**Behnaz Farahi**

**( American/ Iranian artist, PHD Student in USC)**

**Choreography in space**

**2012**

Alloplastic Architecture is a project by USC Post Professional MArch student, Behnaz Farahi, involving an adaptive tensegrity structure that responds to human movement. In this video a performance artist, Nicole Ives, dances with the structure that reacts to her presence without any actual physical contact. A Kinect motion sensor device tracks the movement of the dancer, and thereby reconfigures the entire structure through the use of an Arduino control board and Shape Memory Alloy [SMA] springs. The project was supervised by Alvin Huang, Neil Leach and Michael Fox.

**Nils Volker**

**( German artist)  
One hundred and eight**

**2010**

One Hundred and Eight is an interactive wall-mounted Installation mainly made out of ordinary garbage bags. Controlled by a microcontroller each of them is selectively inflated and deflated in turn by two cooling fans.

Although each plastic bag is mounted stationary the sequences of inflation and deflation create the impression of lively and moving creatures which waft slowly around like a shoal. But as soon a viewer comes close it instantly reacts by drawing back and tentatively following the movements of the observer. As long as he remains in a certain area in front of the installation it dynamically reacts to the viewers motion. As soon it does no longer detect someone close it reorganizes itself after a while and gently restarts wobbling around.

[nilsvoelker.com](http://www.nilsvoelker.com/)

2.40 x 1.80 m

fans, plastic bags, MDF, relays,

a camera, a computer, a microcontroller

and countless screws

summer/autumn 2010

**Philip Beesley**

**( Canadian architect, University Professor)**

**Sargasso, Hylozoic Series**

**Near Living Environments**“Each of these will flex, like this,” he said, squeezing together a clear plastic joint between two finger-length appendages. “All of these send out a pumping, sucking, layered wave. Then there will be a secondary wave that comes through here, which will inflate and deflate — these kind of alveoli, this whole lunglike system. So this produces a great roiling, trickling of material, glacially slowly, through this.”

Beesley ducked under a thicket of pale, synthetic fronds.

“There are these little perfume glands in each of these,” he said, fingering a small latex pod on the underside of the fronds. “That’s its lure.”

The lure is key. “Sargasso” — named for the swirling vortex of North Atlantic current where a hybrid synthetic/organic mound of seaweed and plastic is massing by the day — doesn’t merely perform for you: It wants you. It needs you: Motion sensors in its underbelly are tripped as people enter its weirdly synthetic innards; once stirred, “Sargasso” slowly, very slowly, builds itself from within.

“It’s harvesting humidity and organic dust from you — it’s actually feeding itself,” Beesley said. He swept his hand along a dense row of fronds. “Little incubator nests are lined all the way through here. That generates a skin-like residue: As it feeds, this thing will start to grow.”

**Contours — MAK Interactive Sound Tapestry**

**Fabio Antinori and Alicja Pytlewska**

The London based creative laboratory Bare Conductive was invited to team up with Fabio Antinori and Alicja Pytlewska in order to develop a large-scale metaphor for the idea of breathing life into a textile skin. At the core of the interactive tapestries featured in their installation, Contours, are capacitive sensors applied to the objects’ substrates using conductive paint; these sensors react to the presence of a person in their immediate vicinity

and can track their movement.

A constantly modulated ambient soundscape, reminiscent of a medical research environment, serves as an acoustic feedback loop that alludes to the relation-ship between science and the body. The abstract geometric ornamentation that connects the tapestries’ individual sensors to form giant ones is inspired by Wiener Werkstätte designs from the MAK Collection.

Contours was created for the MAK Fashion Lab #02 Scientific Skin at the MAK — Museum of Applied Arts and Contemporary Art in Vienna (30.12.2013 - 12.1.2014). Curated by Sabine Seymour in collaboration with Thomas Geisler, MAK Design Collection