Art as an everyday intervention: shifting times, places and mobilities in the pervasive media performance project "Fortnight"

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Abstract:
While 'Fortnight' is created and produced by a theatre company, it does not take place in a theatre. Indeed, its geography is more complex, escaping the confines of one built space. In some ways it might be deemed 'site-specific', as it fits in and responds to unique local space. Yet it is also mobile, having been produced by Proto-type Theater in both Bristol and Lancaster, UK. Neither is 'Fortnight' a play – it has no paid actors, no official director. The people behind it remain obscure while the project unfolds through emails, SMS messages, mail, tweets, and interactive objects hidden throughout the city. On the company's website it is therefore described as a "two-week long performance project-cum-real-life-intervention". This paper focuses upon Fortnight's status as an intervention, drawing upon qualitative research conducted during the Lancaster performance to articulate how this art project is performed as and through intervention. The process whereby members of Proto-type Theatre send messages and suggest possible performances for participants creates openings to enact interventions in daily rhythms and routines, to visit mobile places for art and to modulate everyday mobilities. Over its two week duration, new communications technologies help Proto-type Theater to forge complex geographies of (theatrical) encounters, while also prompting new interlinked circulations of bodies, objects and information. In addition to reflecting upon the status of art as an everyday intervention, the paper closes by suggesting that 'Fortnight', read alongside Rip's work on governance, offers possibilities for re-thinking non-theatrical interventions into everyday life.

Keywords:
art, theatre, pervasive media, places, interventions, everyday life, mobilities, performance

3pm, Friday 21st October 2011

Having just put on my coat and shoes, I'm about to step out the front door when my phone dings with the familiar sound of an incoming SMS:

> *Hi Allison. Imagine that Lancashire had an underground train network with stops that were for getting to good states of mind. Once you paid your fare, you'd select your destination (say 'mellowness') and the train would take you to the best place for this to happen. Two questions – how much should this service cost per journey, and what states of mind would you require?[2]*

A week earlier, a message like this would have been unusual, even confusing, but after five days of participating in Proto-type Theater's *Fortnight* project, the unusual has become familiar. Immediately, I start my reply:

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[2] Throughout the paper, italics are used to indicate messages sent or received by either SMS or email during participation in *Fortnight*.

Cost: a good deed. Stop: cessation (yoga)

I put away my phone, open the door, and continue on my way.

At 7pm that night a blog post appears on the project website, listing all of the contributions participants sent in, and asking us to suggest where they belong on the physical map of Lancaster. When I finally read this post at 5pm the following day, I find myself scanning for my contributions, and enjoying some of those posted by others. I leave the browser window open so that I will remember to answer the questions at the bottom of the post later. It isn't until two days later, at almost 6pm on 24th October, that I notice the browser window again and type my suggestions about where 'inquisitiveness' and 'nostalgia' belong into the comments box on the blog page. Then five days later, on 29th October, I display a small nondescript felt badge in order to gain access to a redundant church where, just through the door, a states of mind subway map was taped to a partition.

Figure 1: Lancaster Underground States of Mind Map

This map would be an interesting representation to analyze on its own. It distorts objective or physical space like so many subway maps, and yet this effect is made all the more apparent by its stops, which speak to very personal and embodied memories and experiences in the city. The map makes visible both concrete and virtual[3] ways of being in the city, pasts and futures. Yet within *Fortnight*, this map was a passing blip.[4] At the

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[3] Shields distinguishes between the virtual, "real idealizations" such as memories, dreams and intentions, and the concrete, the "actual real" things that embody memories in the world (2003: 28-29).

[4] Even the blog post that recorded the suggested stops and their corresponding locations in Lancaster was a temporary trace, and has now disappeared from the

church, I glanced at it and moved on. While one participant asked to take it home at the end of the night, within the project this representation was never the point. It was merely a trace of the interventions that made the project live.

Fortnight is a two-week long interactive performance project, created and produced by Proto-type Theater. As their website describes, it:

> is a theatrical intervention into the daily lives of those who sign up, that takes place largely via the modes of communication we use everyday (mobile phone, email, and post) and through invitations to interact with objects located throughout the city. (Proto-type Theater, 2011)

Over the course of two weeks, participants hand over their contact details and then receive and respond to various messages. Some messages prompt personal reflection, some ask questions or seek to begin conversations, and some point out sites in the city where unknown experiences wait. A shared twitter account provides a contemporary party line so that participants can interact anonymously with each other, and each participant is given a little felt badge containing an RFID chip that provides personalized access to objects and tasks.

I was first introduced to the project by members of the company, who are friends, and after hearing about its first manifestation in Bristol, UK in May 2011, I decided to undertake research as a participant-observer during its second run in Lancaster, UK during October 2011.[5]

Building upon the company's claim that *Fortnight* is a "theatrical intervention into … daily lives", this paper looks more closely at the notion of intervention, and how it relates to artistic projects within contemporary cities. An intervention can be defined as something that changes or interferes with a course of action or an outcome. While the term is often used in situations marked by some gravity, such as medical emergencies, I make no assumptions about the value or scale of such shifts and interferences. Interventions can be small and seemingly inconsequential, or they can be part of large-scale collective actions. They may shift personal trajectories or collective ones. Nor do I assume they have any correlation to a particular outcome. Interventions may achieve

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project website in order to make space for the temporary traces of the next *Fortnight*, in Manchester in April 2012.

