

# **tr.end.ing**

**December 2017**

**A post-internet inspired augmented reality exhibit.**

DXARTS 200 Section AE – Autumn '17

Gerard Gaimari

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# tr.end.ing

**December 2017**

**A post-internet inspired augmented reality exhibit.**

**Performance Dimensions:** 100 ft. by 70 ft. (based on the pixel ratio of most laptop screens: 1024px by 728px).

**Materials:** 1 X 100 ft. by 50 ft. translucent black stage, 4 X ultra-short-throw 4K rear projector, 4 X green-dot laser arrays, 1 X modern desktop computer, 1 X round white table.

**Venue:** Large warehouse or conference room entirely devoid of light (aside from projection).

## **Project Description:**

“tr.end.ing” (pronounced “trending”) was inspired by the never-ending birth, growth and destruction of digital trends and their impact on the physical world. Gerard Gaimari (creator of the project) attempts to bring the people, fashion, memes, news and controversy that society consumes online into a more observable space by placing the viewer amidst it all.

The experience begins by entering a large dark room in patterned with small green dots, potentially representing some sort of data-structure, instantly immersing the viewer into a minimalist rendition of cyberspace. Upon walking just a few feet, the viewer is encountered by a massive web browser address bar which spans the width of the room, on the other side they see light coming from a sleek computer screen and between the two a massive webpage projected onto the floor. The webpage contains many images loosely related to pop-culture and current trends, moving within the browser window (which aligns exactly with the walls of the room). The images collide and overlap each other in a random fashion, as they near edge of one wall they seamlessly emerge from another.

At this point the viewer may be overwhelmed by the sheer scale and quantity of images which surround them, all of which continue to move in various directions making the dark room incredibly difficult to navigate. Eventually, the viewer nears the bottom of the webpage projection and notices that the screen of the desktop matches the projections on the floor. The light of the desktop screen illuminates written instructions that read:

## **HOW TO TREND:**

0. Upload a file to the server.
1. Watch your trend via tr.end.ing on any device.
2. Repeat.

Intrigued by the ambiguity of the instructions the viewer sends a file locally or online to the website’s server, they navigate back to the web browser and quickly see their file gliding

throughout the webpage above all others before it. At this stage some viewers may choose to walk to the room while others can simply observe the webpage's progress from their mobile device (see mobile device view below). Regardless of the viewer's decision the result is the same, eventually they will see their image blocked, forgotten, or buried by those which come after them and so on.

The concept of this piece can be concluded from the symbolic interpretations which it encourages amongst the viewing audience. The first being that today's society lives on the web, drawn directly from the interaction between the viewer and the space which they are "living on" during the time that they are in this exhibit (a literal webpage). The second major concept behind the project is the immense scale of information available and consequently an environment which is more difficult to navigate. An ironic effect of the large projection in a near entirely dark room is that it illuminates the surroundings but also serves as the only point of reference, thus the rapidly moving images (analogous to trends and information on the web) easily confuse viewers who do not look away from the screen to find another point of reference. On a contrary note, the exhibit rewards selective viewers by revealing the source of the artwork itself, thus transforming the artwork overtime through a feedback process between past and present viewers. This idea implies that the impact of a single individual is finite. Eventually any trace of someone's discovery will be overcrowded and polluted by the masses in the digital domain as more people redefine what is "trending". In completion, these "trends" uploaded by past viewers may eventually misguide future ones as they appear on the webpage that first led them astray.

It follows each viewer should walk away from the experience with a more realistic perspective on their ideas in context of the web. Ultimately, the exhibit places emphasis on sharing information in a more personal manner as opposed to carelessly uploading it to the internet and polluting the intellectual space of others. The next trend will always put an end a previous one, good or bad.

