

THE GOAL OF THE PROJECT

AUGMENTED EUROPE. OUR FUTURE IS CONNECTED. DIGITAL AWARENESS AS AN OPPORTUNITY FOR INCLUSION AND SOCIAL JUSTICE, FOR A BETTER EUROPE.

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AUG 2ND
ARTATHON

augenext.eu

MILAN
BERLIN
RIGA
GDANSK
BARCELONA

FROM MILAN PASSING THROUGH BARCELONA, BERLIN, GDANSK AND RIGA MORE THAN 130 YOUNG PEOPLE MET DURING THE TRANSNATIONAL ARTATHON, WHERE THEY CONFRONTED EACH OTHER AND DEVELOPED INNOVATIVE INITIATIVES AND PROPOSALS TO MAKE THEIR AND OUR TOMORROW BRIGHTER.

KEYNOTE SPEAKERS

ILANA ALTMAN
& SABINE NIEDERER



Ilana Altman is a cultural planner and designer who has a background in art and architecture. In her role as Co-Executive Director she works with the community to implement innovative and engaging programming, revealing new possibilities for public space and cultivates the best visitor experience possible. Together with partners in Toronto, the project is transforming the Gardiner from highway obstacle to hybrid opportunity, helping build a healthier, more connected, and more inspiring city.



Sabine Niederer is Professor of Visual Methodologies and founder of the Visual Methodologies Collective at the Amsterdam University of Applied Sciences. She specialises in the cartography of issues and online debates, through visual, digital and participatory research, with a special interest in climate change and related issues. Sabine is programme manager of ARIAS, Amsterdam-based platform for artistic research, and co-coordinator of the Digital Methods Initiative at the University of Amsterdam.

NATURE DATA NARRATIVES: WHAT URBAN DIGITAL ART CAN CONTRIBUTE TO CLIMATE ENGAGEMENT?



ARTATHON BERLIN



RASA SMITE
& REFIK ANADOL



Rasa Smite is Riga and Karlsruhe based artist and co-founder of RIXC Art Science Center in Riga, Latvia. In her artistic practice, she works together with Raitis Smits as an artist duo, together creating visionary and networked artworks. Her artworks with Raitis goes from pioneering internet radio experiments in the 1990s; to artistic investigations in electromagnetic spectrum and collaborations with radio astronomers; to more recent "techno-ecological" explorations and climate change research – creating immersive experiences using scientific data, sonification, visualization, AI and XR tools.