[5] While my relationship with the company, and having followed some of the Bristol project online, meant that I started the project knowing several spoilers, these did little to ruin my experience as a participant or researcher. I documented the project by archiving all of my communications as a participant, taking photographs of spaces I was led to, as well as writing extensive field notes. After the project, I collected online reviews, as well as seeking responses from other Lancaster and Bristol participants through a short written questionnaire. The company also provided me with a selection of the anonymised communication records generated during the Lancaster project. My partner, an associate of the company, ended up working on the project, and as a result the company based itself in my attic during the Lancaster iteration. While there are many interesting insights that arose from this intervention into my home, I have reserved my reflections on living in a Goffmanian backstage for another space.

preferable outcomes or not. Their status as interventions does not rely upon specific ends. Indeed, rather than seeing interventions as static 'things', they can be understood as modulations that shift social patterns (see Rip, 2006: 83). Some modulations may instigate new trajectories, while others may spark only the small re-negotiations required to resume pre-existing ones. Whichever the case may be, this paper considers *Fortnight* as an artistic project that modulates and interferes in the social life of cities.

The first section situates the project within a tradition of artistic work that uses new media technologies to spark new experiences in cities. Though *Fortnight* builds upon this work, the subsequent sections argue that its temporalities and spatialities also intervene in the everyday routines of participants. By creating unexpected and expiring places and times for artistic engagement, *Fortnight* offers possibilities for shifting everyday mappings[6]. While these may be welcome or unwelcome, they function as interventions in the embodied everydayness of city life. While the ongoing resonance of these interventions is likely modest, the paper concludes with reflections on the wider possibilities of everyday interventions.

Artistic Interventions in the City

One might argue that art has always been, at its best, an intervention. Particularly when artists pursue politically-informed projects, works of art are meant to provoke affective responses – to move and push people to new understandings and new relations. By seeking to change perspectives and spark new views of social relations or social spaces, artists place their work in between audiences and the comfortable continuation of the status quo. At times, extremely realistic representations can become a hindrance to disinterested viewings – as with the case of Ron Mueck's startlingly lifelike sculptural works[7]. On other occasions, participatory and site-specific work enacts embodied interventions. The performance work 'Trilogy' by Nic Green, for instance, uses the shared nakedness of local women as part of an intervention into social meanings and misgivings about the body[8]. A strong tradition of artistic interventions also focuses upon attempts to re-map cities. Within this tradition, the proliferation of mobile and locative technologies has sparked projects that unsettle and reconfigure people's relationships to spaces and cities.

While, as Sheller and Urry suggest, cities have always been spaces of mobility – of ports and roads, commodity flows and radio towers, tourism and disease vectors – the possibilities provided by mobile technologies reconfigure social life (Sheller & Urry, 2006). Mobile phones, GPS and RFID tags are among the technologies that are changing spatialities and temporalities of connection, communication and co-presence. While a decade ago the proliferation of communities and interactions on the internet sparked

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[6] I use the term 'mappings' here as Ingold does, to indicate the traces that are left from embodied wayfinding through familiar spaces (2000: 231-234). Ingold distinguishes this from the cartographic exercise of map-making. Since for Ingold wayfinding is centrally connected to remembering previous experiences in space, mapping is itself based on existing memories, while also potentially creating new ones.
[7] E.g. http://www.sculpture.org/documents/scmag03/jul_aug03/mueck/mueck.shtml
[8] http://www.nicgreen.org.uk/trilogy

discussions of cyberspace and the virtual, today the ability to take the internet along with you via mobile phones highlights the potential for new ways of knowing and being in space. The interactivity of Web 2.0 makes the city a new world that is "continually reproduced in material and representational terms" (Hardey, 2007: 879). Cities have become a "hybrid space" marked by a network of mobile technologies facilitating practices that are simultaneously digital, physical, social and mobile (de Souza e Silva, 2006: 265). This mixture of concrete and virtual has also been noted in how the city is made and re-made by "cybermobilities" that are "transmaterial" and challenge the boundaries of material and immaterial worlds (Adey & Bevan, 2006: 44). By drawing attention to and complicating city spaces, mobile technologies have the potential to act as interventions in social life and in art.

New views of the city have been created and reproduced through a range of artistic projects. Some use mobile technologies to layer city spaces – creating new maps by annotating and virtually tagging spaces, or making new traces of people's experiences and movements through the city (Thielmann, 2010: 2-3). Lemos (2010), for instance, discusses a number of projects that layer new understandings on cities – including the global Yellow Arrow project[9] where coded stickers and mobile phones are used to embed and retrieve personal anecdotes and stories from specific locations, and Jeremy Wood's GPS drawing project[10] that creates traces of his everyday movements. Technology developers have also created new tools that, while not explicitly artistic, "assist in telling the stories of cities", such as the Urban Tomography system, which uses the video function of mobile phones to capture and remotely store audio-visual records of urban life that can then be searched and re-watched online (Krieger et al., 2010: 32). These views and stories have the potential to unsettle and challenge experiences of the city by highlighting multiple stories, varied layers of experience and the presence of the past. Pinder, for instance, discusses Janet Cardiff's work, noting that with the comparatively simple technology of a discman, her audio walk *The missing voice (case study B)* renders "familiar spaces . . . new as other presences and resonances are called into being" (2001: 5). The personal nature of this audio walk, its solitary and embodied performance in the streets of London, creates an ever-expanding series of unique experiences in the city. Each participant hears the same recording, but its personal resonances and the material dynamics of the spaces in which it is heard shift with each iteration. Though not explicitly political, these experiences bring into question the layers of memory, and of self, which are amassed and erased in urban space (Pinder, 2001: 15). Creating, hiding and experiencing unexpected layers and maps of city life can in this way intervene into dominant stories of place, reconfiguring how and by whom they are told. Multiplying layers and stories in this way can intervene into dominant representations of cities, re-mapping their meanings.

