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LOOP 02 (Interactive Environment)

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## Abstract

The current thesis is an attempt to capture visual and conceptual patterns of urban landscape and pop culture. This text theoretically supports the concept and analyzes from a technical point of view the issue of my postgraduate dissertation, entitled: loop02 (Interactive environment). In the theoretical support of the project for Master 2, concepts related to public and political art are mentioned as references. It is a small research-recording related to the contemporary urban environment, the consumerism of the popular classes (masses) and the study of the public sphere. All of the above, in a context of a critical attitude towards the forms of power, introducing the concept of the politician in art and life.

Based on the above concerns, an artistic environment was designed, which consists of three visual installations in the space, interconnected and interactive with the viewer.

## Resumé

La thèse actuelle est une tentative de capturer les modèles visuels et conceptuels du paysage urbain et de la culture pop. Ce texte soutient théoriquement le concept et analyse d'un point de vue technique la question de ma thèse de Master, intitulée: loop02 (Environnement interactif). Dans le support théorique du projet de Master 2, les concepts liés à l'art public et politique sont mentionnés comme références. Il s'agit d'une petite recherche-enregistrement liée à l'environnement urbain contemporain, au consumérisme des classes populaires (masses) et à l'étude de l'espace public. Tout cela, dans une contexte d'attitude critique à l'égard des formes de pouvoir, introduisant le concept du politicien dans l'art et la vie.

Sur la base des préoccupations ci-dessus, un environnement artistique a été conçu, qui se compose de trois installations visuelles dans l'espace, interconnectées et interactives avec le spectateur.



“Le spectacle, compris dans sa totalité, est à la fois le résultat et le projet du mode de production existant. Il n'est pas un supplément au monde réel, sa décoration surajoutée. Il est le coeur de l'irréalisme de la société réelle”<sup>1</sup>

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<sup>1</sup> Debord Guy, *La Societe du Spectacle*. 1967. Translation “Sylva”, Athens : Diethnis Vivliothiki,, Third Edition : 2000

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## Introduction

The present text refers in detail the theoretical framework and the technical part that led to the creation of the Project, divided into two sections. Initially, in the first part, starting with the support of the theoretical framework: historical references (as pictures and web links), terminology and theories, influences but also a small theoretical part about personal placement. In the second part there is the detailed technical report, results, experiments and conclusion and future ideas.

The purpose is not to record in detail all the projects that have been produced in the past or all of the techniques, but to introduce to a more general theoretical framework for supporting the project, and a presentation of the present social status and events that prevailed during the work, and clearly, led to the further elaboration of its improvement / change, as well as last but not least, the personal affiliation.

The first section of the theoretical part refers to the presence of the concept of the political, in art forms and movements from modernism until today. The sections are separated chronologically, from the modernist period, then the postmodern art and finally the Contemporary art. The first part starts from 1874 and reaching the Second World War, the second part from the Cold War until the end of the 70's, and the 3<sup>rd</sup> starting from the 1980's until today. From this point on, the forms of art are divided by field of research, and also more concepts are introduced, with which the project will deal, such as pop culture and public space, while the relevant material is presented as a reference. The last part of the sources concerns artworks of influence in terms of aesthetics or the medium.

The second part of the memoire concerns the description of the Project, initially from a conceptual point of view, but also presenting the recorded material during the research. It then deals with the technical description of the concept (software/technology used, steps, construction), and finally some examples of previous work, similar to this project, either by the concept or by the medium. The main concept was not to create technological achievements or something that would be applied in any field related to work or technological research, on the contrary it is an artistic environment; it raises the issue of dialogue between artwork and the viewer, but also the autonomous state of each project in relation to the theoretical framework that surrounds it.

# 1. Theory

## 1.1 Art and Politics

### Introduction

The Artistic activity does not take place out of nowhere, whether it functions as a reaction or maintaining a critical attitude towards the social and political environment in which it is produced, or, without having such a purpose, sociopolitical conditions act as a factor for its cultural activity. This content (or the result of a work of art) is sometimes clearly visible, while other times it is not easily perceived (or not perceived at all) even by the creator (him/her) itself. Many times is even noticed the attitude of abstinence these factors, or the attempt of not performing what has been produced by the socio-political conditions that prevailed during the creation of the project. The artist's attempt to create apolitical art, or the choice not to do political art, makes the presence of the political more noticeable, while also the second case (the artist's choice not to do political art) is itself a political statement.

### 1.1.1 Historical Context

The first forms of reference of the political to art, or representation of political events, took place in the 19th century, with the beginning of Impressionism<sup>2</sup>. After the expulsion of a group of young artists from the art exhibition known as salon de Paris in 1874 which led to the rejected artists the establishment of the Anonymous Society of Painters, that is, from the beginning of Modernism, the political reference or statement was obvious. Works by artists who belonged to the group of the rejected, represented scenes of political or social content.

The non-abstention of socio-political conditions during the process of creating an artistic result was more intense in the art forms produced at the beginning of the 20th century. At that time (before, during and after World War I) a field of radical political critics had been created, which proved to be very important for the art of the time.

Artistic Avant-garde<sup>3</sup> and especially movements such as Constructivism<sup>4</sup>, Surrealism<sup>5</sup> and Dadaism<sup>6</sup> enriched the political dialogue. The avant-garde art movements issued manifestos<sup>7</sup>, used political terms, and made political statements. One concept adopted by the political discourse of artistic avant-garde movements was the concept of the "enemy" which referred extensively to forms of power, the bourgeoisie class of the time but also the bourgeois morality for the production and consumption of art.

In the years that followed (after World War I) art forms were in the service of regimes, serving their purposes such as unification and the imposition of power. The products of individual artistic consciousness and the works of avant-garde artistic movements were fought by totalitarian regimes, which promoted totalitarian

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<sup>2</sup> 19th Century art movement founded in France

<sup>3</sup> Avant-garde = front line of the fight, reference to pioneering artistic movements of the late 19<sup>th</sup> Century-Early 20th Century

<sup>4</sup> Modernistic (Russian Avant-garde) artistic and architectural movement founded by Vladimir Tatlin in Russia (1915)

<sup>5</sup> Avant-garde artistic movement founded by André Breton in France in 1920s

<sup>6</sup> Dadaism : Avant-garde artistic movement founded in Switzerland in 1915-1916, described also as anti-art movement (in more detail on p.13)

<sup>7</sup> Manifestos – artistic manifestos : written forms of explaining the direction of each artistic movement

forms of artistic spectacle (for more details i.e. Eric Hobsbawm<sup>8</sup>) with only exception the case of the Italian avant-garde movement of futurism in Italy.

The regimes of the Soviet Union and Germany fought the avant-garde artistic movements such as the Russian avant-garde (constructivism, Supermatism<sup>9</sup>) or forms of "degenerate" Art, as characterized by the Nazi regime (Germany). The only case where an artistic front-line movement was not fought by the regime of the time was that of futurism<sup>10</sup> that pre-existed in Italy, and it honored the principles of fascism, reconciling with the Mussolini regime.