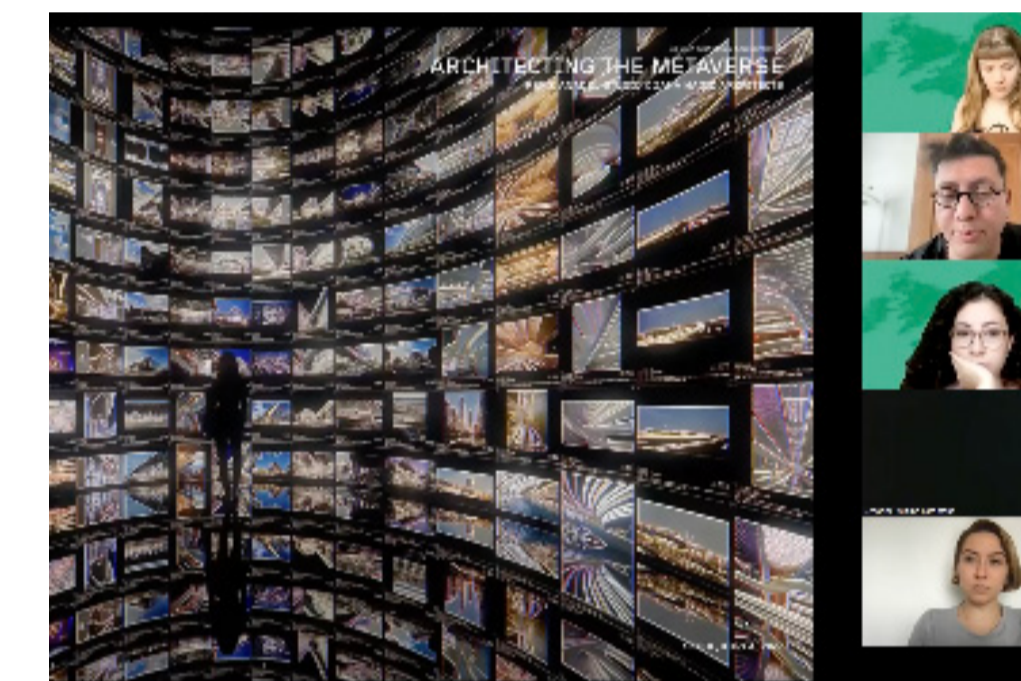


Media artist, director, and pioneer in the aesthetics of artificial intelligence, Refik Anadol's works over the past few years displayed thought-provoking examples of multi-sensory immersive art at the intersection of technology, aesthetics, and environmental studies. Taking the data that surrounds us as primary material, and the neural network of a computerized mind as a collaborator, Anadol offers us radical visualizations of our digitized memories and expands the possibilities of the arts, architecture, narrative, and the body in motion.

KEYNOTE SPEAKERS

PUBLIC ART LAB

Climate change surrounds us; we experience it through unpredictable weather disasters but cannot see it in our daily routines - CO2 emission is invisible like the wind. How can we use collected data and measurements to bring urgencies closer to the public sphere through creative scenarios? How can we visualize diagrams, curves and abstract infographics to convey climate change as a matter of now? How can art translate the invisible and alarming interactions in our changing world into a tangible experience that can help people confront the necessity of systemic change? And if we want to move the urgency of climate change into the public consciousness, what are the narratives in our "post-digital architectures" at the crossroads of art, science and technologies? The Artathon and Symposium was a learning journey on a range of audio-visual methods for climate engagement which convenes activists and artists, scholars, designers, IT experts, citymakers, scientists and climate fiction storytellers.



IF WE WANT TO MOVE THE URGENCY OF CLIMATE CHANGE INTO THE PUBLIC CONSCIOUSNESS, WHAT ARE THE NARRATIVES?

The speakers opened different perspectives of how we can collect and visualise data in meaningful creative scenarios (Sabine Niederer and Refik Anadol), how the engagement can be brought to a closer public sphere (Ilana Altman) and which impact eco-art can have in a global context (Rasa Smite).

AUG
AUGMENTED EUROPE

PUBLIC ART LAB BERLIN

Nature
Data
Narratives

CO-HABITATION: CITY + NATURE

PUBLIC VIRTUAL REALITIES

ARTIVISM: CREATIVE PLACEMAKING

ECO DATA VISUALIZATION OF ENVIRONMENTAL DATA

CLIMATE COLONIZATION

challenge1

HOW DO WE NEGOTIATE SPACE? THE ENVIRONMENTAL MOVEMENT HAS DEVELOPED APPROACHES OF COHABITATION BETWEEN HUMAN BEINGS AND 'BEYOND HUMAN BEINGS' TO LIVE TOGETHER IN SO-CALLED ECOCITIES, WHICH RENEGOTIATES THE OPPOSITION BETWEEN CITY AND NATURE.

challenge2

HOW CAN URBAN DIGITAL ARTS CREATE NARRATIVES IN THE VIRTUAL PUBLIC SPHERE TO FEATURE INTERACTIVE, PARTICIPATORY, PLAYABLE, AND HYBRID WORKS FOR IMMERSIVE EXPERIENCES? WHICH ARE THE CREATIVE TECHNOLOGIES TO PUSH THE BOUNDARIES OF THE BUILT ENVIRONMENT, CREATING NEW PERSPECTIVES AND NARRATIVES IN VIRTUAL SPACE FOR THE VISIONS OF OUR PLANET?

