Architecture

PhD THESIS - SUMMARY

**In-Between Material Permanence and Digital Evanescence:
Augmented Spaces in the Case of Festivals of Cluj-Napoca**

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1. INTRODUCTION

1.1.   Introduction – motivation for the research

The infusion of the contemporary urban landscape of Cluj with a variety of spatialized media[1] displaying a particular intersection between local and global influences constitutes a fertile field of interdisciplinary research connecting local architecture and media studies. The present research investigates the use of various types of multimedia (e.g. site-specific film, video and image projections, 3D video mappings, new media installations, smart phone applications etc.) in connection with contemporary architecture in this specific context. Its objective is to examine cultural practices employing (new) media that change how we experience space, architecture and the city on a whole. All these technologies permit an augmented experience between real space and cyberspace: physical social places of the city are also connected to virtual social spaces by smart phones or other devices, and enable us to experience space from previously unknown dimensions (e.g. the aerial view of the city, from the point of view of a flying drone).

These media installations augment and extend the city's everyday architectural landscape and become particularly relevant in the case of the various annual festivals held in Cluj (and in nearby areas included in the cultural sphere of the city in a great part also due to the existence of these festivals): the Transylvania International Film Festival, Electric Castle, the Untold Festival, Jazz in the Park, Zilele Arhitecturii (The Architectural Days), and others. These festivals are the case studies in this research for the study of the mutually influencing relationship between architecture and media. Besides being social events in the life of the city, these festivals build their own ephemeral spaces and architectural constructions and enhance them through (new) media. They temporarily restructure public space, and thus transform the perception of the city. On an architectural level the thesis investigates existing places within the city, historical buildings, architectural heritage, new micro-architecture objects, temporary tents, pavilions, festival stage design, festival organizational layouts and stage design concept sketches.

1.2.   Hypothesis of the research

The various festivals of Cluj create complex set-ups (that can be interpreted also as apparatuses in an Agambian (2009) sense which incorporate different types of media to temporarily transform the public space of the city. Although, viewed on a superficial level these transformations seem to be implemented just for effect, after deeper examination of the ways they transform and interact with the architectural space, we may understand that they reveal and reflect socio-cultural aspects of society. From a cultural point of view, the diverse (new) media installations created for the festivals may also draw attention to aspects of

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[1] In the context of the research the word 'media' is used as an umbrella term for 'audio-visual media' and it is not to be confused with the more restrictive and specific notion of mass-media.

national identity. They represent tools for creating a new type of temporary monumentality in urban space, and they can be conceived as instruments for marking, tagging space.

1.3. Defining the topic and the scope of the research
1.3.1. Topic
The research focuses on the characteristics of the mediated space created at the intersection between urban, architectural space and the various types of media in the context of the contemporary annual festivals of Cluj. The thesis investigates the physical, aesthetic and perceptual characteristics of augmented spaces. It examines the defining elements and describes the relationship between observer/subject and object in the case of augmented experiences.

1.3.2. Scope
The research is limited to the festivals of Cluj, however, it contextualizes them in a global landscape based on similarities in methods of augmentation and organizational characteristics. The case study festivals of TIFF, Untold, Electric Castle were chosen because these are the festivals that provide the widest area of investigation regarding a variety of augmented experiences in the city. Festivals such as Jazz in the Park, Mera Music World Festival, Double Rise Festival were not chosen because although they are international festivals, the level of augmentation they produce does not yield sufficient material for the research.

In terms of limits of the research, regarding the relationship between media and the built environment, it does not wish to examine questions related to private space and surveillance. The installations studied in this thesis are displayed in public spaces or in spaces of public institutions, therefore the research investigates augmentations regarding public spaces. The subject of surveillance, discipline and order, relations of power regarding media are not part of the research.

1.4. Key Issues and Research questions

The role of architecture in the contemporary digitally augmented context:

1. What is the role of architecture in the augmented spaces of these festivals?
2. Is architecture a mere background for (new) media installations or do these installations draw attention to architectural spaces?
3. What is the relationship between the cyberspace and the physical space used/created by these festivals? Are they complementary? Is there a hierarchy between them?

Micro-perception of space in the augmented context of festivals in Cluj:

4. How is the *multisensory perception* of architectural space mediated by digital media during these festivals?

5. How do the visual, auditive, contextual elements of the (new) media apparatus perceptually alter physical space?

Macroperception of space – cultural aspects of mediated spaces within the context of the festivals of Cluj:

6. How does our (culturally determined) *macroperception* affect/ reconfigure/ modify/ change/ the image of the city within the context of these festivals?

7. From a cultural point of view: how is the *multicultural, glocal character* of Cluj reflected in these (new) media installations? How are elements of local culture integrated into the augmented experience created by each festival?

8. Is local culture authentically represented within these festivals?

9. What aspects of the architectural, socio-cultural context of the city are masked, hidden, concealed by media?

10. What aspects of the architectural, socio-cultural context of the city are revealed by these (new) media events, installations?

11. What is the role of the participant in this mediated context?

1.5. Argumentation

The research proposes a distinctive perspective not only on architectural and urban space but upon festivals (as media events embedded in a certain urban environment) as well. It proposes an *interdisciplinary perspective* for examining architectural space expanded by media. It investigates urban festival venues and objects from the point of view of architectural theory, media studies and contemporary postphenomenological philosophy (Mitchell 2003). Viewing architectural space in its relation to computer generated media, the research aims to bring about *new ways of thinking* about the city in a contemporary post-postmodern context.

The research addresses a subject of topical interest regarding both the artistic settings and the entertainment industry. It has many *tangible and present-day applications* in the fields of architecture, media studies and festival marketing as well. In the era of post-postmodernism, an ongoing theme in art is the exploration of the ways in which present day digital technologies and different types of new contemporary media can be used as tools or subjects of artistic expression. In the commercial setting of the entertainment industry these (new) media technologies are utilized to create attraction points for the festival audience. They create the iconic scenographic settings for the specific image of the festival and they expand the festival across multiple media platforms.

The study of the relationship between city geographies and the integration of contemporary media technologies in the pre-existing artistic and cultural awareness offers a rich field of exploration for both architects and artists. It presents fresh opportunities for the development and reinterpretation of the fields of architecture operating with the elements of the apparatus of contemporary media and vice versa.

1.6.   Methodology

The research interprets the media city (McQuire 2008; Mitchell 1996) as an *architectural dispositif*[2] (Gronstad 2011) (ed. Albera and Tortajada 2015), its primary focus is public space (as the environment for the collective of citizens) viewed in relation with the *contemporary apparatuses of media* (Agamben 2009). It is predominantly a qualitative research that proposes the investigation, interpretation by phenomenological enquiry of case studies of environments generated by the particular intersections between city urbanity and media. It offers a speculation upon such spaces corroborated by preexisting explanatory theories of architecture, philosophy and media.

1.7.   Structure

First the research establishes a historical and theoretical foundation for spatial augmentations through different types of media, permanently connecting them to the present-day case study festivals of Cluj. It traces along the history of art the methods of creating augmented spaces, achieving immersive environments. It begins with the Renaissance and the *camera obscura* and concludes with methods of augmentation of the contemporary era. In the theoretical foundation it distinguishes the elements of the spectrum between real and virtual and identifies where the different augmentations of the festivals of Cluj are situated on this spectrum.

The case studies of the thesis are structured according to the types of media these festivals employ in order to achieve immersive augmentation. TIFF primarily utilizes cinematic media. Untold builds a cohesive transmedial environment across multiple media. Electric Castle has a new media section that contributes to the image, brand of the festival. The new media installations of 3D video mappings utilized by the city festivals of Cluj were analysed together, because 3D video mappings are singular installations that are the highlights of a specific festival and usually the festival itself does not incorporate other media elements deemed relevant for the research. The presentation of the case studies follows the chronological order of the historical methods of augmentations.