Other artistic interventions into cities have made use of mobile and locative technologies in order to intervene within urban mobilities and relationship. UK-based company Blast Theory[11] has produced a series of interactive game experiences, including *Can you see me now?*; *Uncle Roy all around you*; and *I like Frank*, which use mobile technologies and a series of prompts to move embodied and online participants

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[9] http://yellowarrow.net/v3
[10] www.gpsdrawing.com
[11] www.blasttheory.co.uk

through concrete and virtual city streets, as well as into new proximities with each other. As Wilken notes, this work intervenes in patterns of sociality by "establishing connections with relative or complete strangers" and then raising questions of the limits of trust and collaboration (2010: 450). The simultaneous negotiation of material and virtual city spaces is also found in hybrid-reality games such as *Botfighters* and *Mogi*, which use mobile phone applications or web portals to facilitate the collection of virtual objects through real-world movements (de Souza e Silva, 2006; cf. the discussion of geocaching in Willis, 2010). The locative aspect of these games – the use of GPS signals from mobile phones to map situated bodies onto virtual space – creates new opportunities for social interactions. Locative mobile social networks, for instance, provide new opportunities for connecting with friends in hybrid spaces (de Souza e Silva & Frith, 2010), and the locative aspect of games necessitates new strategies for negotiating mediated proximity with strangers (Licoppe & Guillot, 2006; Licoppe & Inada, 2010). In some cases, artists use locative technology to both generate and document new interpersonal mappings. In the work of Jen Southern and collaborators, mobile GPS applications are used to create and trace relationships between people and spaces.[12] Hamilton, Southern and St Amand's *Running Stitch* installation involves the collaborative sewing of a 5 meter square tapestry based on the GPS paths of participants, who walk through the city carrying GPS-enabled mobile phones.[13] Similarly, Southern and Speed's *Comob* app for iPhones re-maps experiences by using GPS to plot members' locations in real-time, and then linking members together with lines that form an evolving visualization of proximity and distance.[14] Locative media art such as these projects explores how provoking and tracking mobility in the city can reveal barriers, gaps and opportunities in *being together* and *being in* hybrid city spaces.

Proto-type Theater's *Fortnight* project builds upon many of these themes. Like other artistic interventions, *Fortnight* encourages new annotations in the city through 'You Are Here' posters with SMS numbers and QR codes that invite passers-by to comment on who they are and why they are here. The project also brings other times and places into the present, in order to create new experiences of being 'here'. On day one, an email from *Fortnight* muses about what it is to know one's city:

> *You might think you know Lancaster. You do, in fact. You know where the best place to see two old people kissing is. You know where the worst neighbourhood is. You know where the best place is to see a beautiful sunset. But what you know is only a fragment. The more you challenge yourself to shift how you move through where you move, the more the city will move you.*

Then, in the following days, participants are invited through text messages and blog posts to imagine other spaces in the city – spaces that once were, spaces of film sets that may never be. These musings sometimes spill over into actions, but at other times nothing materializes from them. In this way, *Fortnight* differs from locative and interactive games – while it invites participants to move around the city differently, there is no ultimate goal for doing so, and there is no way to 'win'. There is no

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[12] www.theportable.tv

[13] www.satellitebureau.net/p8.php

[14] www.comob.org.uk

preferable or ideal outcome of *Fortnight*. Opportunities can be taken or left, and still the *Fortnight* continues.

It may not be a game, but the project builds upon previous artists' work by exploring the overlapping of concrete and virtual spaces. Visiting spaces in the city leads to the discovery of objects, many of which are linked to computers and another realm of virtual places. On day two, for instance, participants were led to an art gallery, in which they found a large yellow duck and a computer screen connected to speakers. As my fieldnotes record, being in the gallery opens a gateway to other spaces:

> As soon as I swipe my [RFID] badge, the screen comes to life. To the soundtrack 'People are Strange', a series of video clips play. There are people in various locations – some of which are clearly in Lancaster – dancing around and doing various things, all with animal heads superimposed on their own. A sky-jumping duck head, a dancing dog head, some walking cat and hamster heads. After a little while, text pops up:
> > *That was a little silly, wasn't it?*
> > *Silly is perfectly acceptable*
>
> > (fieldnotes, 18 October 2011)

After these images, which enact silliness in a virtual space, I am directed to a concrete one. The screen displays a message that there are hundreds of yellow ducks floating in a pool in a downtown square, and that I can take one and text its name back to *Fortnight*. Visiting an embodied space leads to a set of virtual ones, which then direct me back to another embodied space of the city.

The many modes of communication used in the project – postal mail, email, SMS, websites, twitter – also create complex cybermobilities. Tapping one's RFID tag in a specific location can spark a SMS that solicits information, which is later re-posted on a website and commented upon using twitter. As the emotional subway map illustrates, these traces of complex communicative relays create new hybrid maps of the city.

Finally, the project shares with previous work an exploration of interpersonal connections. Messages tell stories of small, seemingly irrelevant encounters with strangers and activities propose excuses to speak to those you don't know – in order to take a photograph or to find out where in the world someone else has always wanted to visit. The anonymous '@lancsfortnight' twitter account, to which everyone is given the password, provides a way for participants to 'speak' to each other and share information about the project. In addition, when registering for the project participants are asked to keep two evenings free, for what end up being group social occasions – opportunities to be in an unfamiliar space with unfamiliar people whose experiences of the project and the city hold unknown resonances with your own. Though the sociality of the project – how it connected participants with each other, with those outside the project, and with the ever-hidden creators from Proto-type Theater – was central to many participants' experiences, it is not discussed at length here.

