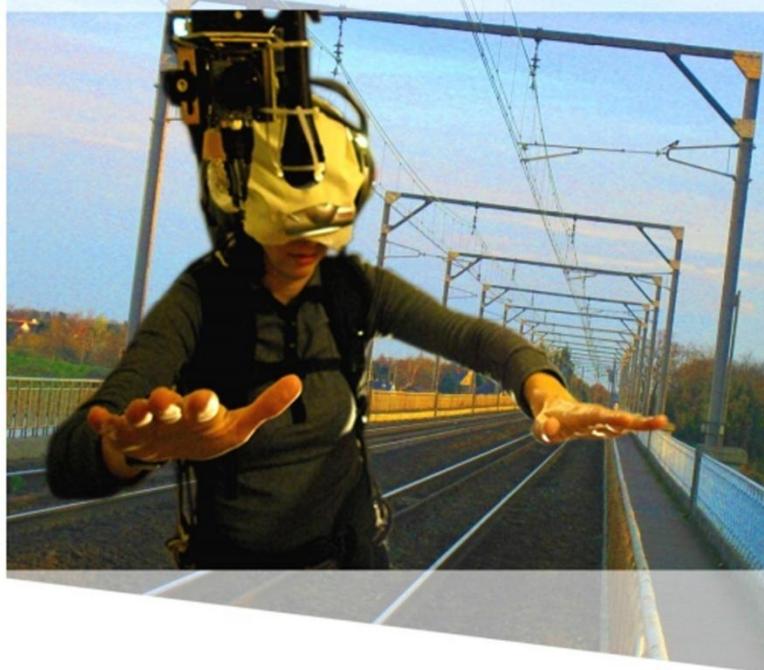


Experience Design

ReShaping Reality

fysieke en mediale werkelijkheidsbeleving in mediakunst



Culturele Studies - Augustus 2009
meesterproef Rosanne van Klaveren
professor: Fred Truyen

KATHOLIEKE UNIVERSITEIT LEUVEN

In this master thesis written for the initial master in Cultural Studies, the history, the contemporary practices and the probable future scenarios of immersive spaces in media art are researched. Through the study and comparison of painted rooms, panoramas, cinema, science fiction, several media-installations and media performances, I try to discover which techniques, methods and aspects can instigate immersion. The accent will sometimes be placed on the physical feeling of presence, sometimes upon the mental immersion.

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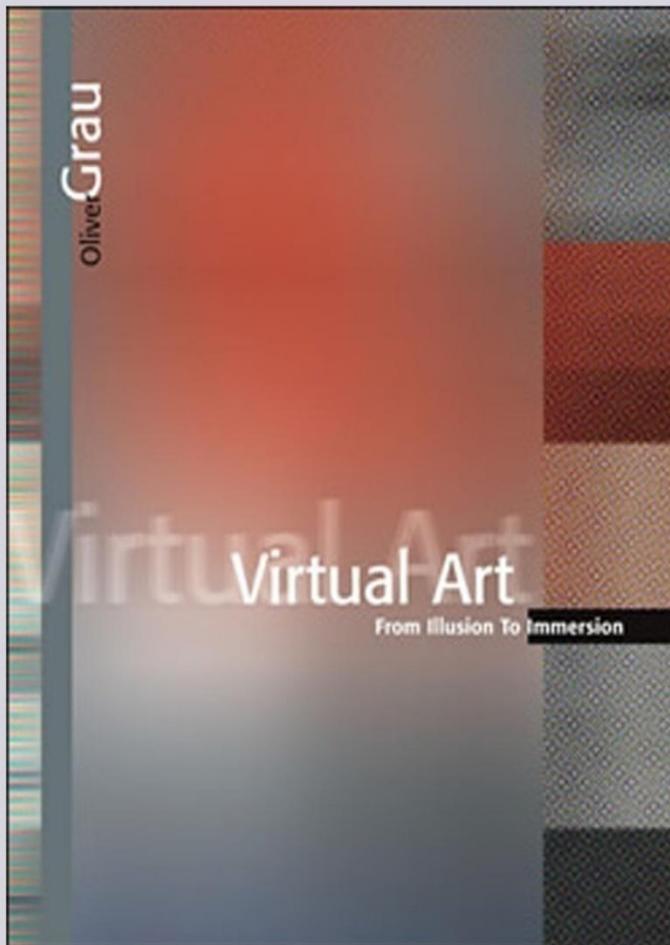
The way our perception is colored by the zeitgeist, is constantly underlined. The ruling notion of men's position in the world, and the associated sense of reality, dictates how immersive spaces are utilized and received. In reverse, the use of media and technology can turn a world view. These developments in time, space and use of media are closely connected to social, economical and scientific aspects.

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The role art can fulfill in this, is huge. Especially immersive art can support the process of incorporation of the new techniques and technologies very well. The way in which contemporary art commonly intertwines with everyday life, speeds up our adaptation to the created reality.

The correlation between the media developments and the spirit of the times shines a new light upon the possibilities of immersive spaces. I presume that we have again entered an advantageous climate for a huge media evolution, comparable to the founding history of film. The contemporary generation is well used to technology, media reality, fictional worlds and fragmented input, therefore the time seems to be right for a new kind of total experience. If an intuitive connection like a sophisticated interface enables 'natural' interaction with the piece of art, the created reality will probably become indistinguishable from true life.