2. HISTORICAL BACKGROUND – AN ARCHEOLOGY OF AUGMENTATION

This chapter aims to provide the historical background for the relationship between media and architecture during the studied festivals of Cluj. It identifies instruments, techniques and historical augmentation methods that are present in the contemporary festival universe of the city. The creation of immersive environments is traced along history based on the perceptual relationship between subject and object, between the space of the

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[2] In the context of the research the terms apparatus and dispositif are not used as synonyms, rather they are used in the sense Jean-Louis Baudry uses them. Apparatus means a device, a mechanism, a situation, a procedure (KESSLER, Frank, 2011), while the term dispositif "also implies forces acting upon a cultural, social, political, legal, technological etc. context or environment." (BRYUKHOVETSKA, Olga, 2010)

observer and the space of the image. The thesis distinguishes two approaches in creating immersion: engagement with image space as an object and engagement with image space as an environment. Permanently referencing the contemporary case studies in Cluj, it details the folowing historical augmentation methods:

- the *camera obscura*
- Renaissance and Baroque *trompe l'oeil*
- anamorphic illusions
- the stereoscope
- the diorama
- the panorama
- the Mareorama
- the cinéorama
- the Light-Space Modulator of Moholy Nagy
- the expansion of cinema
- telepresence.

3. THEORETICAL BACKGROUND – THE SPECTRUM FROM REAL TO VIRTUAL, THE ISSUES OF PERCEPTION IN MIXED REALITY

The purpose of this theoretical chapter is threefold. Firstly it explores the spectrum between real and virtual and situates the different elements of this mixed reality along this axis (AR, VR, AV etc.).

Secondly it examines the fascination for interactive cyberspace, the desire for escapism and immersion into a virtual environment. In this regard John Suler argues that cyberspace *transcends physics*, where the users are like gods. Virtual space transcends time, chronological time is suspended, identities are malleable, self boundaries are loose. One can choose an avatar to identify with, which can be considered a form of dissociation. In a process that psychology regards as dissociation, cyberspace enables people to escape the unwanted conditions of reality and enables them to express different aspects of their personality, it also "satisfies the unconscious need for omnipotence" (SULER, John, 1996).

And thirdly it theorizes the different types of perceptual engagements with media and space. There is a diferentiation concerning the type of engagement with media itself between "hand-held and handled optical toys" (HUHTAMO, Erkki and Parikka, Jussi, 2011, p.150). Devices like the stereoscope were hand-held. The cinematic apparatus, the stereorama and other virtual reality devices, on the other hand, can be seen as "handled optical toys". In the case of VR headsets and AR devices the participating body is part of the apparatus of the media. The thesis also differentiates active and passive engagements with the object. Along the history of augmentation there is a significant change in the condition of the observer. The view in the panorama, cinema, *trompe l'oeil* is a bodiless, passive vision, while the view in the futurist theatre, contemporary augmented reality is an embodied, active view, it requires a dinamic engagement with the medium.

4.   MEDIATION WITH CINEMATIC MEDIA – CASE STUDY TIFF

This chapter analyses the case study of the TIFF and discusses the relationship between architecture and audiovisual media in the context of the festival. It addresses the cinematic media and the cinematic dispositif that is at centre of this festival. Among the festivals of Cluj, TIFF best exemplifies the expanded cinema movement, in which the cinematic space explodes into the space of the viewer.

The venues of TIFF can be divided into four large groups based on their function and public character: 1. Public spaces (e.g. Main Square, Football Stadium at Mănăstur), 2. Public spaces of institutions (e.g. The French Cultural Center, The German Cultural Center, The Lutheran Church, The Piarist Church etc.) 3. Public spaces of consumer establishements (e.g. TIFF House), 4. Spaces designed specifically for film screenings (The Art Cinema, The Florin Piersic, The Victoria Cinema and The Mărăşti Square cinema, The Cercul Militar Cinema, etc.). This chapter of the thesis is structured according to these four types of spaces and covers each type in relation to the media used during this festival.

Public Spaces

Public spaces attract the TIFF's largest audience, they are the most extensive in size and the most representative on the scale of the city. This part of the chapter questions the inclusive character of these spaces and argues that they merely give the illusion of manifestation of democratic power. Social inclusion is not truly realized, for example social groups that are distrusted and marginalized are not more included in these events than in the everyday life of the city. At TIFF (and at similar events) one has no full access, or the access is contingent on having purchased a ticket. Thus, like many other festivals, TIFF also commercializes public space and becomes the agent of commercialization, despite its inclusive and sensitive attitude toward social, cultural and urban planning problems of the city. In order to create awarenes TIFF selects public locations for the screenings that highlight the city's current urban planning and social problems: the driveway cinema in 2009, the revitalization of the Cinema Depozit, the revitalization of the communist neighbourhood cinemas of Mănăştur and Mărăşti.

Public Institutions

Movie screenings in public institutions such as churches represent the experimental side of TIFF and illustrate the expanded cinema movement in the context of the festivals of Cluj. This section of the chapter investigates the aesthetic qualities, cultural and symbolic connotations of the particular intersection between cinema and architectural space. It analyses the film screenings of the 1926 film by F.W. Murnau's *Faust – a German Folktale* screened in the Lutheran Church and the 1927 film by Fritz Lang *Metropolis* screened at Bonţida Castle. These film screenings go beyond the spatial boundaries of the cinematic dispositif, and recontextualize both the film and the architectural space where these

projections are placed. During these two projections, the physical dimension of the architectural space, the cultural connotations, function and symbolism of space become part of the cinematic experience.

Combining media and architecture in the case of the two projections redefines the social situation: the experience of the cinema, the viewing of the film is combined with the religious mass and the church concert experience. The ambiguity and the duality of the social situation are the profanization of the church experience and the sacralization of cinema viewing and cinema experience.

Public Spaces of Consumer Establishements

This section of the chapter investigates the role of these events in the context of the festival. Events held at the public spaces of consumer establishments have the purpose of promoting the festival. Ray Oldenburg calls the spaces of pubs and cafés the third place (beside the first place of the home and the second place of the workspace). These are informal, spontaneous spaces with free conversation, without hierarchy and they are socially inclusive in character (Oldenburg, 1989, p. 16). Consumers' spaces are public spaces where different segments of society meet, enabling the promotion of the festival and provide a meeting place between the organizers, the invitees and the different social layers of the city. These venues provide indispensable conditions for the festival's economic implications on the level of the city.

Spaces Designed Specifically for Film Projections

During the events of the TIFF the most isolated units in the public space network of the city are the cinemas. These spaces are specifically designed for film screening, they are black boxes in the urban fabric of the city, they have no direct contact with public spaces such as cafes or pubs, whose spaces extend to urban public spaces, their terraces link the cafés to a public square or street. In the cinema, the architectural space is the facilitator of the heterotopia of cinema and is subjected to the film's apparatus.

Conclusions

TIFF makes the symbolic hierarchy of the city visible and perceptible, while aiming to bridge the city's cultural differences: it organizes outdoor screenings both in the city centre (associated with culture and politics) and in socialist housing estates that are associated with a familial, communal atmosphere. The festival also points out the urban potential of the city with open-air screenings at the Someș riverbank, as this area is an untapped public area of the city, which was first addressed by the activist movement Someș Delivery. The dispositif of cinema creates a connection between the sociologically different groups in the city as going to the cinema is an identifyable activity across all social and cultural groups.

