

Rapport

Off Season Art Gardening



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DIGITAL SITE-SPECIFIC NARRATION ALCHEMY OR TOOL?



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Abstract

This report is based on the site-specific art that developed during the latter part of the 20th century, by practitioners who wanted a more engaging dialogue between works and viewers. The strategies led many artists to move from galleries and art galleries to landscape and urban environments. A concept for the works that the movement from the galleries led to is Land Art. The Creative Europe-funded project Off Season Art Gardening (OSAG) is based on this movement. The project carries out activities in the form of workshops and lectures and creates artistic installations in the public space, adjacent to three rural towns, in the Netherlands, Sweden and Lithuania. My contribution to the project has partly been to place OSAG in an art and visual science context, and partly to relate the work carried out within the project Kulturarv och Spelteknologi i Skaraborg (KASTiS) - Cultural Heritage and Game Technology in Skaraborg, to the same context. Within KASTiS is the demonstrator Kiras and Luppe's Bestiarium – KLUB. KLUB is a transmedial children's book project that is used to build a contextualising narrative platform for otherwise disparate cultural heritage sites and objects within a large sub-region via fictional characters. The intangible cultural heritage from the area is also part of the project. The report concludes with a recommendation to actors in digital site-specific storytelling, which is partly based on the artist Robert Smithson's thoughts on a dialectic between his works of art displayed inside galleries (Nonsites) and the works created in the landscape (Sites).

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Introduction and background

The projects *Graffiti Mariestad* and *City Laboratory*

In the summers of 2010 and 2011, the art projects *Graffiti Mariestad* and *City Laboratory* took place in Mariestad (Henriksson, et al., 2011). The first *Graffiti Mariestad* project included graffiti works where, among other things, a thirty-five meter high silo with adjacent buildings near the shores of Lake Vänern was painted. The project, where the artist Carolina Falkholt was the artistic director, attracted international attention. Not least because otherwise in many cities there is zero tolerance for the phenomenon of graffiti (Guldbrand et al., 2010). The project that followed the following year, the *City Laboratory*, was about another type of process art in which the city's history and future shaped in different media played equally large roles. Both of these projects generated a variety of activities and meetings between people, something that the cultural director of Mariestad Maria Henriksson, in the project report for the *City Laboratory* described as, "conditions for a sustainable society where social networks, creativity and imagination are generators for development" (2011).

In both projects, art was used as a form of social tool, and the public was welcome to participate in the process together with artists and art college students, or just attend as visitors. The *City Laboratory* has been described as a platform that emerged during a couple of summer months where boundaries were crossed between exhibition rooms, studios, workshop rooms and the public space. The process is referred to as a living social sculpture. The report describes *Graffiti Mariestad* as extrovert in its expression, while the *City Laboratory*, on the other hand, can rather be seen as introverted in form. The latter project worked with questions about the city's development more in the form of dialogue than as a way of presenting a ready-made solution from a specific perspective (Henriksson, et al., 2011). At least in Mariestad, these two process-like projects with Maria Henriksson as the behind leading actor can be seen as a breeding ground for the *Off Season Art Gardening* (OSAG) project.

The project *Off Season Art Gardening*

OSAG is a Creative Europe-funded project in three countries that was launched in 2018 and will be completed in 2021. On the project's website (offseasonartgardening.com), OSAG is described as a project that brings together artists from three countries in the fields of land art, landscape architecture and garden design. Audiences from peripheral urban and rural communities are invited to various events and the goal is to jointly further develop cross-cultural skills. The work implements land art installations in the public space in connection with three rural cities, in the Netherlands, Sweden and Lithuania. Artists and organizers from the three countries meet during Artists in Residence weeks and study visits, and the public is invited to activities in the form of workshops and lectures.

Both public and semi-public actors have participated in the project together with the artists, Mariestad Municipality and the University of Skövde from Sweden, the organization Sense of Place in the Wadden area in Leuwaarden-Friesland in the Netherlands and the municipality of Ukmerge in Lithuania. In the report "The Image of Places. How to use cultural expressions and landmarks in rural areas" (2020), the researcher in trade and entrepreneurship at the University of Skövde, Lotten Svensson, interprets ideas from the city planner and architect

Kevin Lynchs from a rural perspective and gives brief comments on the places participating in OSAG.

My own contribution has mainly been to participate in workshops and give lectures during the Artist in Residence weeks. The lectures have partly contained art and visual science reviews to site-specific art and partly about how digital technology can be used in a sustainable way in various forms of site-specific storytelling. Proven experience, teaching and research in both fields are the basis for the lectures. In this report, examples within the subject areas will first be presented separately, and then in a concluding discussion for those who are interested, suggestions are given for approaches and possible strategies within digital site-specific narration.

The strategies of site-specific art

"The work is not put in a place, it is that place." (Michael Heizer, 1970, p. 242)

Within international art, in the 1960s, a critique of conventional ways of displaying art began to emerge. Many artists wanted a more engaging dialogue between works and viewers. One way to achieve this was to remove frames and bases from the works displayed in galleries and art galleries. The audience would thus become more clearly aware of their own relationship in relation to the work and the space in the present (Krauss, R. 1979). The direction in modern art where this happened is usually called minimalism.