While *Fortnight* is similar in many ways to previous art projects that enact interventions in the city, I argue that it is noteworthy because it also offers an intervention of a different kind. Ultimately, though it questions understandings and

views of the cities in which it is performed, these cities are at times only backdrops. Specific meanings and spaces are never at stake because the project does not state or invoke ethical positions. Seeing the city differently is never linked to explicit politics or local controversies. Indeed, the mobility of the project, from Bristol to Lancaster to Manchester, makes specific political connections impractical for the company, and participants have different views about just how 'local' *Fortnight* feels[15]. Instead, it is the ever-mutating process of taking on new perspectives and interacting in the city – any city – that is central to *Fortnight's* intervention. Rip suggests that "being part of evolving patterns is the basic situation" of social life (2006: 83). While many artistic offerings comment upon or crystallize aspects of these patterns, *Fortnight* embeds itself within them. As Sullivan recounts from interviews with the Proto-type Theater company:

> The two-week period is important as it allows the work to happen in real time: Proto-type were interested in what can be done in two weeks that cannot be done in a typical hour-and-a-half show. The work does not want to remove people from everyday situations and so operates in real time. (2011: 15)

The project's meanings and traces emerge and evolve alongside the lives of its participants. Every day for two weeks, *Fortnight* is an intervention into the doings of everyday life.

The remainder of this paper examines how *Fortnight* operates as an everyday intervention by focusing on its temporalities. In particular, it argues that by occurring every day for two weeks, and by overlapping (un)comfortably with everyday routines, the project reconfigures and intervenes in the temporalities and spatialities of city life.

Temporalities of everyday intervention

As the last section discussed, mobile and locative technologies, and the art that draws upon them, shift relationships to space. They also, however, interrupt familiar formations of time. As Crang and Graham note, "what these technologies do is to change the temporality of . . . action", by creating real-time links and even anticipatory processes (2007: 811). Information and communication technologies, including the internet and mobile phone, significantly alter the space-time constraints of everyday activities. Schwanen and Kwan highlight how these technologies demand a re-thinking of the basic concepts of time-geography, because they change the limitations of doing more than one task at a time, as well as assumptions about the travel necessary to switch between activities (2008: 1363-1364). Couclelis similarly highlights how information and communication technologies weaken the association between activities and specific places, and "an activity thus becomes more likely to be performed in

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[15] While Medea (Bristol) felt that "you really needed to know Bristol for some of the activities", Chris (Bristol) felt that excluding the once-a-year Bristol Jack-in-the-Green celebration "showed [the organisers] weren't from Bristol". In an online review, Joe Henthorn suggests that the same events appear to have been used in both cities and, while assuming the project was designed for a specific city, asks "What can events designed for Bristol have to tell us about Lancaster?" (Henthorn & Bell, 2011).

discontinuous chunks at arbitrary times" (2009: 1559). Think for instance about what the activity of 'participating in theatre' involves. Theatrical performances traditionally occur in specific built spaces, and in order to participate audiences must travel to these spaces, taking time out of their days to make the trip and share a pre-scheduled experience with other patrons. New media technologies, however, provide opportunities to shift both the temporality and spatiality of performances. An SMS or email can be received from almost anywhere, at almost any time. Where one is doesn't matter if one has an internet-capable mobile phone to hand. When artistic projects are delivered using these mediums then, the co-presence, travel, and pre-scheduling of traditional theatre experiences can all be re-negotiated.

Fortnight does just this – playing with the potentials of new technologies so that 'participating in theatre' can be done in a variety of spaces and at a variety of times. While some events are static, or pre-scheduled, others are flexible. Participants can dip in and out of the project – reading some messages immediately and saving others to be read later. The temporality of *Fortnight* is therefore, unlike traditional theatre productions that have distinct starts and ends, intermittent and unpredictable.

Intermittent Interventions

The two-week duration of *Fortnight* prevents easy distinctions between 'time for art' and 'time for life'. While many of the art projects mentioned earlier have much shorter durations, and thus have the effect of being isolated vacations from the normalcy of everyday life, *Fortnight* draws no similar boundaries. It happens on and off, at different times and for different durations, over the course of two weeks.