This chapter arrives at the conclusion that TIFF can be considered predominantly a cosmopolitan event. The two main elements of this being the collective self-awareness and identity that emerge within the framework of the festival and the combination of local and

global cultures represented by the festival and by the films screened during the event. The cosmopolitanism of TIFF is primarily an internal phenomenon within the festival. Visitors to the TIFF become global citizens through the internalization of cultural otherness (as internalized other, see Beck 2006). Due to the cosmopolitan empathy and optimistic humanism (Beck, Grande 2007), TIFF successfully integrates different communities in the city. This is evidenced by the volunteerism and initiative that surround the festival. The tool of expression of the festival is the network and geography of urban public spaces (Tiff organizes screenings in ever-growing and increasingly diverse venues).

In terms of spatial augmentations within the city, the festival has an experimental character by placing movie projections in locations that are not associated with movie screenings. The augmented reality produced at these projections is created by the undefined nature of the situation. Architectural space embodies postphenomenologically the elements of the media apparatus and vice versa, media embodies (IHDE, Don, 2009, p.43) architecture, thus both can be viewed as dispositifs for the interpretation of each other. The in-between experience phenomenologically distorts the boundaries between the virtual space of the movie and architectural space. In this context social situations also become indeterminate where the concepts of spectator and religious mass attendee become intertwined.

5. TRANSMEDIAL MEDIATION – THE CASE STUDY OF UNTOLD

This section of the thesis explores the relationship between architectural and urban space and (new) media in one of the most commercially iconic and spatially controversial festivals of the city: Untold. It uses media and technology to transform the largest historical parks of the city to fit into a manufactured fantasy narrative invented by the festival.

Across multiple platforms of media Untold creates a transmedial dispositif for the city of Cluj. In addition to the actual venue and the events of the festival, the creation of the loosely connected transmedial fantasy narrative is achieved through the connection to different platforms of social media and the cosplay of its participants. Social media, smart phone applications, clothing, behaviour, locations, micro architectural objects, stage design are all part of the apparatus of Untold. These are the contributing elements to the transmedial storytelling (JENKINS, Henry, 2007). The transmedial narrative of Untold is made up of archetypal symbols: stage design in the shape of the archetypal form of a circle, the animal motifs of wolves, a dragon, a wizard etc. The aim of the festival is to be both local and international, to promote the Romanian-ness of the festival and to attract international guest. Which is reflected in the official promotional imagery concept: it consists of an amalgam of traditional Romanian symbols and references adapted and recontextualized in a consumerist, international language to be read and understood universally. The imagery of the festival oscillates between the two poles of local tradition and global culture, and it reflects them both. Untold clearly emphasizes the Romanianness of the event in his promotional materials in the (social) media.

A comparison between Woodstock and Untold

This section of the thesis is a comparative analysis of Untold and Woodstock, and has the hypothesis that Untold is built on the ideological legacy of Woodstock. One of the central themes of Untold is the philosophical, spiritual idea of "back to nature" represented firstly by the choice of venue secondly by the motifs of the physical environment and stage design of the festival. Both the festivals of the hippie era and Untold aim to create a communal, tribal, trance like experience in which individual participants are forged together into a community by the use of music.

Compared to the scenographic, overdecorated stages of Untold the architecture of the 1969 Woodstock had a utilitarian design. Construction and design was subordinated to functionalism, the metal Z frame stage was without decoration or set design. Sound stations and posts for illumination were similarly built. This puritan spatial framework permitted the production of the free flowing space of the festival where there were losely defined boundaries between tents and blankets and dancing areas on the concert field. Space was produced by use, it was not planned or predefined. The only built, architectural elements of the festival were the main stage, food platforms and sound platforms necessary for the infrastructure of the festival. In rest it was space free for all: people camped on the field for days, built tents, climbed on the metal stage scales, built a platform on a tree, and disregarded property lines. There was a unconstrained relationship between participants and performers where there were spontaneous performances by spectators as well.

In contrast at Untold the spatial and stage design match the fantasy narrative of the festival and constitutes the Spectacle of Untold. People are the agents of recording and posting the Spectacle on social media. Therefore at Untold every detail is designed: the stages produced for the festival are colourful, detailed, every corner of the festival is over-designed to be presentable and photogenic. It is the conclusion of this part of the chapter that Untold is designed for the pictures and videos circulated online in the aftermath of the festival. Woodstock was designed for the present moment. It facilitated the live experience of the festival, while Untold is designed for the Simulacra, for the representation and the marketable image of the festival on the variety of media platforms.

Ideological differences between Woodstock and Untold

This part of the chapter investigates the ideological underpinnings of Untold in comparison to Woodstock. It puts under the questionmark the self proclaimed idea of Untold of participatory freedom and communal hedonism. The argument presented in this chapter starts with the idea that the space created at Woodstock can be called a Temporary Autonomous Zone (TAZ). TAZ is a term invented by anarchist philosopher and poet Hakim Bey to define spaces that are enclave-like non-hierarchical places in the predetermined, usual spatial fabric of society. They are chaotic, revolutionary spaces. Woodstock had a well-defined political message. The anti-war attitude, the rejection of the status quo, the revolutionary, and drug consuming nature of the festival were all underlined by the free for all spatial use and the general fluidity of relationships between participants. It was anti-establishment Dionysian

chaos acted out on the open field. This was the ideological substance of the 1969 Woodstock festival.

But can Untold be classified as TAZ? Is Untold the spatial manifestation of the participatory freedom and non-hierarchichal community it proclaims to be? The space fenced off by the festival is a piece of carnivalesque-like chaos within the everyday structure of the city, it is a place reserved for the experience of escapism, of letting go. The space of Untold is not a political space, it is promoted as a return to nature, a mythical space inspired by the hippie culture of Woodstock. But it only encompasses the legacy of sentimental idealism of Woodstock which it sells to the participants, rather than standing for an ideological, cultural or political idea of its own. Untold stands for appearances, for show and uses participants for self promotion (every material uploaded to social media serves as promotional material for the festival).

The culture manufactured at Untold is a commercialized ideology, it is a simulation, rather than the manifestation of the ideas themselves. The main difference between the two eras in terms of these festivals is that while Woodstock represented a counterculture, a critical political assertion and cultural statement against the contemporary zeitgeist, Untold and Tomorrowland are primarily places of commercialization that sell to participants hollow manifestations of ideas without making a statement. It is a product deprived of its malignant property as Slavoj Zizek calls it: "coffee without caffeine, cream without fat, beer without alcohol...(...) Virtual Reality simply generalizes this procedure of offering a product deprived of its substance: it provides reality itself deprived of its substance." (ZIZEK, Slavoj). Untold offers a carefully crafted space of freedom without the actual freedom.

In this sense Untold has a naïve nostalgic attitude towards the back to nature hippie era while creating a hollow pretend play. Timotheus Vermeulen and Robin van den Akker describe the contmeporary period as metamodern, characterized by "informed naivety, a pragmatic idealism" (VERMEULEN, Timotheus and van den Akker, Robin, 2010, p.5). Metamodern culture manifests neoromantic nostalgia towards the ideals towards which postmodern was skeptical and ironic. The ideals manifested at Untold have similar naïve neoromantic character. Alongside the grand fantasy narrative of the festival the actual attitude of participants of Untold is a pretend play, a cosplay. Play acting is a quintessential part of carnivalesque events in which for the time of the festival participants enact ideals and forbidden desires. Untold provides the spatial, temporal framework for the enactment of society in-between cultures, a global fraternity. But at the same time despite the elaborate stage design and transmediated fantasy narrative one cannot take Untold seriously.