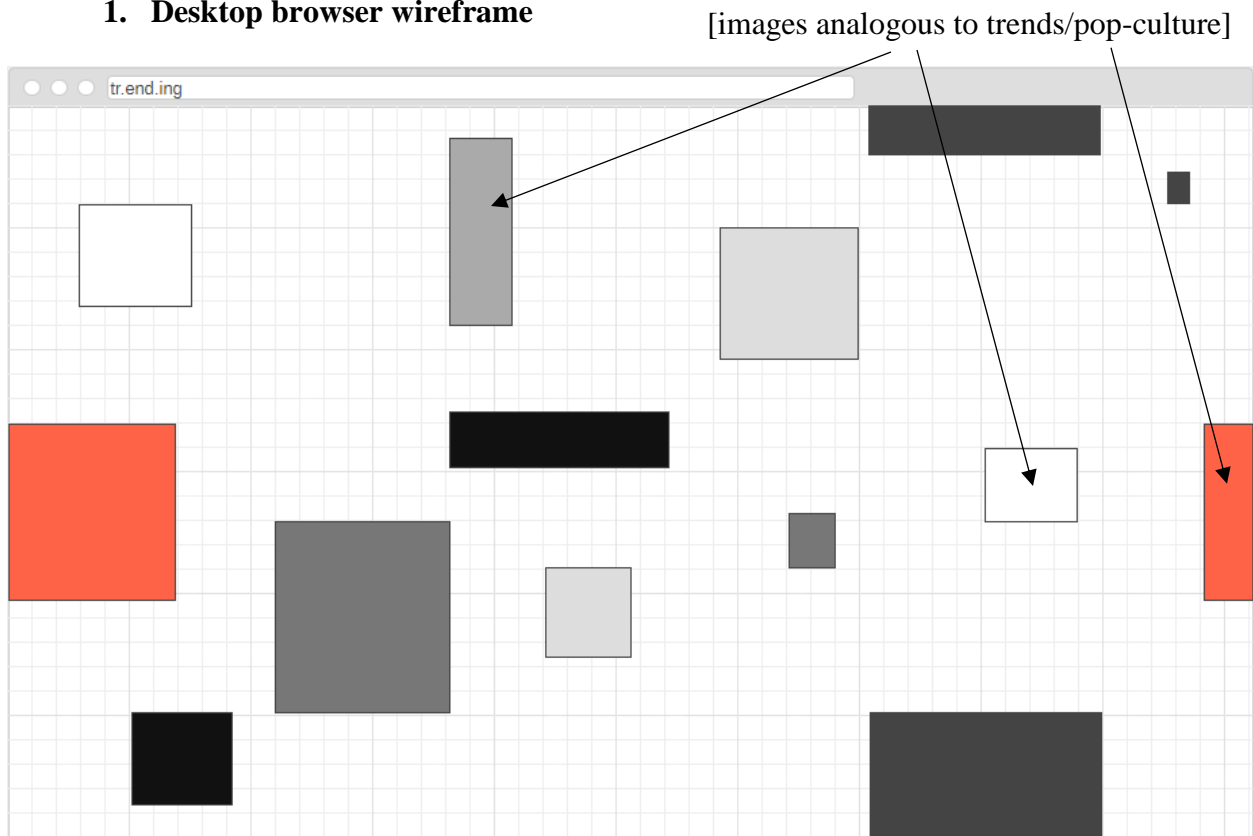
## **About the Artist:**

**Gerard Gaimari** (b. 1998) was born in Madison, Wisconsin in the United States and has since lived in various areas of the Midwest although has spent most of his life in Washington State. Growing up in many different neighborhoods, Gerard has been exposed to a wide range of social environments, adopting a natural taste for trying new things. Since moving to Seattle to pursue his studies at the University of Washington in Computer Science and Digital Arts & Experimental Media, Gerard has carried with him a range of skills in performing as a disc-jockey, programming, audio-engineering, graphic/web-design and video editing. When he's not spinning tracks on Rainy Dawg Radio you can usually find him behind the keyboard programming a tool to bridge the gap between content creation and curation in an ever-growing online environment.

