# Transience

Ephemeral Identity  Explored

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MA Report – M07INF

# Content

# Introduction

Transience is about the experience of here and now, and a brief interaction with a surface that would normally be ignored. Movement and projection art combine to invite you to become a transitory part of the space by leaving a temporary stamp of your presence, captured for a few brief seconds, onto an unused surface. This layer of identity presents itself in a form resembling a bar code, to create an image that is so present, and so completely "of the instant", but it becomes an ephemerality as it fades away.

This fleeting impression of a personal identity, unique to you in that space at that time will not stay; once it has gone, it has gone, just as each second that we have in time is unique. No two images will be the same twice, as identities can be shared and fused, dependent upon space, distance and light. Transience invites you to reflect upon your own identity, your own presence in the space, before it disappears reminding us that everything in life is finite.

This artifact supports and investigates the use of an interior surface which might have otherwise been controlled or dictated to. Transience allows the person in that space at that time to enjoy the adventure of interacting with their own personal identity, looking beyond the formality of having identity encrypted or digitally coded,   to create a pleasurable, entertaining experience.  In this way, it invites a closer, more playful participation with an inanimate surface, and the opportunity for a moment of self expression.

# Why?

Transience is one out of four separate projects, and forms part of a collaborative exhibition based at Coventry University, School of Art and Design.   The idea was born out of the different projects I have been conducting throughout my masters degree. The installation is based in the Lanchester Gallery which belongs to Coventry University, which has been given to the group of 4 artists.  The purpose has been to work together to find a common artistic denominator, and how to use the space allocated to curate a joint exhibition based on a common theme, built out of our own individual practice.  The real challenge therefore has been to create a unique experience, and avoid the obvious and "cheap"; we have aimed to undertake a project that is not literal.   Many discussions revealed our common denominator to be "Moment", meaning each of our works has an element of time.

My study and final project is about the Here and Now, which is exhibiting alongside the work of Eivind Arnstein Johansen (Memeplicity), which deals with the relationship between the past to the present which determines the future. Inari Porkka (Steadily, Constantly, Always) work is about stretching time, and Maiada Aboud Salfiti (Ascension) project is about stillness and intimacy.

More information can be found at http://www.art-moment.co.uk. A website created by the team to promote the exhibition.

# Aims & Objectives - Transience

"Transience" in any dictionary means short in duration, lasting for only a short time and quickly coming to an end, disappearing, or changing. A second meaning is not permanently settled in place, staying for a short period of time. (http://encarta.msn.com/dictionary_/transience.html, online accessed August 2008)

The project entitled "Transience" focuses on this concept, and works to bring about an understanding of the fleeting nature of the transient experience, using the creative tools of a single projector, a computer, camera, wall, and the observer.  This story invites the participant to experience a moment which could be called fleeting, or "*Ephemeral*".

Equally, the definition of Ephemeral echoes the definition of transience - **Short-lived:** lasting for only a short period of time and leaving no permanent trace.

Entering the transient space, the result is an unexpected interaction with a surface, or a canvass, which would, in normal circumstances, and without the creation of this transient experience, be ignored. This surface area falls into what could be referred to as a liminal space (Shoben, online 2008), or an area which has no designated use, but invites a possible psychological or physiological interaction.   The Transience experience is created through participant movement on entering the gallery space, and an image is captured by the camera which is then projected onto the wall.  This makes the observer part of the space by leaving a temporary stamp of their presence, frozen for a few brief seconds on an unused surface, in a form of light blocks, which resemble a barcode, before fading away. This barcode presents a simple, fleeting projection of a personal identity, unique to the person in that space at that time.

This aims of the artefact are multi faceted, and interdependent, in a kind of hybrid mix which allowed me, as the  designer,  to consider how the area could incorporate both  the artistic and the urban to produce a  work that would  create a  space essentially for play, fun and contemplation, which previously might only have been allowed space in the deep and furthest corners of our imaginations.

Firstly, a key goal is to bring an otherwise static, unused area to life through projection, offering a shared experience for people passing through that particular space. This is to make you think about an unused surface or space, and your personal relationship with it. There is a moment to reflect on your own

identity.  Had the space been left alone, it was always obvious that the people there would experience it on a temporary basis, hence the choice of title. No one has reason to linger or stay in the space, nor to observe or consider what is around them; but with the use of software, the brief passage of the person in the space is captured, which in turn will reflect movement.

No two people will have the same movement through the space, nor the same reaction, and therefore the experience will be both unique and fleeting. Even if two people are in the space at the same time, the outcome is open, and identities can be shared.

Transience, as already explained, forms part of a collaboration with three other artists, all of whom are working with the concept of time, or moment. Importantly, the work was dependent upon their choice of space.  The ephemerality of the project within the exhibition has also been emphasised specifically to bring attention to the non permanence of the exhibit, and its existence which is dependent on the effects of time.   The most significant starting point was that the other three artists chose their space deliberately, and the left over surface led to Transience, a project which has been developed to give meaning and form to a surface which would otherwise be ignored; additionally, the narrative is developed through art projection techniques; this again, is an ephemeral art form, forcing us to understand that we are not in a permanent state and that nothing lasts forever.  The participants enter the gallery space and become participants in a visual projected landscape, inviting them to consider their own identity, and giving them the opportunity to experiment and play at that moment in space and in time.

# Contextualisation

Looking around us, it is possible to observe many kinds of unused spaces, i.e. spaces which normally occupy our lives and existence with limited significance. These are surfaces or areas which would usually be ignored or simply not noticed, inside buildings, homes, offices, etc… or outside spaces, such as walls, fascias and so on. These surfaces potentially offer new and exciting canvasses where reaction and/or emotion can be created, and subsequently observed to invite reaction with a space or surface that normally has little or no significance.

Furthermore, it is suggested that space can hold special meanings for people;  more interestingly, the same space can hold different memories and evoke different emotions in people, depending upon their perspective and their experience. Places and spaces are what people make of them, a fact which has provided the starting point for this project.