Conclusions

Untold creates a Spectacle of the city across multiple platforms of media. Similar to the cinematic universes of Marvel, DC Comics or Disney, the world of Untold is a transmedial world, using various digital, virtual media as well as the architectural apparatus of the city (e.g. the appearance of elements of a fictional story at the festival venue as part of scenery, selfie points). Untold's visual language and forms, which appear in both the media and the

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built-in scenery, is similar to the world of video games and cinematic fantasy. On the other hand, compared to international examples, the augmented experience created by Untold is only vaguely outlined, found in only a few central elements. While for example the Marvel cinematic universe has a detailed narrative about each character and the relationship between them, Untold has a vaguely outlined magical story with the characters of a wizard and a wolf, a dragon. Through its archetypal forms and narratives, this transmedial spectacle can be called extra-cultural, not multicultural, but universal, as these symbols and archetypal images express a level of consciousness that precedes culture and language (DURAND, Gilbert, 1977, p.33), thus connecting audiences across not only local but international cultures as well.

The transmedial dispositif of Untold is the instrument of Disneyfication. The miniaturization of elements of the fantasy narrative, the cosplay and the transformations of public space substitute the authentic characteristics of public space and local culture and replace them with more easily recognisable/understandable versions of these elements. Untold packages marketable ideals into kitsch, it presents a colorfully over-decorated stage design and other architectural elements scattered in the fenced off central park of the city. It violently expropriates city space temporarily, in order to sell it back to citizens wrapped into the cover of a fantasy theme park. Thus ideology and local identity become a shallow commodity and the ambiance, the Spectacle become the de facto subject of the festival. In this process, Untold becomes a manufactured product that is easily digestible for a global audience.

Untold and Tomorrowland are the architecturalized manifestations of the ideas at Woodstock. Tomorrowland carries the utopic element of Woodstock, while both Untold and Tomorrowland are centered on a shared, global community. They adopted the hippie ideals and translated them into physical space: the stages, the general atmosphere of the built environment are the Disneyfied, commercialized manifestations in space of a nostalgic idealism. Both have a romantically naive attitude towards nature, and this ideology in turn is subordinated to profit making. The festival industry markets experiences and the contemporary metamodern zeitgeist. Untold is an international music festival that gathers its popularity by combining global and local fantasy elements into an imaginary world that extends beyond the limits of the festival site to the level of the whole city. Symbolically Untold is not within the city, the city is the one that is subordinated to the festival. The transmedial dispositif of the festival is created by the use of media (promotional materials), set design and cosplay of the participants.

At Woodstock freedom was expressed in space and architecture: spontaneity, fluidity, real closeness to nature manifested and acted out in an un-built space. At Woodstock the lack of architecture and lack of planning gave the opportunity to be filled up by the participants, to be created by the participants. In contrast, at Untold there is a "simulated" spontaneity, space is strictly designed, there are carefully crafted architectural sets and landscape elements, every area of the urban space of the park is organized. Thus the augmentation of urban space is produced through these thematic, overdesigned objects placed in space, areas redesigned for the use of the festival public only. The festival creates a fantasy city across the city that enables the transmediation of space and the event into a digital environment as well (through

photos, videos, website design). In the case of Untold, media is used to create a narrative Spectacle that incorporates the city. In the cases of both Untold and its inspiration Tomorrowland, the various contemporary media constitute a dispositif of Disneyfication, where the intrusive alternate virtual city image lacks authentic local significance and merely adopts elements for the marketing of the festival. Both physically and postphenomenologically, media "overtake" the whole city: the apparatus of visual media temporarily dominates over the existing context, the loud music encompassing the whole city. Thus in the case of these festivals media become instruments of both alienation of space and creation of space. New media has the ability of expanding the festival across space and time, which was demonstrated in the case of the 2020 Special edition of Tomorrowland. This event exhibited the possibilities of augmented virtuality adapted to a special real life situation (the covid pandemic).

6. MEDIATION WITH NEW MEDIA – THE CASE STUDY OF ELECTRIC CASTLE

This section of the thesis explores the case study of different new media installations that were the highlights of the 2019 and 2021 editions of the festival. It studies the way new media technologies contribute to the perception and experience of architectural space and the perception and experience of the city, the way these technologies generate, influence and contribute to the perception of space.

New Media Castle – 2019 Edition of the Electric Castle

The festival is created around a narrative of an alternative contemporary subculture "rooted in a self-exiled bohemian traveller culture endogenous to radical modernity" (ST. JOHN, Graham, 2012, p.4) that promotes authenticity, originality and individuality through alternative music, architecture, fashion, food, art and more recently contemporary new media art. This attitude is reflected in the projects designed for the festival: the hand-drawn poster by artist Botond Ferenczy, the installations made by Atelier Mass.

From a perceptual point of view, the presence of the new media installations was the manifestation of today's digital culture that "need an urban environment that is interactive and infrastructure that they can 'Instagram', 'click on', 'capture' and 'communicate with' (POMEROY, Jason, 2020, p.54). They were a manifestation of another style of engagement with space and culture: the one used with a computer. Digital media redefines the perception and conception of space, it is a way of creating space, creating significances, creating place. "Digital placemaking involves a redefinition of the notion of space, from the physical to an augmented one." (GEORGESCU, Alexandra Paquin, 2019, p.35) Digital placemaking in the case of Electric Castle is threefold: community, spectacle and infrastructure (TOMITSCH, Martin, 2016). It transformed the spaces into contemporary exhibition spaces, they became transformative, meditative spaces with a virtual dimension. It added a new cultural and contextual layer upon the existing historicity of the castle. The event itself created a new type of place within the walls of the castle.

The first part of this chapter analizes the augmented spaces created by the individual new media installations of the 2019 edition of Electric Castle. The chapter details the following installations:

- Leap V1 by Nonotak was a pseudo-site specific installation made up of pixel-like LED lights.
- Diapositive by Children of the Light consisted of an illuminated rotated circle that played with the inside and outside space defined by the circle. This also defined the relationship between subject and object, observer and piece of art.
- Body Paint by Memo Akten was an interactive installation that enabled visitors to paint with their bodies.
- Spectrum by Olivier Ratsi consisted of several coloured light beams that could be interpreted as images of wooden structural beams in ruins.
- Uncode by Rndr Studio was an interactive installation consisting of a half geodesic concave dome – a human-computer interface - upon which was projected a live stream projection of one of the main stages of the festival. The installation serves as a dispositif that brings the outside of the festival into the inside of the castle, it allows users to experience the space of the festival as an object.
- Deep Jet Lag by 404.zero. It was a constantly evolving projection on the ceiling of one of the rooms accompanied by sound effects that were produced by the duo themselves. Visually the projection had many interpretations ranging from allusions to the iris of an eye, to ripples in a pond or a time lapse of some biological fungus. The ambiguous imagery combined with eerie and mysterious sound effects created an outer worldly atmosphere, a setup from a science fiction movie.
- Last Light by Matthew Schreiber consisted of two projection screens at opposing ends of the room with two circles creating a tunnel of light between them. The looped video footage was an underwater scene, shot during an astrological event, it depicted a swimming man reaching and touching an underwater window.
- Crystallized Line Segments by Shohei Fujimoto. The installation consisted of a crystal structure that was illuminated by a light beam that refracted its light on the surrounding walls.