A desire to convey this awareness of the self, space and time was gradually taken up by artists who came to work in the Land Art genre, in the USA this was mainly called Earthwork or Earth Art and in Sweden Jordkonst. The works of American artists were produced outdoors in places that could be easily reached, but also in less accessible places in the landscape. Well-known examples are the large constructions, *Double Negative*, in Nevada by Michael Heizer (1969), and *Spiral Jetty*, in Utah by Robert Smithson (1970), and *Sun Tunnels*, also in Utah by Nancy Holt (1973 - 76). This is a type of art that requires excavators or cranes in order for the works to be completed.

As an opposite, there is art where the artist's body constitutes or performs the work in nature, preferably combined with photographs as documentation. The work of Cuban-American artist Ana Mendieta is one such example. With the help of the camera, Mendieta documented ritual-like performances where she herself is sometimes included in the pictures. Hamish Fulton and Richard Long are two other artists who used the camera to document their work. Their experience of walking alone is the actual art event, while what is shown to the audience can actually be seen as something of a compromise (Thibergien, G.A.1995). Photographs from the often remote places are displayed partly in books and partly in installations at art galleries. Based on this, the audience may try to imagine the artist's aesthetic experience from the walk.

**An 'artwork' may be purchased,
but my walks
cannot be sold or stolen.**
(Fulton, H. 2019, p. 2)

**All my walks are related, from the shortest to the longest,
from the first to the most recent.**
(Fulton, H. 2019, p. 14)

"Eye-opening" experiences

In 1966, during an interview with Samuel Wagstaff Jr (*Artforum*, 1966), the artist Tony Smith describes an experience he had on a dark night while driving on a newly laid road that not yet had any lines or railings. There was only the dark pavement through the landscape. Smith describes the whole thing as a strong and emotional experience, the road in the landscape was artificial, but still could not be called art, at the same time the car ride did something with him that art had never managed. The experience freed him, he says, from several previous ideas he had about art.

"The experience on the road was something mapped out but not socially recognized. I thought to myself, it ought to be clear that's the end of art. Most painting looks pretty pictorial after that. There is no way you can frame it, you just have to experience it." (Wagstaff Jr, 1966, p. 14 - 19)

Smith says that after the experience described above, he began to notice, for example, phenomena such as abandoned airfields and that he came to see them as surreal landscapes deprived of their function (Wagstaff Jr, 1966).

Possibly inspired by the experience his colleague Tony Smith told about in the interview with Wagstaff, Robert Smithson makes the following year (1967), a bus trip from New Jersey to the suburb of Passaic where he himself grew up. He described the journey in the essay, "Monuments of Passaic", published the same year in *Artforum*. The essay is accompanied by photographs he took during the tour of Passaic. They show phenomena such as a pumping station on pontoons out in the Passaic River and large sewer pipes that released water into the river. He metaphorically calls all these phenomena "monuments". On a road that was being built, bulldozers and other machines stood as "mechanical dinosaurs". The last "monument" was a sandbox, or as he calls it a "model of a desert". With the sandbox as a starting point, Smithson makes a thought experiment that concerns the direction of entropy and the impossibility of turning back time, of going back to an unspoiled origin. He asks the reader to imagine a sandbox half filled with black sand and the other half with white. A child may run a number of laps clockwise in the sand, until it begins to turn gray. If the child is then allowed to run in the opposite direction, the effect does not become a restoration to the clear colors, instead the increase in entropy continues (Smithson, 1967).

Entropy is a term often used by those who write about site-specific art in nature. The concept then mainly has to do with the fact that the works created after their completion are often left to their fate, and over time become part of the earth again. The term comes from thermodynamics (the theory of energy and its properties). It is found in the second main theorem and indicates, roughly, that there is a direction in which the processes in nature run. This is a direction towards increased decay and disorder. In an interview with Alison Sky (1973), Smithson says about entropy that it is a process that can be traced, and that even though it has countless possible directions to change, there is still no way to turn back. He says "I don't think things go in cycles. I think things just change from one situation to the next, there's really no return." Smithson also mentions in this interview that there is a different view of entropy in communication theory, the more information we are exposed to the higher the degree of entropy, "so that one piece of information tends to cancel out the other" (Sky, 1973). The opposite of entropy is in communication theory, redundancy, something so familiar that it can even be perceived as too obvious, and in an art context perhaps thus boring (for example, kitsch art).

The most famous land art projects in Sweden are Lars Vilks's large driftwood sculpture *Nimis* and the stone sculpture *Arx* (Vilks, L. 1994), both of which can be found on a rather inaccessible coastline in the nature reserve Östra Kullaberg in northwestern Skåne. *Nimis* has been a well-known destination since 1982 and attracts thousands of visitors annually. Visitors who have to come by sea or get down to the rocky and boulder-filled beach via a steep path through the reserve forest to see the sculptures, the buildings or what the works can be called. The nature reserve is an experience in itself, but the works of art, due to their size and fantastic appearance, provide a further enhanced experience for those who come to the place. The question of what the works should actually be considered as has been discussed legally over the years. The artist's creative desire or need to create has been set against the authority's fear that more people will follow and start building things on land they do not own (not even there can you always build what you want). During the legal fencing that followed, the authority's outcome was parried, among other things, by the artist selling the driftwood sculpture *Nimis*

and explaining that the stone sculpture *Arx* is in fact a published book and not a building at all (Vilks, L. 1994).

Relational aesthetics

Vilk's works can be explained as belonging to the field of contemporary art that is usually called relational aesthetics, a term coined by curator Nicolas Bourriaud (1998), to describe works that work with interpersonal relationships and social interaction rather than being complete, independent and possible to enjoy privately. Based on the relational aesthetics, people who try to burn down or tear down parts of *Nimis* (which has happened), as well as the authorities and lawyers who are involved in lawsuits concerning the work, are involved in its construction process. This with or without consciousness and with or against their will.

