

## URBAN SCREENS AND PUBLIC SPACE SEMINAR

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### **Final Conclusions**, by Kim Halskov, Aarhus University

In continuation of Tim's (Realities:United) thoughts and reflections I add mine below:

I very much agree with Tim's thoughts about the potential of having a modular kit, which could enable a traveling road show of media architecture though out the city of Madrid. I would, though, at this point in time be concerned whether this could be a feasible strategy (politically and technically)? A possible solution could be to mount some of the LED modules on the MediaLab facade and mount the remaining modules on flexible units, which temporarily could be mounted at other locations in the city. Such a strategy does require that it is possible to raise funding continually.

Many of us have raised as a concern the effect a full-size big screen could have on the close neighbors. As we discussed in one of the groups on Wednesday it is important to get in contacts with those people directly affects and not only inform them about the new project but also to find ways of involving them using a participatory strategy: It could be the case that families with kids are living in the apartments and in that case it could be great to develop new kind of game that those kid could play with each other. Not possible to be conclusive here: much depend on who those people are and what their interests are.

In a broader perspective I suggest setting up a process, with the goal of identifying the various stake holders affected by the new media facade or who in one way or another has an interest in the project. In addition to immediate neighbors we have other people living in the neighborhood, the cultural institutions in the "Prado" area, the City of Madrid, Madrid artist, Architectural firms, and not to forget students and other people at The Media Lab. What are their interests, How can they contribute? and how can they benefit?

A variety of situations "occur" around the MediaLab and an area of concern to consider is how the media façade fits into the assemblage of situations around the façade. A source of inspiration could be found in the work of McCullough who has outlined a number of so-called situational types (e.g. resting, passing, meeting, and idling). The introduction of media façades into urban places inevitably transforms the experience of the place. Thus, it is crucial to explore the existing practices and preconceptions of the setting and, depending on the aim of the project, to determine whether the installation should conform to the existing situations, extend or augment them, or introduce an alien element that may disrupt the situations, for better or worse.

Closely related to the challenges related to the overall situation affected by the media façade are concerns for how the media façade may affect and transform social relations, or perhaps create new

social relations.

Content need to be considered taking into account the various challenges mentioned above concerning: stake holders, situation and social relations. In a previous mail I mentioned the idea of designing content starting out from the obstruction of 'never turn on more than 20% of the pixels at the same time'. You can read more about using obstructions in design at [http://en.wikipedia.org/wiki/The\\_Five\\_Obstructions](http://en.wikipedia.org/wiki/The_Five_Obstructions)

I have discussed the technology very little since the display technology already has been decided. Open for discussion and exploration is the array of potential interaction technologies: mobile phones, gesture based camera interaction, various kinds of sensors.

Moreover, the key to success of the MediaLab façade could be to make it into an experimental platform exploring for instance: new social platforms, new kinds of interaction, content fitting the medium --- big challenges and BIG opportunities. Key to success here is setting up a unit responsible for making the MediaLab Prado, not a static display, but a dynamic arena for experiments.