Oliver Grau

Virtual Art: From Illusion to Immersion
2003. New Edition, October 1, 2004
Cambridge, MIT Press

ISBN: 10: 0262572230



Immersive art

old: art experience, searching for the ultimate illusion and astonishment

new: our relation to the image

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new: our relation to the image

Vilem Flusser: traditional and technical images.

Traditional images - paintings, etchings, drawings, ... (manual).

Every choice has its meaning, often symbolic.

Technical images - photographs, film, video, ... (with technical device / apparatus).

Meaningless in principal; the context dictates its meaning.

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The Great Frieza in de Villa dei Misteri

- app. 60 BC Pompeii (Roman Empire)
- Figures lifesize, very detailed.
- The image is a gateway, through which the gods can enter our reality
- The poses of the imaged people and gods show a freeze in time
- Psychological fusion between the spectator and the Dionysus Cult – a ritual moment

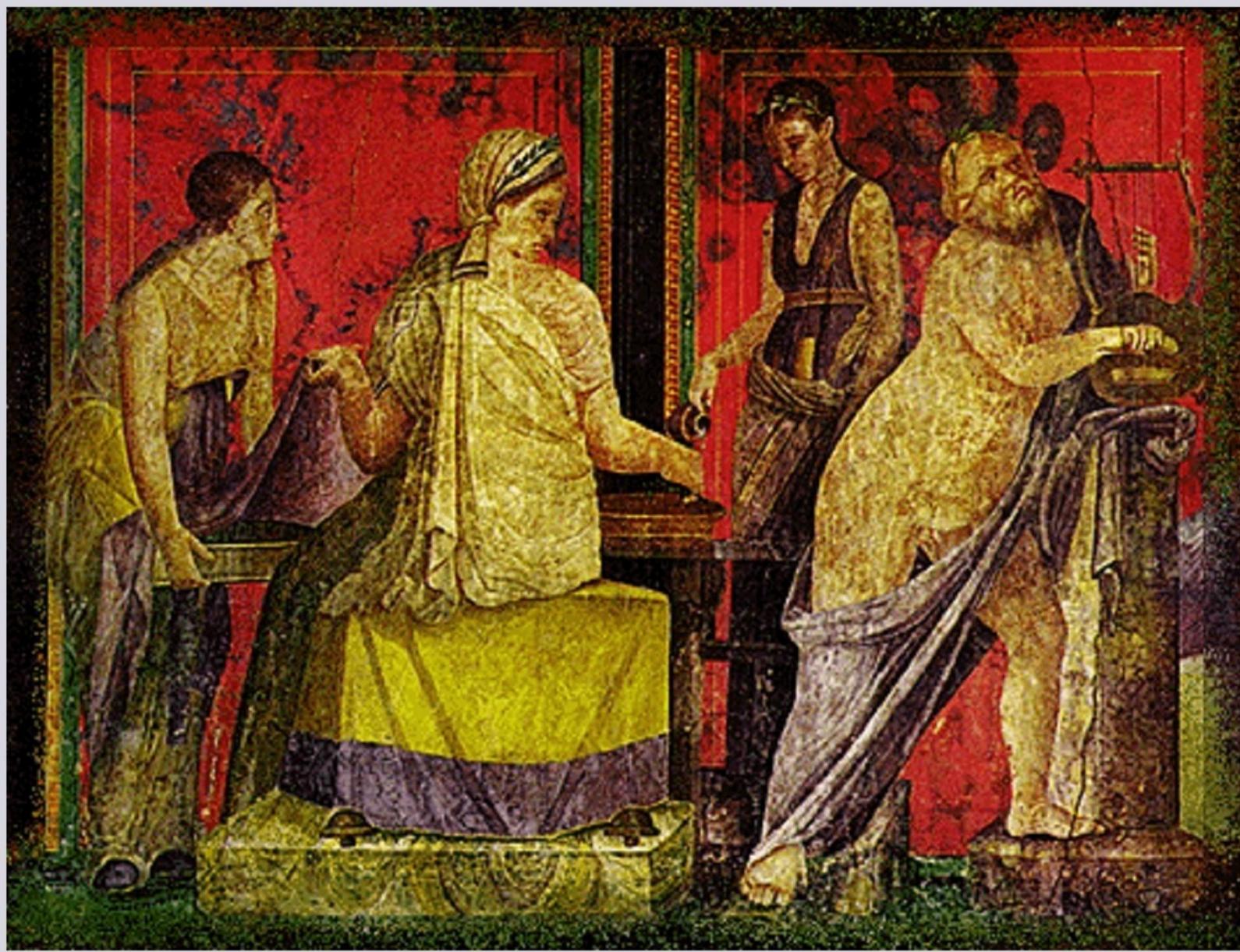
































Oliver Grau:

“Ek-stase and En-thusiasmós, physical and psychological immersion of the individual in the god to attain fulfillment, submerged in an ecstatic state together with others and the god, a regression of consciousness, a journey of initiation into an infinite unity.”



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“The picture is a gateway, which allows the gods to enter the space of the real, and, in the other direction, transports their mortal assistants into the picture. The glowing red color heightens the sensual and ecstatic atmosphere and its climax, the consummation of the sexual initiation rite, ultimately succeeds in involving the observer as well. With its suggestive exclusiveness and the resultant psychological effect, this pictorial form represents the maximum that the image medium of the fresco could achieve with the means available at the time.”