These tactics of adopting totalitarian forms of art by certain regimes caused political upheaval, such as the 1937 Paris International Biennial Art Exhibition. At the same time that there was a political conflict between the pavilions of Germany and the Soviet Union, the Spain of the Civil War and the Franco regime were collaborating with Guernica<sup>11</sup>, a purely anti-war project.

Just after the end of World War II, the art scene remained stunned. Due to the catastrophes and horrors caused during it, the prevailing view was that after World War II, art forms such as lyric poetry would never be able to exist again. Then, with the logic of founding the welfare state, the gradual recovery of the economy that led to American economic prosperity, and economic aid to fragmented Europe, Radical political perceptions began to decline. However, despite the change in conditions, mainly due to the presence of social movements, new upheavals began to be created in the post-war artistic scene, creating new trends.

During the 1950s and 1960s, the Western world was moving at different speeds. On the one hand, the economically and socially devastated Europe, which was trying to fight the remnants of the past and stand on its own two feet. On the other hand, the United States of America with the economic recovery, the human rights movement and the anti-war and feminist movements, but also the challenges of the over-consumption standards. The European art scene began to recover from 1968 and after, along with the student social uprising of May 1968 that took place in France and spread to Italy and Yugoslavia. However, during Europe's years of economic and cultural absence, the United States has managed to gain a significant share of land in terms of exporting culture with the help of globalization and commercialization

Into a Cold War landscape of the US – Soviet Union conflict over which country would prevail in the game of power, the entire planet has witnessed a state of national advertising, through glamorous national kiosks at global exhibitions, pioneering technology war and achievements but also trends and lifestyle proposals. The insistence of the United States to perform the duties of a global "peacekeeping" force, at any cost and of course in its own interest, but also the idea of implementing the Marshall plan, i.e. financial and material help to European countries, managed to make it a world power, but also to weaken the rival, the Soviet Union (and the communism).

In general, in the post-war artistic scene, trends and movements began to challenge and fight the tactics of institutionalizing the arts from monopolizing by large museums / galleries and the biased choice of exhibits. Essentially, the desire to bypass the art market has been fueled.

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<sup>8</sup> In more detail on p.11

<sup>9</sup> Modernistic (Russian Avant-garde) art movement founded by Kazimir Malevich in Russia (1913)

<sup>10</sup> Modernistic Avant-garde movement founded in 1909 in Italy by Filippo Tommaso Marinetti

<sup>11</sup> 1937 oil painting by Pablo Picasso (currently in the Museo Reina Sofia, Madrid)

The art that had been produced during this period emphasized the concept and the language, with examples such as those of Minimalism<sup>12</sup>, site-specific art<sup>13</sup>, conceptual art<sup>14</sup>, performance<sup>15</sup>, event, and ephemeral art<sup>16</sup>. The art that had been produced was a reaction to the visual culture and the spectacle, where after the commercialization and the mass production, they artists took elements of the over-consumption and then, mainly through appropriation practices, in order to challenge consumer culture (see pop art). The commercialized spectacle was intended to cultivate mass identity, and above all, it expelled the individual identity (singularity).

At the same time, political, trade union and human rights movements were founded, but despite the dynamics of the activist and artistic world, especially in America, the popularity of the white male artist continued to reproduce, most notably the example of the abstract expressionist Jackson Pollock. After the disappearance of the social classes in the United States, and the predominance of the "American Dream", Pollock was described as a form that represented exactly that. Self-Made artist, without a known family background, growing up in the countryside and being self-taught painter, thanks to hard work, perseverance and talent - according to the logic of the American dream - he managed to emerge as a successful artist and important personality. Along with all this, it should be noted that it matched exactly the model of the white heterosexual man and head of the family, who also characterized the American dream.

While the United States has already claimed the dominance of American Modernism worldwide, European art has tried to rebuild and fight the remnants of institutions of previous centuries such as that of academia but also concepts such as origin and class. At this point, the artistic recovery of Central Europe is slowly beginning, with France with Neorealism and Italy with Arte Povera<sup>17</sup> as the dominant countries.

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<sup>12</sup> Art movement spread mostly in USA in 1960s-1970s

<sup>13</sup> The artworks created to exist in a certain place for conceptual or aesthetical purpose

<sup>14</sup> The concept or the idea of the artwork is more important than the traditional aesthetical directions

<sup>15</sup> Artwork created through actions, not based on the skills but on the concept

<sup>16</sup> Artwork can disappear or destroy whether by natural or human elements. It is the opposite of monumental art

<sup>17</sup> Contemporary art movement that took place between the 1960s and 1970s in Italy

## 1.1.2 ART AND POWER (Or How Art Serves the Forms of Political Power)

A small Theoretical context for the Art and Power relationship and the production of spectacle

### 20<sup>th</sup> Century

There are common features of both the fascist and communist regimes of the time (20<sup>th</sup> Century); the state had demands on art (huge demands). Inside them, the government not only had specific demands on art, but also art found it extremely difficult to escape the demands and the controllers of the political authority. Examples can be found in Germany (Hitler), Italy (Mussolini) and USSR (Stalin).

#### Public Arts - Exhibitions - Pavilions

Paris International Exhibition of 1937 (followed by a series of events before World War II that began in London).

These exhibitions were perhaps the most formal form of collaboration between art and power during the era of bourgeois liberalism. They offered prestige to the countries that organized them; they did not glorify the state, but the civil society, not the political power but the economic, technical and cultural implications, not the conflict, but the coexistence of nations. - Public competition between states - Almost every time, they made political statements, as they advertised the virtues of their own "way of life".

Post-war Art - The spectacle

#### What does power demand from art (According to Eric Hobsbawm)

There are Three<sup>18</sup> Main requirements that power usually has from Art and that absolute power requires them on a larger scale than the More Limited Authorities.

1. Demonstration of the Glory and Triumph of power itself, as with the great arches and the ancient columns which glorify military victories. Magnificence and gigantism were the face of art that the Arts had to show.
2. Organization as a Public Event. Ceremonies and tradition are essential to the political process and with the democratization of politics, the presence of the authorities becomes a public event, with the people as an audience, and this was the particular innovation of the dictatorship era - as an organized participant.  
At an increasing rate, national monuments, designed to promote or express mass patriotism, included already designed spaces for special ceremonies. Spaces specially constructed for the expression of mass emotion, were used for the purposes of power. The meaning of art for the power, in this case, has less to do with the spatial environment than with the events that took place in it ("Performance art" in interior spaces).
3. For These Authorities, art had educational or propagandistic role. It could teach, shape and reform the state value system. (From the 19th century onwards, these functions began to be increasingly taken over by secular powers, unlike in the past [religious authorities])

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<sup>18</sup> Hobsbawm Eric. 2013. *Fractured Times: Culture and Society in the 20th century*, Athens : Themelio Publications, p. 239

## WHAT KIND OF ART DOES THE POWER NEED?

Monumental Sculpture in public space was one of the art forms that served the authoritarian powers the most. It's thematic and depiction was the focus of great men who gave glory to any of these cities. The sculptures are usually placed in centrally suitable parts of the city, especially in places where soldiers can see.

