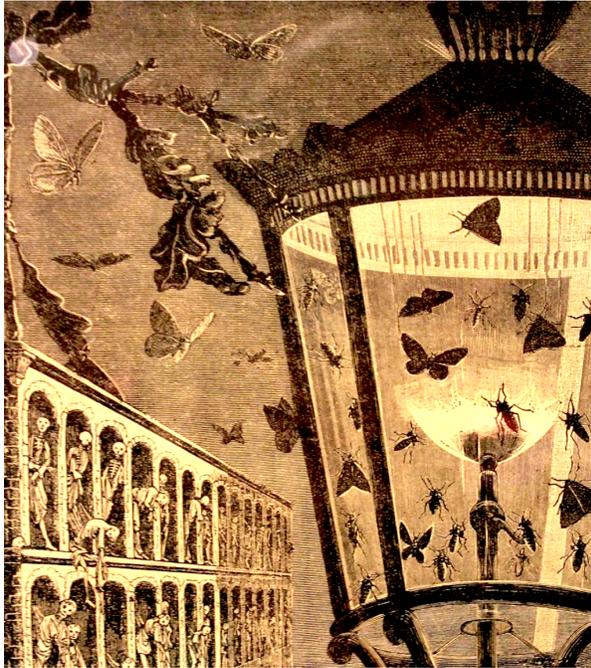


Nattljuskördarna / Street Light Harvesters
Lundahl & Seidl + Untold Garden



Max Ernst, Och Fjärilarna började Sjunga 1929–1929

The document contains

- Description of the public artwork *Nattljuskördarna / StreetLight Harvesters*
- Description of the radio drama *Nattljuskörd / StreetLight Harvesters*
- a short video that explains how the *Nattljuskördarna* app works.
- Technical diagram
- Bio

A Monstrous Creature

Communication via technology always has to be passed through the monstrous bodies of technology.

Human settlements are becoming increasingly dense, while at the same time people are becoming increasingly lonely. The biotopes of animals coincide with those of humans, but this environment is deceptive and fraught with risk for individuals as well as for entire species. How do we take care of each other? Are we even aware of each other's existence? How far does our empathy extend? Is the shared light an antidote to the lonely darkness? The light of the street lamp, suddenly irresistible, turns out to be a portal that bridges species boundaries and leads to new worlds of experience.

Every night at twilight, in several places along the curved line which on the globe divides the day from night; the 'terminator curve' or what the human experience commonly refers to as the twilight zone - a huge mythological nocturnal organism without a name arises, in connection with the switching on of the street lights. The creature dies at dawn but then reappears in the evening and keeps the cities away from darkness. The streetlights are part of her body. As the city's artificial lights keep her alive, she can be seen all the way from space, satellite photographs show her body stretching across vast tracts of land and continuing to grow every year, and by 2025 she is predicted to swallow almost entire country's land mass.

Related to the Chimera, a creature in Greek mythology, often used to describe a creature that is a hybrid of several animals and often composed of completely different parts,

our electrically breathing creature grows as more streetlights are connected to her and more local species, including humans, are lured out by the light and form an ecological unit around their host - a holobiont.

A creature without a name but with a hypnotic effect on humans and who has the power to alter human circadian rhythms, fertility, sleep and hormone regulation. She paralyzes the fertility of insects and reduces their birth rate, she disorients migratory birds. She eats the darkness and plucks the stars from the night. The lack of darkness anthropomorphizes the night sky, prevents us from seeing other suns, and keeps us from imagining the potential distant lifeworlds of others in the sky.

Practical Project Description

In Street Light Harvesters controls urban street lighting within the framework of a public site-specific performative artwork that is activated around dusk during the darker part of the year. It is a cross-disciplinary collaboration with Untold Garden to develop a digital application that connects visitors' phones with the city's network of streetlights in selected locations (smart bulbs and Arduino microcomputers are installed in the lights). When you approach a street lamp, it destabilizes and leaves you in temporary darkness, as if all the light has been swallowed up by the mobile phone. Among the technical possibilities that a smartphone provides, uses the artwork of, for example, the camera to read the distance to things in the environment that can give the illusion that a certain object, tree or stone makes a sound when the phone reaches out. Streetlights that have been "prepared" can be searched for with a GPS map, which can also create "hotspots" in the area around the streetlights, which are tracked through the phone's GPS in combination with the phone's camera, which reads the landscape for more precise positioning.

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Context and idea

By doing research locally on the site around Skeppsholmen about the insects that are affected by light pollution, for example, moths, moths, bees and dragonflies and in parallel investigating how we humans are affected by different technologies and media, in the project we want to deepen the city's landscape and through sound in headphones let the visitors of the work of art temporarily take over the senses of these species: navigate like a bat or like a moth through the feet hear the movement of worms in the soil, the roots of the grass are stretched.