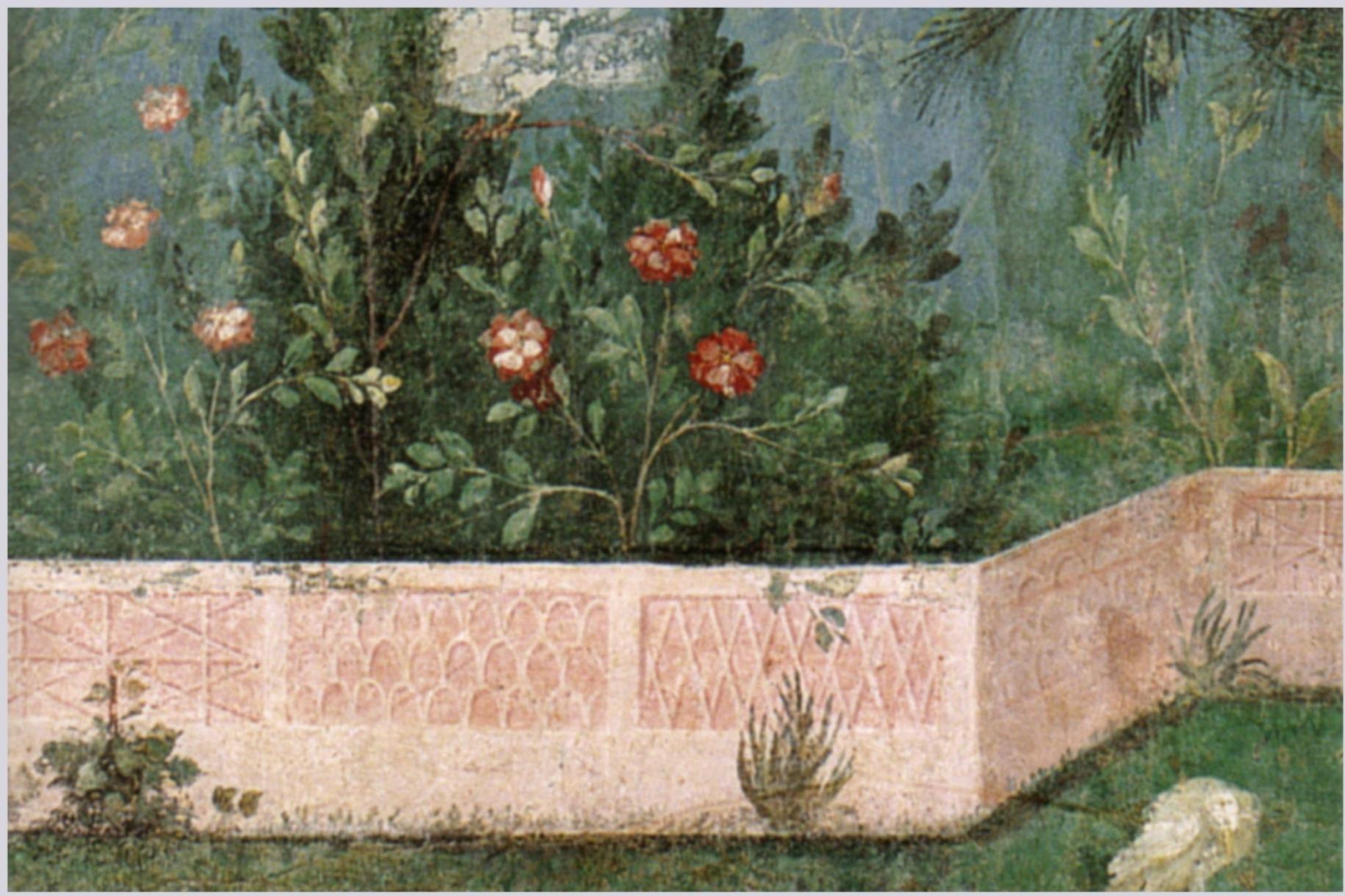




The Villa Livia

- app. 20 BC Prima Porta
- Fresco of an artificial garden, detailed and in actual size.
- Depth by 'blur'
- Lighted through an opening in the wall just under the ceiling, painted as rocks