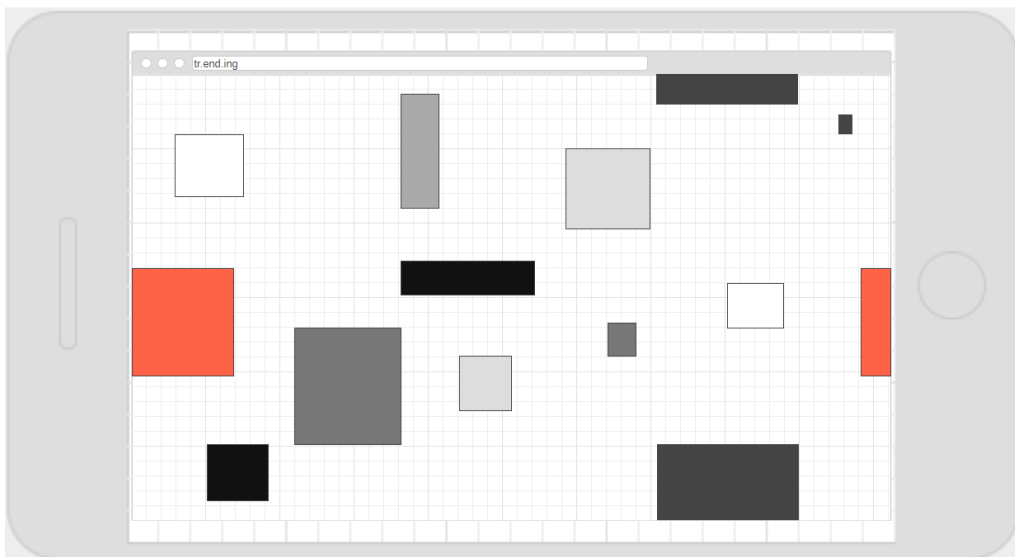
In the creative space, Gerard finds the most interest in working with content creators to craft multi-media experiences which are easy to access, share and derive works from. Gerard believes the most proprietary element in online communication is the ability to share large amounts information instantly however this benefit is entirely dependent on the value of information distributed. In all cases, Gerard prefers quality over quantity as the digital age continues to bring more and more options for consumers.