While these regimes preferred the monumental art, which cultivated national sentiment and portrayed glorious historical events, using mediums quite descriptive, the Greatest "Problem" <sup>19</sup> emerged with the "Modernist" Revolution in the Arts. The works were considered unacceptable to anyone who had been attached to the art of the past – this applies the conservative but also to the Conventional Liberal Governments.

### Problems Between forms of Power the Modernism

As mentioned earlier, the avant-garde in the Arts did not necessarily follow the same direction as the radicals of the right or the Left, in some cases the authorities gave opportunities to the avant-garde, as long as the Artists were not hostile to the revolution. The only dictatorship that felt a relative Comfort towards Modernism was that of Mussolini in Italy with local pioneers, such as Futurism, who followed fascism. In Germany and the Soviet Union, the mood of official fascist architecture tended towards pompous rhetoric. Modernism also attracted a minority, while these governments were populist. They preferred the arts that the general public would like - and would understand - Modernist Architecture was used by both populist regimes and commercial producers for the mass market. Example <sup>20</sup> of the London Tube - Much ahead for public taste / Luxury in the Moscow Metro – Offered to the residents who had no access to individual Luxury of being in and admiring the public luxury, so they will think that it belongs to them for a moment).

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<sup>19</sup> explanation : “problem” for the Authorities

<sup>20</sup> example by Habsbawm Eric. 2013 *Fractured Times: Culture and Society in the 20th century, Athens* : Themelio Publications, p. 243

### 1.1.3 Art as provocation of the Society and the Art (20<sup>th</sup> Century)

This section presents some examples of art with a political stance and a critical attitude either towards society or towards art itself. The selection of the following works concerns works created during the period before the First World War, until the 1970s, i.e. after the period of the Social Revolution and the French May of 1968.

Dada

Dada was an avant-garde artistic movement, self-proclaimed as an anti-movement, due to the diversity of its members and its artworks. The Dada movement lasted only four years (1914-1918), and was founded in Switzerland, and later expanded to France, Germany, and especially to New York in the United States.

*In this face, the artistic critique of society and language did not yet imply it is impossible to influence society by communicating meaning*<sup>21</sup>

Marcel Duchamp's "ready-made" artistic term refers to any object - a product of mass production or found object, that is, an object where the artist has not performed any manual work or any kind of processing, except for his selection and characterization (which often was random), which aims to provide theoretical and conceptual substance. The main question for Duchamp and his opponents was what art is, and who chooses what is considered to be art.

*When Duchamp puts his signature on mass-produced, randomly chosen objects and sends them to art exhibits, this provocation of art presupposes a concept of what art is: The fact that he signs the Ready-Mades contains a clear allusion to the category 'work'. The signature that attests that the work is both individual and unique is here affixed with the mass-produced object*<sup>22</sup>

Duchamp, among other things, was questioning about the following concepts: who creates art, and whether an artistic result is the result of individual work, collective work, whether it is conditional or completely accidental.



1.1 First International Dada Fair, Galerie Otto Burchard, Berlin, 1920

<sup>21</sup> Bürger Peter, Theory of the Avant-Garde , 1987, USA: University of Minessota Press p.11

<sup>22</sup> Bürger Peter, Theory of the Avant-Garde , 1987, USA: University of Minessota Press p.56

## Pop art as a critic to the consumeristic culture

American pop art often praised the consumeristic welfare values, and used the means of commercialization, such as the ability to mass-produce works of art through printers (poster). This situation of globalization and mass production was commented on by its (pop art's) most popular representative, Andy Warhol, using as an example his favorite product, a terrific discovery of the time but also a trademark of pop culture, Coca-Cola. In his 1975 book, *The Philosophy of Andy Warhol: From A to B and Back Again*, he wrote:

*You can be watching TV and see Coca-Cola, and you know that the President drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it.*<sup>23</sup> (Andy Warhol, 1975)

However, there were examples of Pop Art works by artists who criticized the consumeristic culture, using the advantages of mass production and the same iconographic elements of pop culture to criticize its identity. A typical example, and perhaps the most important work produced in the pop art era, is that of Richard Hamilton.

## Pop culture and pop art

Pop art often praised the “low” values popular culture and the consumer standards, but in many cases it criticized them. Pop Art is considered as a meta-language, as it uses and reproduces the already existing material / object (already existing reshapes) Representing an environment made by human.

Just what is it that makes today's homes so different, so appealing?

Richard Hamilton



1.2 Just what is it that makes today's homes so different, so appealing?

Richard Hamilton

<sup>23</sup> Horwitz Richard P. 2001. *The American Studies Anthology*. Oxford : SR Books p. 229 (based on Andy Warhol's "From A to B and Back. Again: The Philosophy")

Richard Hamilton's artwork "Just what is it that makes today's homes so different, so appealing?" is a collage of images depicting the ideal American household. Using photos he has taken from magazines and catalogues, he describes the objects and the occupants of the house, commenting on the American culture of the 50s. At home there are all the consumer goods and inventions of the time, such as the cassette player, the television, the vacuum cleaner. From the apartment's window a cinema billboard is visible - the ultimate entertainment medium of the time - but also on the ceiling of the house there is the moon, which concerns the exploration of space and the recent approach to the moon. The characters depicted, as the owners of the house, seem to follow the fashion trends faithfully, but also the new beauty standards, which require the man to be fit, while the woman to be very thin. In the background is a woman vacuuming, who is probably housemaid. Using iconography of visual culture, consumer culture and mass spectacle, Hamilton manages to criticize and satirize the new values of pop culture.

### The extreme performances of the 1970s

From the May 1968 uprising and onwards, political placement in the arts became very common, following the current trend of social and political change. The concept of the artist-activist becomes more intense and we meet it more often.

Chris Burden

### Shoot



1.3 Chris Burden, «Shoot», 1971  
Shoot, F Space, Santa Ana, California (USA)

*Shoot* by Chris Burden was considered as one of the most spectacular and extreme artworks of the 1970s. The artwork is a performance, where Burden was standing motionless on the wall, while an audience member could point at him with a real gun, and it would have total freedom to pull the trigger, where it would lead to injury and possibly the death of the artist. Eventually, during the performance, a friend of Burden's pulled the trigger and the bullet hit him in the arm. On the occasion of the incident, Burden stated that the moment the

bullet hit him, he himself became a sculpture. Burden criticized on the culture of gun ownership in the United States, as far as the spectacle of it (westerns, war or gangster films), as well as everyday life, and the fear caused by facing a real weapon.

