



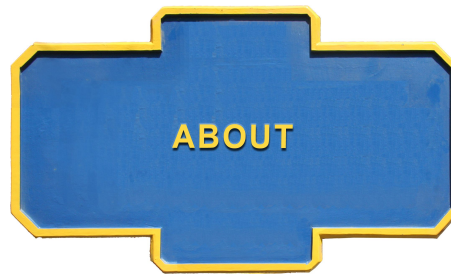
UNITED STATES



ON THIS SITE STOOD

**AUGMENTED REALITY (AR)
PUBLIC ART ENGAGEMENTS
AND INSTALLATIONS**

**EDUCATION
DEPARTMENT 2024**



This project will facilitate civic participation through public AR(t), helping youth make tactical art installations on issues of importance to them.

Those who don't usually get to control the narrative will now do so: students will focus on current events, history and issues important for thriving future societies. They will explore cultural/historical/media literacy, technology and how it can be used to discover/express/amplify. Participants will research and create their own 'historical' marker mockup commemorating important issues of their choosing. Each workshop will culminate with an AR(t) installation and exhibition of these mockups, inclusion in our database of guerillAR(t), and the creation of one actual physical cast aluminum or bronze sculpture.

Workshops will focus on:

- 1) Public Art - art of social conscience, art and place-making, subversive art, site specific art, social disruptions like the "On This Site Stood" series, art and tactical urbanism, i.e. what are the issues that are especially resonant in this particular place?
- 2) Futures Thinking - the radical imaginary, science fiction, etc.: what *could* happen, what's *likely* to happen and what would *you want* to happen. What issues are especially resonant to you at this particular point in time? What will they be in a year? Ten years? A hundred years?
- 3) History As It's Told - Who gets to *make* history? Who gets to *tell* history? How do we find/trust the truth? How should it be expressed to instill trust?
- 4) AR Technology - can give people a public realm in which to express their hopes and dreams for themselves and the cultures they inhabit. Learning to understand, think critically about, and use AR and other new technologies is a "translatable skill" that will be useful in many realms, not just tactical public AR(t).

More than just a once-off event, the project intends to connect youth with pathways for further opportunities for skill development, community building and artistic expression, and to build the capacities of partner organizations to continue to use technology in a meaningful way. In the future, it will also work with youth participants to create and place additional forms of AR public art and advocate for their manifestation in the real world.



GOALS

We are currently facing a multitude of societal challenges including growing inequalities, erosion of social fabric and civic dialogue, and continued barriers to participation. We're facing a present and future that is being radically reshaped by both climate and ecological impacts and exponential/far reaching developments in technology. As we face these various inflection points, we need to position youth at the center of current and future decision making and as key to community building. As such, our goals for the project are to:

1

Advance inclusion, empower, & catalyze change

Consider a fresh and broader definition of what is marked as historically important and who participates in such a determination. Support placemaking, new narratives and action within communities. Advance more just societies by challenging societal representations, norms, practices, and assumptions that further embed and perpetuate inequalities across social, economic and environmental dimensions.

2

Build skills and agency of community members...

... including media literacy and technical skills, as well as understanding technology and societal interface, civic engagement and community development, and design and creativity. Create a sense of agency amongst youth and under-served populations and work with partners to identify pathways for continued youth engagement and empowerment.

3

Advocate for Public Art

Showcase public art and cultural resources as a (chronically underfunded) public good, a means of building community and social cohesion, and a channel to challenge, reflect, inspire, and engage. To celebrate / recognize / honor all people and groups.

4

Demonstrate the possibilities of AR...

... for artistic expression, social justice, tactical urbanism and placemaking. Understanding the value of AR(t) as a sustainable genre.



AR has not been widely deployed in many contexts, including participatory community building, tactical urbanism, projects initiated directly by youth, and art of social conscience. We seek to change that.

FILLING GAPS IN THE CURRENT LANDSCAPE

Our AR approach will give youth - especially those who are under-served or under-represented - an opportunity to use novel technology in a way that supports their goals for community. AR allows them to do this at a low cost, without permissions, and directly in the context and place of concern/interest by layering their content over the real world and thus reaching the broader public, peers and community. At present, AR is largely being used for gaming, art installations, and learning inside/outside of the classroom (e.g. by museums). Moreover, much of the AR encounters are created by others, versus co-created by the populations of local communities. These gaps in the current landscape are the opportunities that our projects will respond.