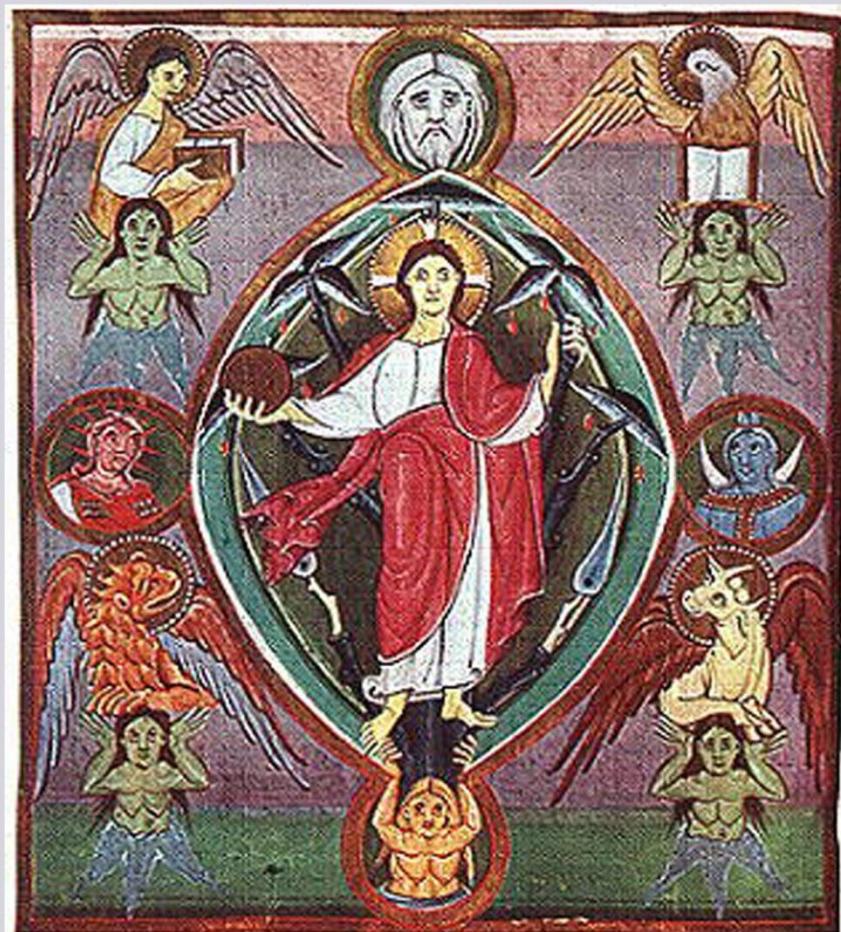






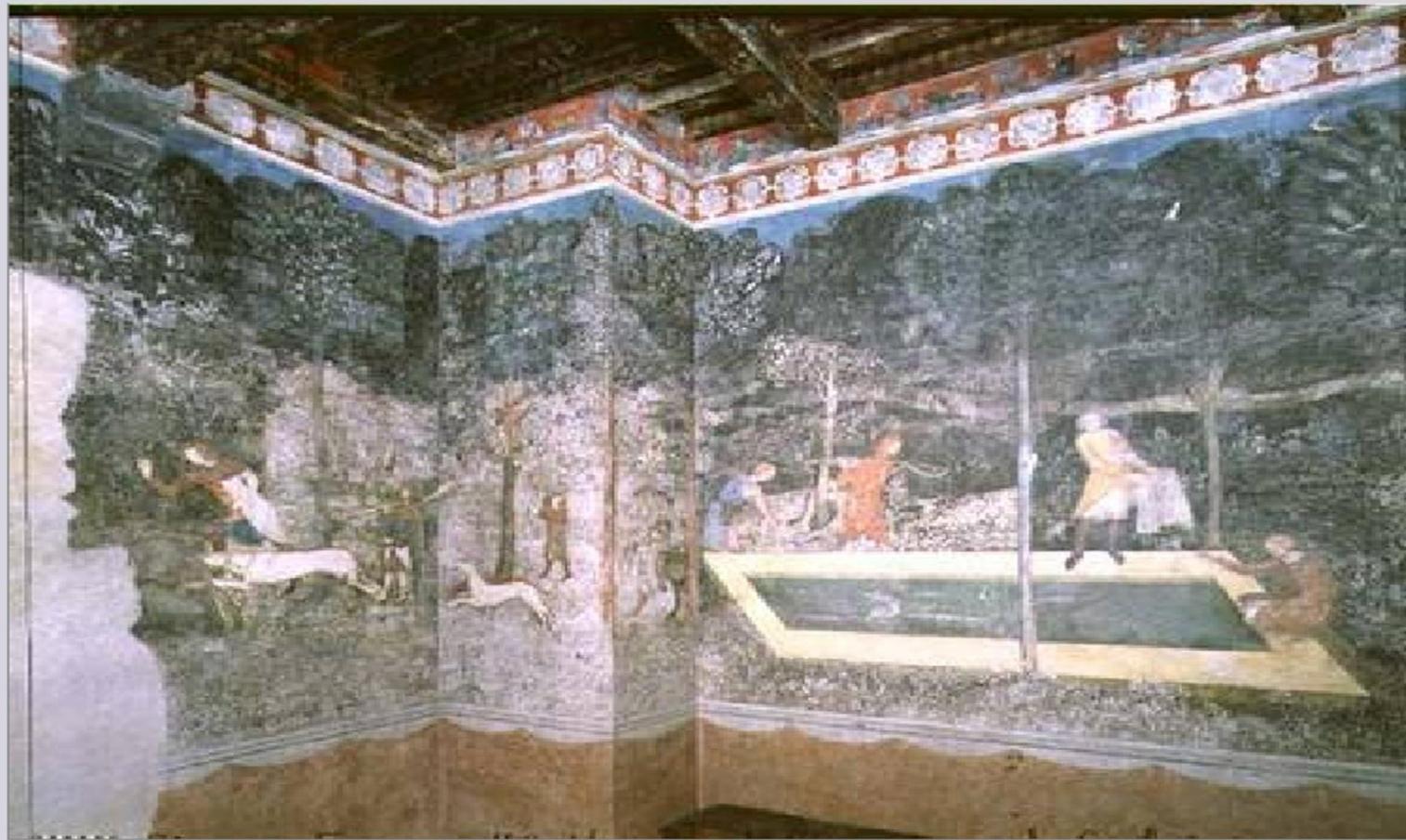
Medieval art

- mythical world view



Chambre du Cerf - Matteo Giovanetti

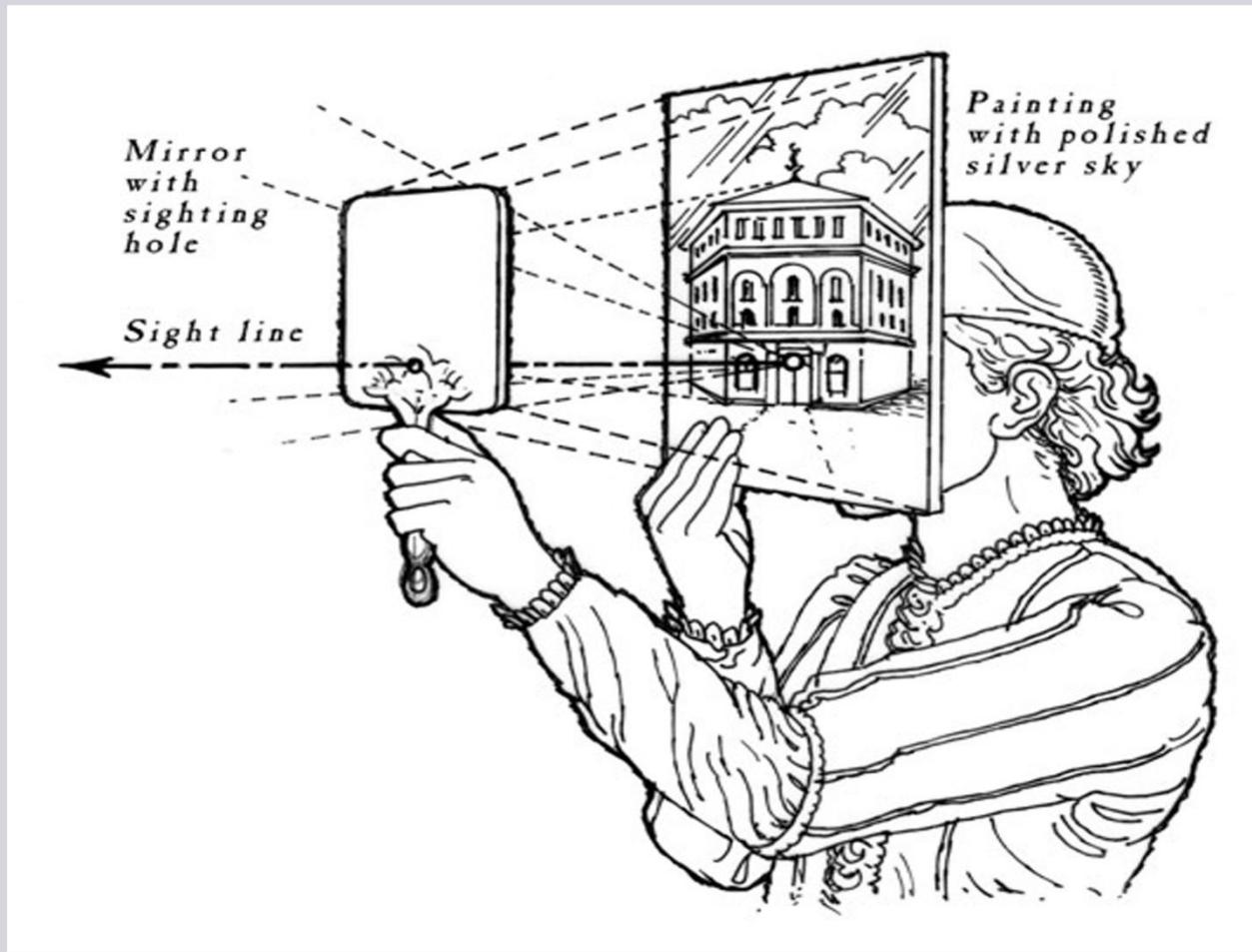
- 1343, Papal Palace, Avignon
- ode to hunting