Joseph Beuys

I Like America and America likes me



1.4 Joseph Beuys and the Coyote, Screenshot from the video of the performance "I Like America and America Likes Me", 1974

The artwork is an extensive performance that took place in New York in the United States in 1974. The performance began when Beuys left his home in Germany to travel to America, for an exhibition at a New York gallery. An ambulance was waiting for him outside his house, on which he would board and then take him to the airport. Throughout the flight, Beuys was wrapped in a piece of cloth felt. When the plane that he got on landed in New York, an ambulance picked up Beuys, and took him directly to the René Block Gallery in New York, where he would continue his performance. Through this entire Journey, he managed not to set his foot on American soil, as he had said he would do, as long as the Vietnam War continued, as a reaction to US policy on war. During a performance at René Block Gallery, Beuys remained locked in a room for three days in a wild coyote.

#### 1.1.4 ART AGAINST FORMS OF POWER

##### Contemporary Art

Contemporary art does not follow specific movements. It mainly concerns the production of individual initiative, the organized in groups and collectives. Artistic practices shift to the fields of research and recording, and very often the creator acquires the role of reporter, archaeologist or activist. Of course, in addition to the new media (video, photography) that had entered the art world in the 1960s and 1970s, from the 1980s and onwards, the Internet began to grow at an increasing rate, and of course this fact did not leave the art world indifferent. Between the decades of the 50's and 70's, with the proliferation of new media, television and commercial cinema, the spectacle starred, enhancing the visual culture, but in the following decades, interest shifted to the information. Internet, as a point of time, it must be used, commented on or criticized by art. Apart from that, however, the internet is a huge database, and therefore information for artists, who of course will take advantage of it.

##### Artist-reporter

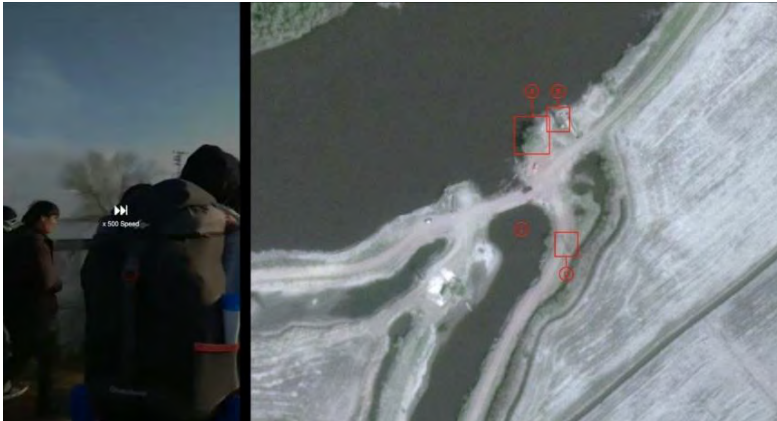
20/20, Jamie Wagg (1993)



1.5 20/20, Jamie Wagg (1993)

The above work is an example of the integration of the role of the artist with the role of the reporter. It was created on the occasion of the concealment of a heinous crime by the media in Great Britain in 1993. The crime concerns the abduction and subsequent murder of an infant by 2 ten-year-old boys in a shopping center. The event will shock the public and that is why it was never shown by the press, instead it was hidden. The creator gained access to the closed monitoring circuit of the shopping mall, and with reference to this material he created the table. He was strongly fought by the local press as he invaded its own zone of power.

## The Killing of Muhammad al-Arab, Forensic Architecture



1.6 Forensic Architecture, the Killing of Muhammad al-Arab. Screenshot by the author of the article

The case of the Work of the Forensic Architecture group differs from the Wagg's work. In this case, "art was mistakenly produced" as the team, trying to portray the geological landscape of the Evros region (North-Easter Greek Border with Turkey), collected material from the murder of a Syrian refugee who was trying to cross the European border. Muhammad al-Arab's death was first reported by journalist Jenan Moussa, but authorities described it as "Fake news." The work of the group Forensic Architecture, functioned as a report and called the event, creating enough material as information.

## Art and Politics

The case of Santiago Sierra

Political Prisoners in Contemporary Spain, Santiago sierra



1.7 Political Prisoners in Contemporary Spain (Political Prisoner n31)  
Santiago Sierra

Madrid 2018

Santiago Sierra's work in most cases refers to the forms of power that each has towards the other in his daily life, but also to the forms of power at the political level. To achieve this, he often uses people from the "margins" by giving them low-wage or low-fees in kind (for example, 1 dose of heroin to addicted citizens).

Sierra's work is about ephemeral actions recorded in black and white photographs, sometimes video, and an accompanying text. They have received very harsh critics, and especially for some his most extreme actions,

such as the example of the project *A Person paid for 360 Continuous Working Hours* (2000). His work could be described as a critical look and thought around the social and political conditions through which social and economic inequalities develop. Its actions do not leave open grounds for free will of the participants, and the actions are predetermined from the beginning. Sierra's political stance is contradictory, as while he nullifies Marx's theory of low labor costs and high commodity value, he applies this tactic, using "cheap workers" or dependent citizens in need (as drug addicts) to produce an artistic result, from which he will gain. The artist himself, supporting his nihilistic view of the society, says that he makes Art because he believes in Art and because it is something that monitors and records reality, and not that it is something that will change the world.

Sierra is used in exposing the way the authorities act and showing the social injustices, with an emphasis on those of his country of origin, Spain. To achieve this, he often hires or pays people in need. The above image is part of the project "Political Prisoners in Contemporary Spain" and concerns the issues of social and political protests but also freedom of speech.

In the artwork "Political Prisoners in Contemporary Spain", the artist presents a series of edited photographs of political prisoners in Spain. Through digital editing, but also the numbering between them (for example, Political Prisoner number 31), Sierra has managed to alter their personal characteristics, but also to maintain their anonymity. Each photo is accompanied by a text explaining the reason for each prisoner's imprisonment.

His research for the project began when he wondered if there were any political prisoners in Spain. After researching, he realized that there were a significant number of people imprisoned for their ideas in his country of origin, Spain. For the needs of the project, 74 cases and 24 portraits of prisoners were recorded, while problems and reactions were caused regarding the publication or report of the project, by the press and government agencies, who invoked the scandal through the project.

**Laborers who cannot be payed, remunerated to remain in the interior of carton boxes, Santiago Sierra**



1.8 «Laborers who cannot be payed, remunerated to remain in the interior of carton boxes», Santiago Sierra, 2000  
Photography © Santiago Sierra

In the action "Laborers who can't be paid, remunerated to remain in the interior of carton boxes," Sierra asks a number of workers to stay locked in a paper box for three hours a day for six weeks. The workers who took part were political exiles in their homelands and now resided in Germany, as asylum seekers, but the German state forbade political prisoners to work, otherwise they would be deported to their country of origin. For this reason, the artwork was not made public immediately.