INTEGRATION OF INNOVATIVE METHODOLOGIES

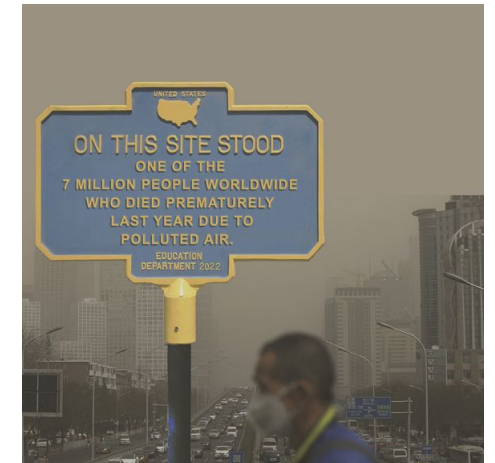
This project deliberately avoids “technosolutionism” or gimmicks and rather uses technology contextualized within, and in the service of, societal understanding and needs. The “wraparound” curricula and content delivered under the project builds related critical mindsets, approaches and skills, in addition to increasing technological literacy.



THE 'ON THIS SITE STOOD' PROJECT

'ON THIS SITE STOOD' is an on-going sculpture project by artist Norm Magnusson in which he co-opts the format of the typical roadside historical marker to add the weight of historical importance to contemporary issues. His cast aluminum and acrylic paint sculptures (96" x 36" x 4") have been shown in galleries and museums and private collections around the U.S., and been reviewed just about everywhere, including the New York Times, the Washington Post, the Utne Reader and Sculpture Magazine.

Social innovation and tech partner Jennifer Breslin is leading this project in new directions: into the realm of augmented reality and the world of education and youth involvement. Thanks to her involvement, no longer must the sculptures be 40 pounds of cast metal mounted on a 8 foot by 4 inch galvanized pole; now, they can exist in a virtual world; and no longer must time be scheduled at the foundry; now, a new piece of public art is always just minutes away from completion and 'installation.'



APPROACH AND CONTENT

NEW AND EXTENDED HISTORICAL MARKERS

New 'sculptures' will fall into three main categories, as shown below. In addition to the computer mockups of student-created 'historical' markers, we'll be looking to add content and commentary to existing historical markers (this might include images, audio stories, video, etc.), and, from each workshop, we'll select one mockup to create and install as an actual physical 'historical' marker sculpture in the real world.

| HISTORICAL TENSE | PRESENT TENSE | IMAGINARY TENSE |
|--|---|--|
| <p>Histories already told or needing to be told</p>  | <p>Adding the weight of history to contemporary social issues</p>  | <p>Alternative pasts, presents and futures, desired or not.</p>  |