In terms of clock time, *Fortnight* has a rhythm that is both predictable and unpredictable. Each weekday morning at 9am *Fortnight* sends an SMS message that, after participants figure out the pattern, can be anticipated and expected. Similarly, most evenings a 9pm email arrives in participants' inboxes. Yet both SMS and email communications also arrive at unexpected times, and postal mail is delivered at times outside the control of even the theatre company. The 'portals', temporary spaces in the city, also have varying opening hours. Figure 2 captures the temporality of *Fortnight*'s mass communications and opportunities, those events that are standardized and available to all participants.
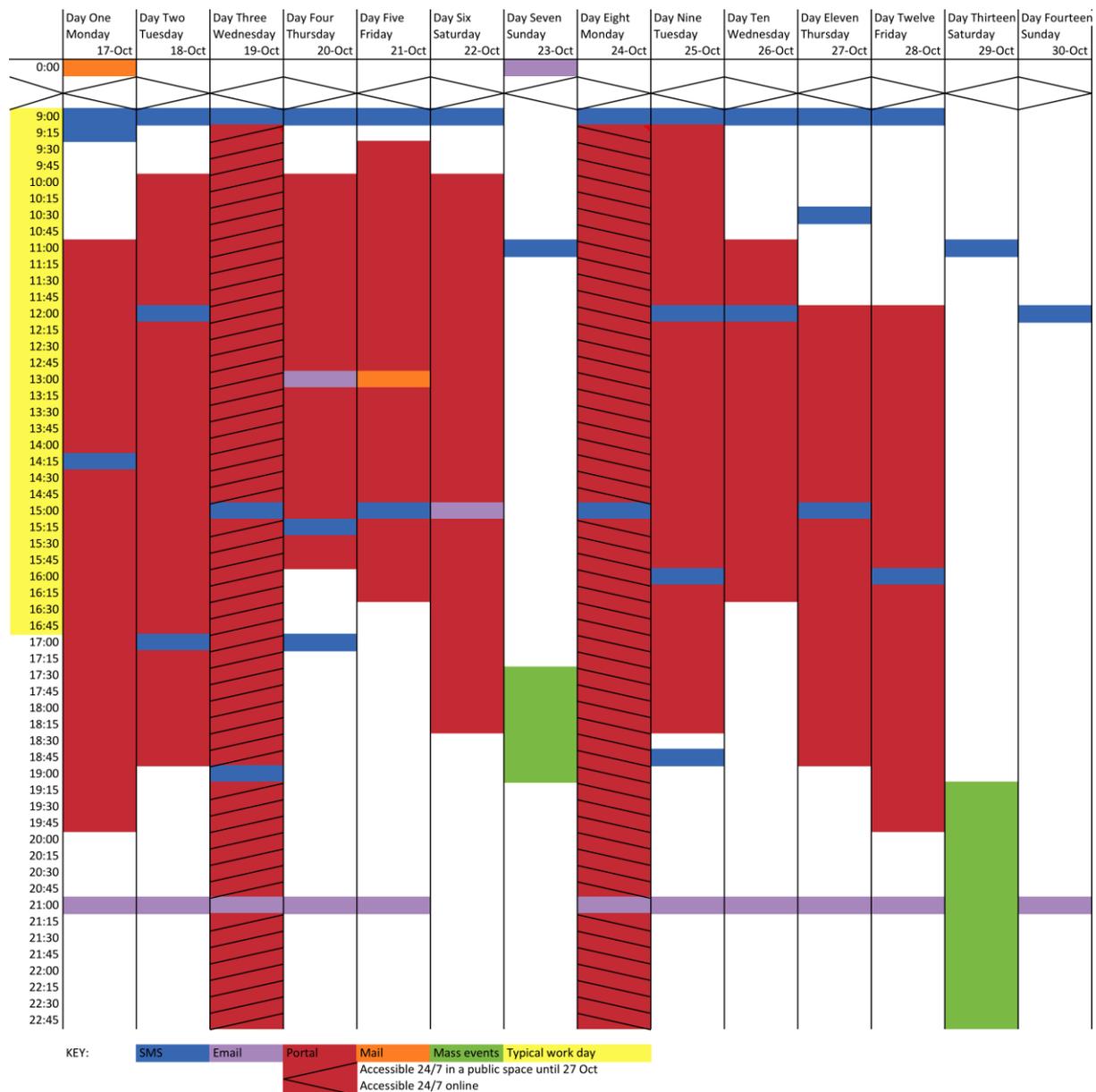
Figure 2: Clock temporalities of the mass communications in *Fortnight* Lancaster

There is another layer of the project, however, one that is more personal. While it is likely that some communications, such as SMS, are read soon after they are sent, others such as email messages may not be read for hours or days. This might be by chance, if participants do not have messages pushed to them whilst on the move, or it could be by choice. Henrietta, a participant in Lancaster, confided that using her work email for the project meant that emails didn't get addressed right away. Even two months after the project, she admitted:

> I haven't yet read them all because I didn't have time to do them the justice of reading them at length and reflecting on them. So they are a 'trace' for me – I have stored them in my inbox to read and enjoy at a later date.

The temporality of sending messages is in this way very different from the temporality of reading them and, by time-shifting, participants add another dimension to the project's temporality.

Participants also have opportunities to respond to *Fortnight* – either answering questions and prompts within mass communications or providing unprompted messages of their choosing. In this way, the exchanges within the project can expand as participants instigate discussions and ask their own questions. *Fortnight* responds to these communications, and the temporalities of these exchanges are both linked and separate from those of mass messages.

The intermittency of the project is made still more difficult to pin down because of the project website and twitter account. These offer additional opportunities to actively engage and contribute to the project, and they are available to participants during the entirety of the two-week period. While *Fortnight* is not necessarily happening at all times during the two weeks, it is potentially always on:

> People could be 'doing' Fortnight at any time of day really. The communication comes at particular times, but then tasks are opened up in various timeslots, and the interaction with SMS to Fortnight, or with Twitter conversations, or with the 'You are here' posters, can be happening anytime people like. I was having a bit of an exchange with another participant on Facebook the other day too. It's just everywhere and all the time. (fieldnotes, 19 October 2011)

Despite this, the project doesn't feel like a continuous entity – a coherent artistic work that can be pinpointed and isolated. It is continuously intermittent and fragmentary. As one participant reflected, the "two weeks unfolded almost moment by moment" (Webber, 2011). My fieldnotes at the end of the project similarly reflect upon how the project, "is made up of a series of ellipses, only some of which have a continuation or reprise or response". An awareness of fragments and time is not only implicit as participants interact with staggered communications, but also explicit in some of the messages themselves. An email sent at lunchtime on the fourth day, for instance, reflects:

> *Looked at from afar, everything you do – at 1pm, 2pm, 3pm or whenever you are reading this email – is really just a series of fragments that you have to link together. You move, and this keeps you whole.*

Participants are in this way encouraged to recognize and embrace the project's intermittency. Their journeys through the project are intended to have temporalities similar to that of Watts' ethnographic study of train journeys:

> The temporality of my journey did not flow in a line, it percolated, as Serres would say (1995: 58), drip, drip, dripping, as I picked up the phone to book the accommodation one day, wrote an email to ask for permission a week or so later, occasionally daydreamed of early morning mist and coffee. Some times I was on the journey. Some times I was not. Within this turbulent, juddering temporality, rather than an ongoing flow, the journey moved onwards. (Watts, 2008: 714)

The juddering temporality of *Fortnight* interferes with familiar understandings of what it is to participate in theatre. Its interrupted flow of messages is overlaid upon the spaces and times of everyday life. Even the routines that became established – of 9am SMS and 9pm emails – adopt different resonances and meanings within the context of participants' changing routines and emotions. In order to understand the temporalities of *Fortnight* then, the intermittency of its clock time and communications must be studied alongside the everyday practices into which they intruded. Whether participants enjoy and engage or merely note communications and ignore them, the project interrupts and intervenes amongst everyday routines. Moving through the project, and through the city, requires figuring out how to juggle and link the overlapping fragments of art and everyday life.