Also projects such as *Graffiti Mariestad*, *Stadslaboratoriet* and *OSAG* with their desire to invite citizens and the public to participate in the process can also be declared as belonging or emerge within relational aesthetics (<http://offseasonartgardening.com/the-artists/>). Public project managers, however, as the official actors they are, need to be comparatively considerate and transparent with the purpose of the projects. Individual artists who primarily represent themselves can to a greater extent adhere to strategies, artistic freedom and their own integrity. An example:

The artistic director of *Graffiti Mariestad*, Carolina Falkholt, a few years later made a mural for a new school in Nyköping. The painting locally led to an extensive debate. The motif represents a stylized female body in bright colors. The debate was aroused by the fact that there was a vagina depicted in the figure. Even though that detail was stylized, it was still clear what it represented. In interviews, Falkholt has explained her thoughts with the artwork that they are, among other things, about problematizing the position of women in society (Blomberg, F. 2015). However, the municipality came to consider that the motif could be offensive to the age group and asked the artist to make changes regarding the detail. When the artist did not want to repaint the work, the municipality decided that the work should be repainted, which was criticized by Falkholt, and instead the painting was covered over. After that, it was unclear for a while what would happen to it, but after a survey was conducted among students and staff, the school management together with the student council came to the conclusion that the painting could actually be visible (Blomberg, F. 2015). The process of censorship, survey and joint decision can be seen as a school example of relational aesthetics.

Digital site-specific art

Site-specific works which belong to the field of relational aesthetics are usually built in a more accessible environment than *Nimis* and *Arx* in their nature reserve. In an urban environment, it is easier to invite people to social interaction via the works and let visitors pay attention to their own selves in a social context. Sometimes it is clear that site-specific works are just art. Even when the works are not presented inside, for example, a gallery or an art museum, they are included in an art context, similar to Falkholt's painting described above. Other times, the placement of art, like *Nimis* and *Arx*, can be seen as a strategy of the artists to avoid an equalization of the uniqueness and quality of the works, what Rosalind Krauss calls historicism (Krauss, R. 1979).

During the 20th century, modern art was for a long time focused on and revolved around the formal and in its critique to refer mainly to earlier art. The content was less important. The first generations of artists who were interested in using the computer as an artistic tool continued to work in much the same spirit. When the Internet came along, the art market

realized the network's opportunities for marketing and sales. A way for galleries and museums to convey information about their artists, exhibitions and other events. For these stakeholders, the web can be seen as the yellow pages of a large telephone directory where they want to be represented, rather than a new tool to make art with. Of course, a younger generation of artists also understand these possibilities, but they have also grown up in an art context of relational aesthetics, and many of them came to use the computer tool against the same type of phenomena as the rest of contemporary art. Their art does not refer to the same degree to art but more to the conditions of man in the present.

Relational digital aesthetics on the Internet and in museums

Especially when it comes to art projects involving the Internet, the actors have used strategies borrowed from, among other things, the previously conceptual and site-specific art. They have rather explored communicative and social aspects of the medium than previously traditionally artistic. For example, to direct attention and criticism towards phenomena such as the male gaze, racism or the human climate impact. The use of metaphors such as sites and addresses on the Internet is not without interest in the context of site-specific digital art and relational aesthetics.

The artists who early on used the Internet both as a tool and context were also among the first to question the credibility of the exchange of information in the media-dominated society through their work (Vipsjö, 1999). Two students at the Stockholm Royal Academy of the Arts, Tobias Bernstrup and Palle Torsson, used the *Stockholm Art Hotel*, which was held at the Lydmar Hotel in Stockholm, as early as 1995, to present their in this context early web artwork, *Join Hands*. The narratively linear approach initially pretended to have significant things to say about four themes, *Politics, Interests, Economics and Travel*. However, the content of all four themes quickly changed to pornography, violence and something that could be interpreted as child pornography. This was, of course, never the case. The work was nevertheless censored by the server owner, the Swedish Institute for Computer Science (SICS), shortly after the opening, due to fears that the work would still be perceived as child pornography (Vipsjö, 2005).

Since the censorship of the work received even more attention, it can be said that the artists' strategy worked in a double sense. They appeared, for example, as news items on television, where art critic Lars O. Ericsson in an interview criticized censorship and defended the artists. He said that no sexual acts actually took place in the work, and that the child pornography that may have been there, "occurs in the viewer's head". In the feature, the reporter Johan Romin said with a reference to Lars O. Ericsson, that what he knew this was the first time art censorship had hit the Internet. Ericsson added that this could also be done in silence. Those who owned the server could of course decide what was allowed to be there. The reporter stated in a questioning tone: "Then they have talked about the fantastic, democratic Internet, is that not true then?" - "No, on that point it is not true", Ericsson replied (Vipsjö, 2005).

The following year, 1996, the artists participated in a conference on media and ethics in Helsinki, Finland. They told about the origins of *Join Hands*, that in the summer of 1995 they had accepted a request from the ArtNode foundation, if they wanted to do a project for their website. About the intentions of the work were told that they started from and worked with the phenomenon Internet as a context, they wanted to point at a white male dominance, and at the same time exploit clichés about superficiality, desires and fears, which surrounded the web. They pointed to the internet as a place for the dissemination of child pornography, while at the same time revealing that the myth of the Internet as a democratic free zone was false, something which was then reinforced by the fact that the work was actually censored (Vipsjö, 2005).