- for pope Clement VI, where he survived the plague





Perspectiva artificialis - Filippo Brunelleschi

- early 15th century
- worldview becomes scientific

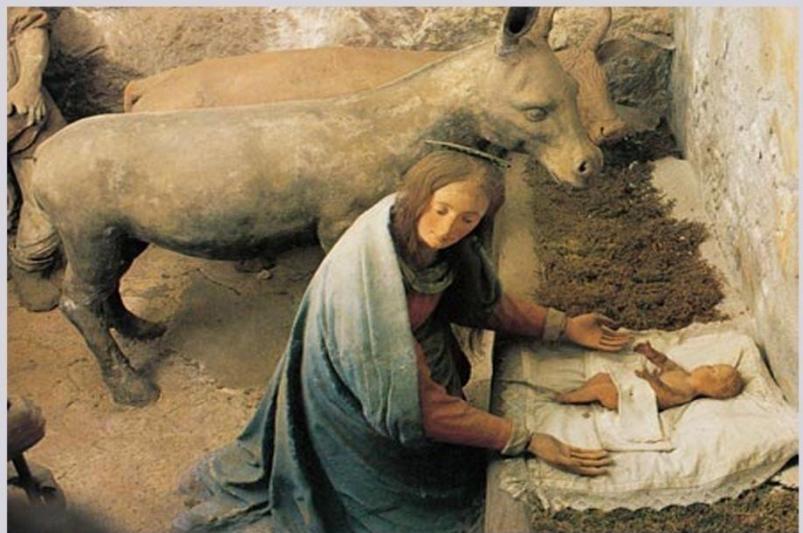
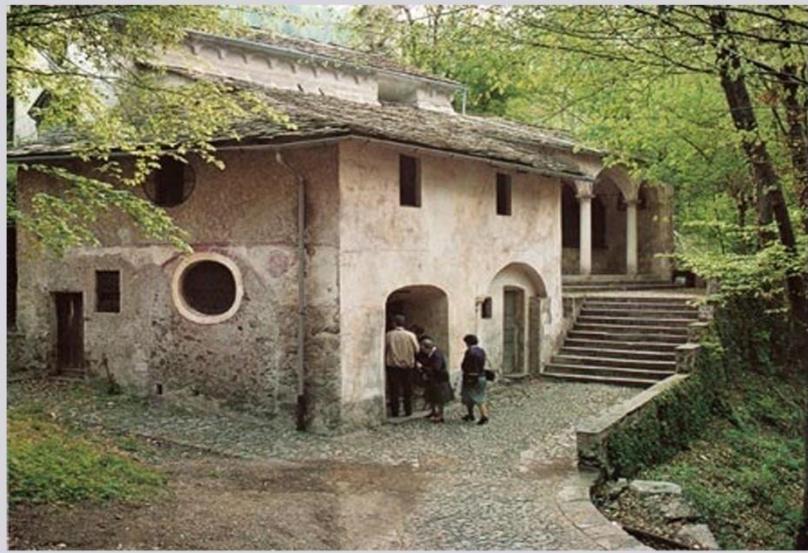