Negotiating embodied interruptions

9am, Monday 17th October 2011 (Day One)

> I'm in the middle of doing yoga when my mobile beeps – I have a new text. Though I don't usually interrupt my practice, I'm curious about what it will be.
>
> *Morning Allison. Hope you have found your delivery. It's starting*
>
> Immediately, I find the lack of punctuation at the end of the text annoying. What is starting? Is something starting to do something? Or is it just that Fortnight is starting? Having my name in the text feels a little strange, as if naming people isn't quite at home in SMS messages. Slightly irked and still waiting for something more, I return to yoga.

9am, Wednesday 19th October 2011 (Day Three)

> I get my morning text while blowing my nose in the toilet of Ash House. My first thought is 'I should take a picture of where I am'.

Figure 3: Hybrid spaces of art at 9am on 19 October 2011

3:25pm Monday 24th October 2011 (Day Eight)

> I read a text that I've just discovered when I went looking in my purse for my notebook.
>
> *Afternoon Allison. Following the weekend, it might seem like life is all work and no play. What do you do to keep yourself from descending into a black hole of working all the time? Any good tricks?x [sent 3pm 24.10.11]*
>
> I am half inclined to respond, but go back to the emails I was addressing.

The unscheduled nature of many *Fortnight* interactions means that, at least initially, the experience of the project is closely linked with interruption. SMS text messages arrive at times that are both convenient and inconvenient, making one's status as a *Fortnight* participant pierce the other roles and activities of everyday life. In some instances, the fragments are frustrating and seemingly insufficient. In others, the juxtaposition of real world spaces and artistic communications seems absurd – investing even blowing one's nose with a strange sense of importance. At other times, there is no time. The invitations to respond are enticing, but fail to compete with other preoccupations.

Though SMS messages continue to appear at irregular clock times, after awhile they stop being unexpected, even if their timing is unpredictable. The interruptions become

somehow normal, and then participants can find ways to manage and incorporate them into everyday life. As Lucy, a participant from Lancaster, explains it:

> Where I could I tried to fit fortnight in as a new routine. It readily became a part of my daily life, and when I could not make actual trips to things suggested in the process, the texting, and the emails and the things that could be done in your own way and at your own time became a part of the journey. (Lucy, Lancaster)

While for some participants negotiating interruptions of art primarily involved mental task-switching and the micro-mobilities of personal communications, for others *Fortnight* intervened in their embodied routines.

9:15am, Monday 19th October 2011 (Day One)

> *Hi again. If you have time today, find the red phone in the lobby of the Penny St Bridge (LA11XT). Bring your badge & tap it on the phone book between 11am-8pm.*

> Right away I start thinking about whether I do have time today. It's not 11am yet, so it hasn't even started. I need to be on campus at 5:30pm, but I could probably pop out before then because the Penny St Bridge isn't very far away. I wonder about going around lunch, but then wonder whether everyone (whoever they are and however many of them there are) will be going at that time. Maybe I'll go on my way to the university – but I don't know how long it will take, so that might also involve waiting.

Many mornings, such as this one, a 9am text from *Fortnight* pointed to a certain space in the city where various objects and activities could be found. Some were deceptively simple – such as the red phone, which asked you to answer a question about where to find something in the city. Others invited extended reflection by providing postcards and inviting you to write one to someone you know. Each day, the space would change – these were mobile places for art. They were also expiring time-spaces – each day brought a new set of objects, and a new timeline during which they could be visit. These expiring time-spaces provided the main motivation within the project for participants to change how they move through the city[16] – where they visit and when.

Since the spaces of the project are rarely those in which participants are already planning to be, taking part involves embodied diversions. That is, in order to visit the trail of *Fortnight* spaces, participants had to alter the travel patterns of their everyday life and move through the city differently.

The everyday routines into which *Fortnight* attempts to intervene already have spatio-temporal patterns. People live in one place, work in another, and enact various patterns as they move between these and sites of play, of sustenance, of provisioning. Practices like working have a typical schedule and duration, and they recur in specific patterns, which are negotiated to fit with the temporalities of other practices. Though some

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[16] As one participant noted, the new locations presented each day also affected how she moved – they provided "a great incentive to walk . . . my feet were sore on more than one occasion" (Webber, 2011).

similarities exist across cultures – in terms of the temporality of calendars and the five-day work week (Zerubavel, 1985), or the times and spaces for eating (Cheng et al., 2007) – different family groupings or jobs can lead to variations in how the demands of everyday practices and everyday travel are negotiated. Trying to fit *Fortnight* in among everyday routines is therefore a different challenge, depending on how flexible or rigid pre-established schedules and commitments are.