## Design & Prototype Process:

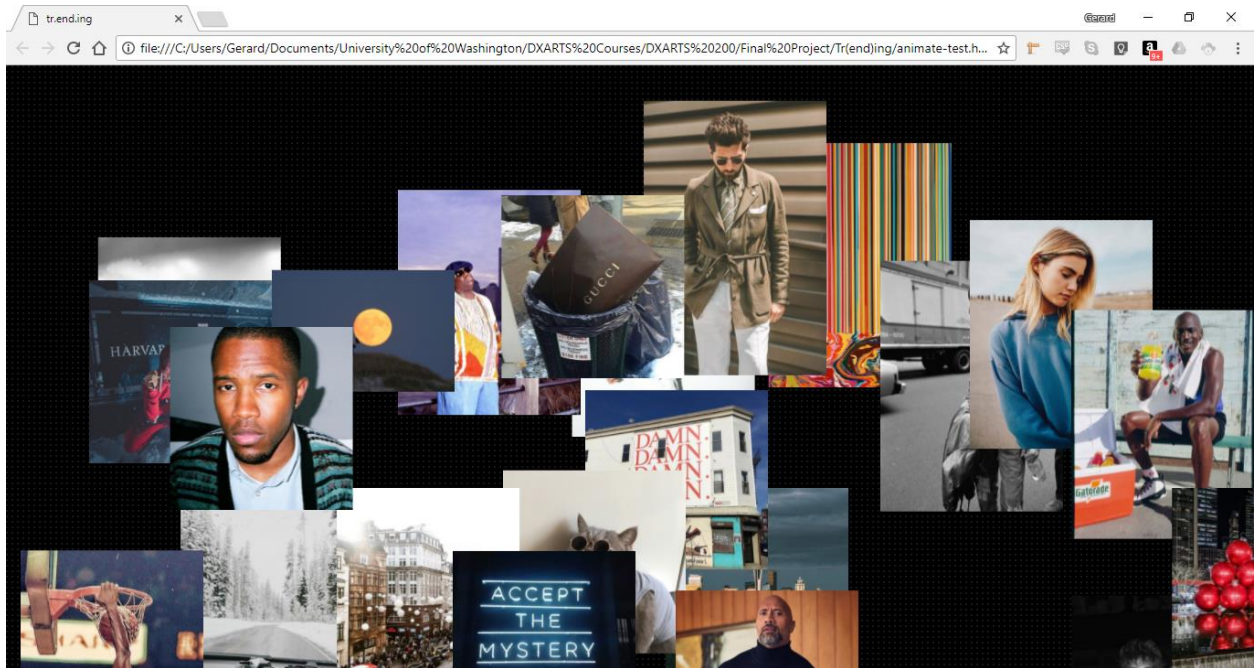
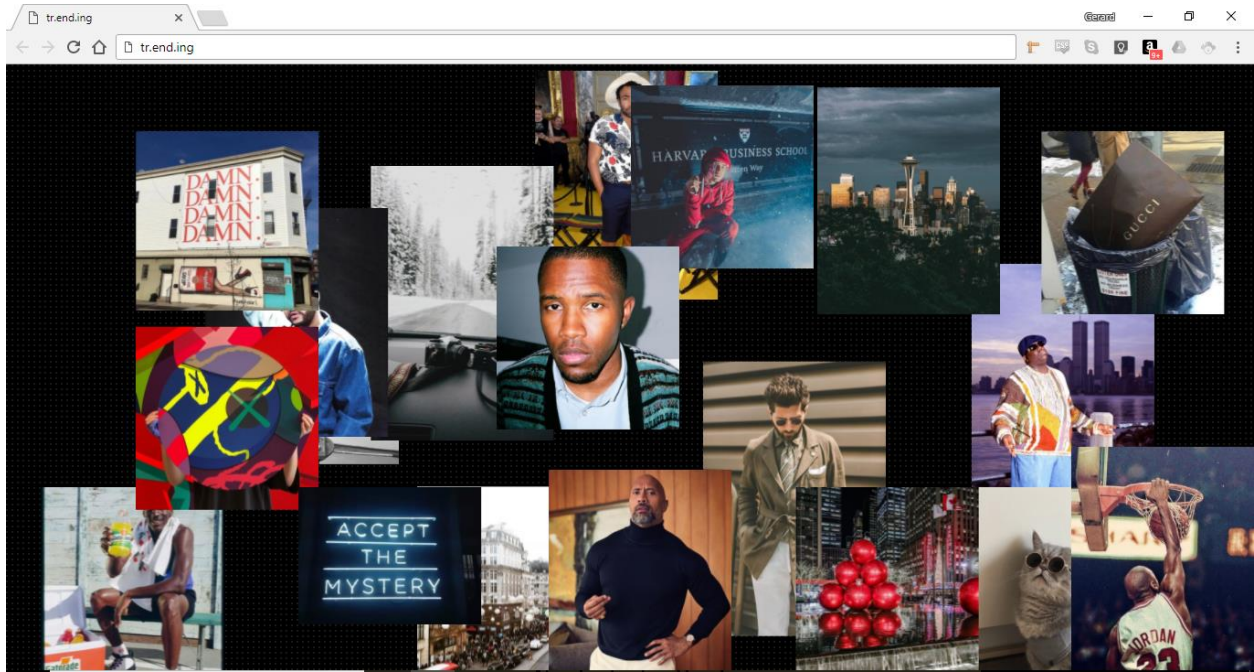
### 1. Desktop browser wireframe



