

DECONSTRUCTING SPACE

Art Installation Proposal for FYP

Ryoji
artist: Jueda.

monochromatic

Lina's FYP Ideas [Installation]

Sensors
Movement
Technologies
Sound
Projection
repetition
Come, and come again
back of discontinuity

ghostly feel.
ethereal feel

empty room with

matrix scene ends are endless.

myths and traditions - chinese - rituals - cannot marry x days after death in family. - Tea ceremony in marriage.

Text / images / Symbolism / respect / Parents / Ancestors / gods (current) / superstition - ghost

Death

Funerary

Poetic Justice

Hiroshima / Destruction / Silence / Pathway / In numbers

daily lives

ending of lives and

cylindrical / taboo / accuracy / significance

Part of the world cycle

Bodily figures

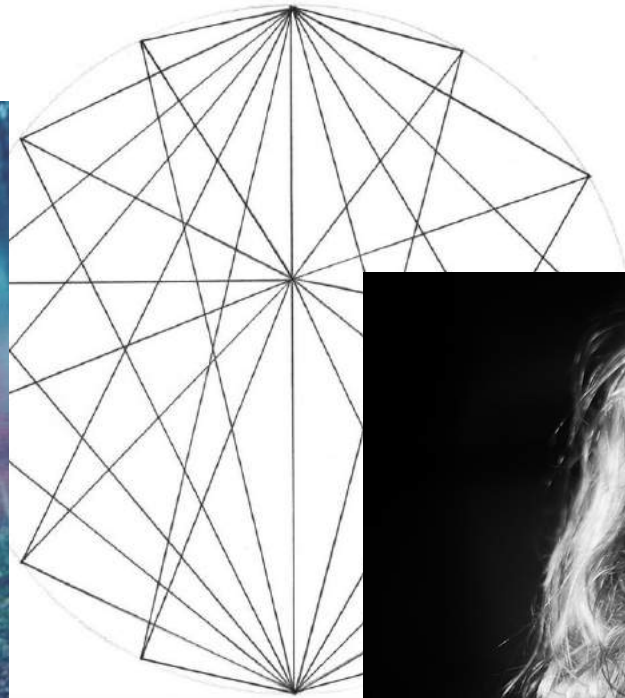
Daily life

taboo.

Coffin / ritual of coffin / Dressing the dead (Departures)

Death →
Deconstruction
Sound → Visual
output
Repetition → Form
of the installation

Mood board



FOCUS:

Space, light and sound experience

On space and experience

On **experience**,

Gilbert, 1972). The study of space, from the humanistic perspective, is thus the study of a people's spatial feelings and ideas in the stream of experience. Experience is the totality of means by which we come to know the world: we know the world through sensation (feeling), perception, and conception (Oakeshott, 1933; Dardel, 1952; Lowenthal, 1961; Gendlin, 1962). The geo-

On the abstract notions **of space**,

1.07 acres. Less abstract, because more closely tied to sense experience, is the space that is conditioned by the fact of my being in it, the space of which I am the centre, the space that answers my moods and intentions. A compre-

Visual perception, touch, movement, and thought combine to give us our characteristic sense of space. Bifocal vision and dexterous hands equip us

- Yi Fu-Tuan, Space and Place (1979)

The human body and Perceiving

- Spatial localisation (bodily):

TABLE I
CUES TO SPATIAL LOCALIZATION

Physical cue	Notations	Neurophysiological basis	Physiological Response
1. <i>Principal Axes</i>			
A. Primary (fore-aft body movement)	$d\theta/dt = d\phi/dt=0$	No flow	Orientating, fixation
B. Secondary (gravity)	$\phi = \pm 90^\circ$	Vestibular	Righting
C. Left-right	$\theta = \pm 90^\circ$	Hemisphere	Turning
2. <i>Monocular</i>			
A. Static			
(i) Direction	θ, ϕ	Direction columns	Saccade
(ii) Size	$\Delta\theta, \Delta\phi$	Unknown	
(iii) Gradient	$d\theta/\theta, d\phi/\phi$	Orientation columns, Spatial frequency channels	
(iv) Intersections	“T”	Hypercomplex units	
B. Dynamic			
(i) Mean movement	$d\theta/dt, d\phi/dt$	Motion detector	Pursuit
(ii) Self-induced parallax	$d\theta/dt$	Unknown	
(iii)	$\Delta(d\theta/dt)$	Unknown	
3. <i>Binocular</i>			
A. Static			
(i) Absolute distance	R	Unknown	Accommodation
(ii) Relative distance	ΔR	Disparity columns	Vergence
(iii) Gradients	dR/R	Unknown	
B. Dynamic			
(i) Flow	$dR/dt, dR/R \bullet dt$	Unknown	
(ii) Binocular shear	$\Delta(dR/dt)$	Unknown	Vergence tracking

The Gaze and Tactile Reactions

- Tactile reactions: depends on direction of gaze.
- Strobe lighting is fleeting; insufficient time for the gaze to focus and create sense of the environment.
- The body thus tries to navigate to get a sense of the place.
- Body movement is essential in understanding spatial position.

