Reflection

"The greatest mistake a person can ever make is to be afraid of making one."

Internship Reflection

At the beginning of my internship, I had a hard time finishing my project plan and it was especially difficult to get the correct scope of the entire internship. I decided to tackle three concepts that I could experiment with during my internship. These three concepts seemed exciting to me and doable within the time frame. I really wanted to explore all of these concepts in order to shape the story behind hybrid festivals.

My main question was rewritten towards the end of my internship because I focused most of my time on the body projection mapping project.

The body projection mapping was a project I did in my previous semester and I got the chance to experiment with that during my internship, but the other two projects were already existing concepts and I had the opportunity to participate in the first live pilots of these projects.

But these projects were postponed and that led me to have more time for the body projection mapping project.

The second concept, the HoloSys Live, never actually had a first live pilot, this project was postponed to the last week of my internship.

I did get a chance to experiment with Holosys Live and it was quite interesting.

And with the last project, the Smartphone Orchestra, I never got the opportunity to do this due to the project being postponed.

All in all, I learned a great deal about how planning things for your internship, don't always translate well to the real world. Things get postponed and you need to adjust your plans.

Body Projection Mapping Reflection

Creating this project was a lot of fun and I learned how to work with music artists. I was fortunate enough to work with an artist that was quite open to anything and also wanted to experiment with innovative technologies. Working together with artists is all about understanding what their vision is for their performance and trying to create that vision with the capabilities of the projections. These projections also come with their limitations, mainly the limitations of the range and animations that can be placed on top of the performers.

Holosys Live

This Holosys Live project was an already existing concept and project that was going to be used for a live event for the students of the Design Academy in Eindhoven.

I was looking forward to experimenting with the project in order to find out how this concept could be added to hybrid festivals. I also wanted to attend this live event, but unfortunately, that live event got postponed until the end of my internship, leaving me without any time to form the right opinion.

I did get to find out how the system works in terms of its capabilities and limitations. But these were just two testing moments.

The main thing that I learned from this project, was that things don't always go as planned. Or at least the plan that I made did not match the real world. I thought I had the opportunity to experiment with all of these projects, but with everything being postponed, I had to adjust my project plan and my scope of the internship.

Smartphone Orchestra

Due to some complications regarding the person that worked on the project not being available, I did not get a chance to experiment with this project. And therefore I was not able to form the right opinion in order to create a story for the future of hybrid festivals.

Working with artists

When working with artists, you deal with a lot of different things at the same time. It is important to understand their vision and to translate that vision into your project. And artists can sometimes change this vision throughout the process and that can be quite challenging. Especially when working with time constraints and the limitations of knowledge. I am still an intern and I had to learn everything from scratch. Even though I got a great deal of help and guidance on the development of the body projection mapping, I still had to make sure that the vision fit with the outcome of the project.
I learned that you need to have patience when working with artists, but if you are completely transparent and understanding, you can have a nice work environment in which you can collaborate on a high level.

Being independent and persistent

During this internship, I set out to work independently on the first project. My internship guidance was quite minimal and it led me to handle everything on my own. Planning all of the meetings with the artists and the Effenaar, calling different companies for information and making sure the project get finished for a live event. All of these things I did by myself without having the need of anyone help. Working with the Effenaar was quite difficult at times since they have a small team and were

sometimes difficult to reach. Luckily I was persistent with planning meetings and arranging testing days at the Effenaar.

Dared to ask anyone for help when needed

Of course I could not do every single thing independently, I had to reach out to multiple employees and companies that could give the right information in order for me to continue with my project.
The sensor that I ultimately used for the body projection mapping project, was recommended to me by an employee here at my internship. I arranged a meeting with them and decided to experiment with their recommendation.
Next to that I also realized that my development skills in Unity were lacking and I would not be able to create a high-fidelity prototype for a real live concert, with the time and effort it would take. That is why I decided to approach another intern that had more knowledge of how to work with Unity.

Work environment

My colleagues at my internship were very fun to work with and were passionate about the projects that they were working on. Everyone was open and willing to help anyone at any time. I also offered assistance when needed and I would provide the necessary help when asked for.
From video editing PSV video shoots to shopping for a football for these video shoots, I helped with almost anything. There were also times when I had to wear a football uniform for a video shoot and that was a lot of fun, even though it was quite nerve-racking with all of those cameras pointing at me.
The MakerSpace is an office space that contains numerous high-end computers that are capable of editing volumetric captures. I felt at home in this space and got the chance to work on these computers whenever I wanted and for whatever I reason.

The live concert

The artists that I worked for, Whiff and the Wet Socks, really wanted to use my prototype for their next live concert. Even though this was not in the scope of my project, I decided to deliver this final

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prototype to them. With all of the other projects being postponed, I had a lot more time on my hands for this final prototype.

I conducted numerous tests at the Effenaar in order to make sure that the prototype would work on the day of the live concert. I also had to order a cable for this prototype in order for the sensor to be placed on stage without any laptops being in the way. Unfortunately this cable did not work and I decided to use a shorter cable and a different implementation. This required me to place my laptop underneath the stage at the Effenaar.

Due to this I had no access to my laptop and could only communicate with my laptop remotely.

Which was not a problem for the prototype, but it would mean that I would have to start the project and place it underneath the stage.

The software that I was using was still a trial version and this had a time limit of three minutes. Now during my tests this was not an issue, but on the day of the live concert, this time limit constricted me and I was not able to trigger anything in my prototype.

The Effenaar was open to pay the full version of the software, which would have been the saving grace for the day of the live concert. But from my tests, I concluded that I did not need the full version of the software. Since the system was only going to be used for the intro sequence of the concert and that intro was only one minute and thirty seconds, I concluded that I did not need the full version.

And I was wrong, I could have done a couple of different things, but buying the full version of the software would have saved me the project. This was a huge oversight and I was pretty bummed out to explain this to the artists. Luckily the artists were not that disappointed, they were just bummed out for all of my hard work that went into this project.

I would also like to add that I got sick a week before the concert and in that week I also had a testing day planned. And I would have noticed that I needed to the full version of the software, but that did not happen.

All in all, I had an absolutely amazing working experience with the artists and learned a great deal about planning and show performance. It felt amazing to have the opportunity to create a prototype that would have been used for an actual live concert.

In retrospect, I learned that I need to double-check every single aspect of a project far in advance, in order to negate any issues and problems.

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