For the past months, my research has been focused on the use of projection art on these possible canvasses, with the aim of turning the mundane into the extraordinary.  The concept has been developed through the observation of spaces, urban and rural, interior, and exterior, that appear isolated and empty, in spite of the probable human presence in proximity to the surfaces.  Ultimately the spaces are ignored or overlooked, or are even unwanted.  The aim of this study was to document and reinterpret conventional perceptions of such spaces, making the ordinary appear extraordinary and inviting an interaction between the observer and the artefact. The narrative has grown out of an interest in graffiti and projection art, its place both in the art world, and its potential commercial applications. Graffiti has been around for thousands of years, but projected art graffiti is a more recent phenomenon.

The surface I inherited for this project simply exists; its content and meaning was yet to be defined. What is vital to remember, which makes the work unique, is that there was no choice of space – the other three artists chose their spaces, according to their requirements, and the left over "unwanted" space became my canvass; the aim was then to create a narrative and invite an interaction between the observer and the space.  Based on the theme of the exhibition and the space I was left with, in effect I had a brief to follow.

# Background

Projection art of this nature is established as an art form. Peter Eisenman writes: "*'in all design arts we are experiencing a paradigm shift from mechanical to electronic modes of production; from an age of interpretative technique to one of mediation." Architectural projection projects today aim to alter, extend and add to a building's structure and surface with light, and movement, and even audio, with the aim of both visual and sensual enhancement and to bring movement to an otherwise immobile space*." (http://www.artprojection.com.au/html/articles/switch.htm - Accessed Online August 2008)

There are many artists already working with projection techniques, and additionally, graffiti and graffiti projection. I looked to these artists for my inspiration, among them are such names as Ian de Gruchy, who has been working with art projection since 1980. Many of his works are on outside surfaces, and it has been said that de Gruchy's projections are not so much concerned with 'an essential form' and revealing or representing architecture as object, rather he adds to and extends the surfaces of architecture (Attiwill, online 2008), as opposed to the projection work of Krzysztof Wodiczko, who perceives architecture as 'already projecting an image', and his work unmasks 'its existing rhetoric '(*ibid).*

This is further illustrated in the work of de Gruchy, who actually worked with interior spaces in his exhibition "Filling Space with Images", a projected photography exhibition in 1995, critically acclaimed as "ephemeral events: some are lyrical, poetic or funny, others are subversive" (Marsh, online 2008). This subversive element of projection and graffiti is an additional factor in development of the project, influenced by the work of such artists as Banksy, Alexandre Orion and Valbuena In particular, Banksy makes use of unused spaces, which fully relates to "Transience", and he is renowned for his political, ethical and cultural statements through his work; the major difference is that Banksy uses stencil art, where as this project seeks to use art projection methods, and a temporary form of graffiti.

Orion is known for using the existing to create art, which is a direct relationship with my own project and Valbuena work projects onto surfaces which is then animated. This creates a subversive effect although he sometimes builds the surfaces he is going to project onto.

Through the discovery of using blocks and bricks in art projection, research has also revealed that the work of Scott Blake has become significant in this area. He takes barcodes and turns them into art using

the black and white icon of what he calls a *"data-drenched existence to stimulate thought on topics from consumerism to religion and individual identity"* (Blake, Accessed online August 2008).
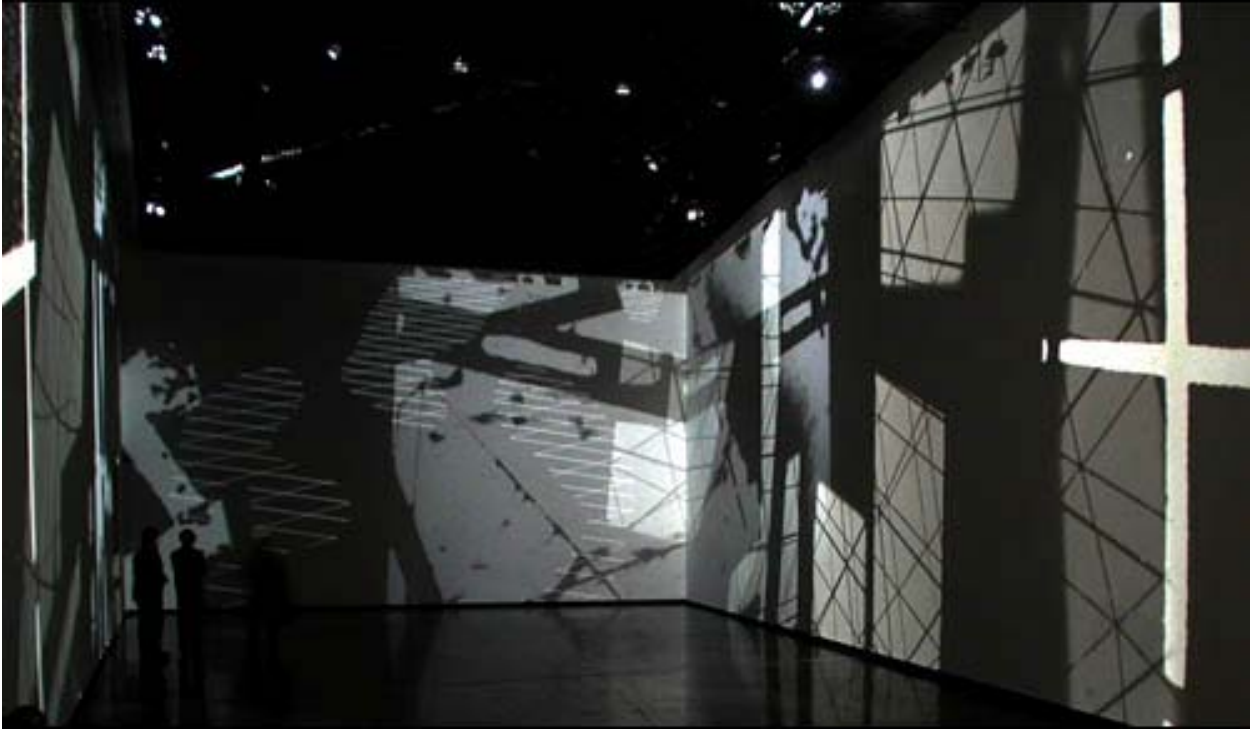
**Ian de Gruchy**

Surface Space, Australian Centre for Contemporary Arts, 2002, we see Projection playing with the sculptural and architectural qualities of the new gallery. 16 SAV 2050 projectors mounted in ceiling, programmed in dataton Trax to play continuously.

