

# ***“THEN”***

## ***PROJECT PROPOSAL***

***Colour Correct*** - Timothy Thomasson  
CART 360 - Tangible Media



*Colour Correct* ([/grade] working title) focuses on the re-interpretation of colour: from a tangible material standpoint, to a filmic space, and finally as an output of audio. Users will interact with the work by manipulating colour (most likely paints) onto a transparent surface. The colour from this surface will be analyzed computationally and alter the colour grade of a randomly selected piece of film footage from a stockpile of scenes (which may be self generated or curated from a selection of films). The RGB values will also be reinterpreted as audio output; allowing the user to compose music with colour.

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*Guiding research questions:*

1. Think of a context and an environment where you would like to intervene. Where will you present your project? Who is it made for?
2. Think about the kind of relationship you wish to foster between your users and the artifact or installation. How can you use your project to destabilize the users and make them reflect on themselves, their environment and society?
3. Think about the notion of empowerment. Is your artifact really helping or challenging its users in any way or is it just another psychological prosthesis?
4. Think about something meaningful. What are you trying to tell us with your project?

1. This object is made for a specific location where users come to for an experience. I am questioning the object's portability and size, and how that would affect the conceptual outcome of the work. Is it something smaller which can be used on anyone's computer? Or is it embedded into a plinth -- focussing on a one-time experience in a more curated gallery context? The intention of the work is to create an experience where the user comes away with a new perspective of colour in cinema and the world around them.

2. There is a dichotomy created with the interaction of the physical, tangible, and material paint and the isolated digital reaction of the audio and visual output. From this we can take away a sort of connectivity between the real materiality of the world and the components that go into the black boxes we use daily. This project bridges this false disconnection and enchants the computational world with a heightened sense of materiality. We also will find that the language of imagery and film is being analyzed with this strange juxtaposition of material input and digital sound and light output on a projection screen.

3. The greatest challenge with this project will be to steer away from a sort of gimmicky affect. It may be playful, but that does not mean it should not be meaningful. This is where the audio and or visual components will come into play. These should be meaningful works within themselves and not feel like an afterthought to the apparatus; being there only for the sake of being interacted with. The work can also be viewed with a direct filmic approach -- as we view the constantly shifting and meticulously crafted mise en scene of the human environment.

4. The objective is to make users more aware of the colours that surround them. As we navigate our way through the day we often don't take the time to engage with our surroundings and 'look'. This act of looking is what this project intends to pass on to participants. It insights direct notions from filmic colour correction and the effect this has on a person's emotion. We begin to view the world as a film and discover how colour affects us.

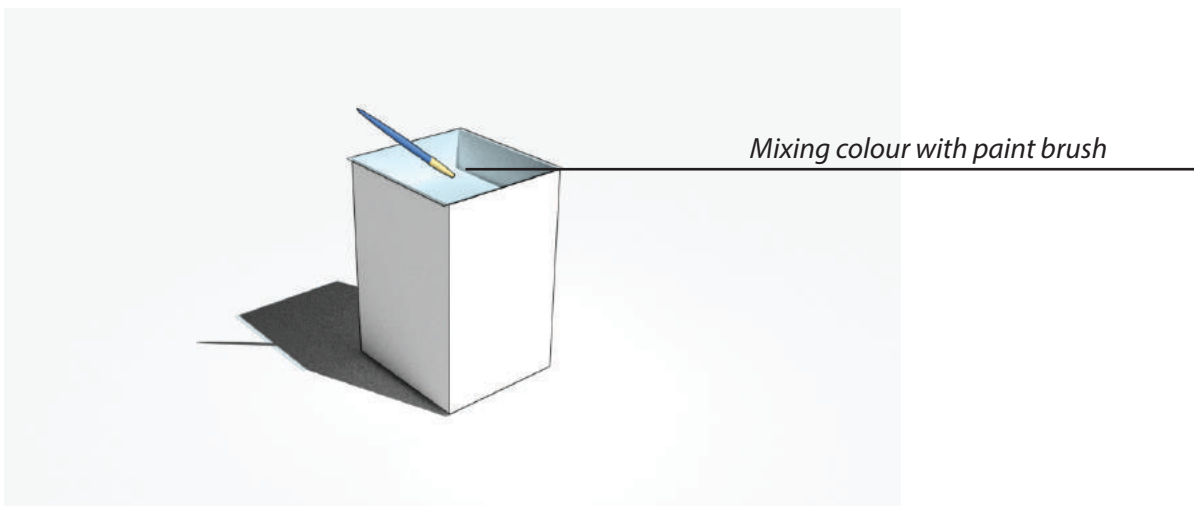
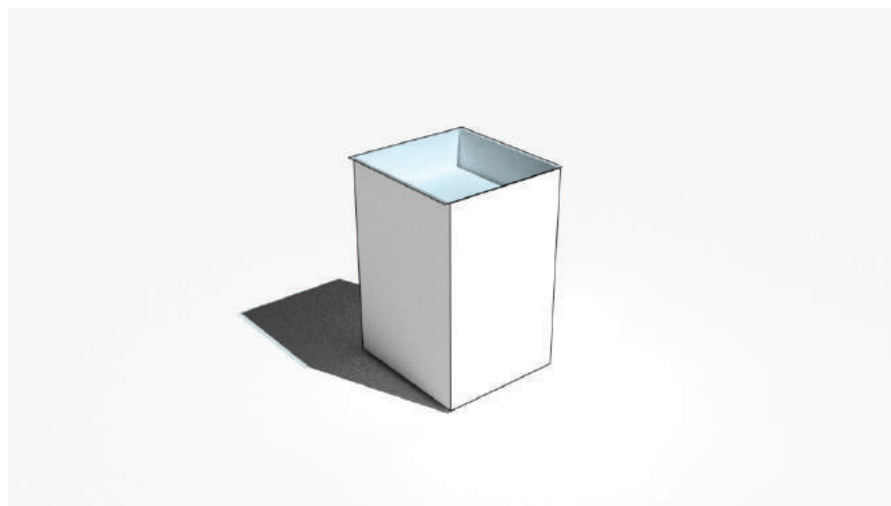
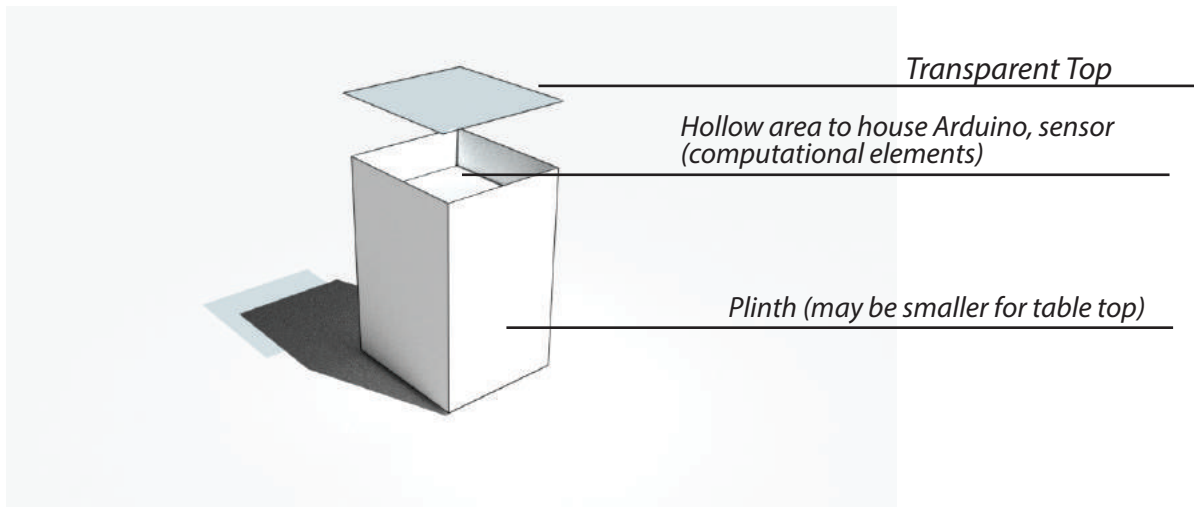
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The following are examples of how the visual display may be manipulated with Processing. Different colour mixes will produce vastly different effects. I will have to play with sensitivity -- perhaps the output should be more extreme and less recognizable as the original image.