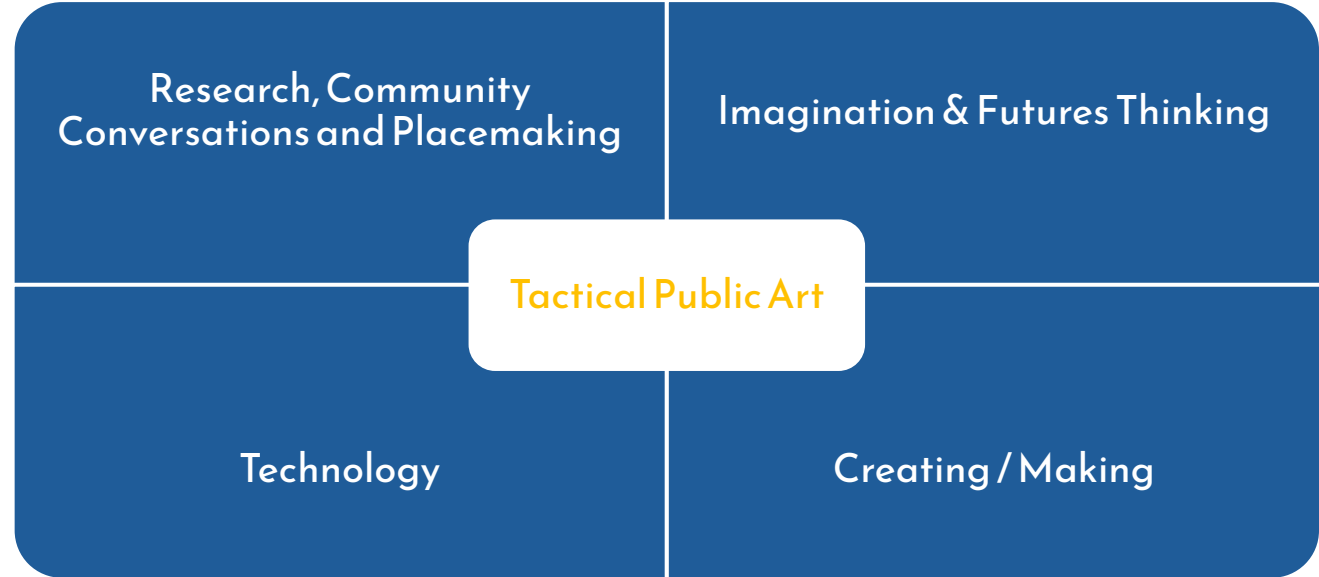
APPROACH AND CONTENT

LEARNING MODULES

The project will develop a modular and growing curricula and workshop models associated with youth and community production of historical makers and potentially other forms of AR public art.

This will include methodologies that help define context and needs (present and future) based on realities, aspiration and imagination through research, consultation, placemaking, and systems and futures thinking. (See Annex for definitions)

The curricula will address the role of public art and creativity in strengthening community and the enduring value of the public good. It will also stress the importance of storytelling as a way to enable participants to explore and gain skills in various means of creative expression and communication.



Skills will be developed in the areas of critical thinking on technology and society (including ethics, limits and benefits), technical literacy in 3D digital modelling, AR and use of the application, and, eventually, more advanced skills in digital technology.

Finally, the methodology of Tactical Urbanism, or DIY community development, will be introduced and deployed.



YOUTH PERSPECTIVES AND ENGAGEMENT

In each community we partner with to create (or expand) historical markers, we will engage in:

- Exploration of local communities, their histories, needs and aspirations.
- Creation of historical markers and supportive illuminating and engaging content
- Creation of supportive illuminating and engaging content for *existing* markers
- Digital skills development and help with the refinement of the AR project app/experience
- Community and public outreach to bring attention to the project
- Forefronting youth perspectives and their roles in and contributions to community/society

COMMUNITY-BASED ORGANIZATIONS STRATEGIC PARTNERSHIPS

We will seek out and partner with existing arts organizations in each community to help us populate our workshops with a diverse range of student-stakeholders. Then we'll identify issues and locations for pertinent historical markers. We'll explore topics of local, regional and national importance, scale the project nationally, and work with networked partners from around the country who can run project hubs. Partners will also benefit from organizational capacity development in technology and placemaking.

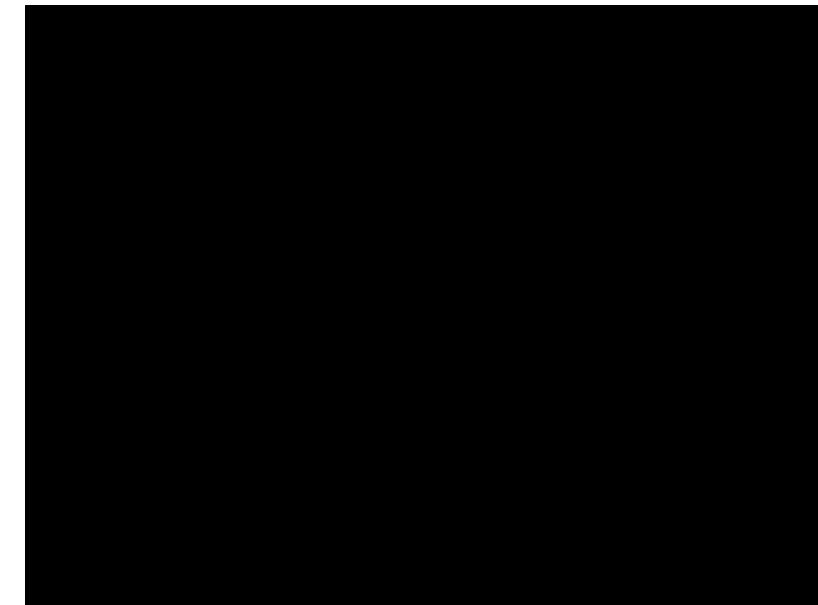
APPROACH AND AR TECHNOLOGY

AUGMENTED REALITY APPLICATION

The project will utilize/develop a user focused web browser/app (phone, tablet) that will enable participants to upload their historical marker, place it on a browsable map, and situate it in a real world setting with GPS and/or scene mapping.