Deconstruction and Glitch

- Drawing a parallel to glitch, glitch being:
- ...a (actual and/or simulated) *break from an expected or conventional flow of information* or meaning within (digital) communication systems that results in a perceived accident or error.
 - Rosa Menkman in The Glitch Moment(um), (2011)
- Natural lighting is generally stable; large changes in light quality is rare.
- Deconstruction would be going against nature to create an other-ly world feel.

Distortion of the Interior Space

- Interior space: internalised understanding of self within space.
- Altering one or more spatial boundaries (external or interior) can create compositional and psychological imbalance with others.

Artist References: Nonotak

- *Nonotak Studio*, a Canadian art duo
- investigates a similar premise (spatial distortion, relationship between time and space)
- Utilises simple lines, dots and shapes to bridge the connection between the virtual and the real
- Blurs the space and detaches from reality



Daydream, V.0.4

Artist References: James Turrell

- interested in perception and materiality of light
- Time-specific, his works can only be fully understood if one experiences it for an extended period of time

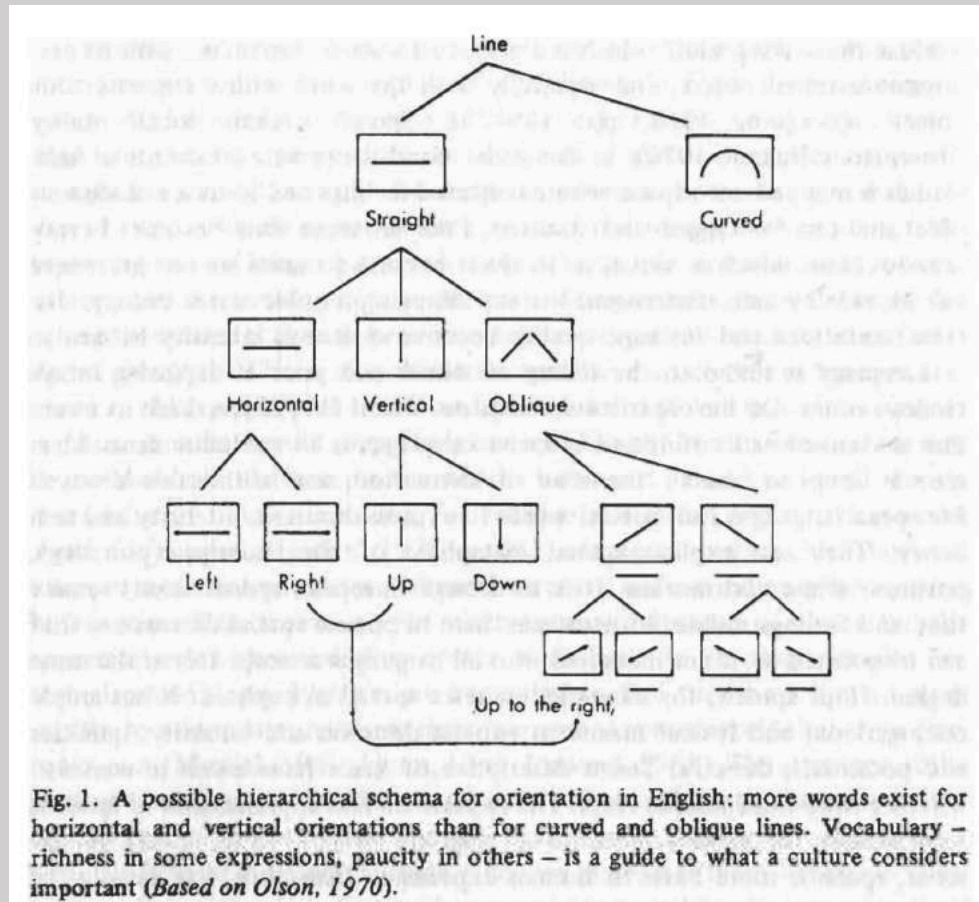


James Turrell, Breathing light (2013)