Sacro Monte Varallo

- 1486-1491
- complex of 43 kapellen
- a remake of Jeruzalem
- a diorama like illusionistic reality explaining the life of Christ
- the mountan itself, climbing it, was an important part of the experience
- Oettermann (1980, p. 9) named this “*the first optical mass medium*”













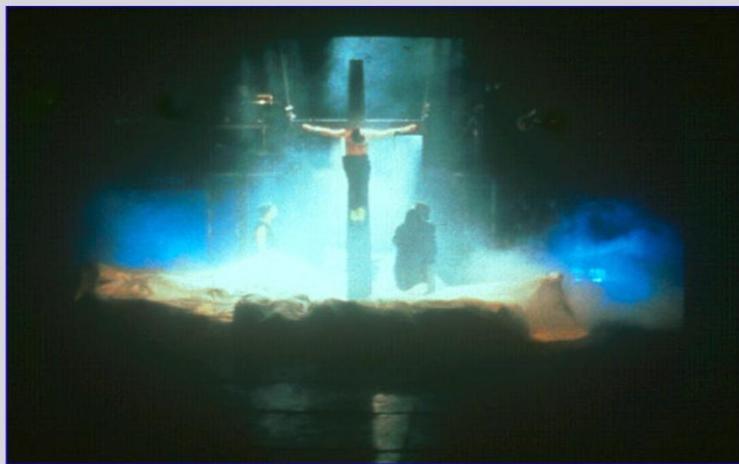
The Calvary - Gaudenzio Ferrari

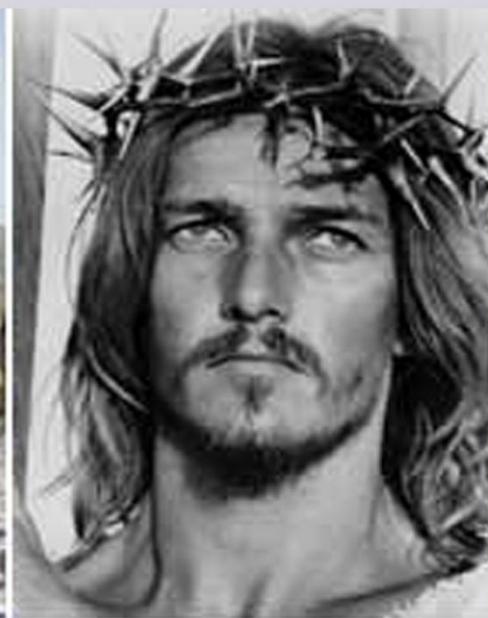
- 1518-1522, Sacro Monte, Varallo
- The Franciscan monks encouraged the pilgrims to take part at the representation, both physically and emotionally