A field leader in the art of projection, his main interest is in the positioning of art within the broader social fabric, researching into the aesthetic viability of projection to locate ideas within diverse contexts that impact on the public imagination.

De Gruchy seeks to integrate  research, technology and production, and then combines the best of analogue technologies (photography, projectors) with the power of digital technologies (imaging, keystone correction, slide production) The result is complex engaging works with projection.

Furthermore, programming possibilities means projection can operate "cue to cue" for performance or for art installations as continuous operation, semi-permanent events.   In this way, the projection can also interact with the city as a transient work of public art, which can help to cross the boundaries of art, architecture and performance.

It is also important to remember that majority of his work is mainly on outside areas and surfaces, as opposed to the inside spaces under investigation in this project, but the concept does relate to this field of research.

Source: http://artprojection.com.au/html/installation.htm

Image Source: http://artprojection.com.au/bimages/ACCA_2002_02.jpg
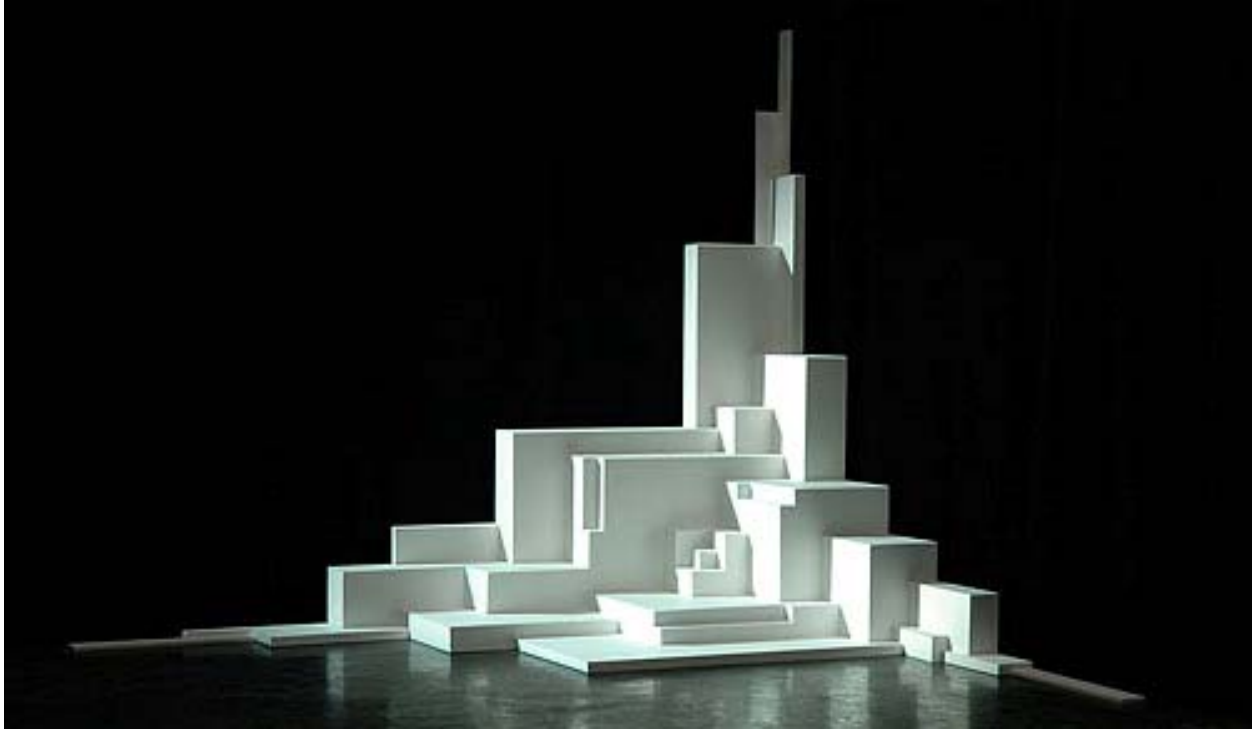
Accessed Online August 2008

**Krzysztof Wodiczko**

The projects of public artist Krzysztof Wodiczko give participants the opportunity to speak about their traumatic experiences. Through the animation of historic public buildings and monuments in cities such as Krakow, Boston, Hiroshima, Tijuana, St. Louis and Barcelona, his video projections create spaces for individual therapy and public reflection. Reflection is a theme in Transience, as the observer sees a kind of ephemeral reflection of themselves, and can work with it by movement and distance, but also invites reflection on the nature of being in that space at that time.

Source: http://www.agglutinations.com/

Image Source: http://agglutinations.netfirms.com/images/wodiczko.krzysztof/wodiczko.2.jpg

Accessed Online August 2008

**Pablo Valbuena**

Pablo Valbuena's project is focused on the temporary quality of space, investigating space-time not only as a three dimensional environment, but as space in transformation. For this purpose two layers are produced that explore different aspects of the space-time reality. Again the relationship to Transience is evident, in that the barcode style image changes in the space, illustrating how identity can change; ultimately it is our perception of our identities which become important, as we continue to be unaware of time.

Source: http://www.everyoneforever.com/content/2007-10-18/pablo_valbuena/

Image Source: http://www.pablovalbuena.com/imgs/quebec.jpg

Accessed Online August 2008

**Alexandre Orion**

Metabiotics (2006) was a graffiti/photography project in which Orion painted graffiti pieces with white and black latex paint and then photographed people interacting with them. This technique has been called a "distinctive blend of painting and photography" that looked "nothing like the American conception of graffiti art", In a 2007 reverse graffiti project, he drew a mural of skulls in São Paulo's Max Feffer Tunnel by scouring away parts of the thick layer of soot on the walls.