### 2. Mobile view concept (emulates desktop screen)

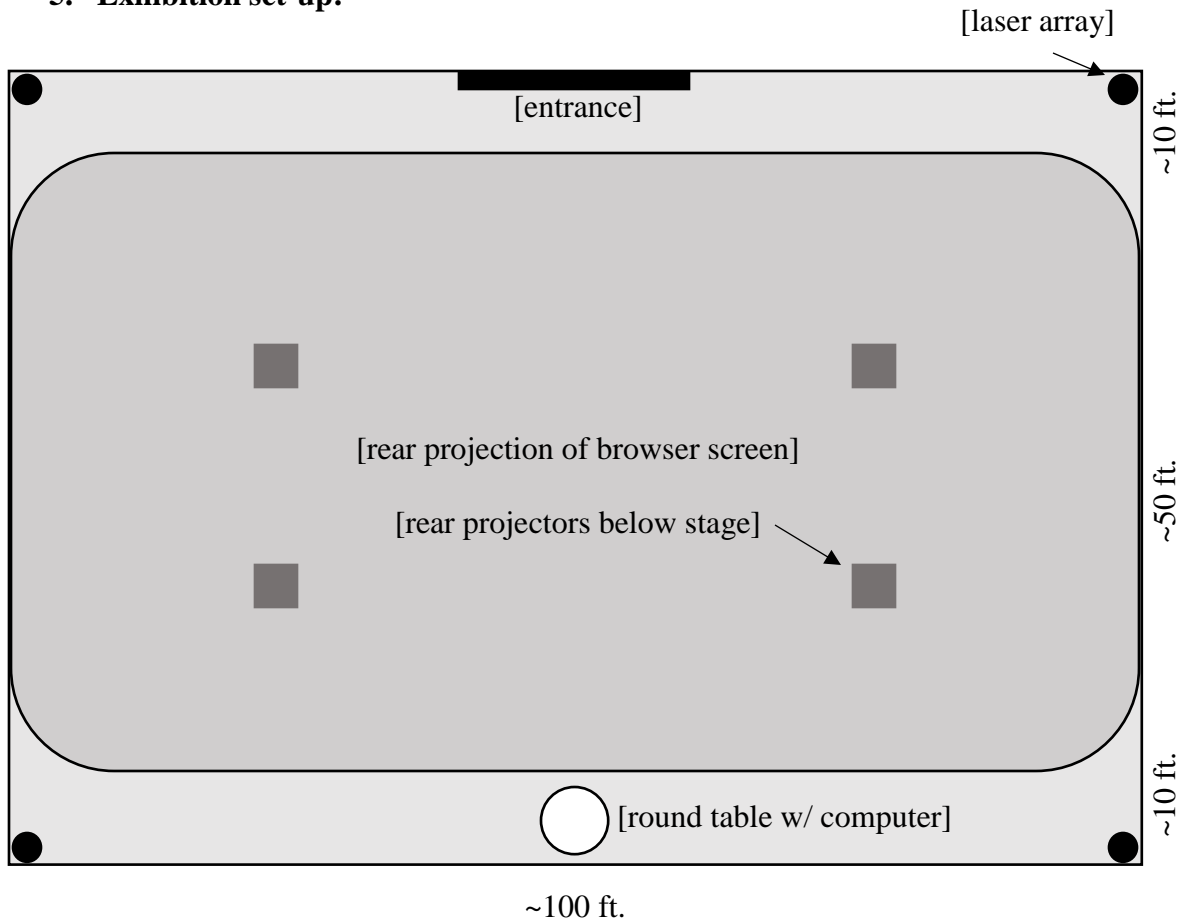


### 3. Functional website



- 4. Unzip the “tr.end.ing.zip” folder for website demo, open *index.html* using Google Chrome browser.**

**5. Exhibition set-up:**



**6. Digitally rendered 3-D model of exhibit (also see 3-D models folder in**

**tr.end.ing.zip):**

<https://www.remix3d.com/details/G009SVN15Z0C?section=collected-in>

**Equipment List:**

Item Description	Quantity
100 ft by 50 ft translucent black stage	1
Ultra-short throw 4K rear projector	4
Green-dot laser array	4
Modern desktop computer	1
Round white table	1

## References:

**Augmented Reality/Multimedia:** Adam Hogan's *Roots*, Petra Cortright's *Niki, Luci, Lola, Viola*, Jeffery Shaw's *The Legible City*, CAVE Automatic Virtual Environment, Ishac Bertran's *Analog Vinyl Sampling*, Tony Ooursler's *Number Seven, Plus or Minus Two*.

**Web Art:** <http://becausetheinter.net> (inactive), <http://pharos.earth>, <http://e.m-bed.de/d/>,  
<http://www.seehearparty.com/>

The above referenced works have previously inspired my interest in the intersection between internet culture, digital arts and pop-culture. Through an examination of these works I have seen the possibilities which lie in story-telling and pseudo-random generation of content (particularly the listed "web art" references). In other cases, works such as *Roots* and *Cave* have demonstrated the power of augmenting reality on a large scale while works such as *Number Seven, Plus or Minus Two* have exposed me to ideas around projection mapping to create photo realistic environments with fewer resources (vital in displaying the massive web browser beneath the exhibition). Some works which directly inspired my ideas in implementing the notion of "digital trends" in the real world were *The Legible City* and *Niki, Luci, Lola, Viola* both of which took a selected topic of study and contextualized it into a completely new yet innovative medium. I also found myself consistently looking to Ishac Bertran's documentation when iterating ideas leading up to tr.end.ing, most notably the documentation on his project *Analog Vinyl Sampling*.



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