The Original Motion Picture Soundtrack Album

JESUS CHRIST SUPERSTAR





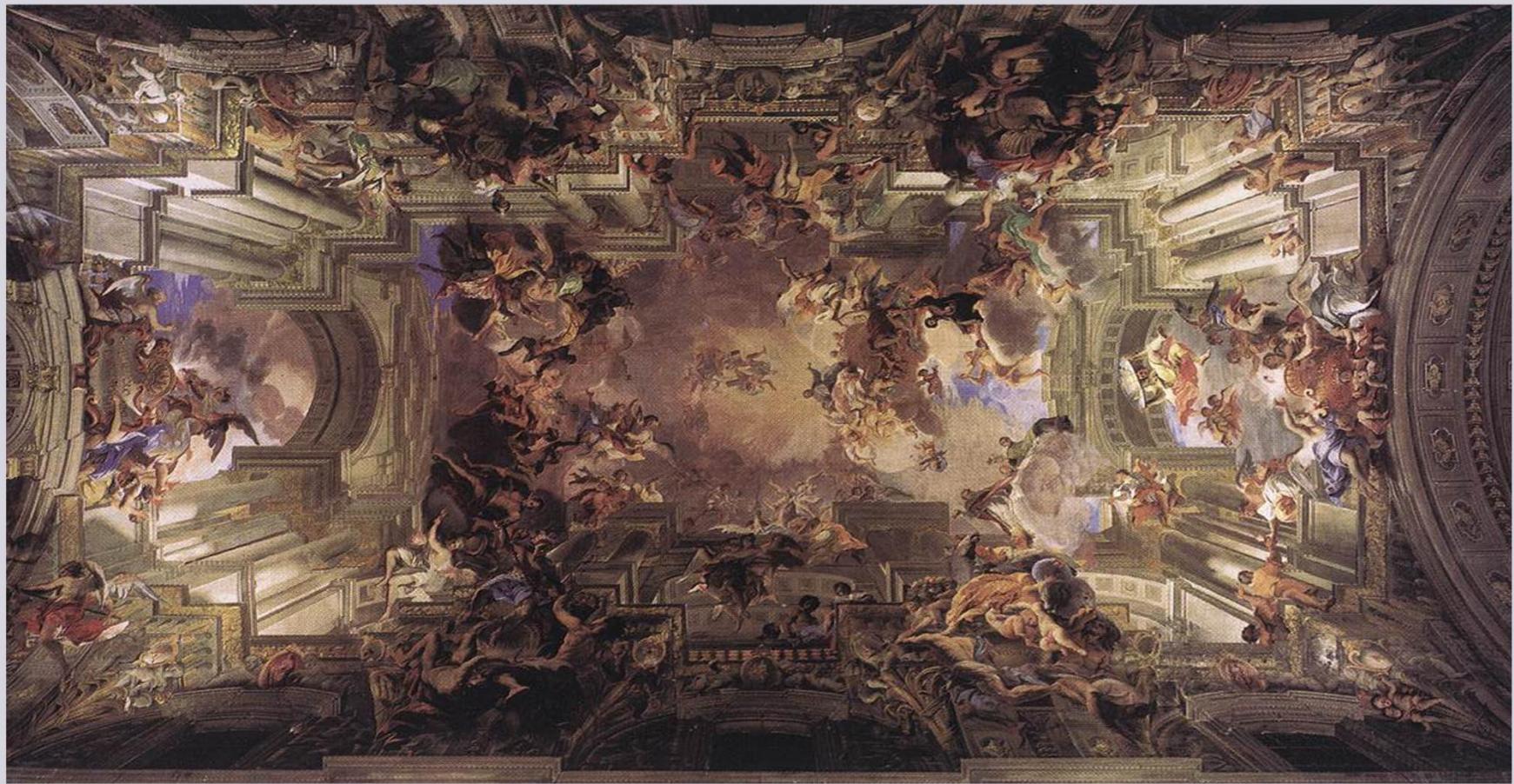
Sala della Prospettiva - Baldassare Peruzzi

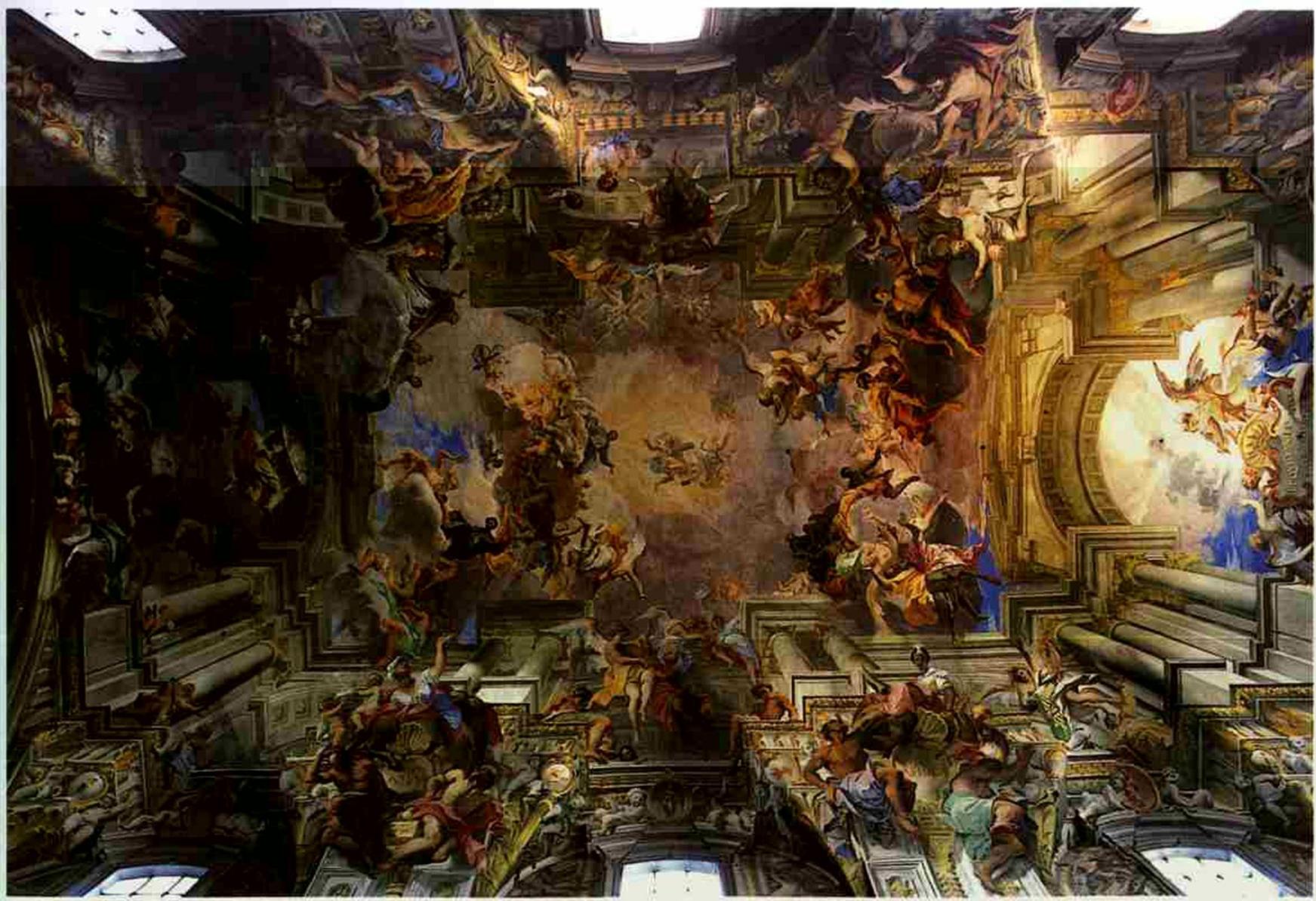
- 1516-1518, Rome
- Alberti (1435): “A picture is a window that opens onto another, different reality”
- *perspectiva artificialis*
- *natura naturata* (zichtbaar) - *natura naturans* (gecreëerd)

