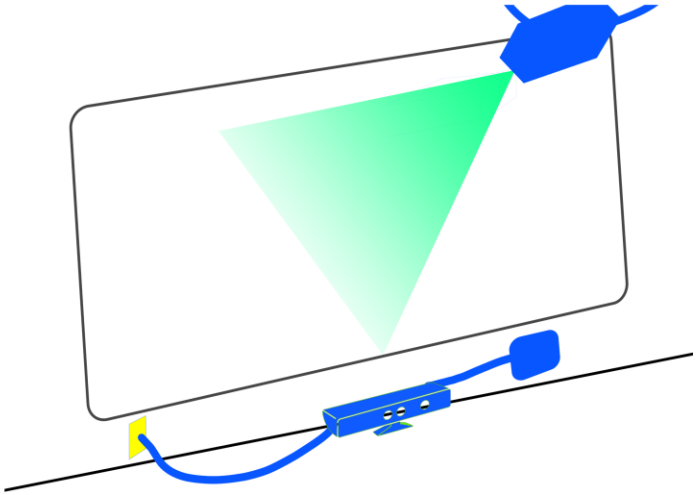
vision.reflect(you)

BFA Exhibition Proposal

This piece utilizes depth and body tracking hardware to digitally represent the viewer in a real-time interactive installation. The work adopts concepts from computer science- particularly, computer vision. Software is used to process the data (in the form of the viewer) using a computer that is perpetually running.

The ideal arrangement is a mounted projector to be over head (~4-6 feet above) angled towards a large wall. The Kinect sensor will lay on the floor against a wall, where the visuals will be projected. A marker will be placed on the floor approximately 6 feet away from the sensor in order for viewers to reach the threshold of sight. A Mac-Mini connected to an electrical outlet will run software indefinitely for the duration of the show.



Equipment:

-Mac Mini (or portable cpu)
-High-lumen projector
-Xbox Kinect

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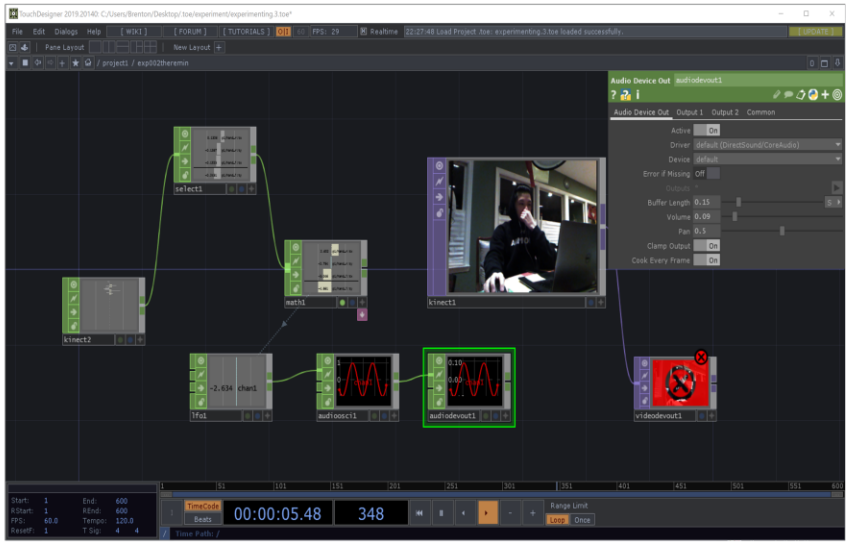
Phase 2.0//Improving Immersion:

For 30th March 2020:

Phase 2.0 of BFA Project 2020 begins to implement a new layer of immersion from initial phases. Upon discovery of the Audio Oscillator CHOP (Channel-Operator), a new level of interactivity can be achieved. By using the Kinect CHOP to determine joints and appendages, values from returned based on X or Y position of the viewer's hands can be translated into frequency and amplitude levels.

The user can adjust the pitch and volume using their hands. The left hand controls the amplitude, while the right controls frequency. Merging this with initial testing from the most recent demo/critique opens the way for audio to be involved. The user is now required visual and audio outputs.

Plans:
-add new visual that can be manipulated with hand input/motion
-clean up current feedback visuals
-change sound output to something else
-adjust sensitivity from hand input for oscillator



Extracting values from joint/appendage mapping (Kinect CHOP) then assigning the left and right hands to fluctuate the amplitude and frequency.

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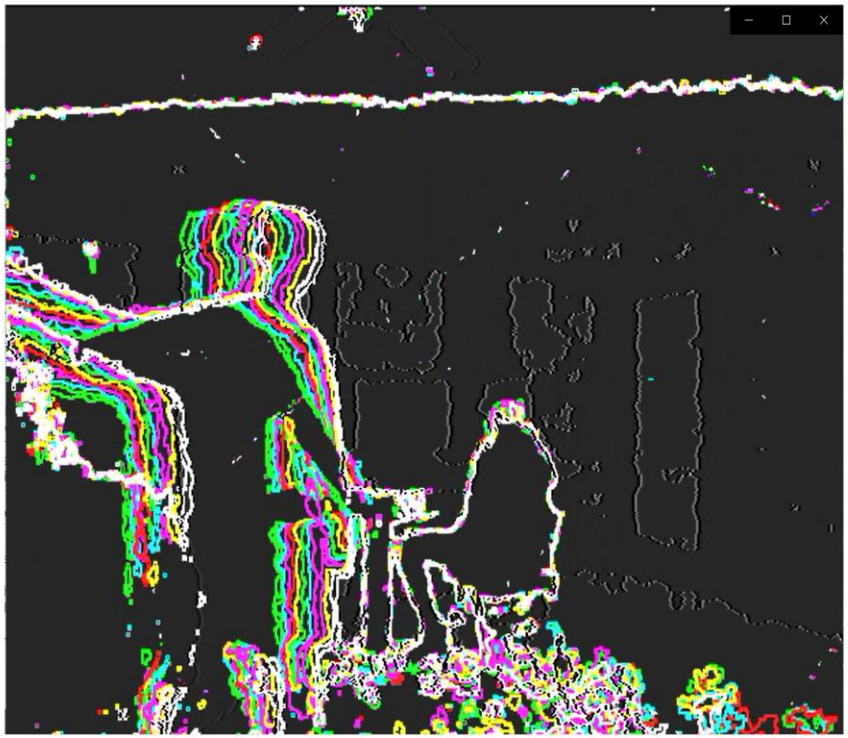
Phase 3.0//Finalization + Ending Notes:

Finalizing this project, I decided towards a direction that is more indicative of my theme: digital rot. *How does your digital reflection decompose?* I wanted to further that concept by taking advantage of low-resolution and dithering. Through this, I wanted to more concretely integrate this piece in world-space. Given the context of examining the viewer's digital self, it was important to reflect their surroundings and environment.

As we approach our second month quarantined from our familiar learning environment, this piece reflects the connectivity that is necessary to continue daily life. I view the lens as a sort of eye that is omni-present: always watching. Whether what is being seen or who is watching is unknown. I want to explore the input of organic material in a digital scope. To a computer, we are simply data - bits & bytes. This unprejudiced eye *sees* and interprets.

This piece addresses identity, bodies and digitality. It is meant as a reminder that: no matter who you are, you can be simplified into computational data. I hope to achieve this by recycling our bodies from an altered, digital state to be interpreted through our natural eye. The trailing motion lines indicate a record of movement - something observed and quantified. Ultimately, there is quantifiable value in our digital lives, as well as our natural, physical selves.



Living digital isn't so bad. It's fun being pixels.

BRENTON LIM, 2020 (brntnlm.xyz)