

Updated: Project <Then> Proposal

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CART 360

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NON - TECHNICAL PROJECT DESCRIPTION

This project will express a companion-like wearable that breathes when the subject it wearing it. Utilizing a stretch sensor inside the diaphragm of the garment, the garment will recognize when it is being worn. With the stretch of use and continued breathing, the garment will breath alongside the wearer in a companion-like fashion. This is to mimic the ambiance of natural elements that regardless of human-destruction to our natural researches, remains and will always coexist with human life. It is a nod toward natural distortion caused by anthropocentric activity. This garment can sense the human within it, and respond, and the wearer in turn is conscious of the awareness this apparatus has. This is to provoke conscious recognition of typically inanimate things around us, it is to stimulate the wearer and outsiders in view of the project reminding all that the object is 'live', 'responsive' and collectes the wearer's data as well as environmental factors. The garment will contain photocells collecting the light of the room, the darker the room, the more 'dormant and low frequency state' the apparatus will communicate. This is to mimic the senses of plant-life. Plants recognize and sense many similar things that humans do. Touch, temperature, time, wind, and season. This garment is to bridge between human and inanimate biotic life forms. It is a reflection of the user's breath, behaviour in a space and luminescent environmental factors.

SUMMARY OF SIMILAR RESEARCH



Ying Gao's: "Incertitudes"

This project uses a voice sensor and responds to the spectators sound output. The pins that swath the entire two garments are connected to hidden motors and the garment bulges and retracts according to an outsider's voice. (Seen in Figure 1.) The project is used to present the idea of 'uncertainty' it is used to produce a feeling that the garment is emotive and easily swayed by sudden noises it can't control. The artist uses the platform to juxtapose against the modern-day person whom needs to quickly adapt to new information, process this and respond effectively. Suggesting that modern individuals are 'Uncertain' of the future and quick to cower or become excited by the results that are quickly changing.

(Fig. 1) One of Ying Gao's 'Incertitudes' garments, with pins covering all surface area to clearly show structural alterations when data is received. The garment undulates when receiving new data.

Jess Rowan's: "Rustle Your Leaves for Me Softly"

This is a 'queerly' designed video game that breaks the rules as to what can be considered a game, and is intended to bridge the gap between human and plant-life interaction. This game is a spoof-like design to simulate a plant-dating ASMR experience. The user would wear headphones and touch a plant placed in front of them, and according to the specific conductivity of the user and how they touched the plant; poetry, soothing sounds and biology-themed whispers would be played back to the user. This game was designed for an "other that cannot communicate with us in ways that we are used to." A game designed as a platform to respect plant-life and to explore themes of consent. The game ends when you want it to, and lasts as long as you continue to gently play with the plant. This game assumes what a plant could potentially like and how a human may potentially respond. The playful demonstration poses as a touchstone between human and plant consciousness and creates discourse for new ways to 'game'. It allows sensitivity towards how plants may 'sense' our behaviours that directly and indirectly affect them.

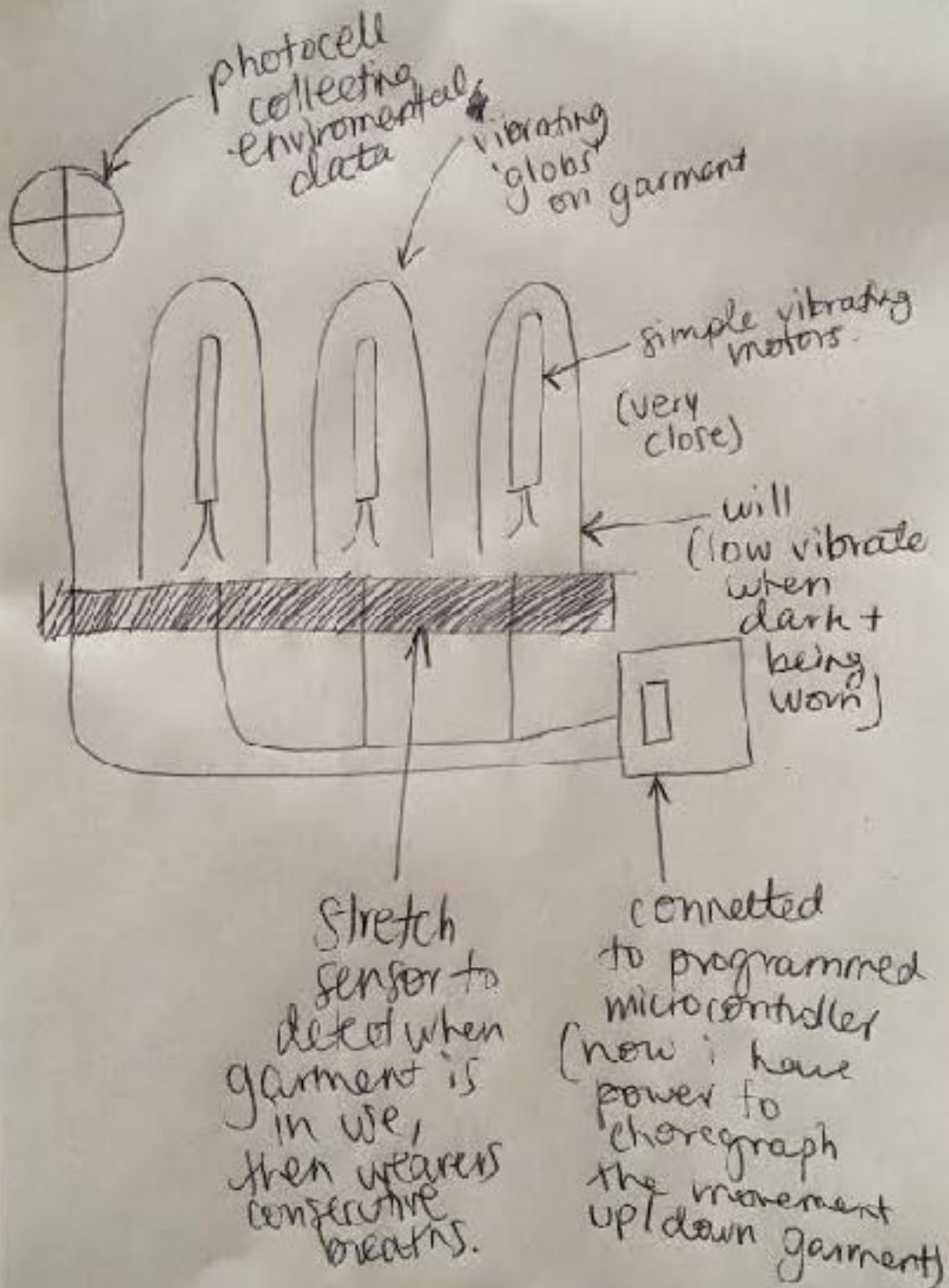
Ying Gao's: "The Show Still Goes On"