In some cases, particularly where work commitments are inflexible or spatially distant from the project's expiring time-spaces, participants found that everyday life presents too many obstacles to visiting *Fortnight* sites:

> When I took part, although I was living in Bristol and many of the 'activities' were within easy walking distance of my home, I was working in Swindon. This made it difficult to get to some of the activities so either there was some serious rushing home from work involved or I missed out. (Medea, Bristol)

Sometimes re-arranging the paths and places of everyday life is not possible, particularly upon short notice, and the inability to make Fortnight fit within everyday life made some participants, such as Henrietta's husband Mark, withdraw:

> because [Mark] leaves Lancaster [for work] early and doesn't return until 5.30 or 6pm, he couldn't take part in most of the activities, and he quickly became frustrated and lost interest. (Henrietta, Lancaster)

In these cases, the distance between sites for work and sites for *Fortnight*, combined with the fixed schedule of each, made participation difficult to manage. While one condition of participating in *Fortnight* is that people must living within a specific set of postcodes in and around the center of the city, where one lives and where ones works may be far removed. The temporality of one's relationship to these postcodes, to the city, is therefore crucial for shaping the possibilities of participation – those who are present primarily during evenings and weekends may find that the spatio-temporalities of their everyday routines and the project do not fit well together. Enacting new paths is impractical. In this way, even for those who don't make it to expiring spaces, the project can make one's embodied relationship with the city matter. The ability to take part, to craft experiences and memories of *Fortnight*, is tied to proximity. Being near or far during artistic interruptions therefore becomes charged with importance.

Even when participants' workplaces were more proximate to the city and the expiring spaces of *Fortnight*, the time pressures of everyday routines could shift the embodiment of everyday diversions. As Southerton notes, the coordination of everyday tasks can contributes to increasing feelings of harriedness in contemporary societies, and within this context "coordinating movement in time and space has become increasingly problematic" (2003: 23). For those participants who already feel time pressured, the opportunities that *Fortnight* provides to move through the city differently can yield complicated embodiments of both frustration and pleasure. Henrietta, for instance, tells of how trying to complete one *Fortnight* activity led to emotional and reflective journeys through the city:

> There were a couple of points when I was desperately trying to shoehorn the task into a busy day and I couldn't find the installation, which meant that time was ticking away and I was feeling really guilty for taking this much time out of my working day. I found myself desperately marching around the [Church] trying to find the installation so that I could "get it done and get out of there" so that I could get back to work (not because I wasn't enjoying the task but more because I was feeling guilty about not being at work!) I wasn't angry at Fortnight – more at myself because, at the same time as I was in a stress with trying to 'fit Fortnight in', I realised with a sense of irony that the whole point of Fortnight was not to 'get things done' but to stop and reflect and consider the place you live in a different way (Henrietta, Lancaster)

Henrietta's experience highlights two things. Firstly, participating opens up potential for a reflexive consideration of everyday spatio-temporal routines. Secondly, re-considering the meaning of city spaces requires *time*. One must stop or try to divert normal routines in order to experiment with moving through the city differently. Time scarcity can therefore become an obstacle to the re-mapping of cities.

Not all participants struggled to make time for *Fortnight*. For some, *Fortnight* provided a welcome opportunity to re-negotiate everyday routines. As Sean noted, the project was a significant intervention in his daily life as a self-employed worker:

> It made me want to go to places at times that I wouldn't normally go. It made me think about my day, plan my day differently. (Sean, Lancaster)

Student Stephanie also valued the project's interruptions:

> the project was something to get out of bed for, to break the mould [sic] of a mundane routine and experience something new . . . it offered an escape from monotony (Henthorn & Bell, 2011)

While for some, this involved visiting new spaces, being out in the city at different times was itself a significant change for others:

> I never thought beforehand how much different my daily experience of the city would be, going out at different times than usual, for example. (Quill, Lancaster)

> I wandered down to the library and was surprised by how many people were out and about. I guess I don't get out much on Friday afternoons. (fieldnotes, 21 October 2011)

While participants continued to undertake routine practices such as working, shopping and exercising, the spatiality and temporality of these practices were re-negotiated in order to make time and space for visiting *Fortnight's* expiring sites around the city:

> It certainly changed my routine, most noticeably forced me to take proper lunch breaks, and probably work slightly shorter hours too. (Chris, Bristol)

I tried to integrate it into my day in fun and innovative ways – for example, I combined my daily exercise with [one activity in the city] as I cycled the long way back from [work] into town to [visit the portal]! (Henrietta, Lancaster)

since I work mostly flexible hours, I often changed my daily routine so that I would be able to go and find the locations mentioned. I also found myself doing things near those locations instead of closer to my flat just because I was there, like shopping (Quill, Lancaster)

As these examples show, the very process of engaging with the project and its expiring time-spaces re-maps everyday routines. *Fortnight* intervenes not only by offering the opportunity to fit moments for art into everyday life, but also by creating reasons to question and alter taken-for-granted ways of engaging with the city. This intervention is both implicit in the opening up of expiring time-spaces for participation, and explicit in one email:

It's hard to know what pattern of moving through your life you really have. Do you eat at the same time every day? Do you follow the same path to work? Do you pass the same people? How many of them do you notice?

Everyday life in cities, as the experience of *Fortnight* suggests, is about live, embodied and temporally-specific paths and interactions. Being prompted to re-consider and re-negotiate these offers new insights into the dynamic life of the city – how its character shifts over time and according to the pressures of one's own schedule. While *Fortnight* invites participants to visit expiring sites in the city in order to interact with objects and tasks, it is the continual attempts to insert these diversions into the routines of everyday life that makes the project as much about offering and negotiating embodied interventions as it is about the interactions themselves.

Inspiring Interventions

It felt like the first moments of time with a new 'love' that you met on holiday or something time limited … not knowing the surprises to expect, not knowing when or how the next contact would come, but once you got into it (which happened very quickly) being very aware that the whole experience would end. (Lucy, Lancaster)

For two weeks, *Fortnight* intervened, and then it no longer did. New gaps appeared in daily routines – gaps where the project had formerly lived. What then did the project leave behind? For some, after two weeks of intervening in their everyday memory-making, the experience left enduring changes in their maps and mappings of the city.