On Light

- Light travels in rays (exploited by Nonotak)
- Moving light can be considered image motion,
- Theoretically: moving object – observed by eyes – equates object motion with image motion (invalidated)
- However, if image motion is faster than the eyes can capture it, the brain nullifies it.
- A new space is created to understand the existence of this new situation

Visual output considerations



- **Visual stimuli:** curves are favoured over angular shapes by non-designed trained people, and vice versa
- **Colour theory:** brighter or darker colours to alter spatial perception

Deconstructing Space

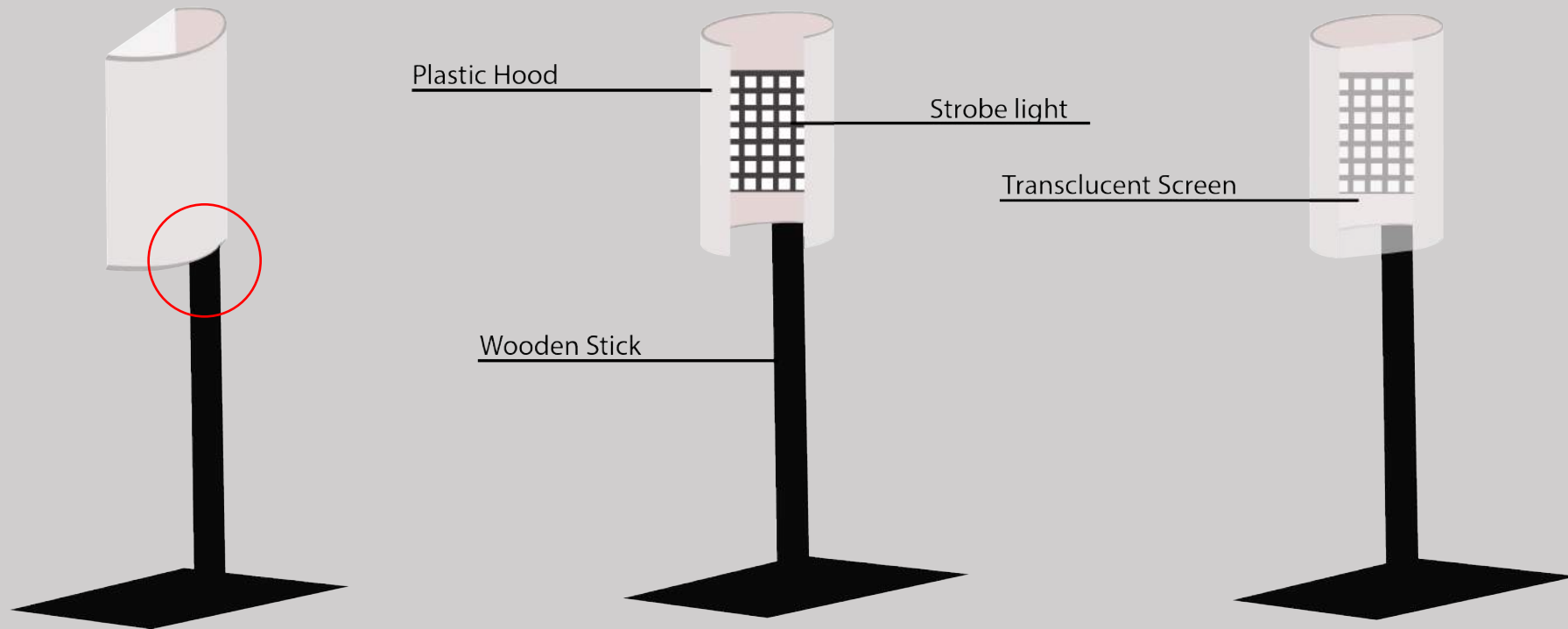
- The existing spatial boundaries are intensified with the fostering of an additional strobe lighting over the space
- The viewer experiences a disjoint of spatial status, with previously known boundaries stretched unrecognisably
- Creating a new version of space.