The authorities were annoyed but could find nothing to charge him with. They had no other recourse but to clean the tunnel — but only the parts Alexandre had already cleaned. The artist merely continued his campaign on the other side of traffic. The utterly flummoxed city officials then decided to take drastic action. Not only did they clean the entire tunnel but also every other tunnel in Sao Paulo. What is interesting is that they tried to clean away his projection, which only drew attention to the work; in turn, Transience's own temporary nature draws the observer back into the space, to experience  and possibly consider the changes, but ultimately, because of the software, the image fades. However, the projected image stays with us, in our mind.

Source: http://en.wikipedia.org/wiki/Alexandre_OrionImage Accessed Online August 2008
Image Source: http://i199.photobucket.com/albums/aa35/stinkingbadges2/AlexandreOrion.jpg

**Banksy**

Banksy is a well-known pseudo-anonymous English graffiti artist. He is believed to be a native of Yate, South Gloucestershire, near Bristol and born in 1974, but there is substantial public uncertainty about his identity and personal and biographical details.

Because Banksy makes use of unused spaces, this has struck a major chord in the project in hand, and note has been made in particular on how he makes political, ethical and cultural statements through his work. Using some of these principles, this has enabled me to apply these techniques through projection onto unused spaces; the major difference is that Banksy uses stencil art, whereas this project seeks to use art projection methods.

Source: http://en.wikipedia.org/wiki/Banksy

Image Source: Taken by myself on a trip to London, May 2008.

Accessed Online August 2008

**Scott Blake**

Scott Blake takes barcodes and turns them into art - art that is simultaneously pop and op, intellectual and personal, minimal and ocular. Blake uses the black and white icon of our data-drenched existence to stimulate thought on topics from consumerism to religion and individual identity. He urges the viewer to consider the limitations of digitized human expression and to appropriate these symbols of commodity.

Source: http://www.barcodeart.com/artist/artist.html

Image Source: http://www.barcodeart.com/art/photo/bring/zerowall.jpg

Accessed Online August 2008

**Pet Shop Boys – Integral**

This relationship with identity and barcoding theme has also been investigated more recently in the video "Integral", by the Pet Shop Boys, (http://www.petshopboys.co.uk/browser.aspx?page=petheads.integral, online 2008), a visual/musical comment on the use of barcoding in personal identity, and the infringement of personal data. They focused more squarely on the use of QR coding for this project, aiming to make direct comment on the nature of our big brother surveillance state, and the theory that if you have done nothing wrong, you have nothing to fear.

With QR code it is possible to embed / encode information inside of an image. Only the users or people who understand what it is, and what to do with it, will be able to decode it. Graffiti artists are beginning to use this in their artwork as a signature or representative of what they are about.  The Petshop Boys video uses these QR codes, and viewers with special software in their mobile phones can take photographs which take them to a special website on personal freedom.  Transience looks at the projected identity as form of free expression, as the participant is free to use the space, leave and re-enter, essentially to play with their own identity print, or barcode.  Furthermore, it has also been implied that the aim of the artists on this particular album is specifically aimed at criticising religious fundamentalism, referencing Iran.   Iranian culture has influenced my development as a designer, although I have taken a less provocative stance in my investigations, using traditional culture as points

of reference.  Again in Transience, here is the ephemeral element emerging, as an artist experiencing several different cultures, travelling through assorted beliefs and convictions, underlining the temporary nature of moment and the ever evolving nature of identity.

Source: http://en.wikipedia.org/wiki/Fundamental_(Pet_Shop_Boys_album, online 2008

Image Source: http://www.promonews.tv/wordpress/wp-content/uploads/2007/10/petshopboys-integral2.jpg

Accessed Online August 2008

# Greyworld

Another important influence in this area is that of Andrew Shoben, who started Greyworld in 1993, in a protest about the way that public spaces are utilised, and particularly those spaces which are normally overlooked, and thus a direct link to this project.

Shoben believes that these spaces should be reclaimed and enjoyed, encouraging interaction and applying the interactive principles of device art to public spaces, engaging users in the artwork's creation and enabling a more subjective experience.  Their projects are so different that they are almost magical in their quality; for example, the work includes a set of railings that play The Girl from Ipanema when a stick is run along them, and a bus stop in Bradford which emits different sounds depending on the colour of the clothes worn by passing pedestrians. "We [produce] situations that make people react, leading to a community of presence," says Shoburn.
(http://www.iconeye.com/index.php?option=com_content&view=article&id=2433, Accessedonline August 2008).

Again this bears close relevance to the Transience project, in its process of appropriating illusion and narrative.   The surface has been infused with the power of being part of a story telling process and even dialogue, as the narrative grows between the observer and the space, which in turn moves and changes. Technology has made this possible, and it is the element of enjoyment in space with one's own identity which Transience seeks to develop

# Barcode

With the final projected image ressembling a barcode, it is worth remembering that this coded image has become an everyday, essential component of our modern lives, which we often overlook.

 As we already know, this system of coding has many uses, including the tracking of items bought every day from shops and supermarkets, to tracking the movement of cars, airline luggage, post and parcels. It is the tracking element of barcoding which is particularly significant here. Whilst barcodes are most commonly used in retail environments, their size and informational storage capacities make them ripe for adaptation for more inventive uses.    This technology could be used quite easily in public spaces to represent a political viewpoint or a historical event. It is possible to imagine walking down a street for the first time and noticing a brightly coloured barcode sticker attached to the facade of a building. Using a scanner-enabled mobile device, you could also access a website detailing the history of that particular building site, or even a series of short stories about the surrounding blocks.   Or photos of a life changing event that a stranger experienced in the very spot where you are standing.   Reading or viewing material like this would give the place a new gravitas, open up new possibilities, and would change your perception of what might otherwise be a mundane stretch of asphalt and brick.  This doesn't have to be confined to exterior spaces, and to inanimate surfaces.

