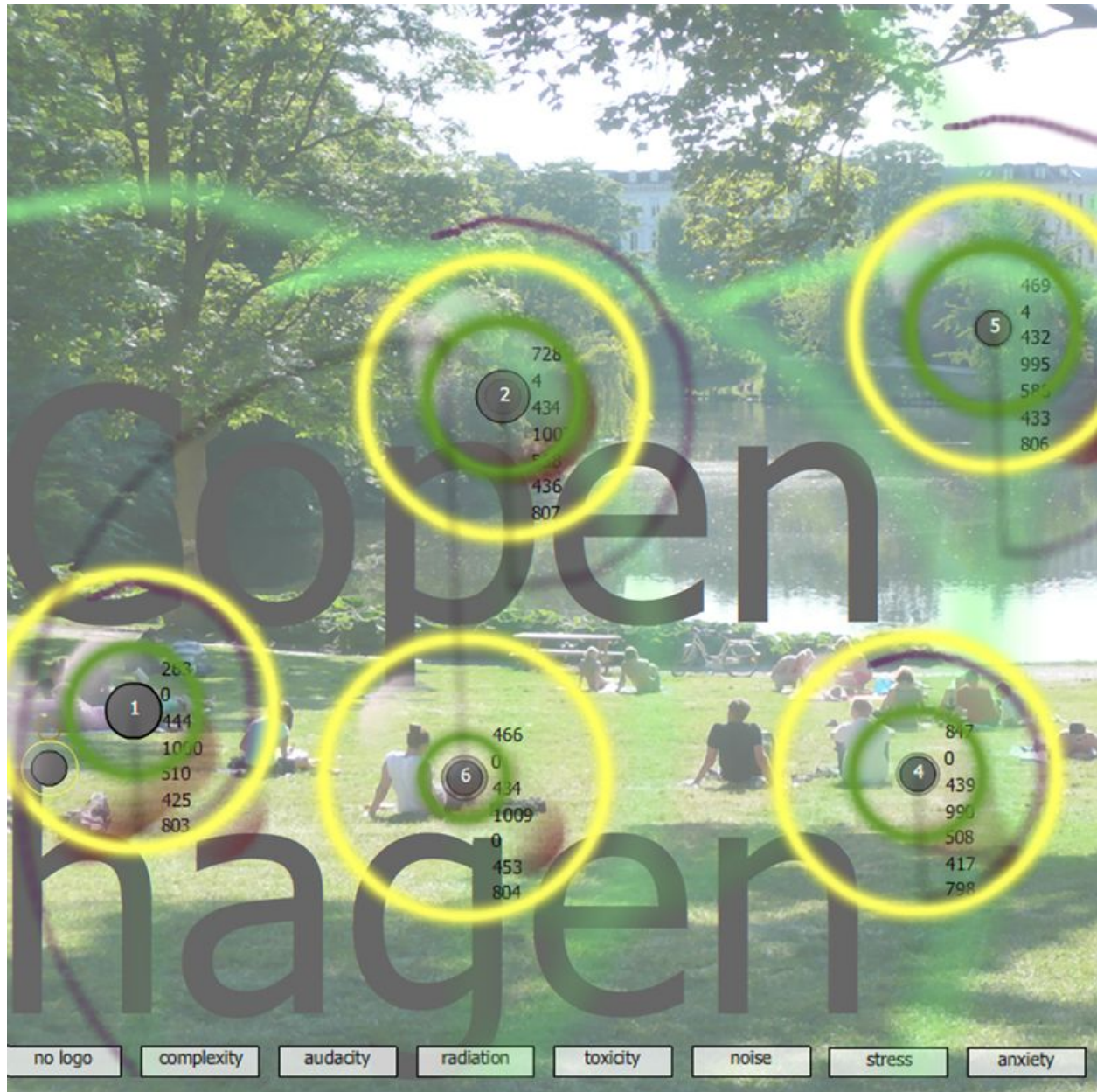


## Sensity, Copenhagen déjeuner sur l'herbe 2007



## **Sensity, Copenhagen déjeuner sur l'herbe 2007**

### **Project**

<http://stanza.co.uk/sensity/index.html>

### **Artwork**

[http://www.soundcities.com/sensity\\_copenhagen\\_runtime/index.html](http://www.soundcities.com/sensity_copenhagen_runtime/index.html)

A series of artworks based on connecting city spaces. The results are visualisations and sonifications of real time spaces using wireless sensor networks and environmental sensor technologies. Literally painting with data these works open up a discourse about networks and surveillance technologies. The ownership and interrogation of public domain space is opened out where anyone can view all the data in these networks. This is used by stanza to make artworks but it is of equal interest to urban designers, city planners, and architects. Stanza's main point is to question the social political fabric of the landscape around us. This work aim to reclaim the city which is remade as a real time virtualised space belonging to all. The work is interactive, real time and responsive; it is also available online.

Sensity Copenhagen is inspired by the famous Manet painting of 1863. Stanza set up a wireless sensor network around a park in Copenhagen, Denmark in 2007. This artwork visualizes the dynamic data around the park. The city is made up of bits of data that change. This artwork captures this change to try to understand the underlying fabric of city space. The artwork monitors the environment for change and relays these changes via the sensors to the internet and the artwork. This is open source so other academics, urban designers, researchers as well as artists can make use of the data.

### **Technology**

Sensor kit with twenty nodes that can be placed up to 300 -500 meters apart. The changing data is what affects what you see and experience. The flash interfaces reflecting these real time changes in the interactive city space. Live XML feeds from real time sensors when switched on. The sensors can monitor temperature, sounds, noise, light, vibration, humidity, and gps.

## About Stanza

Stanza is an internationally recognised artist, who has been exhibiting worldwide since 1984. His artworks have won twenty international art prizes and art awards including:- Vidalife 6.0 First Prize Spain. SeNef Grand Prix Korea. Videobrasil First Prize Brazil. Cynet Art First Prize Germany. Share First Prize Winner Italy. His artworks have been exhibited with over one hundred exhibitions globally. Participating venues have included :- Venice Biennale: Victoria Albert Museum: Tate Britain: Mundo Urbano Madrid: Bruges Museum: TSSK Norway: Biennale of Sydney: Museo Tamayo Arte Contemporáneo Mexico: Plymouth Arts Centre: ICA London: Sao Paulo Biennale:

Stanza artworks since the mid eighties have focused on the participatory system the 'city' that frames questions within his work opening up conversations about the politics of space. He creates investigations about the construction of space, the environment, and landscapes you cannot see. Selected artwork monitor the behaviours, activities, and changing information, of the world around us often using networked devices and information across the internet. This can include observation by means of custom made sensors, networked cameras and computers. Stanza reforms this information and data creating what he calls parallel realities.

He uses multiple new technologies to create distances between real time multi point perspectives that emphasize a new visual space. The results can be aesthetically beautiful maps of data or information such as personal interests, beliefs, and large scale installations representing weather, environmental, pollution and traffic data.

Stanza presents the city as a control system and various art projects have been made using live real time environmental data, surveillance and security data, news and real time information systems. The artworks 'The Emergent City' , 'Sonicity', 'Urban Generation' reform data, working with the idea of bringing data from outside into the inside, and then present it back out again in open ended systems where the public is often engaged in or directly embedded in the artwork. [www.stanza.co.uk](http://www.stanza.co.uk)