## The case of NSK

### Laibach (NSK)

The NSK (Neue Slowenische Kunst) used the same notion of alienation to criticize what it considered to be alienation, and to transcend it, creating a utopian space. The NSK's Laibach Group used the over-identification process, highlighting problematic, repressed and alienated elements in order to escape them. Through performance actions and environments, they used robotic and fanatical elements to mimic submission to ideology, but also that the event or process is not entirely consistent with the reverse. Laibach criticizes the system, adopting its straightforward rhetoric (over-identification) but also the imposition of mainstream culture. Laibach group used the monumental elements as ephemeral, and vice versa, ephemeral elements as monuments. In this way they changed their meaning, their severity, they reset the symbols of great importance.

### NSK state establishment

NSK State in Time was created in 1992, after the independence of Slovenia, by groups belonging to the Neue Slowenische Kunst (new Slovenian art, NSK), organized a series of temporary events entitled Embassy, Consulate and State, in many cities. The state is perceived as a utopian formation that has no natural territory and should not be identified with any existing nation-state. The NSK state then issues passports to those who are willing to accept its principles. Regardless of origin, sexual orientation, religion, beliefs etc. everyone can acquire the NSK citizenship. The NSK, with its internationalist character, is a collective cultural and political project, which is formed and resurrected collectively and freely.

### Visual intervention

Black Square on Red Square, IRWIN, 1992



1.9 Black Square on Red Square, IRWIN, Red Square (Moscow) 1992 (Photo from the video footage)

Black Square on Red Square is a performance-installation by the IRWIN group from NSK (Neue Slowenische Kunst) that took place in Moscow's Red Square in 1992. Members of the visual arts group got off the bus that took them and was parked near Red Square , holding a black cloth, which was carried to the center of the square. In the sequel, they unfolded and spread the fabric on the ground, creating a black square. The work concerns visual with reference to the black square of the Russian Constructivist Kasimir Malevich.

### Pixelated Revolution, Rabin Mroué, 2012



1.10 Rabin Mroué performing *The Pixelated Revolution*, Staatstheater, Kassel, Documenta 13, June 7, 2012

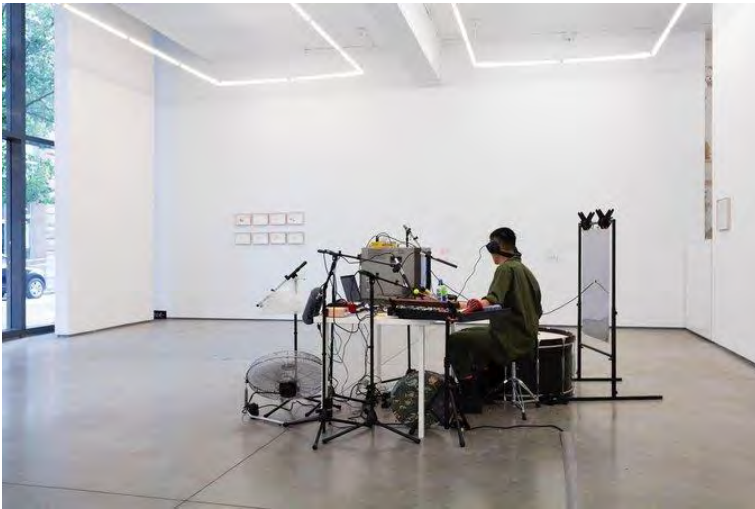
This is a lecture-performance. Mroué collected digital material from the internet showing the last moments of fighters of the Syrian revolution, recording their own deaths. The material was carefully selected in order to prove that the Syrian journalists were capturing the battle scenes and death in such detail that they often killed themselves. This is a lecture-performance. The artist collected digital material from the internet showing the last moments of fighters of the Syrian revolution, recording their own deaths. The material was carefully selected in order to prove that the Syrian journalists were capturing the battle scenes and death in such detail that they often killed themselves. The artist had two options to investigate the events, the first would be to be informed by the Syrian local news channels, and the second (which he chose) was to search the internet for digital material that the citizens filmed themselves. Despite all the difficulties in collecting information from the internet, from loss of material due to updates, ephemeral information, viruses or cyber-attacks, to censorship, fake news or insecurity of sharing, the artist has managed to collect material.

He focused on the importance of quality in the image of the material, which was mainly in low-resolution-analysis or pixelated, which emphasizes that it is material that came from autonomous will and independent "reporters", and not from large official institutions or from the dominant media channels. The Syrian protesters, wanting to reduce the risk of being wounded, imprisoned or killed during the filming of moments of the Syrian revolution, began inventing other ways to act in the space, or safer filming angles, and then they started to share these guides between them, through creating an information network. Mroué compared digital footage and guides for recording by Syrian protesters with a product and the rules of the Dogma 95<sup>24</sup> film movement, and decided to create a new cinematographic manifesto influenced by both, but without the presence of strict rules.

<sup>24</sup> Filmmaking movement started in 1995 by the Danish filmmaker Lars Von Trier

Shoot from behind. Don't film faces in order to avoid recognition, pursuit and arrest by security forces and their thugs.<sup>25</sup>

Nocturne, Samson Young, 2015



1.11 Nocturne, Samson Young (2015) Photo: Joerg Lohse

[http://www.teamgal.com/artists/samson\\_young/exhibitions/324/pastoral\\_music](http://www.teamgal.com/artists/samson_young/exhibitions/324/pastoral_music)

*Nocturne* by Samson Young is a live multimedia performance. The artist collected recorded material from U.S attacks in the Middle East showing bombings and explosions, and edited them into a film. During the performance, the film plays in mute, and the artist tries to imitate the sound of the video household physical objects. Young is researching the relationship between sound, power and violence.

Where Land Meets Sea, 2016

Embassy for the Displaced



1.12 Where Land Meets Sea, Embassy for the Displaced, 2016. © PAN

<sup>25</sup> *Contra magazine*, Issue 02, Protest,. May 2019. Contra Editorial team. p. 75

(text from : A list of Guidance on how to Film a Demonstration, based on the guides of the Syrian Protesters from Rabin Mroué's Pixelated Revolution, 2012)

Where Land Meets sea is a reporting project, consisted by photographs of 3D scanned actions. Embassy for the Displaced is a faux-institution collective, organizing activist actions, reports that the last years operates near the European Borders (Aegean Archipelago, Greece)

## 1.2 The Spectacle

Use of the spectacle as an instrument of unification



1.13 *La Société du spectacle*, Guy Debord, (1973) Screenshot from the video

Similarly, the spectacle, as the main production of modern (postmodern) society, functions as a reflection or part of society, and in some cases serves as an instrument of unification, which then leads to generalization and production. The spectacle acts like an autonomous image of the society, a fragmented reality.

The spectacle is the view of the world that has been objectified, in relation to consumption, propaganda, information, entertainment, etc. and is passively accepted by society, i.e. without the presence of dialogue as the direction of communication is one-sided, that is, from the system to society (as opposed to the public.) The system chooses the form and content of the spectacle, society is expressed within spectacle.