Members of the public will be able to get notifications when they are near a marker, browse a map of marker locations, and then interact with the markers in situ through the AR technology. These interactions will include the ability to walk around the marker, as well as view additional images, videos, audio either through AR, on the app, or on a website. Mechanisms for interaction and feedback will also be developed, for instance, either through the app (allowing them to "leave something" in a location) through comments on the app, or through a social media hashtag/upvoting.

Geographic or thematic compilations may also be created to allow for walking or browsing tours. Other possibilities for added features and functionality are addressed on the next slide.



AR Experience



FEATURES AND FUNCTIONALITY

A key measure of the success of this project will be engagement - engagement on the part of the student-artists, engagement of their communities, and a fresh (and hopefully enduring) desire for future engagement by all. A viewing app that will provide multiple, easy to use add-on features will be a key element of that success. We're currently using the Scavengar AR app for our proof of concept work, but eventually we'll either need to create our own proprietary app or engage with an existing platform that can provide several key things:

- ease of "placing" and maintaining our AR(t) 'historical markers'.
- ease of locating/viewing these AR(t) sculptures (image markers, geo locations, etc).
- a good baseline audience that can be steered in the direction of our Tactical Public Art installations.
- ability to interact with the content
- a simple way to provide further information/info for future engagement.
- good user interaction data while maintaining privacy
- low bandwidth requirements and low cost to host multiple experiences

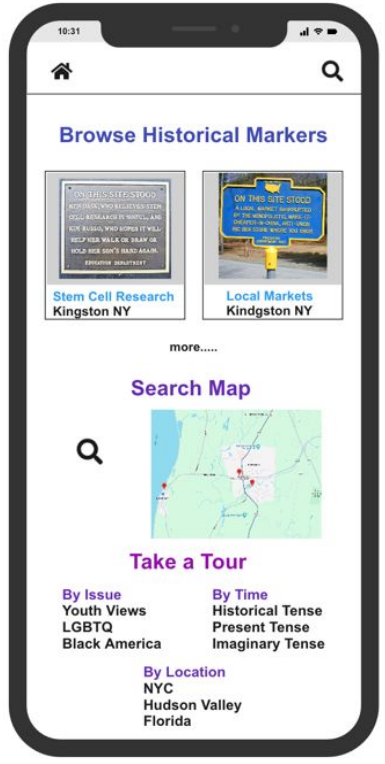
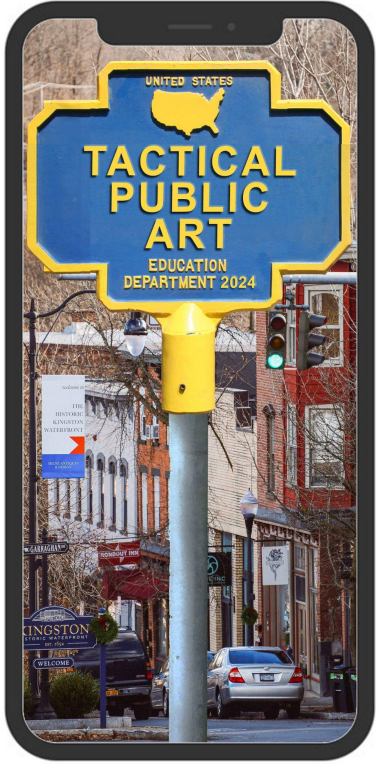
"Further information/info for future engagement" will include links such as:

- Want to know more about this AR(t) sculpture/this body of work? [Click here.](#)
- Want to know more about the issue addressed in this mockup 'historical' marker? [Click here.](#)
- Want to engage in a movement that deals with those issues? [Click here](#) for a list of local and national organizations that you can volunteer for or even find employment with.
- Want to share what you're experiencing with your friends? [Post here, forward here.](#)
- Want to visit our site for more information? [Click here.](#)

APPROACH AND AR TECHNOLOGY

AUGMENTED REALITY APPLICATION

An illustration



This is an example of a (present tense) 'historical' marker mockup captured through LiDAR and placed as an AR object in a pointed and unexpected location..

IMPLEMENTATION AND PHASES

The project will be undertaken in phases and in an iterative way, learning, improving and expanding as it goes.