Now, I often pass a *Fortnight* location and remember what I was doing for the project there. (Violet, Bristol)

When I signed myself and a friend up for *Fortnight* last month, it was with some excitement as we did not have any idea what to expect. Now that [it has] come to

an end, I can report that the adventures we had as part of the two-week experience will become lifetime memories. (Booth, 2011)

For others, *Fortnight* was "completely forgettable", but valued because of this status:

I think evanescent artworks are under rated. We memorialize every tiny act nowadays through a welter of recoding, documentation, "social media" and so on. I personally, am more than happy, for Fortnight's star to dim and disappear. I think it in no way whatsoever detracts from its validity. (Falesia, Lancaster)

Considering the range of ways that the project was performed, one could, as Sullivan does, highlight the specificity of *Fortnight* participants' experiences: "each participant's experience was unique to them, happening in their own time" (2011: 15). The presence of both rave and dissatisfied reviews of the project would certainly support this position (Booth, 2011; Henthorn & Bell, 2011; Spurgeon, 2011; The Play Group, 2011; Webber, 2011). But to reduce this to personal experiences alone is too simple. Though interventions may provoke a diversity of outcomes, their operation *as interventions* have other qualities.

This paper has argued that *Fortnight* is an artistic project that is both structured and experienced as temporally-intermittent interventions. As such, it draws upon and adds to the range of strategies used within artistic interventions into cities. Exploiting the possibilities of new media and locative technologies allows the project to inhabit hybrid spaces of the city and to overlap with the practices and temporalities of everyday life. Through its intermittent interactions, *Fortnight* re-maps the city. It maps diversions and negotiations of embodied paths. It maps circulations of ideas and images and data. It enacts complex geographies of encounters – some which feel strange, some which feel theatrical, some which feel immensely personal. Through its mappings, *Fortnight* intervenes in the temporality of cities, bringing into question how one might make time for art, or for any other practices, within the context of pre-existing routines.

Though this project may well contribute to discussions of artistic interventions, it also has resonances within other spheres. That is, the way that *Fortnight* intervenes is not necessarily tied to its status as an artistic work. This can be illustrated by considering how Rip discusses the modulating of social patterns (2006). While addressing the challenges of governance in relation to achieving environmental sustainability, Rip notes that those in power can operate with two different models. In one, the modernist version, they position themselves outside of the system they seek to change, and then try to impose solutions to reach a desired outcome. Another model, however, suggests a non-modernist form of intervention, where those in power recognize that they are also a part of the evolving patterns of the social world. As such, they can modulate patterns, but so can everyone else, whether they intend to do so or not (Rip, 2006: 83). Enacting this form of "reflexive governance" therefore becomes about "allowing for further evolution", modulating "the stories that circulate" and preventing patterns and paths from becoming locked in (Rip, 2006: 85, 92, 93).

While I do not want to overemphasize the similarities of these cases – the governance of sustainability and the performance of artistic interventions – the concepts Rip invokes resonate with the artistic works considered here. New media artists have been

provoking variations, changing how stories and people circulate in cities and allowing the evolution of new meanings and memories. *Fortnight* also resonates because of its openness – participants are invited to modulate and intervene alongside the project's creators, to help the project evolve. By acknowledging and accommodating the fact that people are already always mapping and memory making in their cities, *Fortnight* intervenes in many cities without inherently being about any of them. Facilitating intermittent interaction and evolution allows the project to generate things the creators weren't expecting. In Lancaster, participants spontaneously arranged a smart mob through Twitter, while Bristol participant Chris noted his own potential to make things happen:

> If I want to make the activity [one] day bigger, I can myself . . . with other friends taking part in Fortnight. Make our own game. (Chris, Bristol)

While the importance and value of interaction has been long acknowledged within artistic interventions, my point here is to highlight the value of thinking across cases in order to see how the structure of interventions themselves offers distinct possibilities. Whether people are seeking to change experiences in cities by seeking more sustainable resource consumption or by re-mapping the unjust histories that are writ into their spatialities, reviewing interventions of many types can suggest creative modulations for the future.

Fortnight for instance suggests the importance of temporality to interventions, and the potential of engaging with new temporalities of artistic engagement. But equally, its basic structure, its intermittent and interactive communications and expiring time-spaces, could be put to other uses. One participant suggested their potential for supporting community development and public consultations into place and the city (Webber, 2011). As Webber notes, the Bristol project led participants to free and often under-appreciated resources in the city, as well as soliciting a list of reasons for living in Bristol that would be sure to intrigue council planners. The general pattern of *Fortnight* could equally be used to create a unique type of tourist attraction – visitors show up in a city and then, after giving away their contact information, are led to unique spaces and events that connect them with local community organizations. Perhaps aspects of *Fortnight* could also be used to construct sustainability experiments. Instead of asking that people move to Transition Towns, such experiments might provide a shorter-term and lower-stakes opportunity to experiment with and discuss the sustainability of everyday practices.

Engaging in creating interventions then is the work of social scientists, as much as artists. Thrift, for instance, in discussing what can be done in response to the security-entertainment complex, suggests a new role for social scientists:

> The work of the social scientist, then, is to produce cultural probes that can help people to rework the world by suggesting new unorientations rather than correctives. . . . cultural probes need to be understood as spaces, frames constructed to produce uncertain outcomes which still have grip, frames which both interrupt and restart the process of association and, in the process, conjure up invitations to act differently. (2011: 19)

Cultural probes are interventions, modulations. As this paper has shown, they could beneficially engage with not only spaces, but also fragmentary and percolating temporalities, in order to provoke new trajectories. Whatever form they might take, new interventions such as these might beneficially overlap and interfere with the everyday lives of their participants, affecting mundane routines and not just the moments people already set aside for reflection and leisure. Opportunities for creating such interventions exist, if we allow them to intervene into our own everyday routines of working.

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