Barcodes are not without criticism, as invasion of personal space, but it is important to remember that it is not the barcode itself that is the problem, but who is using them.

In Transience, the artefact leaves a personal barcode on the wall, but ultimately it fades away, underlining the temporary nature of our world, and our own existence.   This also immediately challenges the normal perception of our image and physical appearance.  What is important is that we recognize each of these impressions as unique, as the projection captures the uniqueness of our presence.  But it is ephemeral – it will not last, just as we are passing through this life (Dawkins, 1998), and hence nothing is permanent.

It is a unique chance for participants to see themselves in a different form (which are the blocks/barcode), and allows investigation and interaction with an installation, which in return will make them think about their presence in a space at a particular time.  Furthermore, the software running is open to do what it likes when 2 people or more are in the space - the user may either keep their identity

or simply lose it to the other person in the room, through a process of fusion. This is interesting as it relates to what is happening in the modern world on a regular basis. Technology in some cases seems to have its own mind and will let your identity run free for others to use, or it can simply be snatched.

The resultant collaboration between 4 artists/designers helps the realization that an unused space has been given a use in a creative manner, relating to them through time. It also includes them in the manipulation, because they have taken part, simply by choosing their own space, they have forced this installation into the left over section.

# Localisation of practice & Creative production

The first testing began using the pipes and wall of the MA room in the University, which was simply a large area comprised of bricks, and plastered and painted. As an ideal canvass to experiment with design, animation and music, this static area was brought to life through projection, inviting reactions from people in the room, who wouldn't expect this space to come to life. This developed through three essential stages, plus networking and research, supported by exhibition visits. The study of other leading artists pushed the work onwards.
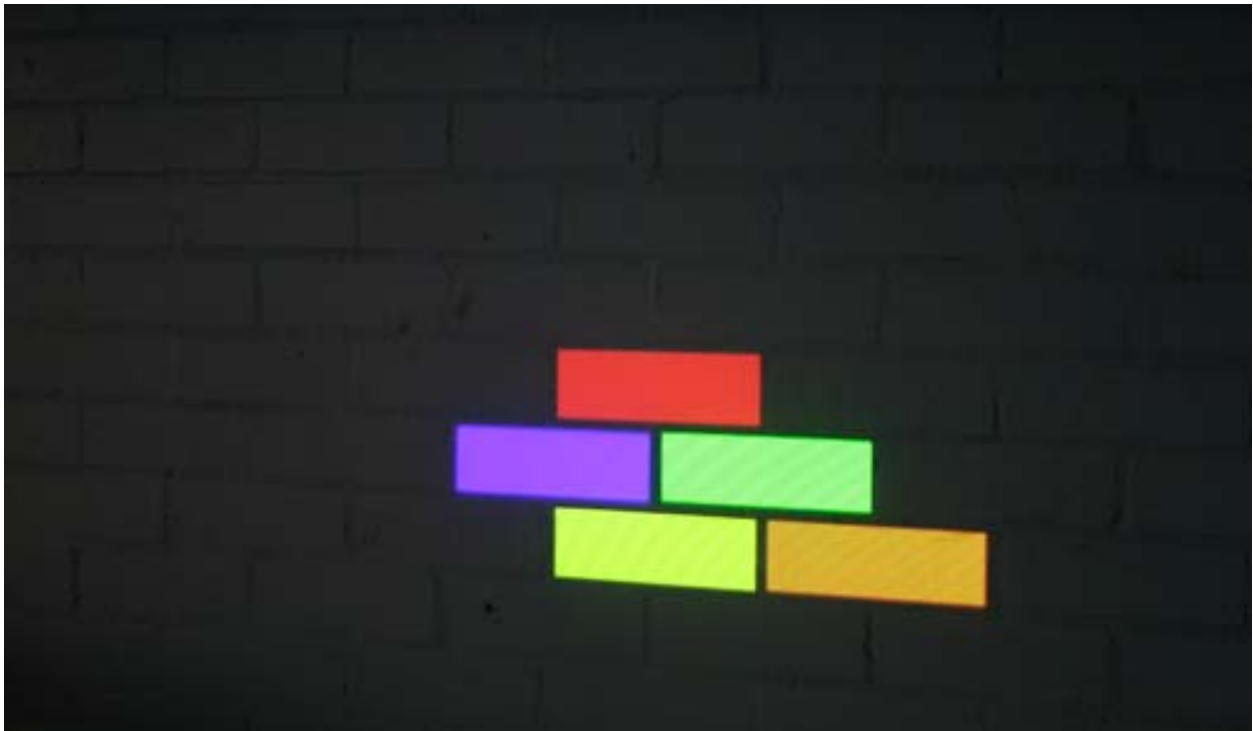


(Image photographed by myself for documentation purposes)

An image captured through documentation of previous projects. Using Adobe After Effects 7.0, coloured blocks were placed in line with the white bricks, using the colours of the rainbow. The effects were interesting as each brick looked like it was being lit up, although I wanted to extend this further.

