

Contemporary & Historical

Codrin

Valerie

Ali

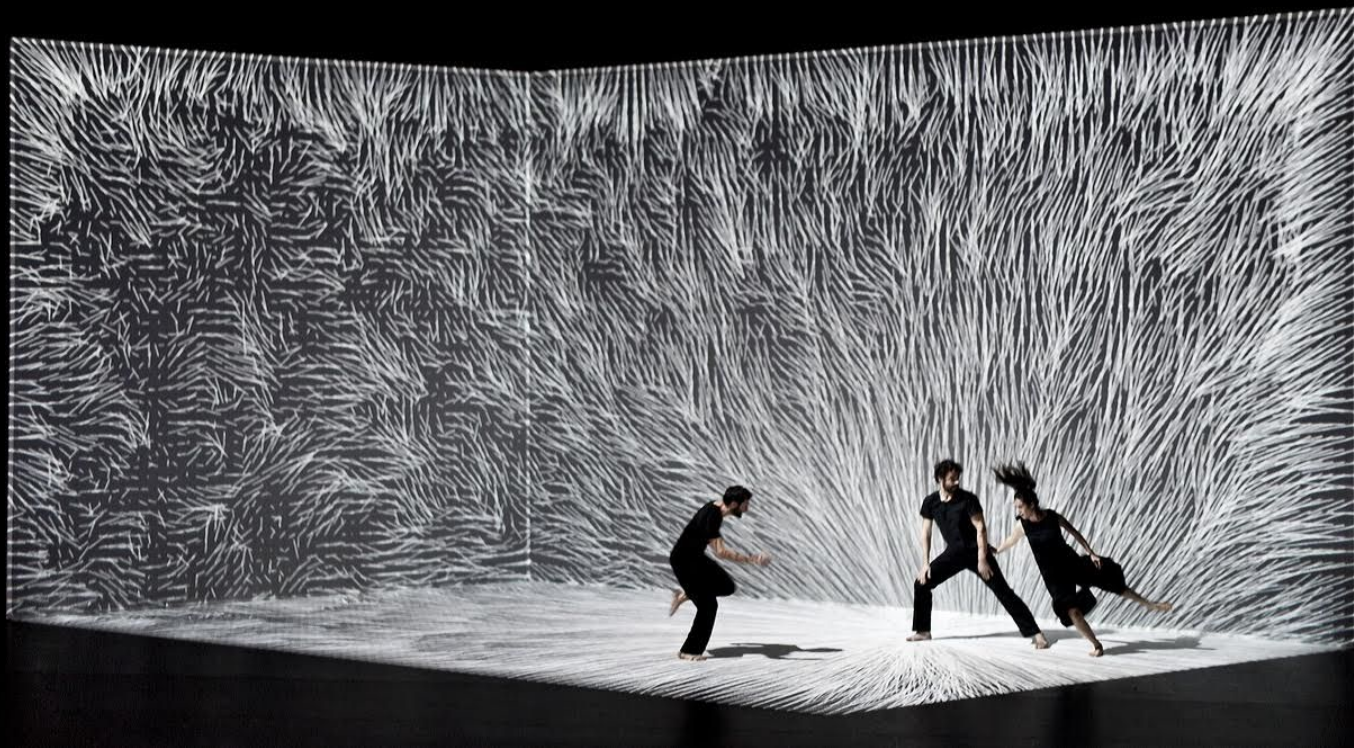


Triennial is an interactive piece developed by the collective TeamLab. It features particle system that navigates a flow field which is being distorted in real-time by users walking over it. Through this, the installation create a beautiful whirlwind-like a projection that illuminates the entire room filled with perpetual mirrors.

This piece acts as a solid reference since it implements infrared motion tracking technology with top-down projection mapping. It situates the user as an object that bends the flow of wind particles. We find it to be highly relevant for what we would like to achieve in terms of infrared-based interaction and projection-driven design.







