

Abstract:

This doctoral thesis aims to make an approach to the area of Public Art and Augmented Reality. To this end, it is essential to understand the changes that have taken place in public space, changes that are linked to the concept of speed of movement, and which have been affected significantly in recent decades with the introduction of new technologies in daily life.

Augmented Reality has been formed as an emerging art form. It is a genre in which we find subdivisions according to the technologies employed and the ideas or metaphors to represent by the artists. We understand that in the last decade of economic and social crisis activist involvement is an ethical imperative for the artist. Activism has been and is capable of adapting to the emergence and standardization of several communication technologies to make a critical and artistic use of them. It is able to break the classic barrier between the real and the virtual while providing a positive overcoming of the conflicts that the system generates in its post-industrial age like the atomization and alienation of the citizen, as well as the processes as much from constitution of ghettos that are isolated urbanistically as from the gentrification in several districts of the current cities.

In this respect, a catalog of works related to the use of Augmented Reality technologies in the artistic activism is proposed. The empirical experimentation and practical production turns out to be, likewise, necessary to approach the theoretical parameters proposed in this thesis. For this reason our work has been focused on the implementation of artistic specific projects, which allow us to demonstrate this relation between the Public Art and the Augmented Reality. A relation that shows us simultaneously, the new typology of human relations and alternative topographies of the city that are generated in the public hybrid space, increasing its accessibility to citizens and overcoming the artist-active / audience-passive dichotomy through the contextual practice and the situationist drift through the different works that we have proposed. This practice establishes a new democratizing vector of the art that, therefore, allows the civil participation in other artistic closed circles which transmute into a constellation of decentralized interconnected nodes like artistic participative rhizome in which the citizenship can express creatively in all their dimensions.