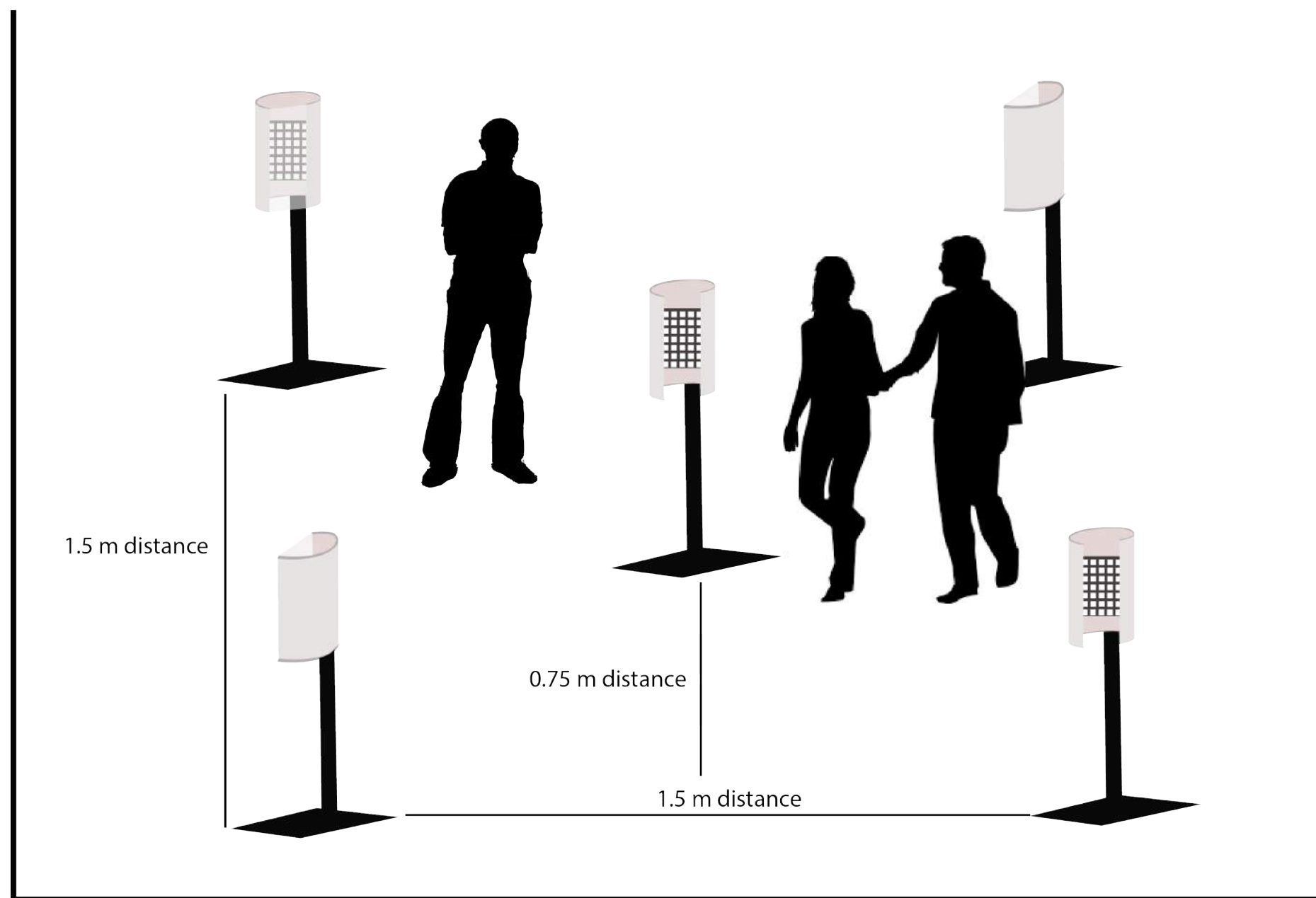
Deconstructing Space

- Sounds will play in the background, which lights strobe according to the beat
- Sound/light visual will restart and play in a loop after every 8 minutes
- Visitors are able to move the direction of the strobe lights

Deconstructing Space: Layout

Anatomy of the setup





Why strobed lighting?

- Strobed lighting. Dramatic effect sufficient to change the angles.

