City — of the radical 1960s Archigram group, to Ridley Scott's Blade Runner, fictional narratives can contest urban realities and envision alternative futures. The Visual History of the Future (2014) commissioned under the UK Government's Foresight Future of Cities Project, is a reminder of the relevance and power of the imagined entering mainstream architectural consciousness. The edited volume 4D HYPERLOCAL (Bullivant 2017) even considers city-making in today's platform society — with hackable cities used to create alternative urban imaginaries, de Waal et al suggest: 'The success of cities partially lies in the fact that they are open platforms' offering a 'redistribution of power in practices of city making' (p.52). 3×4 contributes to such social imaginary by providing a platform to see informal settlements differently, disrupting common perceptions through artistic performance: 3x4m.org. 3×4 metres are the dimensions of some resettlement colonies in New Delhi. Cities such as London, are also seeing reductions in living space, with 'affordability' translated into 'smaller'. Connecting public audiences at Khoj Studio (Delhi) and the Southbank Centre (London) via an immersive, telematic installation, opened opportunities to participate in the city and practice new ways of seeing. Citizens were invited to upload and co-create images of 3×4 metre living spaces. Crossing reality with fiction, these became the background scenes in which audiences were co-located. Artistic performance can bring built and imagined spaces closer together. It is from this search for alternative imaginaries at the fold of physical place and digital space that future cities will arise.

References:
Bullivant, L. (ed), 2017. 4D HYPERLOCAL: A Cultural Toolkit for the Open-Source City. Wiley: London.
de Waal, M., de Lange, M. and Bouw, M. 2017. The hackable city: city making in a platform society. In L. Bullivant (ed). 4D HYPERLOCAL: A Cultural Toolkit for the Open-Source City (pp. 50-57). Wiley: London.
Dunn, N., Cureton, P., and Pollastri, S. 2014. The Visual History of the Future. Government Office for Science: London.

Project Website: http://www.3x4m.org

Biographies:

Dr Claire McAndrew is a Senior Research Associate at The Bartlett and Director of Research at UCL's Institute for Digital Innovation in the Built Environment. She joined The Bartlett in 2011, receiving her Chartered Psychologist status the same year. Combining social science insight with design-led thinking, she is interested in the possibilities of design and digital innovation within the built environment for transformative social and cultural effect. Her research focuses on the contexts of human wellbeing, security and resilience, workplaces and speculative digital futures.

Paul Sermon is Professor of Visual Communication at the University of Brighton. He has worked for over twenty years as an active academic researcher and creative practitioner, primarily in the field of telematic arts. Having worked under the visionary cybernetic artist Professor Roy Ascott as an undergraduate Fine Art student, Paul Sermon went on to establish himself as a leading pioneer of interactive media art, winning the prestigious Prix Ars Electronica Golden Nica in Linz, Austria, shortly after completing his MFA at the University of Reading in 1991, an accolade that took Paul to Finland in the early 1990s to develop one of the most ground-breaking works of his career *Telematic Dreaming* in 1992.