As a resistance to an industrial mono-culture, the "street light harvesters" use their mobile phones in a radically different way than the screen-based technology we are used to. In the experience of work, the phone becomes an extension of the body. Hands and arms resemble tentacles that must twist, turn, bend, reach, move, search and feel in order to trace the invisible structures and clusters of sounds, different colour spectra of light and vibrations that hide in the dark. During the temporarily extinguished lanterns, the project provides a movement towards a new ethnographic narrative that encompasses a wider spectrum of life processes but at the same time opens up the urban space to a strange scene, where people, like the insects, "transform" and are inexplicably drawn towards street lamps.

The artwork's format enables local and international collaborations

Built into our idea is to activate more areas with street lights over time through more collaborations in the Nordics and Internationally. Stockholm Konst and Arkdes are partners in Stockholm. We have funding from the Arts Council and the Culture Council for the production of the artwork with an opening in the fall of 2023. The idea is that after the first viewing period of the project will be on Skeppsholmen, we will then continue working with the project in other locations so that we can eventually connect local streetlights and audiences between the city and the countryside. We have had meetings with the Statens Fastighetsverk (SFV) in Stockholm, who have approved the use of street lights on Skeppsholmen and are generally very positive about the project. In addition to the dialogue we have in Stockholm, examples of other partners are Ana Duca, a curator for Timișoara Cultural Capital of Europe 2023 and Hanna-Liis Kont, Cultural Capital of Europe 2024 and in Sweden: Folkets Hus och Parker i Sverige (over 500 associations in the country) as well as municipalities such as Jönköping with the head of the unit for culture: Filip Zezovski Lind.

Radio production - Most people have some form of street lighting in their vicinity. Creating something magical from this generic place also shows care and community, the illuminated street is a space that we share, and moving there and appreciating the otherwise perhaps "banal" environment has the potential to become a small collective action. A proposal for collaboration that would make the work accessible to more people is to synchronize that artwork with a radio series Nattljuskörd / Street Light Harvesters - a science fiction drama about a society that has divided the world into the light and the dark and has not yet dared to explore the borderland in between. The listening experience itself then leads to physical interaction in the urban space through the same App, which can be downloaded as a QR code at the information board at the location of the streetlights in use.

This is a first-person narrative where the main character is called *the Listener* and is a fictional character who as the drama unfolds will be superimposed with the actual user/radio podcast listener. The kaleidoscopic narration in the radio drama weaves together the form of news reporting and the social layer of everyday life, in the same way, that scientific facts play

against a mythological and poetic dimension. In this way, the work also includes a critical question about the development towards resistance to facts.

The feeling conveyed through the main character in episodes 1 and 2 is an isolated existence, where technology replaces social contact. Here, the listener's world is completely created through different media. Wrapped in fragments of realities from video clips and updates, the dramaturgy leads forward through *the Listener's* interpretation and inner narrative. At the end of the second episode, the Listener downloads the 'Night Light Harvesters' app which will turn out to be a sync with the pod listener who at the end of the episode is asked to download the same app themselves (to listen to the next episode which is interactive). In this way, they make the same topological movement into the night in parallel. The fictional protagonist *'The Listener'* moves towards the surrounding physical world in the story, while the podcast listener moves deeper into the fiction. Their experience completely coincides with the glow of a street lamp at night.

The listener's new ability is revealed as a vastly heightened sense of hearing. Through sound in the headphones, *the Listener* - who has always been called his "super name" can suddenly hear the movements of the caterpillars inside the trunk of a tree, and can navigate like a bat, hears the movement of worms in the soil, the roots of the grass being stretched; everything becomes an immersive soundscape.

For those people who cannot get to the local location for the streetlights that have been prepared, we are thinking about the possibility of creating a version where an audience outside the country can take part in the artwork in their local area (which does not have the interactive parts where the streetlights turn off). down with still creates a scenography for the work).