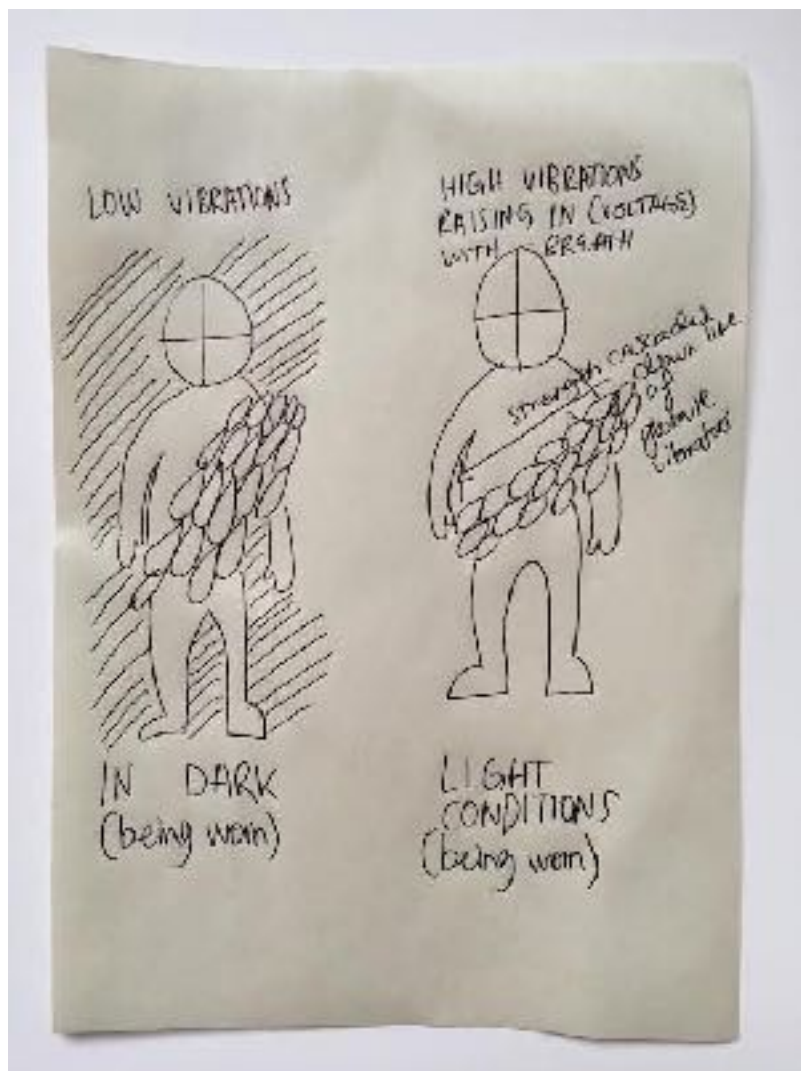
This project is a set of garments that respond to the distance of one another and 'dance' according to proximity data the garments receive. The motors placed inside the garments pull-up the dress or release it making these pieces very reminiscent of sea creatures and natural things. These creations appear to have agenda's of their own and promote each others movement and thus create their own responses in a paradoxical continuous loop. One of these dresses is also equipped with a camera that can take live photos and display them in 'real-time'. The dresses work together to create the final experience, of the two dancing dresses inspiring one another. The awkward and elegant 'dances' of the garments are a playful insight into the millennial mindset according to technological over-saturation, regarding themes like glitch-art, technological advances and data overload.

MY PROJECT

My project will be different from these above researched projects because it synthesizes human and nature while presenting a smart garment. This project differs from the before mentioned in its message, and execution. Much like RYLFMS, this project bridges a connection between a user and the object in a relational sense. As the smart garment will respond to the wearer in a familiar sense. Similar to the Ying Gao pieces the project will consist of a garment that responds to outside stimuli to present a human issue for the spectator and user. It will synthesize environmental data and wearer data to present a third being of its own, with life-like responses to these changing factors.

SOME PROCESS SKETCHES and PROPOSED INTERACTION DESIGN STRATEGY







BIBLIOGRAPHY

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Fig 1. Image from Ying Gao's artist website: yinggao.ca/interactifs/the-show-still-goes-on/.