Bernstrup and Torsson continued to collaborate on digital works that in a way can be called site-specific through their content and where they were shown. In the years 1996–1999, the artists performed three projects where the computer game aesthetics were explored in a virtual museum environment through the works, *Museum Meltdown* I, II and III. In the first version, the 3D environment from the computer game *Duke Nukem* was rebuilt into a reconstruction of the Ark, the Museum of Modern Art, outside Copenhagen in Denmark. In 1997, the follow-up project came to Vilnius, Lithuania, where the reconstruction instead represented the Contemporary Art Center in Vilnius. Finally, in 1999, the turn came to the Moderna Museet in Stockholm, Sweden. The museum was virtually reconstructed in a computer game environment that now consisted of the game engine Half-Life. The perspectives in the games were in the "first person", that is, what appeared of the player's character was an armed hand. The player moved, while fighting zombies or mutating monsters, in an environment that could be recognized from the museum. An environment that traditionally has the task of conveying cultural heritage became in the logic of the games instead a room where the visitor committed acts of violence and destruction. Of course, it is part of the matter that the games would primarily be played on site in the museums. A concept that possibly enhances the experience.

Summary of "The strategies of site-specific art "

Graffiti Mariestad and *Stadslaboratoriet* are two process-like art projects which can be seen as a breeding ground for Mariestad municipality's participation in the project *Off Season Art Gardening*. Approximately the same type of artistic social commitment is behind the other two participating project actors *Sense of Place* in the Wadden area in the Netherlands and the municipality of Ukmerge in Lithuania.

The process-oriented project aims to further develop cultural competencies and the chosen area where this takes place is mainly in land art and garden design. Under the theme "Cultural project" on Mariestad municipality's website, the information about *Off Season Art Gardening* ends with the following words, "We hope that the project in the long run will lead to that individuals in their own backyard or in their gardens contributing their own installations according to the "Off Season principle." (Off season art gardening, Mariestad, 2020). The project owners thus want with the project to inspire the audience to become Land art artists themselves. And considering that the audience to enter such a role does not really need to do more than look at their surroundings with "new eyes", it is in my eyes a very democratic project. Actors can, for example, like Hamish Fulton, go on their own art walks and create their own work with each walk. It is more about the adaptation of an open and creative approach than about a special technology or material to make art with. Art projects with public organizers such as those described here can also be compared to a form of research project. What is created generates knowledge and becomes demonstrators.

Cultural Heritage and Game Technology in Skaraborg – KASTiS

My own relatively modest participation in OSAG has been carried out in parallel with the work as a project manager in the sub-regional collaboration project Cultural Heritage and Game Technology in Skaraborg - KASTiS. This is a project that was ongoing in a first round in 2015 - 2018 and is continuing in a second round in 2019 - 2021. The aim has been to create a knowledge development in the sub-region Skaraborg through collaboration in producer activities for innovative digital narration.

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Skaraborg is today part of the Västra Götaland region, but has historically been its own county where the city of Mariestad was once the capital of residence. There are another fourteen municipalities in Skaraborg, all of which are co-financiers of KASTiS together with the University of Skövde and Skaraborg's municipal association. Below is a description of the project and how it can be related to the type of site-specific relational aesthetics discussed above.

Local narratives and game technology as storytelling tools

Within the sub-regional collaborative project Cultural Heritage and Game Technology in Skaraborg - KASTiS, the work has focused on a local natural and cultural heritage, as well as the destination industry and youth culture. At the start of the first round in August 2015, it was planned to develop and study demonstrators in three storytelling platforms through collaboration and co-design.

- The first platform was intended to work interweaving and contextualizing around places to visit,
- the other would mainly function at cultural heritage sites,
- and the third platform inside museums and other manned sites.

Already at the start of KASTiS, there was a good pre-understanding of how digital tools and game technology can be used to make cultural heritage accessible and conveyable, both outside sites of interest and inside museums. This was also something that we at the University of Skövde had experience of from previous research projects. See examples in Ulf Wilhelmsson's and Per Backlund's chapter, "Everyone Is not a Gamer! Developing Cultural Heritage Experiences for Diverse Audiences" in the anthology *Visual Computing for Cultural Heritage* (2020).

Digital historical representations of both a factual and fictional nature were thus available at the start of the project to draw knowledge and inspiration from. However, the first contextualizing platform at the start of the project could be seen as something of a challenge. Where would we start? Previous projects and their techniques had been more created separately, usually with a clear beginning and end, and intended for a specific place. This platform needed something more adaptable and flexibly usable for many locations. A vague idea of using mobile phones was immanent in the idea. Audio guides have long been used in museums and there are several examples where such have also been used in mobile phones for cultural heritage sites. At the same time, such a solution was not very innovative but was more about giving tips about active actors for those who wanted such a project.

However, before the start of the project, an idea was raised that instead of starting with the choice of medium or technology, we should start with the story itself. From Skara municipality's (one of the municipalities included in the project) then cultural director, Kerstin Lorenz, there was a request about within KASTiS to produce some form of game-related storytelling for children to the old library in the city. This wish came to be used as a creative starting point. Skara is located in the middle of Skaraborg and in the stories that came to be developed, the old library functions as a form of base for the characters' adventures. The idea was something like:

If we create a fictional basic story with characters that move in the participating municipalities' cultural heritage environments, then in that way the characters' adventures become what weaves together the disparate parts. An area's cultural heritage, in the form of objects and environments, can be from very different times and do not really have anything to do with each other. This was the main reason for using fictional characters as a contextualizing resource.