Through the system the spectacle is produced rationally, but the producer is not faithfully reflected. As the various forms of power produce spectacles, they define what the permissible limit of reaction by society is, and therefore present this as feasible. The spectacle, as a specific construction of alienation, creates lonely crowds-masses, characterized by the loss of unity, as there is no dialogue and communication within it. Thus, only the commodity (consumption) and the quantity that is developed are more important, while the quality is no longer important. Through the spectacle, the perceptible world is transformed into a world of images, and you consider this world to be the pre-eminent feeling.

*The show, understood in its totality, is both the result and the project of the existing mode of production. It is not a supplement to the real world, it is decoration added. It is the heart of the unrealism of real society*<sup>26</sup>

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<sup>26</sup> Debord Guy, *La Societe du Spectacle*. 1967. Translation "Sylva", Athens : Diethnis Vivliothiki,, Third Edition : 2000

## 1.3 Mass Behavior

### 1.3.1 Contemporary Pop culture

Pop culture is very often characterized as a low-level culture and is often associated with the lower economic / social classes, while lagging behind in the "high art" of the bourgeoisie and the elites. After World War II, pop culture began to be associated with mass culture, and did not always characterize specific classes, while it began to be associated with "high culture». With digital advancement and the media, it began to enter the same reproductive media (e.g. soap opera-live classic music) but also in the same exhibition spaces (e.g. museums, galleries)

### 1.3.2 URBANISM

#### URBAN SPACE – METROPOLITAN AREA

##### Urban Area and the Mass

Georg Simmel had written that (the big city) "does not care about any authentic individuality"<sup>27</sup> In any case, the living conditions, work and socialization are different in relation to the provincial places, the suburbs or a desolated place. Due to the preservation of anonymity in the solitary crowd of the urban environment, there is more individual freedom. On the contrary, the threat of small town power networks limits and "closes" individual freedom. On the contrary, the threat of small town power networks limits and "closes" individual freedom<sup>28</sup>. Nevertheless, every form of individuality is trapped in the alienation that the big city imposes on its inhabitants, in contrast to the small town, where human contacts are maintained at a higher level. The ever-increasing speed of the objective culture of the big city, leads to atrophy of the individual culture (leads to the masses)

The metropolis is the general form that the process of rationalization of social relations takes<sup>29</sup>. It is the phase or the problem of the rationalization of all social relations, which follows the rationalization of the relations of production, so that human is subject to the full influence of the capitalist system and to the rules that it imposes. The resident of the big city goes through a capitalist process of socialization, while it functions as an intensification of social relations and relations of production.<sup>30</sup>

In the urban space, basically, human subjectivity is distinguished by the constituents of the space, and not by the subjective will and judgment. According to Ernst Bloch, *The urban Megalopolis is a cohabitation machine, its architecture has a functional character that "reflects and even strengthens the icy character of the world of automation, the work of people divided by fragmentation, and abstract art"*<sup>31</sup>

It is considered that the reason for the existence of today's Urban Crisis is not in matters of technical planning of the urban landscape, nor in the economic degradation, but in the social system that surrounds it has

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<sup>27</sup> Simmel Georg, 1993 *The Metropolis and Mental Life*. Translated by Likiardopoulos G. Athens : Erasmou Publications,. P. 15

<sup>28</sup> Rozanis Stefanos. 2019. *Versions of a City – Simmel, Benjamin, Cacciari, Adorno*, Athens: Erma Publications p.11

<sup>29</sup> Rozanis Stefanos. 2019. *Versions of a City – Simmel, Benjamin, Cacciari, Adorno*, Athens: Erma Publications p.11

<sup>30</sup> Cacciari Massimo. 1998. *The Dialectics of the Negative and the Metropolis*. Translation by Kalamaras P. Athens : Eleutheriaki Kouloura p. 19

<sup>31</sup> *Is Listed by Michael Lowy in " the enlightenment of romanticism", Thessaloniki : Eneken Publications. 2011*

created this problem. In the modern big city, the low standards of modern urbanism are visible, and the lack of humanitarian significance of the city that begins and loses its character.

*Technological perfection is not so much complete and so huge we believe. It is limited only in a very small number of willing dreams. Could one can even add their very old desire people to fly.<sup>32</sup>*



1.14 (Image on the Left) *Grand Littoral*, Dir. Valérie Jouve, (screenshot)

1.15 (Image on the Right) *Grand Littoral*, Dir. Valérie Jouve, (screenshot)



1.16 Market of saint Denis, Paris during the Covid-19 period lockdown, right before taking hygiene measurements

Screen capture from video by BFMTV

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<sup>32</sup> Bloch Ernst, Adorno Theodor. 2000. *Something is missing - a discussion about the contradictions of utopian desire*, Athens :Erasmus Publications p.11

## 1.4 What is public in the public space?

### 1.4.1 Public Space / Change of conditions and framework

In the following part there are some examples of Public Art, Street Art or public space activities and actions, that they act either as political intervention or as an expression of pop culture, and in no way do they involve large-scale costly works by commercial artists (i.e. Jeff Koons) no matter how pop their aesthetic, or their placement is considered.

Introduction of art or interventions in the public space in a private/interior space

#### 360 Experience of Breaking News – Athens ,Michael Landy



1.17 360 Experience of Breaking News – Athens ,Michael Landy (360 room screen capture)

In the visual environment that Landy created, he used messages and slogans that he found in public places in Athens. The messages concerned various political - social directions, protest slogans, posters or simple motifs and designs, which were divided in the rooms of a large building in Athens (Diplarios School), depending on their statement or thematic. The viewer has the opportunity to browse physically and also digitally these spaces and read the messages through the digital 360 environment. The content (slogans) was provided by the locals and after it was edited by the artist to create an art-in-situ installation.



1.18 360 Experience of Breaking News – Athens ,Michael Landy ("anarchy" room, screen capture)

The above project is an example of the introduction of patterns of public urban space indoors. Also, street slogans are considered an endless source of information, as they are a direct reaction to the socio-political events that are taking place or a form of direct expression.

#### A slogan without political statement acts as a movement



1.19 Βασανίζομαι (I am suffering) slogan on the wall of "Empros" self-managed theater, Athens

#### Βασανίζομαι (I am suffering) slogan

An example is that of the slogan "I am suffering" (I am suffering) through the city of Athens, and later other cities of Greece. The identity of the original creator is unknown, and the reason or concept that led to the creation of these mural slogans is not known. There are opinions that the creator lost his partner, and this led him to this way of expression, but another view argues that it refers to the economic crisis (Greek economic crisis, around 2009-2018) and the inability to survive. The above slogan became quite popular during the period of the economic and social crisis, and more people were essentially expressing their own point of view (suffering). Many followed the original creator and adopted the slogan, transferring it to many cities, but also to the internet, through social media pages or blogs, transferring their own position and perspective. In this particular case, the slogan became a trademark of popular culture for a certain period of time, in a specific spatial environment.