CONTEMPORARY EXAMPLE

THE MOVEMENT OF AIR / ADRIEN M & CLAIRE B





CONTEMPORARY EXAMPLE

THE MOVEMENT OF AIR / ADRIEN M & CLAIRE B



CONTEMPORARY EXAMPLE

THE LIMINALS - JEREMY SHAW



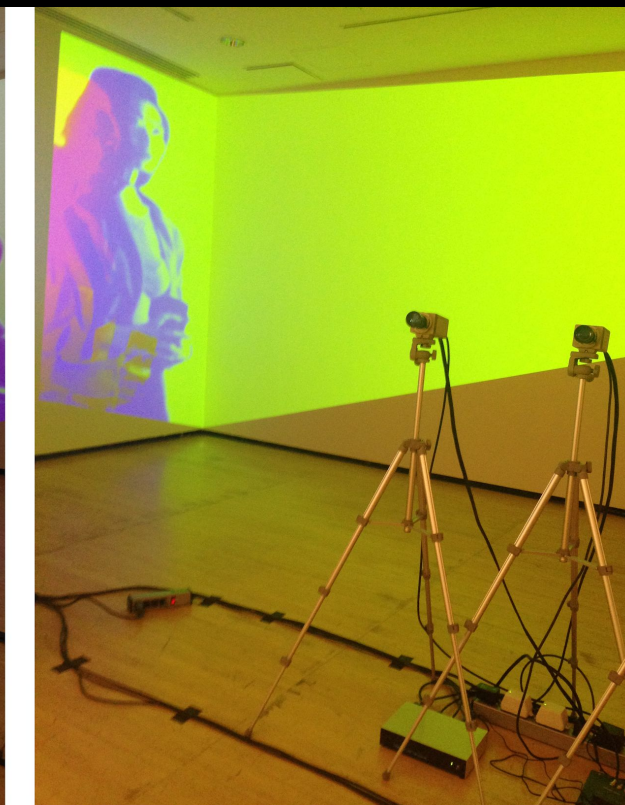
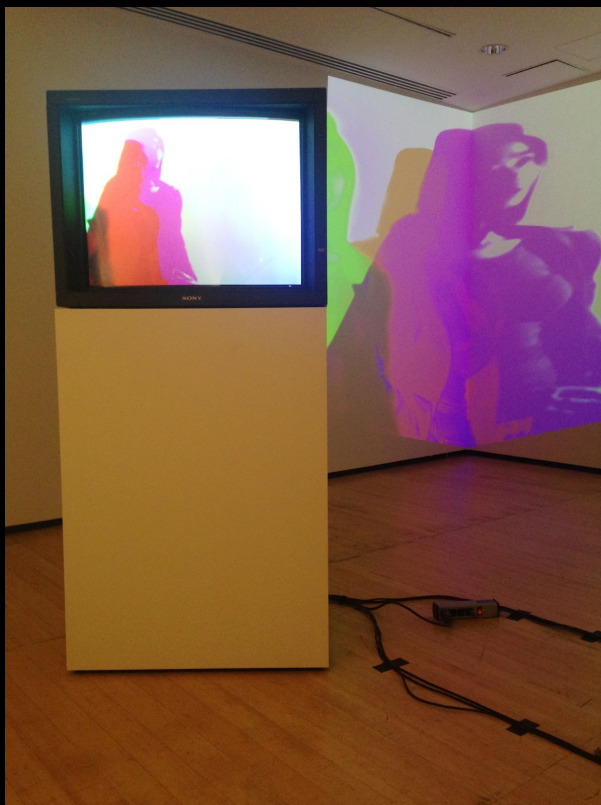
Jeremy Shaw's "The Liminals" explores its subject matter through medium; it aims to blur exactly when it was made to put more focus on why it was made. The sudden shift in production medium from black & white film to datamoshed HD footage communicates, purely through visual language, Shaw's intentions.



CONTEMPORARY EXAMPLE

LÜ GYM WALL / LÜ INTERACTIVE PLAYGROUND





HISTORICAL EXAMPLE (1969/2001)

THREE CAMERA PARTICIPATION TV / NAM JUNE PAIK

*Three Camera Participation TV* is a interactive installation that relies on viewer participation, projecting their form into the space and onto a TV as a series of hazy silhouettes using three cameras. This is in line with *Obsidian*, as the projection will not exist in the same capacity when no one is in the piece. A person who enters the project's view is seen as a "willing participant", and their depth information is what initializes the sequence.

There is also a play between the analog TV screens, cameras and warped projections which we would like to explore through visual feedback on scaled projections and analog TVs. We would also like to explore the distinctions and links between technology, sensorial data, and the body.

Narrative wise, the piece consists of very little context, relying almost solely on the viewer's unique perceptions and experiences. This is our intent with *Obsidian* as well.





HISTORICAL EXAMPLE (1969/2001)

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