- In the various adventures, the fictional characters could function as a type of educational agents (Haake, M. 2009).
- They needed to be personalities that a younger audience could relate to, through a design where they appear as thinking and feeling beings (Vipsjö and Bergsten, 2014).
- In addition, the characters could function as focalizers and direct the audience's attention (Genette, G. 1980) towards the phenomena and cultural heritage sites that our partners in each municipality wanted to highlight.

Transmedial storytelling and Co-Design practice for and with stakeholders

Together with students and partners in the municipalities, the work with the contextualising narrative platform led to a fictional basic story and some characters that recur in transmedial stories throughout the sub-region. Thus, even if characters and stories are made up, they can become tools, or focalizing agents, and be used to highlight concrete historical and existing cultural heritage.



The children's book series *Kiras och Luppes Bestiarium* (KLUB) can in the developed form be seen as a mix of picture book and comic book. Currently, the series consists of fifteen published books (see above) which focus on the main characters Kira (a girl vampire) and Luppe (a shape shifter boy). Together, they save many mythical creatures from being abducted and forced to perform in a circus by an evil circus director, who is himself a mountain troll. Kira and Luppe chase the evil circus director and his companions as they travel through all the sub - region's municipalities with the circus. The friends' client is actually a "magician" named Lovis, whom they met in the first book. With the help of Lovis knowledge of all the local mythological figures, Kira and Luppe also try to get hold of a book that the circus director has stolen. A bestiary that contains Lovis' research on all the sub - regions' folk beliefs. The friends regularly consult Lovis to try to prevent and outwit the circus trolls.

The characters Kira and Luppe were strategically designed both to offer a balanced gender perspective (with a girl and a boy protagonist) and for their character traits to defy gender stereotypes to some extent. Kira is impulsive, tough and confident while Luppe is more careful. At the same time, both are friendly and caring towards others. In addition to physical cultural heritage sites and objects, the series also contains to a large extent adaptations of an intangible cultural heritage. The folklore of the books is, among other things, taken from folk songs (Geijer and Afzelius, 1957) and folk tales (Bergstrand, 1944, af Klintberg, 1977, 1972). Some

mythological creatures are more widespread while others are specifically local, such as the lake spirit Kåffan in the lake Vänern, which is found in the book about Mariestad (Larsson and Eriksson, 2017). The Kåffa is half fish (lake) and the other half a young girl. The same book also contains the legendary ghost The White Lady, a historical noblewoman who lived at the governor's residence Marieholm during the 18th century.

AR application to support a living intangible cultural heritage

In parallel with the book series, the Augmented Reality application *KLUB Bestiarium* was developed, which can be downloaded for free from App Store and Google Play. With its help, users can scan *anfangs* (decorated initials) found in the books. A folk belief creature from the story then appears (in 3D graphics) on the screen above the book and is at the same time unlocked in the app's bestiary, where there is more information about to read about this particular being. The *anfangs* can also be used inside, for example, museums and libraries or on signs outside at cultural heritage sites (see the picture on the cover page). The content of the books and the application has been developed by researchers together with students and cultural workers from the municipalities. The main contributors to the design work have been cultural secretaries, museum educators and librarians, but also civilians from the local community, members of local associations and similar actors. It should be emphasized here that the KLUB project does not primarily focus on gathering facts about folklore with the aim of then teaching about the content. Rather, it is about co-designing demonstrators who can be used as tools in a living use of the intangible cultural heritage.

Unesco has been working in various ways to protect the world's intangible cultural heritage since the late 1970s. At a general conference in 2003, a convention on the safeguarding of the intangible cultural heritage was adopted (UNESCO, 2018). The Convention emphasizes that the safeguarding of traditional culture and folklore is primarily done by supporting a living use of it. The preservation perspective thus does not apply to factual knowledge about the cultural heritage itself. A state actor that in Sweden works with intangible cultural heritage is the Institute for Languages and Folk Memories (Isof, "Förslag", 2009). Among other things, they do it via the website application "Sägenkartan" (The Legend map) which is based on collected stories from the institute's folk memory archive. The map can be zoomed and the visitor has the opportunity to click on markings to read about places' local legends within various named categories. Legends are described as orally transmitted stories which, unlike fairy tales, are often retold as truths. What is being told is thus presented as if it had happened to a historical person in the real world (Isof, "Sägenkartan", 2020).