#### Les Colleuses

Slogans Against Femicides,

The Feministic anti-femicide slogans refer to the political intervention of the Les Colleuses group, mainly in parts of the city of Paris, which began in September 2019. The group is collecting slogans or information about female femicides in France, then transferring it to white paper, keeping each letter occupying an entire page, so that the result created during the wall sticking is a collage of bold black letters and words. The aim is to make all cases of femicide out of gender violence visible and transparent, and not to forget any victims. The *Les Colleuses* have often been ousted by the police in Paris, and many of their collages have been torn or removed. However, their interventions are now a trademark of the feminist and political scene in general in the public sphere of the City of Paris, as in a wandering in the city it is difficult to meet the group (*Les Colleuses*) during the action of the slogan collaging, but it is impossible not to meet even a slogan of theirs.



1.20 Les Colleuses - Slogan on a building's wall in Montreuil, Grand Paris

Photo Katerina Kardasi



1.21 Les Colleuses - Slogan on a building in the center of Paris

Photo Katerina Kardasi



1.22 Les Colleuses - Slogan on a building in Latin Quartier, Paris

Photo Katerina Kardasi



1.23 “Ni Una Muerte Mas!” Slogan Written on part of the US-Mexican border

Photograph by Paula Cabrera, MyShot

#### 1.4.2 Public and not public

##### Public space / Public sphere

It is often considered, for an object, that it belongs to the public sphere (whether it is a project, a space, a building, an object) when there is free access to it. Often, the public sphere is defined spatially, as an environment - urban space - that everyone is supposed to be able to access. However, in the public sphere there may be something that is not only determined spatially, but also something that does not have a spatial status (e.g. a radio frequency<sup>33</sup>). But this again makes it seem like it belongs to a seemingly public sphere, as, in theory, everyone can access it, but they cannot make real use of it, such as selecting a program, making a change, intervening, so they have limited access. So, if an object in a public space, that doesn't make it fully public, because either there is no real access to it, or it becomes impossible to intervene in it. The same happens with an art object in the public space.

Thus, in general, the meaning of public in art - "Public Art" is defined as an environment of discussion and dialogue, which has the meaning of the political, that is, it can exist in a sphere of controversy. In order for something to be considered really public (e.g. some form of Art, whether it is a mural, an installation or an event - performance – action - non-spatial form), anyone should be able to approach it, to be placed in it, to intervene in it, to intervene in its previous intervention, to destroy it. Recently, there has been a growing privatization of urban public space and as a result, free speech being hindered or banned from the outset. In addition to the gradual privatization of public space, there are also statutory prohibitions on how a person can move in it, for example a pedestrian is prohibited from crossing the highway from wherever he wants. In the public space, not in the physical, but in the conceptual sense, the public emerges at the moment of the conflict. Also, no rules or pre-determined limits can be imposed on the state. Action and effect in the public sphere is something that cannot be projected by anyone, and must be open to any form of modification / intervention / change of status.

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<sup>33</sup> Cited as an example by Stavrakakis G., Stafilakis K. 2008.. *The Political in Contemporary Art*.. Athens : Ekkremes

Street art, as a point, can be considered public art. In the case of street art that is spatially identified (for example, a mural or an installation) the original creator leaves the work to his fate. This means that the next passer-by can intervene, complete it, change it, or the state can intervene and destroy it in order to throw it at him. In this case, the work has a more ephemeral character, and freer in terms of creation.

Public art must have the meaning of the political, in the sense of dialogue and intervention; otherwise it is not really public. Oversized well-polished sculptures by commercial artists that adorn central squares in the western cities and are well guarded by the authorities so that no passersby intervene to it, are not considered as public art. Intervention projects, i.e. projects that interfere with the appearance of an existing project, such as the Works of Christo and Jeanne Claude, cannot be considered to belong to the public sphere. The popular art couple Christo and Jeanne Claude (e.g. Land Art works) - have created several monumental works, and are known for their Land art project. The projects concern the result of covering important national monuments with wrapping paper. The intervention is ephemeral, and covers a historic building or landmark for the city where it is located. But the existing object (e.g. building) does not really intervene or change and no one can intervene in it again.

Two opposite examples listed below:

Le Pont Neuf, Christo and Jeanne-Claude / Tearing down the statue of a slave trader in Bristol (UK)



1.24 Le Pont Neuf, Christo and Jeanne-Claude, Paris, France (1985)



1.25 In Bristol, the statue of the slave trader Edward Colston (1636-1721) was knocked down and thrown into the river on 07.06.2020. Photo Ben Birchall.

## 1.5 Urban Patterns

### Mass Behavior In Urban Space

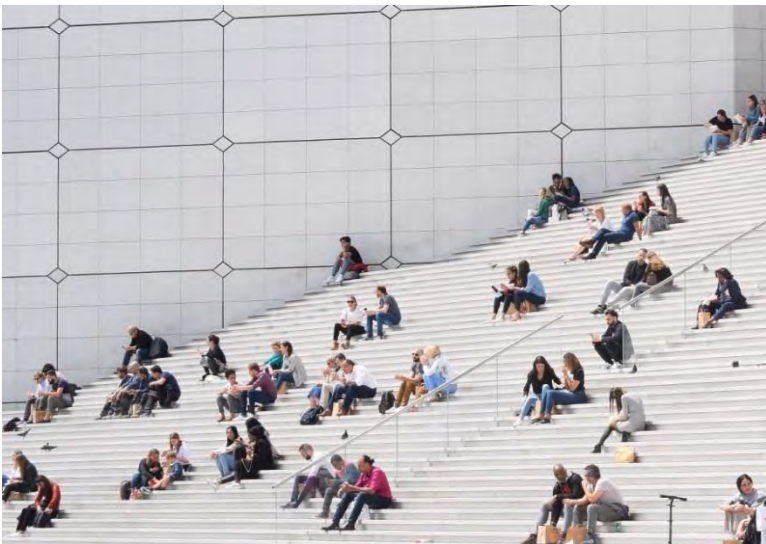


1.26 Manifestation of 05.02.2020, Paris

Photo Anna Gradou, Edit Katerina Kardasi

The mass used as a reference of Urban Patterns, as both aesthetics and concept.