How do these shifts in colour and contrast affect us psychologically -- without us knowing? how does our gut reaction or initial perception differ from image to image? The interactive element brought about by this project will help users break down this analysis of colouration both in the filmic and media world, and in their everyday surroundings. The project will help users navigate a terrain of materiality and digital space to help answer questions relating to colour and sense.

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## **Similar Objects / Works:**

### **Choose an Interactive Installation By Sam Klitsner**

<https://www.youtube.com/watch?v=Uux5F2F9TCc>

This installation is a series of coloured buttons which invite users to interact with them. The objects are situated on a plinth. When a button is pressed the colour of that button is projected onto the surface of the plinth and activates audio from a midi controller. This work creates a predefined space for users to interact with rather than allowing complete freedom of expression through interactivity.

### **Nix Color Sensor**

<https://www.youtube.com/watch?v=Uux5F2F9TCc>

This object works with one's phone and allows them to bring the Photoshop “eye drop tool” into the real world. The object has an appealing diamond shape form factor. It works by placing the object onto any surface and it will accurately read the information from that colour and bring it into one's phone. This object is simple but has an interesting effect by bringing the colours of the real world into the digital realm.

### **Colour a Sound by Blair Neal**

<https://vimeo.com/11606420>

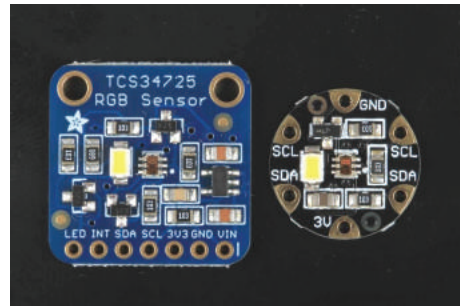
This work uses an overhead projector where users are able to write on a sheet of lined paper to play a chromatic scale. The work is not necessarily an analysis of colour but it focuses on a kinetic relationship from the hand to the output of audio on a projector. The goal of this work is to be “simple and playful” and allow users to know how to use a pen make music.

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*Colour Correct* differs from the above projects because its conceptual purpose is more clearly defined through the use of meaningful visuals. Colour Correct will be situated as an experience rather than an object to be simply played with for novel purposes. Also, there is a clearly defined film analysis component ingrained in the work. The output of this combination is to create something that users will have fun with and come away with a new perspective with regards to the the language of cinema and imagery and the colours and objects which surround them in the everyday.

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*Example of potentiometer sensor:*



### ***SEN0212 TCS34725 RGB Color Sensor For Arduino:***

***<https://abra-electronics.com/sensors/sensors-light-imaging-en/sen0212-tcs34725-rgb-color-sensor-for-arduino.html>***

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