

## **TRANSIENT MAINSTREAM**

### **interactive video installation based auf motion detection und real time generated graphics**

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#### Keywords

Ambient, minimal, interactive, real time, motion detection, algorithm, balance, colours.

A field of vertical multicolored strips, dominated by a continuously changing "main color", is projected on a wall inside a building. The palette of the strips constantly shifts, the strips move steadily and softly. Flowing sound textures spread over the area and accent the liveliness of the environment. The strips move, one behind the other, apart from one another in calm, continuous movements. If a visitor moves within a certain range, the outline of the person is projected and becomes visible and marked by more actively animated strips, as if they following her/his movements. As soon the person holds, its outline disappears and the projection continues immediately its original behavior. Each further movement provokes again the reaction of the stripes field. The sound accompanies the action with a set of arpeggio similar Glissatos of metallic electrical sides. All sounds are purely synthetically generated. In interaction with the animation of the projection they produce almost the impression of playing a virtual instrument.

Transiently Mainstream is accrued from the observation/statement that understated movements, brightness and color changes in the live environment are felt as nature similar and pleasantly. The color combination as well as its shift about those of the cycles of the year or the day. The color composition resembles from a harmonious, a Dur or a Moll chord, with a similar effect and similar associations. The used sound on the contrary is stressed not straight to this aspect, in order to produce not a covered loveliness, but accompanies with stronger, rough nuances.

Further Transient Mainstream is inspired by the idea of integrating silhouettes of humans as aesthetic element into an installation, the origins of this inspiration hands back into the 1960er: "already as a child I was always fascinated by" the shades á la bond " in the movie-trailers because of their simple beauty, in combination with the strong colors," (P. Sylopp).

Following an attribute of Minimal Art the picture is constructed on geometrical forms to resume infinitely leaves itself. It does not contain a center, or any object of the representation. Only if the visitor steps into interaction, she/he becomes a (self-) presenting subject of the work.

The relatively complex but at the same time decent technical structure of the installation is conceptionally in the background in relation to the quasi therapeutic effect to the recipients.

The graphics is minimalistic but nevertheless complex enough by the number of strips so that a complete realizing of the whole screening is impossible: The eye finds different equivalent objects of point/observation and the constant color change with the associated change of the perception and/or effect energizes the attention of the visitors. The observation of the chromatic distortions is simply fascinating.

The installation can be integrated in the public area as part of architecture (entrance hall or the like). In an architectural context the interactive component is not indispensable but

rather optional. The graphics of the projection is to remain aesthetic in each case even if nobody interacts with the installation.

For the implementation of the project two different development environments (pure data and vvvv) had to be utilised for to use the respective specializations optimally. The produced programs communicate over http the constant information flow.

The premiere took place in May 2006 in the framework of Lange Nacht der Wissenschaften (Long Night of the Sciences) in the Technical University Berlin, for the event "Experience Art meets TU Berlin".