In building as many blocks possible to fill up the area of projection, a light show "effect" was created, where the lights lit up and dimmed. It then occurred to me, drawing on previous works, that it would be interesting to start animating these blocks in sync with music. In effect it would be bringing that corner of the room to life and giving it its own personality.
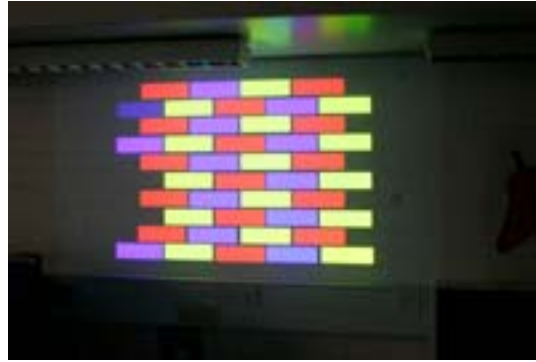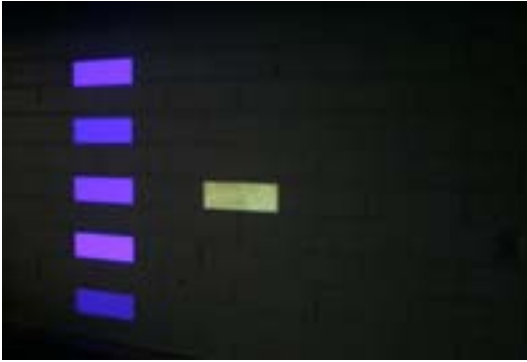
Other images captured through documentation of the project. Placed here to illustrate and to make easier to visualise.
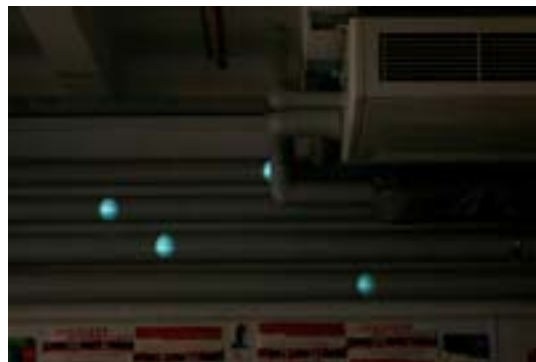








The 4 images above are documentation of the tests which were undertaken for the projection onto the pipes. A series of balls were created in Adobe After Effects and animated through the pipes, bringing an unused surface which was always ignored to life. This idea has huge commercial potential, one simple idea being that course information could be displayed within the pipes, as it was situated in our own MA base room.

(Images photographed by myself for documentation purposes)

## A Thing About Machines



In the final stage, the project diverged. Driven by the many possibilities of the project, I became part of a Arts festival, "A Thing About Machines" curated by Cormack Faulkner, with Eivind Johanssen, Maiaida Aboud Salfiti and Innari Porkka . This festival is taking place between 19<sup>th</sup> Septemeber 2008 to 21<sup>st</sup> September 2008. Further information can be found at:

http://www.athingaboutmachines.co.uk.

Image source: http://www.athingaboutmachines.co.uk/2008/Home_files/Web%20Logo.jpg

All of us were interested in the concept of time, rather moments, and how we could inter-relate our work. By nature of how my work had developed, it was site specific. By this I mean that I could only begin to design my project once the space had become known to me. This was indeed a challenge, moving away from my usual brickwork surface. The surface ultimately chosen was a blank wall, without any specific texture. This provided a blank canvas and a new challenge - used to working with texture had, up to now, provided me with the starting blocks, but this was a step into the unknown.

The wall being white, but lights being dimmed in order to understand the other exhibits, I had to consider my options in terms of the type and colour of projection I wished to use. I decided to stay with white, representing the combination of all colours of the visible light spectrum, which related to my earlier work with colour blocks and rainbow.

# The Space



(Image photographed by myself for documentation purposes)

Above, an image taken in the Lanchester Gallery, Coventry University where the exhibition will be taking place. Transience will be projected onto a section of the wall to the right of the image.

This image was captured at an early stage, when we had been introduced to the space so that I could take it away with me, to brainstorm and come up with a credible and creative artefact.

(Image photographed by myself for documentation purposes)

An image captured some weeks later, whilst testing and building the appropriate materials for bringing the whole exhibition together. Markings were made on the walls and ground to get precise angles, measurements and projection and detection areas.

# 3D Illustration of the space

A series of floor plans were developed within Google Sketch up to layout the floor plan of the gallery and we placed our works in situ to visualise it in a digital form. Also by doing this, it was easier to send mock-ups to various peers so that they could get a feel for what we had in mind for the exhibition.

This also helped us with measurements of the walls and knowing how far away cameras and projectors were to be mounted etc…
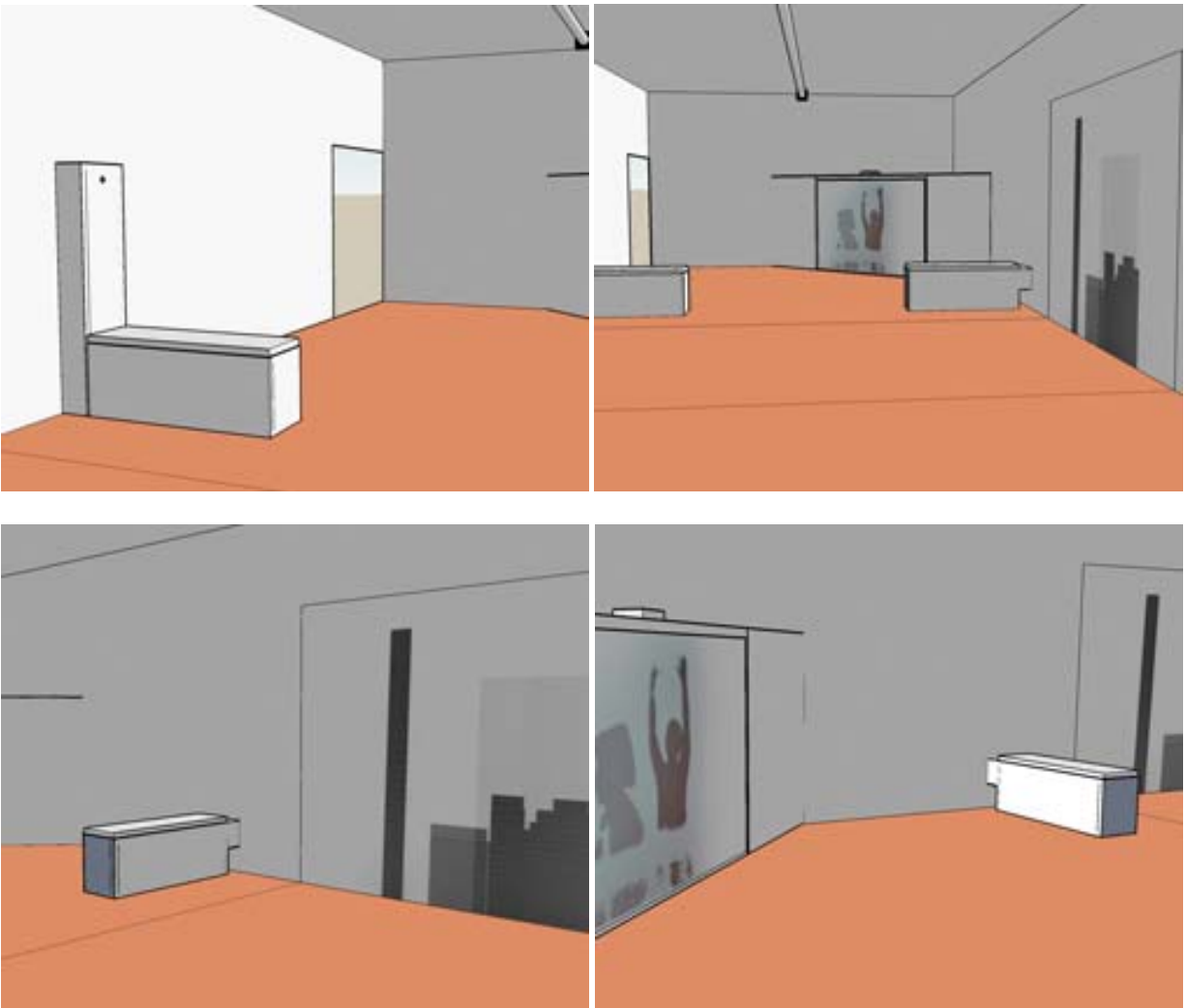