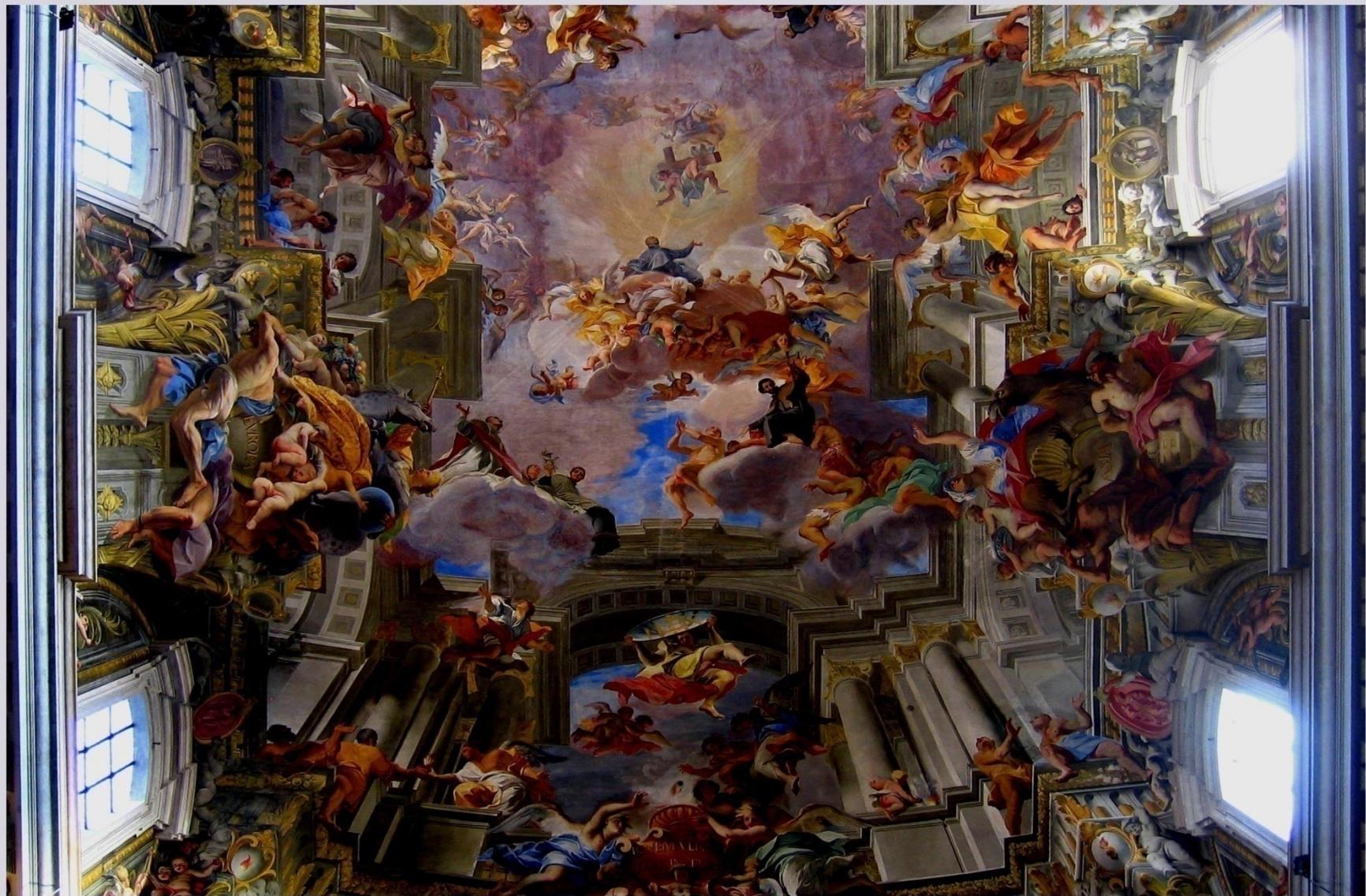


The Nave of Sant'Ignazio – Andrea Pozzo

- 1688-1694, Rome
- Baroque fresco ceiling imaging heaven
- merging real and painted architecture







Techniques

Trompe l'œil - painting technique that feels very realistic, 'betrayal of the eye', optical illusion. Usually in still life, but also in fresco's to suggest pillars or statues. In painted ceilings it can pretend the presence of a dome.

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- optimized during the Renaissance for cloisters and churches to magnify the space

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Anamorfose - specific form of trompe l'œil.

A distorted image, only seen realistic from a certain angle. The anamorfose was invented during the Renaissance, while studying the perspective.

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