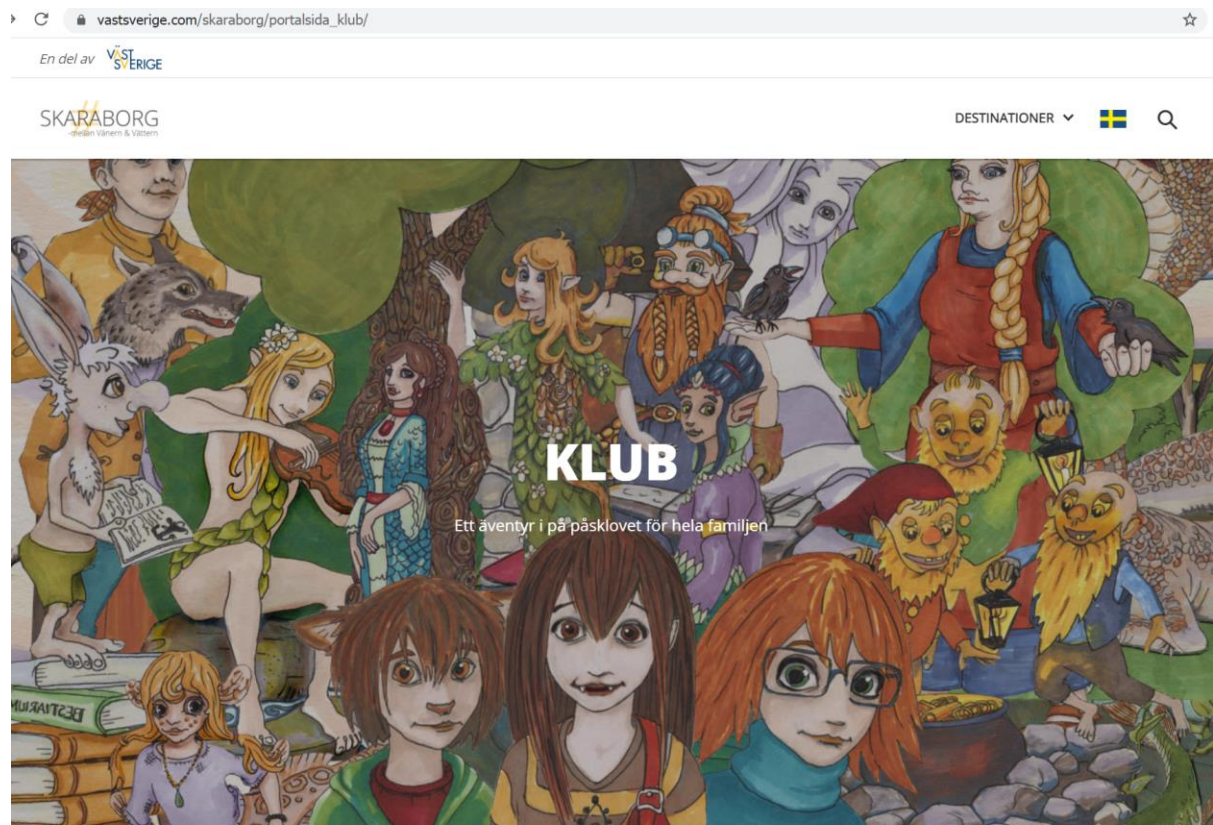
KLUB as dramatized audiobooks

The collaboration partner Lokrantz Förlag, which publishes the KLUB books, has signed an agreement for the distribution of the series with Mediapoolen Västra Götaland AB, which is owned by the municipal associations Skaraborg, Sjuhärad and Fyrbodalen (mediapoolen.se/). The media pool distributes the digital books to its subscribers, above all the schools, but also to the municipal libraries. Mediapoolen has also become a collaborative partner in the KLUB project by designing the books in a dramatized audio form. Through *remediation* (Bolter, J.D., Grusin, R. 2000), the books can now be listened to in a dramatized version, while readers can browse, look at the illustrations and choose to read for themselves if they so wish. For those who are logged in, the books can be selected by clicking on a picture of the book, or by clicking on the municipality's name in a map.

Audiobooks accessible via site specific signs

During the autumn and Christmas holidays 2020, the audio books from Mediapoolen were used in collaboration with the tourist organizations in Skaraborg for an initiative in KLUB under a portal page belonging to the Tourist Board of Western Sweden

(vastsverige.com/skaraborg/portalsida_klub/). Under the slogan "KLUB An adventure for the whole family" the portal page informs about the 14 places in as many municipalities where during the holidays (also the Easter holiday 2021) are placed signs with QR codes that lead to each municipality's KLUB audiobook (the book for the fifteenth municipality is under illustration). The school holiday event is an example of how the transmedial approach in the KLUB project provides the opportunity to make content available across several different media and to varying locations. With long-termism and innovative recycling as keywords, the KLUB demonstrator is an example of sustainable digital development. Digitization is not in itself the goal of the KLUB project, it should, as stated above, be seen as a tool which can be used for a living use of the intangible cultural heritage.



Häng med vännerna Kira och Luppe som hjälper trollforskaren att rädda folktroväsen i Skaraborg. Under påsklovet kan du återigen hitta KLUB-skyltar försedda med QR-koder på 14 familjevänliga platser runt om i Skaraborg. Genom att skanna koderna med din telefon får du upp ljudboken som är kopplad till respektive kommun. Åk runt i Skaraborg, upptäck de olika platserna och saml ihop ditt alldeles egna ljudboksbibliotek.

KLUB-board game: The Fairy Game of Skaraborg

For some time now, there has been a low-intensity work to develop a board game based on KLUB and on Skaraborg's cultural heritage, both the material and the intangible. During 2019 - 2020, the master's student Karl Malm gave the KLUB board game a design direction that is based on using resource cards to solve assignments throughout Skaraborg through creative storytelling. The game is available in beta version and has been game tested. The illustrator Sigurd Nordberg is currently working on giving the playing field, playing cards and rule book a more final and uniform look. This work is expected to be completed during the year (2021).

For the board game, we work in parallel with a KLUB guidebook, intended to accompany the board game but also to be able to function independently. The game's starting point is an adaptation of the adventures of the KLUB books, but the factual content that is reflected in its resource- and mission cards becomes more developed in the book. Game leaders / storytellers (parents and educators) should be able to find support here. But the book should also be rewarding to browse and read to children, and perhaps even attract visits to some of all the places mentioned. An underlying idea with the entire KLUB project is, in addition to being to promote reading, to contribute to a form of "enchantment" of the landscape, which should be seen as an ingredient in bringing the intangible cultural heritage to life. Board games and books are planned to be combined with digital solutions, such as websites and QR codes.