(Images created by myself)

# Tests & other requirements

Throughout the weeks leading up to the final MA submission and the exhibition launch, various tasks were set. These ranged from simple tasks such as measuring walls and getting correct angles, to using software for creating the piece, to doing physical building to mount projectors and cameras etc., and the technical elements of the project.

## How it works

The wall being white, but lights being dimmed in order to understand the other exhibits, I had to consider my options in terms of the type and colour of projection I wished to use.  I decided to stay with white, representing and confirming the combination of all colours of the visible light spectrum, which related to my earlier work with colour blocks and rainbow. Ultimately, the piece was created in Isadora.

*"Isadora is a graphic programming environment for Macintosh (with a Windows version now in public beta) that provides interactive control over digital media, with special emphasis on the real-time manipulation of digital video."* (Online, August 2008 - http://www.troikatronix.com/isadora.html)

With the help of Steve Carson a Coventry University alumnus, we created a series of patches in this program to control what is being detected and projected. This is another solution to programming, but the difference being that layers and layers of code are not required; it is sufficient to work with different components and patch them up together and control it to do what is needed to be done. With this program I am free to control the timing, ie. How long I would like before the blocks fade out. I also have control over colour, and the dimensions of the blocks too.

This software does the tracking also, this is done through the presets available. The camera is attached to the computer which feeds to Isadora which, in return, Isadora outputs onto its stage and sets the detection area, which is the person in the space, this then outputs the person in the space in block form which is fed to the projector to project out onto the wall.

## Technology & Hardware Used

- Panasonic DV Camera.

- Standard Data Projector.

- Computer.

- VGA Cables.

- Firewire Cable.

- S-Video Cable.

- Isadora Software.

## Minimalistic

It is important to stress that it is the simplicity of the work that makes the major contribution to its effectiveness. I have endeavoured to keep it minimal on purpose. It references and underlines everything discovered and discussed through the year, about my interest in minimalism but also it adds a subtle, unfussy element to the work.

## Adding interactivity

The other major changes which occurred during this process, include adding an element of interactivity to the artefact, because before my work was largely linear; in previous projects there was no programming or manipulation taking place, nothing affected the piece in anyway, apart from it being a physical object or a shadow, but this was always determined by myself and was storyboarded. But this time, I have just set the core fundamentals and I have set it free to output what it will when users are in the detection area.

