

# Digital-Cultural Ecology and the Medium-Sized City

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## Abstract Submission Form

**1. Paper / Proposal Title:** Urban Regeneration within the Zone of Possibility in Citizen Led 'Hybrid Cities'

**2. Format:** *Written paper & verbal presentation*

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**5. University or Company Affiliation:** 1 Centre for Moving Images Research, UWE Bristol, UK; 2 U-Soap Media Ltd, Bristol, UK

### **6. Abstract (300 words):**

The work reported in this paper explores the development of citizen led 'hybrid cities' in which social web technologies mediate urban regeneration in what we term the Zone of Possibility. The term 'hybrid cities' is not new and has been used in a similar context to this paper's research focus by de Almeida and by Zilvetti and Brevi. We are building on this work, but for us the focus is to design for what we call the Zone of Possibility or ZoP. Helping hybrid city citizens participate with each other in groups (a Zone) calls for orchestrating social supports (via navigation and bridging aids) so that citizens can benefit from the ideas of others (Possibility).

Designing for the ZoP needs to take into account the 'reality' of formal and informal social structures in terms of power and control in an activity system, i.e. the role we adopt or are positioned into in terms of structural relations of the power and control in institutional, cross-institutional and cross-city settings. What are the rules? How do I play the game? Who are the players? We have developed various meta-design principles to guide the development of our social web technologies. For example see Respect Learners' Zone of Possibility at <http://ilde.upf.edu/layers/v/bm>. The example of Hybrid Stokes Croft is given as an example to illustrate the above key concepts. Hybrid Stokes

Croft (HSC) is a Digital Public Space that uses the concept of the ZoP to allow the people of the inner city neighborhood of Stokes Croft in Bristol to share their experiences of self-driven economic, social and cultural regeneration. HSC acts as a venue for the presentation of examples and discussion of urban regeneration; showing how an unrecognized corner of a city can be constructed from the street up. Users may consume the media, comment on it or make their own media to develop an argument or propose an idea.

## **7. Author(s) Biography (200 words each):**

John Cook is Professor of Learning Innovation in the Centre for Moving Images at UWE Bristol. Previous to this he was Professor of Technology Enhanced Learning (TEL) and Director at Learning Technology Research Institute, London Metropolitan University. John has over 14 years previous experience as a full-time lecturer at various Higher Education Institutions. He has over 10 years project management experience and has been part of research and development grant proposals that have attracted over £5 million in competitive external funding. FP7 examples include MATURE IP and Learning Layers IP. In addition, he has published/presented around 280 refereed articles and invited talks in the area of TEL, having a specific interest in several related areas: hybridity for urban regeneration in hybrid cities, informal learning, mobile learning in all sectors, augmented reality, 3D web and visualizations, social web, and work-based learning. John is a founding member of The London Mobile Learning Group ([www.londonmobilelearning.net/](http://www.londonmobilelearning.net/)). He was Chair/President of the Association for Learning Technology (2004-06) and Chair of ALT's Research Committee (2008-2012). John sits on various journal editorial boards and conducts Assessor and review work for the EU and UK Research Councils.

Rik Lander is a writer, director and producer of interactive media experiences. He began as a video artist in 1984 as half of the scratch video makers, the Duvet Brothers. He made his first interactive art installation in the late 1980's and in 2014 won a Royal Television Society award for Digital Innovation for his pervasive drama, The Memory Dealer. Much of his work is about the telling of stories in which audience members have a role and/or agency. There are tremendous barriers to successfully granting such authority, thus such media becomes as much about the means of it's construction as the content itself.



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