New Media Special – the 2021 Edition of the Electric Castle

The 2021 edition of the Electric Castle edition was a special one in terms of festival venues. Because of the covid pandemic, the festival was organized both at the Bonţida castle and in the city of Cluj. In the city of Cluj the festival had multiple venues in 2021, multiple concert locations such as Unirii square, the Banffy Palace, the Babeş-Bolyai University Rectorate building, open air stage on Kogălniceanu street, the stage at the courtyard of the Reformed High School and finally the stages at the Citadel. The new media installations were exhibited exclusively in the city, either in open air locations like on Kogălniceanu street, the Citadel, Unirii street or in places of institutions or establishments such as the Tranzit House, the Municipal Culture House, Belvedere Hotel.

From the perspective of the new media installations, there were two types of artworks: pieces that were conceived for urban spaces, outside of an art-space of a museum, which can be categorized as part of the expanded cinema phenomenon; and stand-alone pieces that are museum artworks.

The expanded cinema pieses were the following:

• Academy Libraryo Kogălniceanu Street, Hybrid Lab/Clarobscura/Pal, Light Performance. It consisted of multiple pink, purple, blue colored lights mounted behind the prefabricated concrete façade of the building, which created a light show with an accompanying musical score.

• Universităţii street, Playmodes: Beyond. This installation consistied of a steel structure cul-de-sac tunnel with LED lights illuminating the interior part of it. It was a looped light show that created a tunnel like visual effect within the structure

• Skydiver's Tower On The Citadel, Alex Czetwertynski, Ec Team: Skytower. The kinetic sculpture transformed the old tower into a dynamic, visually attractive structure.

The museum artwork pieces were the following:

• Casa De Cultură Municipală (Municipal Culture House), Robert Henke: Phosphor. This installation was displayed in a dark room and it consisted of a table with phosphorous dust being illuminated by a projector emitting multiple light points that explored the surface of the table.

• Casa De Cultura Municipala (Municipal Culture House), Radar/Mihai Cojocaru: Game Of Life. It entailed a large canvas, a kinect and a projector. The kinect captured the movement of the visitor and a computer program translated it into a fractal like pattern that was projected on the large screen. Different movements of the participants generated different patterns on the projection screen.

• Casa De Cultura Municipala (Municipal Culture House), Digital Interactive Arts: Kindred 2.0. This installation presented an augmented environment that combined real life sculptural objects and their counterparts in digital space. The juxtaposition of the two created an immersive environment in which the virtual world revealed a hidden aspect of space.

• Tranzit House, Playmodes: Espills. This sculptural installation generated geometric three dimensional holographic forms with light beams. It consisted of a rectangular platform and a suspended projector in the middle. The kinetic light beams created a moving and permanently transforming light sculpture.

• Belvedere Hotel On The Citadel, Vincent Houzé: Fluid Structure. This installation captured the motion of the visitor and a computer program transforms it into a kinetic image of liquid, waterfall-like formation.

• Magazia De Pulbere (Powder Depozit) On the Citadel, Tundra: Row. This installation consisted of 12 rotating fans displayed in a row upon which there were projected different shapes. The installation was made for the 60th anniversary of Yuri Gagarin's first space flight. The artwork was the metaphorical representation of mathematical information sent out to space, then forming shapes, words, sentences. Ultimately it was about processing and understanding information represented in an abstract visual language.

Conclusions

      The artworks presented at the 2019 and 2021 edition of the Electric Castle besides their aesthetic and artistic value reflected the synthesis of the values of the whole festival itself. The augmented spaces created by the new media installations of the New Media Castle were produced not only on the level of the individual installations but on the level of the whole festival itself. The heterotopic space of the delapidated architecture of the castle gave the inspiration for many of the installations. Functionally the castle was situated in between multiple spaces on the spectrum of commercial and cultural:

    a. The touristic attraction site of the historic heritage site with all its contextual and cultural layers,

    b. The white box of a museum space, art space where, artistic pieces are in the focus,

    c. An amusement park – through the process of spacial Disneyfication,

    d. A psytrance dance space.

      The result of the contemplative, playful nature of these installations was a hybrid, augmented psytrance space. The synthesis or the in-betweenness of physical space and virtual space facilitated new types of engagement with space, to explore and extend not just the physical, contextual, cultural boundaries, but the development and evolution of space in the dimension of time as well.

7.   CASE STUDY – 3D VIDEO MAPPINGS DURING THE CITY FESTIVALS

      This chapter investigates the relationship between the physical materiality of the built architectural heritage of Cluj and the non-material, ephemeral digital space. The chapter focuses on the historic significance of built heritage and its relation to contemporary technology. It is interested in how architectural space is enriched both contextually and perceptually by a virtual dimension and how architecture defines and determines virtual space. Almost all of the 3D projection mappings were designed for historical monuments, therefore the chapter searches for the place of heritage in a contemporary digitally augmented space.

      These projects have the function to be more spectacular than thought provoking, the craftsmanship, the ingenious use of computer programming they present is in fact the real subject of this type of art. They are manifestations of the exploration of different technologies rather than the creators of content (MANOVICH, Lev, 2001). The 2013 projection mapping (made by Visual Skin) of Bánffy Castle in Bonţida near Cluj personified the explorations of the projection mapping technology itself in the form of a Golem that interacted with the building. The Jewish tale of the Golem that becomes alive by incantations was a parallel to the building becoming alive during the spectacle. The symbolism of the animated clay that the Golem was made of epitomized that of the animated building as "an inert thing (that) comes to life thanks

to a code extract, just as the programmed digital computer image animates its medium." (SCHMITT, Daniel et al., 2020, p.20) .

In 2018 for the Romanian centenary celebrations Mindscape Studio designed a 3D projection mapping on the Romanian National Opera. The presentations had two components. The first part was a narrative representation of the theme of the festival. The second part showcased the craftsmanship of the technology of projection mapping. Being a free standing building accentuated the presentation and gave it an added monumentality. This case exemplifies the type of mediation of historical heritage that "involves content external to the place affixed to it in order to disseminate it, taking advantage of the iconic status of the heritage. " (SCHMITT, Daniel et al., 2020, p.194) The 2011 projection mapping of the Matthia Corvinus House (fig. 7, 8) added a digital layer to the existing historical context illustrating the potential of 3D mapping to enhance heritage and to add a contemporary tense to the existing historicity of the architecture. This effect of layering materialized within the projection mapping in 2011 in the metaphoric form of sheets of paper, of pages turned in a book. "By affixing a media layer to it, reinforces the monumentalization of heritage, in the sense that it carries a heritage discourse beyond the built environment to transcend it in an interactive collective experience" (SCHMITT, Daniel et al., 2020, p.178). Thus the primary function of these projection mappings in the context of a festival was not to reflect on the architecture of the building itself but to create an event, to provide entertainment and to mark the festival in historical time.

This effect of layering time was presented in a didactic manner in the case of the 2018 projection mapping of the Matthia Corvinus House. It presented a historical layer of the façade, bringing forth "a dialogue between a historical past, related to the characteristics of the historical buildings, and a technological present, in which special effects with a high coefficient of simulation are used to dramatically manipulate the image, to rewrite and redesign it." (CATANESE, Rosella, 2013, p.168). It represented a type of mediation of heritage that "is self-reflective, uses video mapping as a cultural mediation device, in the sense that it allows visitors to a heritage site to transmit its history or to understand its mechanisms" (SCHMITT, Daniel et al., 2020, p.195). This mapping was the only one in Cluj that depicted and reflected upon the actual history of the building. Architecture and topology of these buildings were secondary to the organizing event itself and to the monumental, sign-like status of the building. They were scenographies, mixtures of themes of entertainment and the social, cultural, political themes and motifs pre-determined by the commissioners.