PHASE I

- Initial curricula development
- Creation of 'historical marker' text with community and youth partners in various locales.
- AR technology app exploratory - configuration/customization

Q2-3 2024

PHASE II

- Creation of next round of 'historical markers'
- Refinement of AR app with selected tech partner
- Refine current, and develop more advanced curricula

Q4, 2024 - Q2, 2025

PHASE III

- Launch fully adaptable & scalable model
- Expand into other forms of public art applications (murals, kinetic sculptures, etc.)
- Continued curricula, technology, features and functionality updates

Q3-4 2025 and beyond



ILLUSTRATIVE METRICS

Measurable indicators will be developed, particularly those focused on impact and scale. These will combine qualitative and quantitative measures and employ data collection, as well as surveys and conversations. Targets for all to be developed for a three year period with expected growth. Following are illustrative.

Our goal, for the next year, is to reach 4 communities, 8 partners, and 80 youth. In terms of impact, we're hoping that 40% of youth "want to keep engaged" or have "identified pathways for future engagement" and 80% of youth have had a very positive experience and gained learning, skills and/or shifted mindsets.

Reach

A diversity of community partners and youth participants in the project.

- # Youth
- Diversity of youth
- # Community partners
- Diversity of partners
- Geographic range

Learning

21st century, technical, critical, creative and community building skills are developed for better civic engagement, life and careers.

- Knowledge and understanding of issues
- Practical Skill development
- Shifted mindsets (greater commitment to change, sense of agency, sense of possibilities)

Engagement

Local communities and the broader public engage with and are enriched from AR markers / public art and content.

- # Public interactions on app
- Media response
- Community awareness/response
- Partner response
- Continuing youth engagement in community
- Range of topics addresses by participants
- Types of public art created

Replicable Model

The app, model, and associated curricula is taken up within other communities at the regional and national level.

- Use of model app by others
- Use of model curricula by others
- Regional and National expansion



RESOURCES

The Phase I budget will cover project development and management and 4 installations / workshops with youth and local community organizations (including stipends for collaborating organizations).

Additional phases will include continued project management and development, further technical development, refinement of approach, and additional installations

The project will rely on grants and donations for funding, with possible income or sponsorship from private partners.

MANAGEMENT

The project will initially be managed by the project leads and will include a learning and evaluation plan which will enable the creation of an adaptable model and lessons for improving, expanding and scaling the project.

It will be implemented with local and national partners that have an interest in community development, civic engagement, youth empowerment, the arts and technology for the public good. A cross-section of stakeholders - including youth - will be instrumental in the design and execution of the project. An advisory board will be constituted to help guide the project.



OUR EXPERIENCE AND EXPERTISE

Norm Magnusson has an art and teaching career spanning over 35 years. He's received numerous awards and grants - two Pollock-Krasner Foundation Grants, a NYFA Fellowship, two NYSCA grants, a LMCC grant and the Ulster County Award for Art in Public Places amongst others. He is in the permanent collection of NY's MoMA, The Museum of the City of New York, The Dorsky Museum, The New-York Historical Society, The Woodside Heights Art Museum and The Anchorage Museum of History and Art and numerous corporate and private collections.

He's shown in galleries and museums in New York, New Zealand, London, Paris and all over the U.S. and been reviewed everywhere from the NY Times to the Washington Post to the Utne Reader, Sculpture Magazine, TrendHunter.com and many others. As an educator, he's taught art to all grades and created a 12-class curriculum entitled "Art that's Changed the Way I See the World Around Me" in which artists and gallerists and rock stars and filmmakers and authors and academics spoke on that topic with visual and audio aids. Most recently, he launched a new curriculum of appreciating and creating land-based art for 5th grade students. He's on the board of CultureConnect, where he leads their arts programming for middle school students.

Jennifer Breslin, the Founder and ED of Futuristas, brings over 20 years experience working on the founding teams or leading the technology and innovation for global development portfolios in three different organizations within the United Nations system (UN Development Program, UN Dept for Economic and Social Affairs, UN Women). In this visionary and leading-edge work, she has worked on policy, programming and campaigns around the world with stakeholders in civil society, ministries and government, international organizations and private sector companies. She brings an understanding of the relationship between technology and issues of governance, economic development, education, and equity.

Futuristas, a non-profit dedicated to the creation of responsive and responsible science, technology and innovation (STI), is primarily focused on youth programming and building inclusive policy and practices in STI fields. This work includes projects dedicated to the use of new technology and innovative pedagogies to advance youth participation in community development (e.g. Minecraft and AR/VR challenges; Youth Community Planning workshop) and the flagship social collaboration project Model Mars in which young people from around the world form teams and simulate living in a future society on Mars, solving multi-disciplinary challenges through speculative design and translating new understandings and approaches to problem-solving for Earth. Through the advisory arm of Futuristas, Jennifer has worked on issues of AI, biomimicry, and equity in STEM.