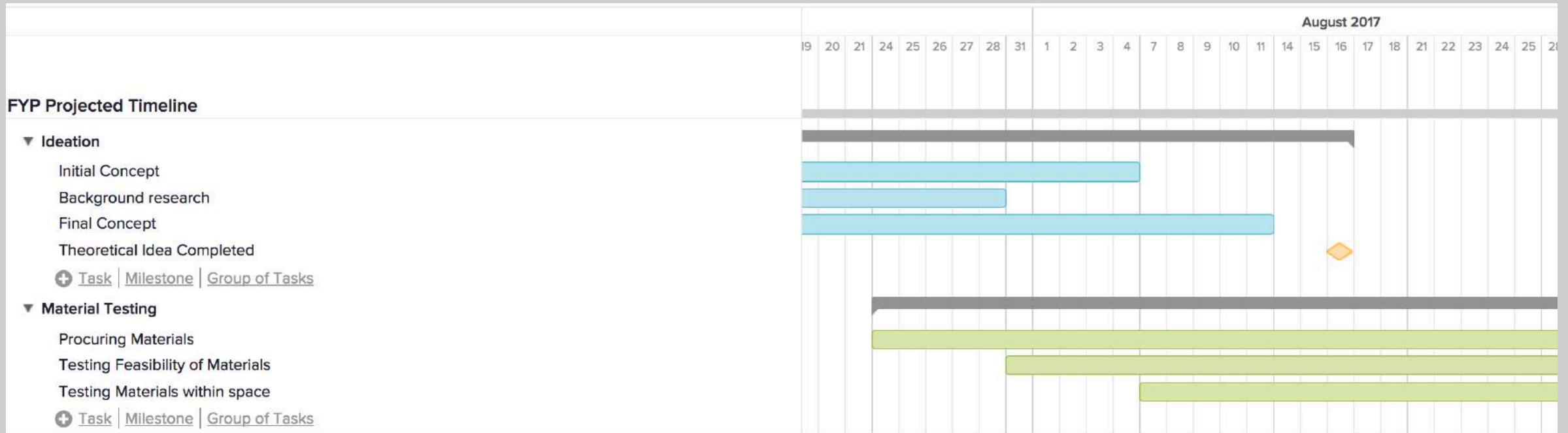
Technical Matters

- Strobe lights can be loaned from the IM room.
- Wooden post to uphold the strobe lights (by nailing it).

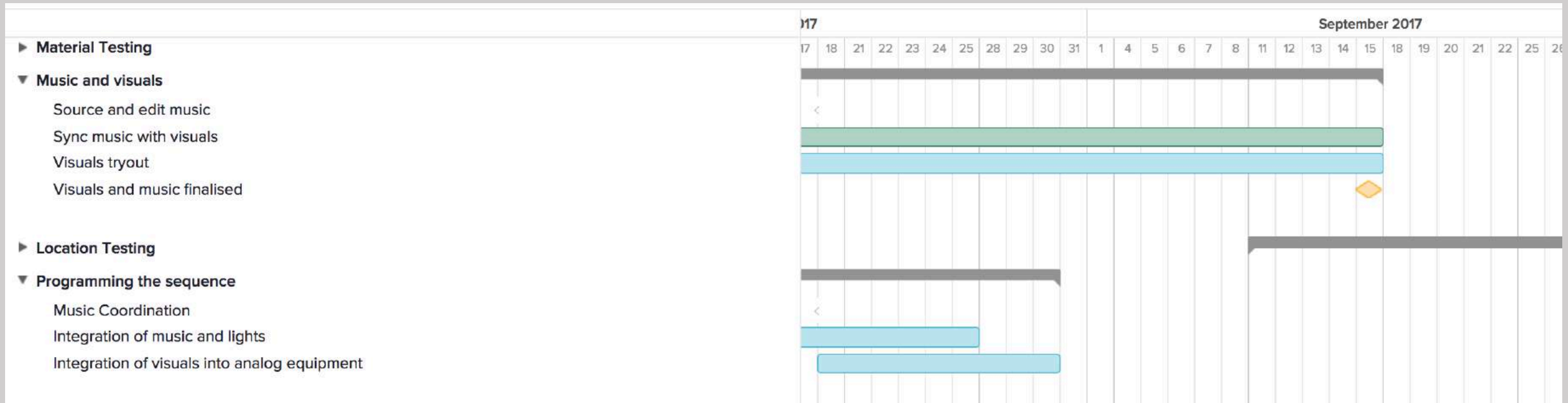
Advancing on..

- Material and location test suitability
- Sound procurement and editing

Timeline



Timeline



References

- Carterette, E., & Friedman, M. (1975). *Handbook of perception* (1st ed., p. 352). New York: Academic Press.
- Menkman, R. (2011). *The glitch moment(um)* (1st ed., p. 9). Amsterdam: Institute of Network Cultures.
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- Tuan, Y. (2014). *Space and place* (1st ed., pp. 387-395). Minneapolis, Minn.: University of Minnesota Press.
- *Visual Perception Survey Project -- Perceiving Motion and Events*. (2017) (1st ed., pp. 2-4). California. Retrieved from http://www.ics.uci.edu/~majumder/vispercep/paper08/Perceiving_Motion_and_Events.pdf