## Testing the software in situ

A series of tests were made by simple means in situ, so that I could determine the lighting levels and sound levels etc… the following images are just a few examples of what was achieved. These images all form the documentation process of my project.
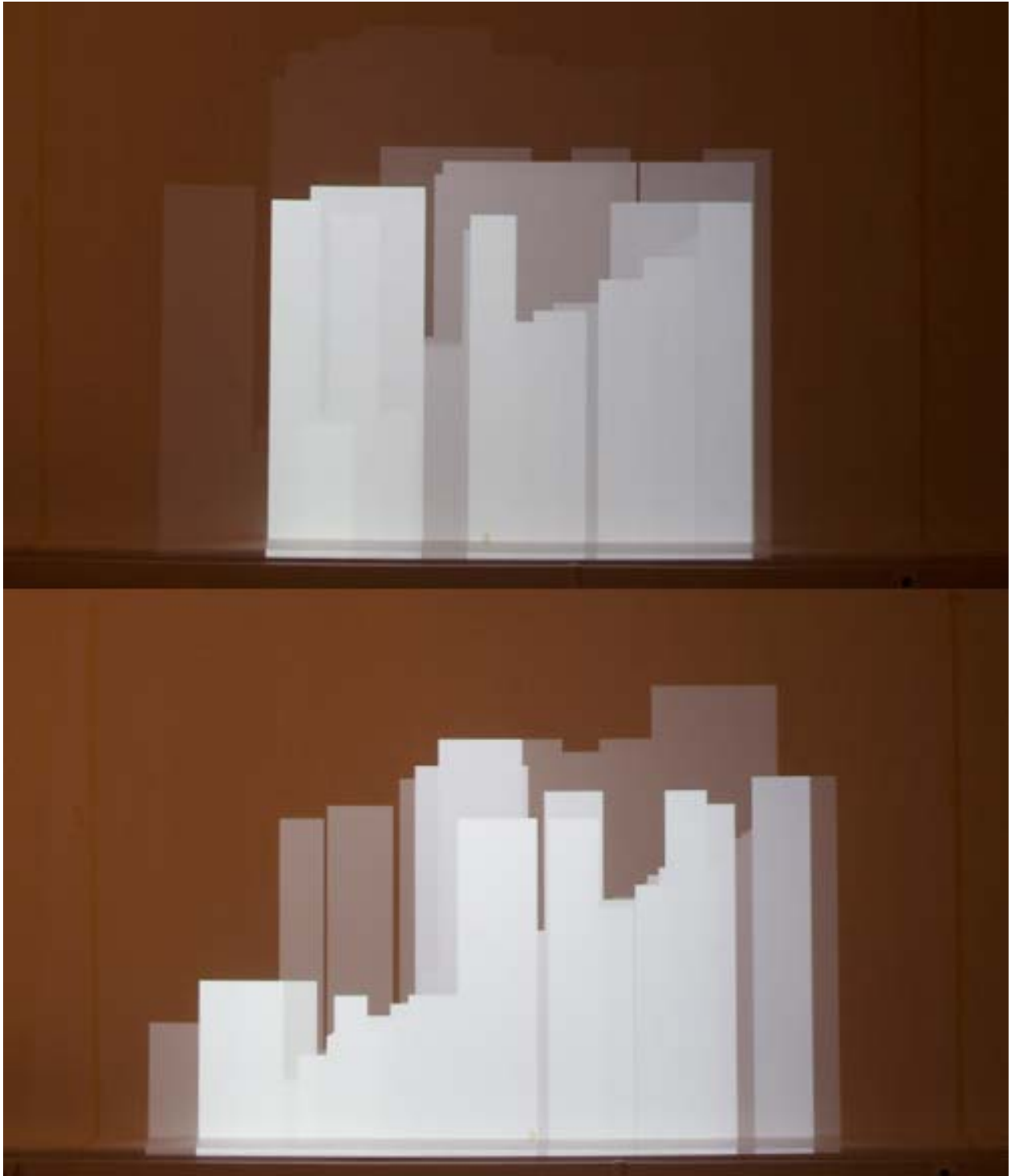
(Image photographed by myself for documentation purposes)

The images above are a representation of my presence in the space at that moment in time, along with the captivation of my movement in the space. I am simply being detected by the camera and then translated through Isadora which is then projected on to the unused surface.

## Building projector & camera mounts

The rails available to me in the gallery were not suitable enough for me as they would not give me a wide enough throw. So in order to overcome this problem I was required to build my own projector bracket, along with the camera mount on the other side of the gallery.

Images above simply illustrate the finished product. (Image photographed by myself for documentation purposes)

# Potential Applications

Projection graffiti and street art (or light graffiti) is established and most definitely has a future, especially as internet expands, and with it, will take projection, which is a new possibility in the ever expanding digital age.  Whilst most people consider graffiti as illegal, this new phenomenon has been referred to as graffiti without vandalism, as it leaves no trace (weburbanist, online 2008); architectural light graffiti is already making its mark, through tags, comics, creatures and shapes.  Like "Transience", these projections fade as fast as they appear, unless it is captured by time-lapse photography. Traditional graffiti, street art, and light art come in many forms. Unlike most graffiti, however, no one will complain, because of the temporary nature of the art and the unique experience of this kind of interaction.

However, my key interest and direction in developing this technique could equally be applied to business advertising and marketing design, and other commercial fields.  Up until now, projection art has mainly been developed in large exterior spaces, but there are undoubtedly possibilities in taking this type of advertising indoors, and especially into spaces which are not normally noticed.  This in itself must offer some kind of economical advantage. Additionally, the eco hungry critics amongst us can not complain about projection and advertising, as it is a temporary state, and does not damage the building, nor the surrounding areas.  Most companies electing for an expensive advertising campaign would expect to be guided into the most obvious media choices. This can be costly, time consuming and overly obvious.

Projection advertising is significantly more of a temporary nature; it could possibly be changed relatively easily and quickly, and just as easily manipulated.  Greater metaphorical narratives can be investigated, influenced by where the projection is made ie.  the space, surface and or surrounding, and undoubtedly, interaction will play a key role as we become more significantly involved with interactive media. Projections may take the style of just a still image, video or animation, but equally, such projects could be dependent upon the relationship between the surface and the projection.  What is evident is that multiple contexts are possible, and through the capacity of digital technology, such projects may also become subversive/subliminal in message.

One particular commercial installation that stands out is the installation of the interactive billboard by Adobe.

In conjunction with the launch of Adobe's CS3, this interactive mural installation was designed by Brand New School for Goodby, Silverstein & Partners of San Francisco. Using some fairly sophisticated programming and tracking hardware, peoples' movements are recorded and translated into an animated mixed-media mural that reflects the creative license afforded by the new Adobe CS3 software package. From left to right, the mural evolves from simplicty to complexity as more elements are introduced.

Source: http://www.adobe.com

Image Source: http://www.cherryflava.com/cherryflava/images/2007/07/17/adobebillboard.jpg

# Conclusion

The experience of working with projection and projection art has opened up many possibilities, both from a technical nature and also, in terms of understanding the requirements and demands of working collaboratively. Apart from learning new software and the associated methods of application, including artistic techniques, the process has enabled me to look at creative design from many different perspectives. I have particularly benefited from being pushed to step outside my comfort zones.

At the beginning I tended to work in a linear, structured environment, but have been able to develop investigations to encompass and elaborate wider contexts, with deeper meanings. I have also learned from the personal experience of working with other people. This has taught me how to co-operate and develop team work, which has opened my mind, and enabled me to cross boundaries, both personally and metaphorically. This has been an ongoing journey of discovery. Working collaboratively has really offered up the opportunity to seek and give opinion. I also believe that having my work critiqued at various stages has been extremely positive.

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