Previous and Current Collaborations - Breslin and Magnusson created the acclaimed main installations for Sinterklaas, an annual winter festival in Rhinebeck, NY that draws over 10k people each year. 2023's theme was the ant and the duo designed and curated two galleries featuring AI ant art in the style of well-known historical and contemporary artists, as well as commissioning custom ant artworks from local artists. Additionally, they created and exhibited 36 hemispherical ant species-specific dioramas. In addition to "Tactical Public Art" they are currently collaborating on the design and construction of a functional kinetic sculpture inspired by Leonardo Da Vinci's Lion Automata. It will have moving legs and a jaw that drops open to spill out flowers and will involve the vision and talents of local high school students.



ADVISORY BOARD

Faheem Haider - Community-centered arts leader and activist, former Executive Director of Unison Arts Center

Jillian Hanlon - 37 years total public safety experience, and 24 as a sworn law enforcement officer, Hanlon ran an historic campaign to become the first openly trans sheriff in the U.S.

Fenton Johnson - is an American author and professor. He has received National Endowment for the Arts Fellowships in both fiction and creative nonfiction, two Lambda Literary Awards for best creative nonfiction, the American Library Association's Stonewall Book Award for best gay/lesbian nonfiction and a 2007 fellowship from the John Simon Guggenheim Foundation.

Daisy Magnusson - Currently studying at the Royal College of Art toward a Master's Degree in Curating Contemporary Art, Magnusson previously worked teaching History to incarcerated youths at the Maya Angelou Academy in Washington, DC. B.A. with a concentration on Social Justice Education from U. Mass Amherst.

Lesla Cline Ransome - is an American author of picture books and middle grade novels, best known for her NAACP Image Award-nominated picture book biography of Harriet Tubman, *Before She Was Harriet* and her middle grade novel *Finding Langston*.

Yesenia Ruiz - Born in Puebla, Mexico, Yesenia has a Ph.D. in Anthropology from CUNY (*From Poor Campesinos to Tortilla Kings: Mexican Migrant Elites*) and currently works with the Bard Prison Initiative.

Harley Spiller - Currently the Ken Dewey Director of the Franklin Furnace Archive, Inc., Spiller has four decades of arts administration in NYC museums and arts organizations, 25 years of teaching (NYC Ballet, NYU, The Smithsonian Institution, and more)



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 **FUTURISTAS**

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Select Terms and Concepts

Augmented reality (AR) is a transformative technology that overlays digital information—images, text, video or audio—onto the physical world, enriching our perception of our surroundings. While traditionally tethered to smartphones and tablets, AR is entering a groundbreaking new era with new devices for extended reality.

AR(t) is our coinage for Augmented Reality art, aka “guerillAR(t)” and “gARfitti”.

Ethical Technology is an approach to technology that foregrounds the rights and well-being of individuals and communities. It seeks to include moral calculations and public interest in tech decisions.

Futures Thinking involves practice in anticipation, foresight, speculation / imagination, and understanding of change from past to present, in order to imagine possible and desirable futures that resonate and inspire us to act differently today. It’s built on a belief that the future can be influenced by our current choices.

Participatory Design is a collaborative design approach that involves end-users in the design process in an effort to ensure the result meets their needs and is usable.

Placemaking is a participatory process for shaping public spaces that seeks improve the quality/useability/functionality of those spaces and by extension, the community and region in which those places are located.

Systems Thinking is a way of making sense of the complexity of the world by looking at it in terms of wholes and relationships rather than by splitting it down into its parts. It has been used as a way of exploring and developing effective action in complex contexts, enabling systems change.

Tactical Urbanism is a form of DIY community development that can be done with fewer resources, by anyone, and used to demonstrate new possibilities, get community buy-in, advocate for permanent change, and create “demand” for action within formal channels. It is experiential, attention getting, and creative. It can provide a source of unexpected joy, generate opportunities for thoughtfulness, and illustrate the critical insights, needs, and hopes of communities, especially the most under-served within them.



AR Use Examples

<https://acuteart.com/>

<https://www.centralpark.com/events/say-their-names-memorial-exhibition/>

<https://hiddenhistoriesjtown.org>

<https://www.kinfolktech.org/>

<https://makeusvisible.io/>

<https://untappedcities.com/2016/10/20/nyc-throw-back-thursday-1966-the-23rd-street-fire/>