challenge3

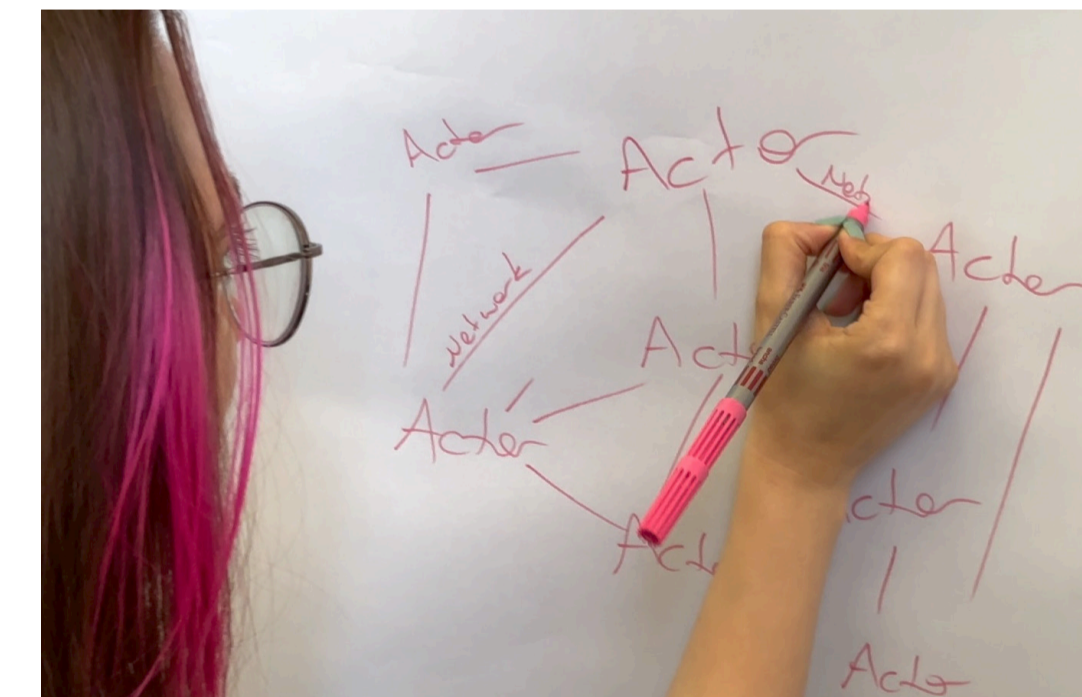
EVERY YEAR, THOUSANDS OF SHIPPING CONTAINERS FILLED WITH RECYCLABLE WASTE ARE EXPORTED BY WEALTHY COUNTRIES TO DEVELOPING COUNTRIES. WHICH TRASH DO YOU KNOW THAT WOULD BE EXPORTED? WHAT COMES TO YOUR MIND?

challenge4

OUR PLANET IS COVERED WITH NETWORKS OF SENSING TECHNOLOGIES THAT GENERATE REAL-TIME DATA. WHICH SETS OF GENERATED DATA ARE RELEVANT FOR CLIMATE CHANGE? HOW CAN WE VISUALISE DATA BEYOND COMMON CURVE DIAGRAMS, MAPS AND STATISTICS FOR PROJECTIONS OR INTERVENTIONS IN PUBLIC SPACES?

challenge5

GREEN COLONIALISM REFERS TO THE GLOBAL NORTH LIVING AT THE ECOLOGICAL EXPENSE OF THE GLOBAL SOUTH. WHAT ARE THE MOST THREATENING ASPECTS OF CLIMATE COLONIZATION? AND HOW CAN WE CREATE CORRELATION SCENARIOS BETWEEN CITIES AND NATURE? HOW CAN WE THINK OF CREATIVE SCENARIOS TO HALT CLIMATE COLONIZATION?



[CLICK HERE FOR THE VIDEO](#)

After the breakout sessions started, the group in Weimar was first engaged into an ice breaker dynamic, in which they had to walk around the room and then draw the other participants without looking to the paper. The idea was to make them more comfortable with the new faces, and also get more used to the space. The next moment was conducted by the facilitators, they made a short presentation to introduce the term co-habitation to make a further personal exploration possible. They offered a possible starting point for this exploration through: highlighting and discussing examples, understanding challenges, exploring potentials/generating project ideas and resent the outcome of this workshop to the other groups. The group work was organized in some parts: icebreaker, collecting your personal relation to/experiences with cohabitating; introduction to the term cohabitating, examples, challenges; collective brainstorm of questions, ideas, thoughts, references; narrating cohabitation (three groups); final discussion and preparing presentation. Questions as "What

How can we develop effective methods to detect and fight the spread of fake news and deepfakes in online platforms, while also protecting freedom of speech and avoiding censorship?

do you associate with cohabitating? How do you understand cohabitating?" or "How could we use narratives to make the topic of cohabitating more approachable and comprehensible?" started the discussion, and the students started to write their thoughts in a blacked paper on the wall. The discussion was moderated by the facilitators, who helped the students to get to the idea. There were a limited time to develop the ideas, but in general it was an very good opportunity to discuss and brainstorm together.