Cultural Perception during 3D Projection Mappings in Cluj

The Hungarian Cultural Days and the City Days festivals both had 3D projection mappings of the Saint Michael's church on the Main Square that reflected the specific cultural aspects of projection mappings within Cluj. These two installations revealed aspects of the relationship between urban space and national identities within the city and aspects of symbolical spatial appropriation and spatial conquest.

The first installation was created by Bordos László Zsolt and it was commissioned for the 700th anniversary of Cluj as a free royal city and celebrated Hungarian culture. The

second was created by Mindscape Studio and celebrated the centenary year of Romania, the 100th anniversary of the unification of Moldavia, Muntenia and Transylvania. This event was marked by a series of projects, artworks, among them a 3D projection mapping on the Saint Michael's church. From a cultural perspective the 3D projection of the symbols of the centenary carried different and ambivalent meanings for the Romanian and Hungarian ethnicities of the city due to the differing affects, attitudes towards the centenary celebration. While for the Romanians 2018 marked a year of celebration, for the Hungarians it represented an anniversary in which the country lost more than half of its territory to neighboring countries after the First World War.

The aim of the City Days was to unite the city's various communities, to connect with the population of different urban structures. On the anniversary of the centenary the City Days were a proclaimed celebration of the concept of multiculturalism with the motto "creating relationships". The choice of the Saint Michael's church at the historic Main Square of the city as an architectural object for the presentation was meant to underline the together-ness of the city, to celebrate a unified 100 year community. However, the act was interpreted as a symbolic spatial conquest by some Hungarians. From a Hungarian perspective, the 3D projection of centenary emblems on a church symbolically associated by them with Hungarian culture, can be described as a sign of the dominance by the Romanian culture in the context in which the Romanian-Hungarian ethnic representations within the city are characterized by the relationship between marked an unmarked identity. Norbert Petrovici argues that in the first decade after communism mayor Gheorghe Funar addressed the people as "we Romanians" thus "Romanian was the normal, the unmarked, while the Hungarian became an exceptional side" (PETROVICI, Norbert, 2010, p.69). This correlation is still valid today, and is reflected in the relationship between the City Days and the Hungarian Days. In everyday discourse many Hungarians of Cluj associate the City Days with the Romanians instead of the city while the Hungarian Cultural Days are specifically a Hungarian event. The City Days Festival represents the contemporary political agenda while the Hungarian Cultural Days are the representation of an ethnic minority.

These 3D projection mappings have little to do with the architecture of the building, rather they are instruments of the festivalization and commercialization of urban space. These are tools of contemporary consumerist politics that reflect increasing urban tourism, place branding, and competitions within the city (BENNET, Andie et al., 2014). 3D projection mappings are the scenographies accompanying these events. The same types of visual effects could be applied to other free standing central buildings and would be just as spectacular. At the same time, the topology and the genius loci of the place play a significant role in the symbolic spatial order of the city.

Considering the scenographic aspect of 3D projection mappings, and visual language, the genre can be associated with graffiti art. Graffiti operates with similar visual language as projection mappings to create spatial illusions in order to add a virtual dimension to space. Graffiti tags represent a specific gang or person. Tagging, signing a building is a gesture of appropriation. The projection of logos and emblems during a projection mapping on a building is a similar gesture of tagging and appropriation (such in the case of many 3D

mappings of Cluj). Besides being the representation of taking pride in the achievements of the city it can also be considered as a gesture of signalling identity and cultural marking upon the built environment similar to graffiti tagging or signing. Thus 3D video mappings can be considered a form a virtual graffiti. They are contemporary tools in the communication apparatus of institutions, city administration to convey ideas and political messages.

Bodily Perception – the Hapticity of 3D Projection Mappings of Cluj
The presentation created by Bordos László Zsolt for the Hungarian Days is the contemporary continuation of the light art and kinetic light sculptures of Moholy Nagy László. In the art of Moholy Nagy there is a symbiosis between light, shadow and a kinetic, sculptural object. In the case of Bordos the building shapes the animation and vice versa, the appearance of the building is altered by the light projected upon it. From an architectural point of view this 3D video mapping presentation played with both the three-dimensionality of the building and the textures and topology of the façade. It presented digital effects that created the illusion of dematerialization, of parts of the building rotating, disappearing, shaking etc. The architectural materiality and hapticity of the building was perceptually questioned when it was digitally transformed into a drawing, a sketch then into glass, stone, a liquid-like virtual texture etc.

The installation presented the topological illusion of projecting the inside of the church onto the outside main façade. The virtual image layer gave the building the characteristics of a Moebius strip, similar to the Deleuzian idea of the "fold" where the inside and the outside are connected and intertwined without spatial hierarchy. This spatial augmentation effect has its roots in the custom of *trompe-l'oeil*s. It is a way of connecting the materiality of the church with the hidden, imaginary dimension of the interior. The juxtaposition of the architectural elements of the inside and outside do not match, there is no spatial, aesthetic correlation between the two, the connection is a mental, referential link.

While the installation of Bordos László Zsolt focused on spectacular digital effects and Hungarian culture, the governing concept of the installation of Mindscape Studio was the symbol of time and the values associated with Cluj in time: sports achievements, technical successes and the accumulation of knowledge. Visually there were two types of effects that characterized the presentation: the projection of thematic animation and abstract effects that engaged the architecture of the building.

The abstract visual effects created a contrast with the heritage aspect of the building. It gave a contemporary, futuristic, electric, digital look to the church, transforming its materiality into a virtual surface similar to the installation of Bordos László Zsolt. On an urban scale these effects are spectacular because they bring to life an impossible reality. They present a clash between the fixed, well known character of everyday reality of materiality, hapticity, topology and the ephemeral, changeable, surreal character of the digital world where a new texture, color, shape even place is one click away.

Schmitt and his collegues argue – referencing Jean-Louis Baudry – that during these projection mappings the viewer participates in a "simulation of the world that has no connection to reality" (SCHMITT, Daniel et al., 2020, p.39) and everyone participates in a

collective "virtual hallucination" (SCHMITT, Daniel et al., 2020, p.39). In cyberspace and in the case of spatial augmentations of 3D video mappings the participant enters the hallucination willingly, accepting the altered laws of the virtual world and on a community level it is a collective experience. In William Gibsons cyberpunk novel Neuromancer cyberspace is accessed only with the consciousness of a person, without the body. In the case of 3D projection mappings visual, auditive, haptic sensations are altered, conjured up by the installation. These augmented spaces define a new type of perception, a virtual hapticity.

Virtual hapticity is described by Gilles Deleuze as a tactile-optical space. In the 8th lecture of his lecture series entitled *Spinoza: The Velocities of Thought*, he differentiates between purely optical spaces and tactile-optical spaces. He observes that even in the shadows an object retains its shape and form. "In fact, if the object in shadow keeps its form, it is obviously through a tactile connection (…) Hence the reign of the contour, in particular, is a tactile referent in an optical world." (DELEUZE, Gilles, 1985). 3D projection mappings are tactile-optical spaces in this sense, they are situated at the intersection between material and immaterial, between ephemeral and permanent. (SCHMITT, Daniel et al., 2020, p.60).

The "projection makes it possible to create direct contact between intangible and tangible data. Paradoxically, it is not the hand that touches the objects, but the image, the representation itself, which acquires this double haptic sensitivity by the way it meets the surface" (SCHMITT, Daniel et al., 2020, p.60). It is "the medium as a layer of light that touches the surface, giving a tactile dimension to the image." (SCHMITT, Daniel et al., 2020, p.60) In the case of Cluj this hapticity manifested itself in a very concrete way in the case of the projection mappings of the group Visual Skin: at the projection mapping in Bonțida in 2011 and at the projection of the Matthias Corvinus House in 2012.