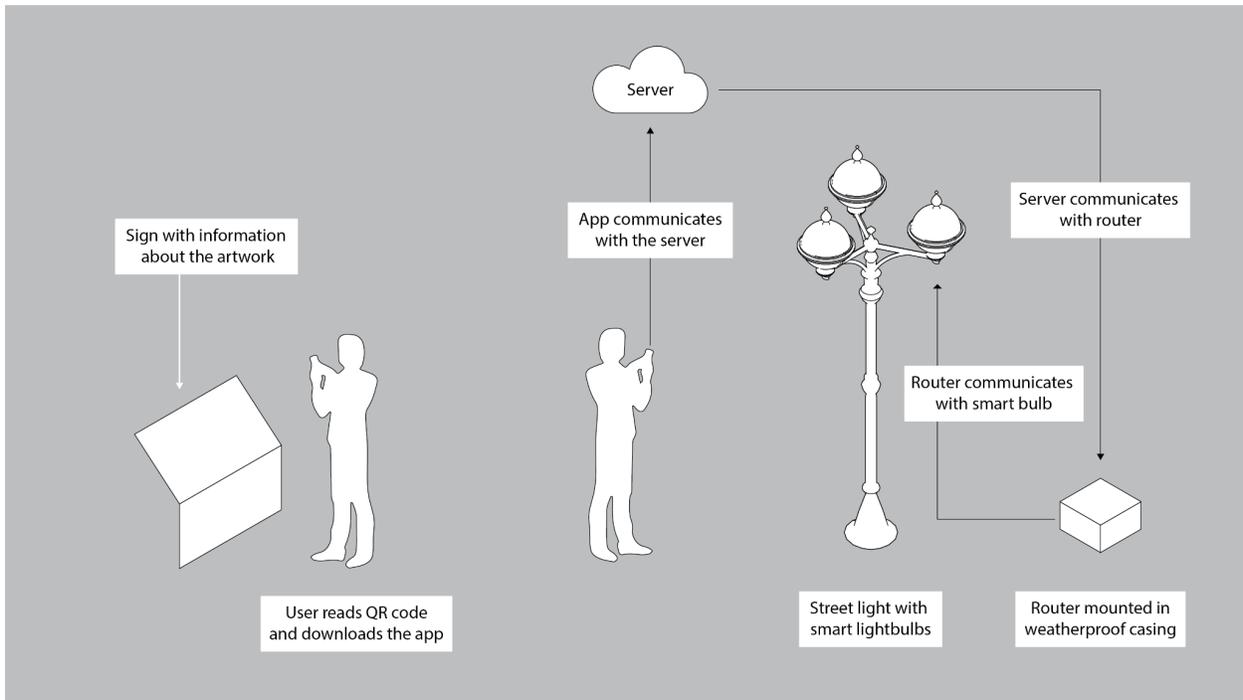


Researching at Skeppsholmen, Stockholm

[Link to a short video which explains how the app works.](#)

This is a staging of how we imagine the App and the Artwork - not documentation.

Technical Diagram



Visitor Flow

1. Visitors hear about the artwork from different sources: radio, an article in a newspaper, or on social media.
2. Visitors visit the site and find the sign with information about the artwork.
3. Visitors download the app via reading a QR code on the sign.
4. Visitors start the app.
5. The app communicates with our server.
6. The server communicates with the router in waterproof casing.
7. The router communicates with the smart lightbulb in the streetlight.
8. The artwork begins.

Biography

Lundahl & Seidl

Lundahl & Seidl live and work in Stockholm. Their immersive solo projects reinterpret the medium of the exhibition as interpersonal processes via choreography, matter and time. Presented around the world, notably at Royal Academy of Art in 2014, Gropius-Bau in 2016, and Kunstmuseum Bonn in 2017. Group Exhibitions include the 8th Momentum Biennale of Nordic Contemporary Art 2015 (NO), 'An Imagined Museum' Centre Pompidou Metz 2016-2017 (FR), the 3rd Kochi Muziris Biennale 2016-2017 (IN), and a recent commission: Echoes of Alternative Histories at Staatsteater Kassel, which coincided with Documenta Fifteen. In the fall of 2022, the duo was visiting artists at the ACT Programme at MIT.

The duo Lundahl & Seidl have developed a method and an art form comprising staging, choreographed movement, instructions, and immersive technologies, juxtaposed with material objects and the human ability to organize perception into a world. Notions of freedom, autonomy, and what is real, imagined, and perceived are negotiated in an investigation of virtual reality, not as a form of technology but as an ability or sensibility to a relationship with surroundings, with increased insight into how technology makes 'us' and lays the ground for 'our' human umwelt – how it connects and disconnects us from each other and other life forms and processes.

Untold Garden

Untold Garden is an art and design studio exploring how technology can catalyse interpersonal relationships and enable alternative human experiences. By creating participatory systems, they urge the audience to question who controls our online presence and speculate on how we might interact in the future. Their experience-driven systems use cutting-edge machine learning technologies and scalable networking infrastructures to unearth new types of ecologies created in the ever-accelerating technological maelstrom. In their projects, they aim to go beyond the distinction between tools and objects and instead see each object as a potential platform to enable new ideas. Their works include physical installations, virtual sculptures, interactive performances, artificial natures and experimental social networks.

ZimmHall

Malin Zimm has been working as editor-in-chief of the magazine Arkitektur since 2019. Zimm is an architect, educated at KTH, Stockholm and UCL, London, as well as has a doctorate in architecture. The thesis was presented in critical theory at the KTH School of Architecture in 2005, with the title "Losing the Plot - Architecture and Narrativity in Fin-de-Siècle Media Cultures" which discusses the existence of the non-digital virtual space in the literature of the late 19th century and the earliest film history. Zimm has been active as a writer and architecture critic since 2000, in parallel with employment as editor-in-chief at the magazine Rum, as an expert in architecture at ArkDes, followed by a position as a research manager and environmental analyst at White Arkitekter. Together with Mattias Bäcklin, she also runs the mobile art and architecture gallery Zimm Hall since 2015.