The group first started with an introduction about Public Virtual Realities, made by the facilitator and co-facilitator of the group. The convergence of the topic 'Nature Data Narratives' and 'Public Virtual Realities' brings forth an exciting realm of possibilities. Through the integration of augmented reality (AR) and virtual reality (VR), we can in various creative ways overlay collected digital data onto physical environments, enabling users to explore and interact with rich narratives about our natural realities.

The facilitators questioned the group with some questions as "can you think of different ways we can use collected data VISUALLY?", or "which natural processes would you like to make visible?", and wandered how we can use VR or AR to imagine a link between humans and nature. After the references were added and shared, the students started a brainstorm moment with the

How does technology, and the evolution of our society influence our bodies and our basic desires? Does it distance us from nature, or is it possible to use it in a way that makes us even more connected?

support of Miro board. This challenge had a lot of participates interested, so the co-facilitator had an important role to collect all the different thoughts. After some minutes and a lot of discussion, the group decided which idea they wanted to keep and develop. Besides the big number of participants, the workshop had a good flow and easy communication between all the students.

While waiting the participants to enter the breakout session, the facilitators started to introduce themselves and to question what they knew about placemaking, how they perceive it in a personal way. It was a good ice breaker to make the online participantes more comfortable in the digital space. After that the main facilitator made a presentation about how creative placemaking seeks to activate a public-facing space through the deliberate actions of people in a built environment. It is an attempt to create change for the benefit of the whole community. References were shared and the students also shared some links and projects they remembered, and everything was collected in the Miro Board.

During the brainstorm, it was questioned how can we maximize the impact of a creative placemaking project in raising the awareness about climate change on the community, and what can we do to make sure the project en-

How can we think of creative scenarios to halt climate colonization? What could we do from our daily lives to continue sustainable actions for climate change?

courages meaningful changes in policies. The students also wondered about the ways to ensure that their ideas would be managed as a long-term sustainability project. The few time to decided the idea was a big challenge, but the participantes chose one option to be developed. Overall, the workshop guided the students to discuss and think creatively about new ways to help or transform their communities and environments.

The eco data challenge started the group work by an ice breaker to get to know each other and get to know everybody name's. The main facilitator then shared a short presentation about eco-visualizations, presenting the topic as artworks that reinterpret environmental data with custom software to promote stewardship. She introduced eco-visualization as a technology that offers a new way to dynamically picture environmental data and that make it meaningful to audience. Some artwork references were shared and discussed, such as Refik Anadol- Wind of Boston, Laurie Frick - What We Eat, Cristina Tarquini - Diving into an Acid-drip, Natalie Miebach - The Burden of Every Drop, Pekka Niittyvirta and Timo Aho- Lines.

After this moment of content and new content, the participants were engaged to think

Which sets of generated data are relevant for climate change? How can we visualise data beyond common curve diagrams, maps and statistics for projections or interventions in public spaces?

about eco data and the urgencies of climate change, wondering in which topic they would like to focus - based in the relevant generated data and how to collect them. The second part of the discussion was about the visualization of the data, and how to use them for projections or interventions in public spaces, with the challenge to make them engaging.

The participants first had an ice breaker activity where they were encouraged to think about where they got their clothes and had a small discussion about fast fashion. Then they were presented the topic of climate colonization and were given example projects. The challenge was to think of creative scenarios to halt climate colonization. The participants firstly shared ideas about which types of trash they know is exported and brainstormed about ways to take responsibility over their own trash. Thinking about other actions and routines we can follow, the team suggested many options such as reusing, composting, shopping local and second hand, using durable products and have a regrowth mindset. The group suggested that these changes can happen through learning and educating against consumerist culture. The group decided that they wanted to have an objective of teaching effectively how consumerism and fast fashion are related to climate colonization. The group

How can we undertake responsibility for our own waste as more and more countries stop importing waste? What are some actions and routines we can follow?

gave ideas and decided that social media plays the biggest role in consuming information. In the end of the Artathon, the idea presented was to pay influencers to sensitize followers about the condition the product is made and the product afterlife. It was suggested that making pressure on influencers - sending messages (comments etc.) to them what we expect as a collective can be a catalyst for this.