In the first case there was an animation that stretched pastry dough across the façade of the castle. At the Mattias Corvinus House there was a female hand that traced along the façade and placed the cut-out shapes of windows onto the façade. The building was treated as a toy-like object. There was an engagement with the building both as a concrete and as a virtual object, the building was appropriated by the contemporary digital culture in which the 3D projection was created. In cyberspace the juxtaposition of pastry dough and the façade of a historical building is not unusual. In this world the user clicks, navigates from one place, page to another, everything is connected and juxtaposed. 3D video mapping virtually digitizes the building. Architecture, space becomes virtual not just visually but on a conceptual level as well. Navigation in space is no longer a corporeal exploration, rather it is a guided virtual navigation. This virtual navigation is depicted with the molding of the pastry dough on the façade of the building. It represents a metaphoric game for the virtual remolding, reshaping of the building. From a haptic point of view the most successful and spatially embedded projection mappings are the ones that work with the topology of the building, illuminating contours and shapes. It is this movement of the image of illuminated contours that gives the haptic illusion of the presentation. It is this play between shadow and light that brings the building alive. In these cases the presentation explores the architecture of the building like a painter or a sketch artist would. These 3D projection mappings are the representations of an interface of a computer programme like Adobe After Effects or Adobe Photoshop. Manovich

argues that these computer programmes are also part of the contemporary digital cultural content and represent the apparatus of engagement and creation of the contemporary cultural landscape. In these cases new media did not merely replace the artist's canvas with architecture; architecture is not merely the supporting medium for these artworks but is an integral part of the installation (see the case of Moholy Nagy's kinetic sculpture).

Conclusions

These 3D video mappings were all site specific and they can be seen as the digital age equivalents of historical frescoes and cave murals. Despite being temporary installations, they present similar characteristics to these traditional artforms. Their ephemeral, digital character creates a multi-dimensional symbiotic relationship with built heritage across space and time. They have the similar thematic subjects and they have the same haptic nature as the brush strokes of Michelangelo's and Giotto's frescoes or the hand prints in the Cueva de las Manos cave paintings in Santa Cruz, Argentina. Just like in the case of 3D projection mappings these Paleolithic hand prints were created with the purpose of ceremony or decoration or out of the human desire to leave a mark of their presence. Just like Paleolithic humans explored with their hands the spatial configuration of the rock, 3D projection mappings explore with the use of digital technology the architecture of a building. Both create a play between light and shadow inscribing history and identity in a three dimensional space they are the representation of a specific ethnicity, symbolic spatial appropriation, of marking, tagging space in virtual space like graffiti.

8.   THESIS CONCLUSIONS

Scenography versus Monumentality of Architecture

The first and most fundamental question of the research was the role of architecture in the case of augmented spaces in the context of these festivals. It asked the question whether architecture is a mere background, a container of these activities or if is it an integral part of the apparatus of media. Through the analysis of 3D projection mappings and the new media installations of Electric Castle the research determined that (new) media was used to temporarily transform public space creating scenographies for the festival or marking the monumentality of the chosen architectural object (see Bonțida castle during Electric castle, buildings chosen for 3D projection mapping) or urban space (Central Park in the case of Untold, Main square in the case of TIFF).

In the archaeology of augmentation chapter (chapter 2.) the research distinguished the object-like and environment-like engagements with space. In the case of media events object-like engagement with a building is characterized by the monumentalization of architecture (see in the case of 3D projection mappings of the National Romanian Theatre building or the Saint Michael's church), of the celebration of both architectural space and the spectacular nature of new media technology. Only this celebration of architecture is a superficial one, which highlights the controversial nature of new media technologies: on

the one hand they emphasize the monumentality and importance of these buildings and spaces, but on the other hand, they treat their cultural and heritage aspects in a superficial way (see the analysis of the 3D projection mappings).

In the case of the environment type of engagement, architecture has a secondary role, it constitutes a part of the apparatus of media and is often reduced to scenography (see most of the cases of 3D projection mappings of Cluj).

Cyberspace Expanded – New approaches of Experiencing Architectural Spaces

Regarding the role of architecture in mediated spaces the research was interested in the relation of physical environment to cyberspace. It asked whether there is a complementary or a hierarchical connection between them. To illustrate this relationship the thesis put the elements of mixed/hybrid reality on a spectrum between real and virtual (see chapter 3). Through the analisys of Untold, the installations during the Electric Castle and various 3D projection mappings, the research determined that there is a synesthetic nature of the combination of the media and architecture that represents a tool of experiencing and interpreting architecture. Both on a cultural, hermeneutical and on a phenomenological (haptic) level as well: media constitutes a dispositif for emphasizing socio-cultural context and for the perceptual exploration of physical, material surfaces.

Light becomes an instrument of spatial and hermeneutical exploration both for the participants and for the creating artist. In this new artistic context, the notions of computer programmer, craftsman, artist and designer have to be redefined.

The digitization of architecture, the mediation of space by the use of images generated by computer technologies is the expression of contemporary media culture (see the case studies of 3D projection mappings) defined by not just the traditional cinematic elements, language and syntax but the language and culture of the digital world. While the evolution of visual culture was marked by the expansion of cinema beyond cinema in the form of moving images becoming ubiquitous in urban spaces, "cinematizing" the city, in the second half of the 20th century, the beginning of the 21st century marks another landmark with the expansion of digital culture into physical space.

In conclusion, in this context architecture is seen as an element in the apparatus of new media and should be interpreted using the language of computer programming. Architecture is on the one hand an interface upon which media is projected but on the other hand it is an integral part of new media itself. It is the 3D object that generates light as in the case of the kinetic sculpture of Moholy Nagy, and as in the case of 3D projection mappings. These installations are the manifestations of man's ultimate purpose of merging of the physical with the digital, of digitizing physical space and bringing physical space into the digital world. In this context space, architecture, information is permanently being written and re-written, erased, expanded, fragmented. Diverse aspects of space are connected through the apparatus of new media, participants navigate mediated space both in the traditional, corporeal perceptual manner and in a digimodern, manner that is mediated by technology. The augmented, digimodern space thus created is like a quantum physical wormhole, where space is fragmented into pixels (see installations such as Uncode), where space is bent and folded

onto itself (the inside of the church is projected upon the outside façade – see 3D projection mapping of Bordos László Zsolt at the Hungarian Cultural Days), historical timeline no longer appears linear (various historical aspects of the same space, object can be evoked – see 3D video mappings of Cluj). Space, time, data are interconnected through the mediation of space. In the case of the mediated urbanity of computer generated media an immersive experience is achieved not by the inclusion, encapsulation of the viewer in a virtual environment but by extending the well-known virtual computer environment upon physical space. Thus architecture gives spatial and socio-cultural depth to the flat surface of the computer that is a made up by a collection of data. The expansion of the digital world into the physical world not only produces juxtapositions of contexts and data but also means the enriched layering of contexts, meanings and interpretations of both the digital and the architectural world.

Micro-Perception of Space in the Augmented Environment of Festivals in Cluj

The second set of questions of the research referred to the augmented characteristics of space during the (new) media installations of the case study festivals. In this regard the thesis focused on a *micro-perceptual level* on the individual installations of Electric Castle, TIFF and the various 3D projection mappings. It investigated how the individual installations of these festivals achieved immersion and augmentations of space, how they invited the viewer into a heterotopic space of media.

