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<td>Ng, Sharmayne Desiree Ko</td>
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Category: ARTS, DESIGN AND MEDIA
School of Art, Design and Media

MEDIA ART NEXUS

The challenges of co-curating and co-creating urban media art

ABSTRACT

The most avant-garde new media art co-exists and thrives in a busy real urban space. Mapped projections and embedded LEDs can dissolve building facades into the most fascinating displays. Unfortunately, contemporary urban advertising uses media screens as billboards to exclusively promote products and to target consumers. Our senses are being distracted and we are faced with the overload of meaningless, erratic signs and noise. So how can we as artists justify the presence of artistic work within the already busy and exploited urban environments? What does it mean to present digital art in public space?

This project would explore artistic content creation and challenges of co-curating for local urban media environments. The ‘Imprints of Ephemerality’ is one of the art works that is created with different forms of audience participation.

The project will bring about awareness to the newly created immersive media content locally and internationally [ISE Amsterdam]. In particular, the project would assist in creating and co-curating art works for newly installed Media Art Nexus or MAN-15 m by 2 m large media wall, located at the NTU North Spine passageway.

ARTWORK CONCEPT

‘Imprints of Ephemerality’ is a work about our symbiotic relationship with the built environment. It stems from the idea that architects and urban planners shape human movement through the process of designing the space around them and in turn, human activities influence their surroundings overtime. A pattern will be used to metaphorically represent the built environment. As people walk past the screen, the strands that form the pattern move in response to the viewer. The imprint of the person’s movement is captured in the pattern and the elements stay in their altered state - till another viewer walks by to create a new imprint. The eventual positions of the elements reflect the many imprints of the people that walk past the outdoor installation over time.

METHODOLOGY

An integrated system will be used to create aesthetically pleasing visuals and an immersive experience for the audience. This is achieved through effectively stringing together elements like aesthetics, software and hardware components and sound to create an impactful public art experience. Visuals are modelled and rigged in Cinema 4d and runs using Unity3D in the form of a game. Surround sound is added in LogicProX to complement the work. Lastly, Microsoft’s Kinect SDK is imported into Unity3D to integrate the game with the Kinect hardware, enabling both systems to function as a complete interactive artwork.

METHODS

The use of three-dimensional modeling lends a sense of tangibility and manipulability which allows for a more immersive experience. As such, the visuals elements were created in 3D using Cinema 4d as the modeling tool. The model is rigged with joints to allow the strands to bend. The armature was constructed in Blender. Different permutations of the armature were applied to determine the ideal number, position and size of the strands that will allow the strands to bend in a natural manner.

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REFERENCES

URECA Undergraduate Research Experience on Campus

Student: Ng Sharmayne Desiree Ko
Project ID: ADM16025

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Supervisor: Assoc. Prof. Ina Conradi Chavez

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