Troll mountain. The adventure at Billingen - KLUB as a comic book

The Tabletop Mountains Geopark is a collaborative project between nine municipalities in Västra Götaland. Seven of them are part of the Skaraborg sub-region (Mariestad municipality is one of these). In 2019, the collaboration project submitted an application to the UN agency Unesco to be included in their network of Unesco Global Geoparks (due to the ongoing pandemic, the response to the application is delayed). In 2019, the project managers for The Tabletop Mountains Geopark, Anna Bergengren and Sofia Hultman, together with the illustrator Amanda Lundin and KASTiS project manager, also created the comic book *Trollberg. Äventyret på Billingen* (2019). In the magazine, Kira and Luppe get to meet the troll researcher Lovis' mother, Johanna, who is a geologist, and in an entertaining way learn things about the geology of the tabletop mountains. The comic book magazine is more openly pedagogical than the books, but at the same time the approach from the previous adventures is followed by the places being recognizable from reality. The geologist Johanna is designed to be used as the mascot of the geopark. The magazine was distributed free of charge to school children in the municipalities which is part of the geopark.

The Paper machine – the first digital KLUB game

In the app *KLUB Bestiarium*, which was developed together with the book series, there are no actual gameplay elements other than collecting fairy tale creatures. Therefore, the game *Pappersmaskinen (The Paper Machine)* completed during the summer of 2020 can be counted as the first actual digital KLUB game. The application was developed for and with Vadsbo Museum in Mariestad, by Kristofer and Camilla Vaske. The game, which can be downloaded for free from App Store and Google Play, is designed to explain how the museum's paper machine once worked. Players, together with Kira and Luppe, can travel back about a hundred years in time and help produce the straw-based blue matchbox paper that was made at Katrinefors paper mill, and thereby learn about paper production. The game becomes an example, a demonstrator, of how games can be used in industrial museums. Funding for the project has been made through Grevillis fund (grevillisfond.nu), the University of Skövde and Mariestad municipality.



Summary of " Local narratives and game technology as storytelling tools"

Svenska folkvisor (Swedish Folk Songs) was originally published 1814 - 1817. In a reprint from 1957, Jöran Sahlgren tells in the preface about the main author Arvid August Afzelius, that he was born in 1785 in Hornborga parish in Västergötland, but grew up with his grandfather in the neighboring parish of Sätuna. According to Sahlgren, the saga evenings with the grandparents made an indelible impression on the young Afzelius and he began to write down folk songs from his native area at an early age (Sahlgren, 1957). In *Från fabler till manga 1* (From Fables to Manga 1) Ann Boglind and Anna Nordenstam (2015) write about the folk tale's anchoring of origin in the oral tradition. The authors distinguish between folk tales and legends that are usually more rooted in time and place and are often presented with a certain claim to truth. In both types of stories told from the beginning, natural beings such as elves, witches, trolls and linden snakes appear in the Nordic countries.

Common motifs are that someone is abducted, captured or needs to cope with some form of challenge with a being involved (2015). The same supernatural beings and motifs that in fairy tales and legends also appear in folk songs. A fairy tale often begins with "Once upon a time" and usually has a happy ending. One difference can be discerned here in the folk songs, however, is that in the latter it is relatively common to find unhappy, even tragic endings. To give an example, the first song ends in *Svenska folkvisor* (Swedish Folk Songs) "Den bergtagna" ("The abducted") with the brutally abducted maiden dying of a broken heart, of grief over being trapped in the mountain separated from her family (1957, s. 16). The adventure of KLUB follows more the tradition of folk tales with happy endings. Kira and Luppe complete their missions and always defeat the evil circus ringmaster. However, the troll on the last page usually picks up the stolen bestiary and starts planning what he will come up with next. A hint to the reader that the story is "to be continued".

During the latter part of the 19th century and the turn of the century in 1900, the folktales written down by folklore researchers were used as sources of inspiration for what in Swedish came to be called *konstsagor* (in German *kunstmärchen* and in English literary fairytale). In Sweden, adaptations of the old tales were made by famous authors, such as Elsa Beskow, Selma Lagerlöf and Helena Nyblom, and illustrated by well-known artists such as Jenny Nyström, Carl Larsson and John Bauer. The same development took place throughout the Nordic region, and the rest of the world. And this reuse of folk tales has since continued during the 20th century with adaptations to new media, not least to feature films and more recently also to the narrative of computer games. At the same time, completely new printed children's and youth books are being written with variations on the old motifs, such as Vilhelm Sundbom and Jonas Sjöbloms, *Bortrövad. Fånge i berget (Abducted. Prisoner in the mountain)* from 2019. The text on the back cover ends with, "The book is based on older Swedish folktales and takes the reader on a journey straight into the heart of Swedish fairy tale mythology" (My free translation).

Digital tools for site-specific narration

With the above in mind, the KLUB project can be said to be part of an already old tradition of narrative recycling. One of the reasons for the reuse of folk tales in modern times is that they do not have well-known authors. Actors do not have to ask permission to use a fairy tale. They just need to know what they want to do with it. For KLUB, it has mainly been interesting to look for as local examples as possible to include as parts of the overall transmedial narrative. It does not have to be about whole fairy tales or legends. It is enough to know that a being or creature has been in folklore within a municipality or in the immediate area. When it is then part of an adventure, it is moving in places that are recognizable and can be visited in real life.