The thesis analysed the in-between character of augmented spaces. On a micro-perceptual level, the conjuncture of immaterial media and physical space represents the field of artistic expression, of artistic installations that explore the percpetual opposition between real and virtual space. In these cases, the thesis identified the different methods of perceptually augmenting physical spaces:

- The intertwining relationship between the subject and object of perception within space – see installation Diapositive during the Electric Castle in 2019.
- The intertwining relationship between inside and outside space – see 3D video mapping of Bordos László Zsolt on Saint Michael's church or Diapositive and Uncode durig the Electric Castle in 2019.
- Superimposed layers of time, past and present, historic time and contemporary time - particularly in the case of 3D projection mappings studied in this thesis.
- Digitization of space and engagement with space as a computerized object (in the case of the installation Uncode at the Electric Castle and especially in the case of 3D projection mappings during the Hungarian Cultural Days and the City Days).

Macro-Perception of Space – Cultural Aspects of Mediated Spaces

The third area of investigation for the research comprised the cultural aspects of the relationship between architecture and media. On a *macro-perceptual level* the thesis

analized the way urban space was mediated by these festivals and the way media influenced the cultural, hermeneutical perception of a space. In this regard the research arrived at the following conclusions that will be detailed further on:

- mediation in the context of these festivals is an instrument of creating a Spectacle of urban space
- in this context mediation has the role of concealing the alienation of the city
- media serve as the instrument of Disneyfication of public space, while at the same time they reveal unseen aspects of society
- augmented spaces produce different prartticipatory hypostases
- in the context of these festivals media reveal in public space societal cultural issues of multiculturalism, cosmopolitanism and local identity
- (new) media can serve as an instrument for symbolic spatial appropriation

(New) Media as instruments of Disneyfication, Concealment and Revelation

All the case study festivals create a specific narratives that are superimposed upon (parts of) the city. All the studied festivals Disneyfy the city on some degree in the sense that they all represent the enactment of a specific aspect of society in urban space. Public space becomes the product of the entertainment industry and media is the instrument, the aparatus that transforms these spaces and mediates the relationship between participants and the brand of the festival. It is the conclusion of the thesis that these extravagant physical and virtual designs have a double, seemingly contradictory purpose.

On one hand, they are meant to conceal the emptiness and alienation of authentic social, urban, cultural life and to provide an escape into an illusory, simulated, heterotopic virtual space (hence the escapist theme of every festival of Cluj, especially Untold).

On the other hand, these spaces should not be analysed merely as places of the imaginary and games of pretend. Rather in these cases the conjuncture of public space and the apparatus of (new) media reveal a greater truth about society. This mediated virtual urban space is the manifestation and revelation of some aspect of a societal collective desire or identity: representation of ethnic pride (in the cases of Untold, TIFF, Hungarian Cultural Days etc.), desire for a socially inclusive public space (TIFF), desire for a communal experience in nature (Untold), desire for total social freedom (Untold) etc. As Baudrillard puts it metaphorically: Disneyland "is meant to be an infantile world, in order to make us believe that the adults are elsewhere, in the "real" world, and to conceal the fact that real childishness is everywhere, particularly among those adults who go there to act the child in order to foster illusions of their real childishness" (BAUDRILLARD, Jean, 2001, p.175).

Global Cluj vs. local Cluj – Representations of Multiculturalism, Cosmopolitism and Ethnic Identity in Public Space

The Spectacle of the mediated city is an amalgam of local and global cultural influences. In most cases the celebration of local culture is a mere pretence. It becomes part of the

branding apparatus of the experience industry of the festival, and it is subordinated on every level (physically, culturally) to the narrative of the festival.

Alongside global and local aspects these festivals also reflect following cultural phenomena as well: the multiculturalism of contemporary Cluj-Napoca society and its political ideological and commercial exploitation (represented by City Days Festival and Untold); the community forging strategies of a declining ethnic minority (Hungarian Days in Cluj-Napoca); the commercial exploitation of cosmopolitan social sensitivity, empathy and global humanism (TIFF), and the experience of universality through the language system of archetypal symbols (Untold). The media city created by Untold is particular in that in its media space presents contradictory cultural values; the globalized commercial culture overwrites local culture, while at the same time, the brand created by the festival promotes itself with its traditional and local features misrepresenting elements of traditional Romanian folklore.

The amalgam of global and local contexts presents both positive and negative aspects. On one hand authentic local social and cultural themes are revealed within the mediated reality of each festival (civic issues at TIFF, national identity questions in 3D projection mappings, preservation of traditional Romanian folklore at Untold). In this regard media space becomes the instrument of representation of these significal cultural issues.

On the other hand, all the case study festivals are mass entertainment projects which commercialize the public spaces used as the venues of the festivals. Untold abuses a central public green area of the city, Electric Castle commercializes a historical heritage site reducing it to a mere scenography and set design, TIFF creates the illusion of cosmopolitan social inclusiveness within public space that in turn is sold back to the citizens.

Media as Instruments of Symbolic Spatial Appropriation

Besides their role of mediating the relationship between global and local, of representing aspects of multiculturality, multiethnicity, cosmopolitanism (new) media serve as tools of spatial appropriation and ethnic representation that is most striking in the case of the 3D video mappings of Cluj (but can be observed in the cases of Untold, TIFF and Electric Castle, as well). The Hungarian Cultural Days festival and the City Days festival are the manifestations of spaces of representations on a hermeneutic, cultural level. These festivals are instruments of representation of the culture of ethnic minorities and of the political ideologies. The spaces, architectural objects that are represented in their visual material are symbolic and are the tools for signifying these cultural and political ideas. These events do not provide virtual spaces of representations of actual spaces; rather they provide hermeneutic references to the cultural and historic background of the city. The dispositif created by these events augments, enhances elements of the context by selecting data-like hermeneutic signs. The conjuncture of media and architecture in the context of a 3D video mapping has the potential of revealing societal taboos and of connecting and alienating ethnic, cultural affiliations within the urban, architectural space of the city. The analysis of 3D video mappings in Cluj revealed that the conjunction of built architectural space and media space provides

opportunities for rewriting and claiming symbolic ownership upon history, for marking an ethnic identity, for making a political claim. The analysis concluded that the media space created using the canvas of these buildings is an alternative space, a graffiti space. It is a temporary palimpsest that connects past, present and future layers of the building or place.

Escapism and the Differentiation of Participant Hypostases

The final question of the thesis referred to the role of participants in the context of augmented realities created by the case study festivals. This subject is a relevant aspect of all the studied festivals. Members of the temporary community of each festival are active participants in different hypostases in the creation of the "society of Spectacle" depending on the brand of the festival. In the case of TIFF their roles of citizens, festival participants, church goers, parishoners become intertwined. In the case of Untold they are dressed up as fictional heros, as cosplayers. Similar to the case of traditional carnivals, these mediated spaces offer an alternative city, an escape from the mundane; they offer the reversal of societal norms, regulations, hierarchy (Tánczos 2006), a new societal structure, freedom of behaviour. It is a temporary, exceptional period in the regulated life of the city, where public space is apparently completely and unregulatedly surrendered to the inhabitants and societal structures are suspended. In the context of institutionalized chaos ethnic identities are subordinated and put into relation to globalized, international multiculturalism (TIFF, Electric Castle).

However, in the case of the Spectacle, this escapist space for chaos is an illusion, in fact everything is strictly controlled and regulated by city administrations and festival organizers (see particularly in the case of Untold). The conjuncture of media and set design serves as the illusory smoke and mirrors to deflect from the empty reality of commodity fetishism (DEBORD, Guy, 1970) – particularly in the case of Untold, but it is characteristic to all case study festivals.