In *Essunga i svunnen tid II (1958, Essunga in past times)* tells the folklore researcher Carl-Martin Bergstrand (born 1899 in Vårsås, Skaraborg) about, among other things, local belief in milk hares. When the work with Essunga's book in the KLUB series began, the choice therefore fell on this creature (the book is under illustration and is planned to be completed in 2021). The belief in milk hares was widespread, not only in Sweden or the Nordic countries. The result of their progress was that the cows' milk risked petering out. Being blamed of creating such hares could be dangerous for the accused. It was tantamount to swearing one's soul to the evil one. In Sweden, especially during the 17th century and a bit into the 18th century, witchcraft and superstition processes took place where people were accused of having dealings with the devil. It was not only the direct exercise of witchcraft that was punishable, it was also forbidden to engage in superstition (Sörlin, 1993).

According to folklore, milk hares are ambiguous creatures created with the help of magic by witches or wizards. They steal milk from the neighbors and bring it home to their owner. There is also a variant of magical fairy hares that mainly appear to hunters. They are very difficult, if not impossible to shoot (Wall, N.B., Wall, J. 1993). In Essunga's book, the circus trolls has created a lot of milk hares to get milk, which they then intend to make ice cream and milkshakes from, to sell at the circus. It turns out at the end of the book that the circus director also has plans to magically create different kinds of magic hares. He wants to mix DNA from fairy tale creatures into them in order to use them in performances at the circus. Maybe he thinks this will be easier than kidnapping real beings, given that Kira and Luppe always sabotage his plans.

The idea of magic hares was used in a KLUB-related degree project by master's student Niclas Dristig (2020). The underlying purpose of the study was to explore a web-based method, with QR codes and websites, to develop interactive site-specific storytelling experiences. This as a cost-effective alternative to the development of mobile applications. A secondary goal of the study was to study the possible design of a future site-based game within a public cultural heritage environment, primarily aimed at children.

In the concept used, the operator who scanned a QR code came to a website where the troll researcher Lovis tells about the situation, that the circus director created magic hares. She asks for help finding and mapping the magic hares, via QR codes. The magic hares were in the test of three varieties, first circus hares of various kinds, that is, clown hares, acrobats, etc. The other variety were fairy-tale magic hares, such as gnome hare, sea or forest spirit hare. The third variety, in addition to being magically created, was not necessarily linked to folk beliefs. It had more to do with the place where the test was performed. Such a test was done in the city park Slottsskogen (The Castle forest) in Gothenburg (not located in Skaraborg), where there is a seal pond and also penguins. Consequently, a seal hare and penguins was designed (sketched) for the specific test, to be included in addition to circus and fairytale hares.

The results from the tests showed that the tool was perceived as being able to provide a observed connection between the real environment and the content on the screen. However, the story was not very engaging at the moment and sometimes there was a lack of internal logic between the content on the screen in relation to the tester's experience of the real world. Based on this result, the recommendation was raised that site-specific considerations should take precedence in situations where the concept conflicts with narrative considerations. Careful planning should be carried out so that the real environment and the story presented function as an easy-to-understand unit together (Dristig, 2020).

Conclusion - Strategies for a Digital Site-specific Narration

”By the way I met Duchamp once in 1963 at the Cordier-Ekstrom Gallery.

I just said one thing to him, I said, “I see you are into alchemy.”

And he said, “Yes.””

(Roth, 1973, p. 312).

The quote above is a statement by Robert Smithson in an interview done by Moira Roth, where the topic of conversation was Marcel Duchamp, the creator of the concept of ready-made art. The meaning Duchamps put into the concept was roughly that an artist can choose pretty much anything, exhibit it in a gallery, and it becomes art. The artistic action lies in the choice. It appears from the interview that Smithson was relatively critical of Duchamp's attitude to art. He believed that it was based on an inverted snobbery and that ready-mades are really just isolated relics, transformed into gold through a form of mysticism (Roth, 1973). The most famous of Duchamp's ready-mades is probably the *Fountain* from 1917, a factory-made urinal.

Smithson argued that his own art was based on a more dialectical approach. The works in the landscape he called sites, while the installations made in galleries were called Nonsites. These Nonsites became, Smithson said, a form of map that pointed to the works outside the gallery.

A similar dialectical logic is found in my opinion in Bernstrup's and Torsson's computer game art in the works, Museum Meltdown I, II and III, even though the games point to the museums and not to any specific site in the outside world.

Selma Lagerlöf was mentioned above in passing. Her *Nils Holgerssons underbara resa genom Sverige* (Nils Holgersson's wonderful journey through Sweden, 1957), is one of the sources of inspiration for the KLUB project. The dialectical approach can be seen as inherent here as well. Not only are in Lagerlöf's story many specified cultural heritage sites, she also uses myths and intangible cultural heritage in a creative and innovative way. There are few pedagogically intended works that shine as beautifully also artistically as this.

Although in the transmedial KLUB world's demonstrators, via the agents' focus on places, there is a dialectic similar to Smithson's sites and Nonsites, there is still the possibility of further refining the site-specific narrative. Here I mean that Niclas Dristig's (2020) recommendation, to follow a plan where the site-specific is given priority in relation to narrative considerations, is a good strategy. If the story relates well to the environment and the visual design is presented just as well in the chosen medium, then there are very good opportunities to succeed with a digital site-specific narration.

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