*History tells us that from the moment when the moral forces on which a civilization rested have lost their strength, its final dissolution is brought about by those unconscious and brutal crowds known, justifiably enough, as barbarians. Civilizations as yet have only been created and directed by a small intellectual aristocracy, never by crowds.*<sup>34</sup>



1.27 Lunch Break at Arche de la Défense, Paris

Photo Katerina Kardasi

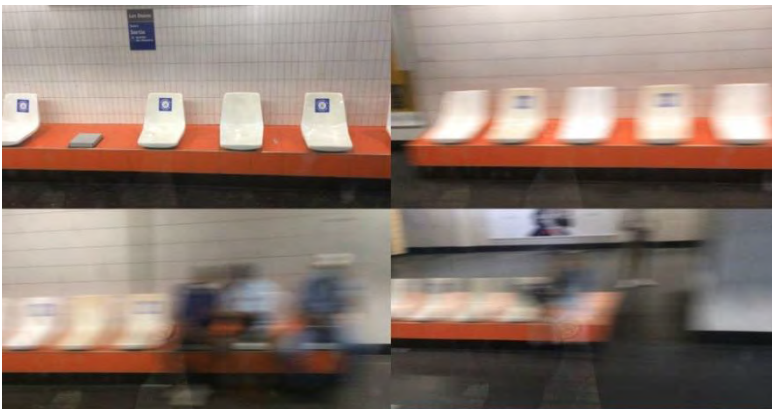
<sup>34</sup> Gustave Le Bon. 2001. *The Crowd, A study of the Popular Mind*, Ontario : Batoche Books, p. 10

## Urban Construction



1.28 Housing Buildings in Cité Pablo Picasso, Nanterre, France

Photo Katerina Kardasi



1.29 Visuals From a moving train

(Screenshots from video, Katerina Kardasi)

## Objects of the Urban Environment



1.30 Shopping carts, photos Katerina Kardasi

## Popular Iconography as Reference



1.31 Kiddy Smile, *Let A Bltch Know*, Screenshot from the Video Clip

Important reference is the popular Culture, the contemporary trends that surround the Post-post modernistic<sup>35</sup> society and its aesthetics. Trends, Selected Visual Patterns, Street Slang, Expression from the 70s till today, consist a strong influence for the project. The collection of the material, proves, that for example there a lot visual similarities between the pop culture of the 1980s and the contemporary one. The post-Modern society, having no real identity, is made up of a multitude of images, an invasion of visual material, which composes a varied result.



1.32 80s pop Culture in Los Angeles (USA) in « *Mur murs* », Agnès Varda, 1981

(Screen capture from the video)

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<sup>35</sup> Post-postmodernism as a term that is used in the critical theory and sociology the past years to describe the trends and the society of the very contemporary time.

## Virtual Reality Projects as Reference

*70.001*, Clemens von Wedemeyer



1.33 *70.001*, Clemens von Wedemeyer, 2019

(photo of the installation) photo Katerina Kardasi

*The Crowd Algorithm*

Oeuvre by Clemens von Wedemeyer is a Video that deals with the representation of crowds. The video shows a moving crowd and the authoritarian powers in the Urban environment and it is consisted by three Dimensional characters and objects. The video describes patterns of behavior, and the artist examines concepts such as the power structure, and the manipulation of the mass.



1.34 *Plug your nose and try to num*, Martina

Menegon (2017) Virtual Reality Installation

## Pop Documenta as Reference



1.35 Health care workers stand in the street in counter-protest to hundreds of people who gathered at the State Capitol to demand the stay-at-home order be lifted in Denver, Colorado, on April 19. Alyson McClaran / Reuters

## Digital Aesthetics as reference

The Internet is a place where you can see the vast amount of visual / audio information. The aesthetics of the internet have been a significant influence on the creation of the project.

Considering the result of the variety of aesthetics that can be caused through a simple internet browsing, web art, social media, multimedia, etc. The aesthetics of the internet is often characterized as low quality, as well as the aesthetics of popular culture.



1.36 Bertrand Dezoteux, Zootrope, Photo from the projection



1.37 Bertrand Dezoteux, Harmonie, Photo from the projection



1.38 Pages of “Cherryboy” Fanzine by Sophia Bowden (Archive Katerina Kardasi)

Waste and public space.



1.39 Stack of pink and blue garbage bags on the streets of Brussels, Belgium Photo Katerina kardasi

Waste as a concept is directly related to the culture of overconsumption, as is the rejection of an object that is no longer considered useless, it is simply no longer a trend. The adjective iconography is also associated with degraded urban environments, where it is often not possible to harvest them. The vision and smell of the waste, or the places where it is deposited, is closely connected with the modern big city, they often concern a disgusting spectacle, also in some cases they compose an interesting visual effect. In many the waste is conceptually linked to marginality, or the inability and refusal to integrate into the predetermined social context.

In society, the waste of some may be considered the findings of others.

This is how the finding works as an art form, in junk art with the logic of Ready-made (art).

## Junk Art as Ready-Made



1.40 *Flat Waste* Roth, Dieter. (detail).



1.41 *Compression: Yellow Buick* (1961), César.

The Museum of Modern Art, New York. Photo:  
© 2017, Museum of Modern Art, New  
York/Scala, Florence

## Patterns of urban landscape and street art as references



1.42 Beauty Within

Michael Weiss Koeppel, 2017



1.43 Adapt to the Collapse, Mike Ballard

2018

## 1.6 Conclusion

Artistic activity with a social-political attitude is an important source of reference but also a medium of expression and recording the society. But apart from the art production sector, an important sector for the production of unprocessed and raw visual material is the road. The street, not in the sense of street art, or traditional public art, or trying to beautify parts of a city such as adding elegant architecture. The road as a point of intersection of members of society, as a place of accumulation of their characteristics, as a place of accumulation of interventions or their waste. The road, as a point of dialogue or even controversy, free expression and placement. The artistic references at the beginning of the memory are a suggestion for contemporary artistic practice, which mainly functions as an observation of the raw reality of society, in contrast with the logic of art and revolution (modernism) or from any logic of beautification of the artistic result. All the above material composes a visual effect that can describe not only the aesthetics of modern society of the big city, but also its direction.

## 2 Project description

### 2.1 LOOP 02

#### 2.1.1 Concept and research

##### Introduction

##### Project

The initial idea for the project was to create an artistic environment, which consists of four installations in the space. Of which the three Installations will be interactive, and one non-interactive. Finally, due to the excellent conditions during the progress of the project, three of the above installations were completed. The basic concept is the drawing of patterns of the modern urban landscape and their integration in the digital environment, or on the contrary the drawing of patterns of digital space (e.g. hologram) and their integration in physical environment. Reference is made to the concept of the mass of the urban metropolis, to the presence of modern pop culture and urban waste, as analyzed in the first part of the work.

##### Social framework during the recording of this project

During my stay in Paris I went through two opposing (conflicting) states of mass behavior - La Grève (The period of social strikes [05 / 12-17 / 01), Covid-19 pandemic (03/2020 -) In the first case , the strike of public transport drove citizens to mass transit, causing confusing situations in large stations, docks and trains. In the second case, the residents were confined to their homes, or in rare cases only the movement of individuals was allowed (as a group of people wasn't allowed to move around the city), along with the necessary documentation.

In the second case, the largest percentage of the population, as they were locked in the house, experienced a new reality, which included in mostly interaction with the digital environment. Those who were users / knew how of technological means, every day had access to a huge amount of digital image and sound material. (Social media, streaming, video communication, Viral News) The website has become a huge source of audiovisual material (Museums / art venues, theaters / cinemas, other cultural or entertainment venues have provided free digital material)

The above two conditions (La Grève, incarceration due to Covid-19) each contributed, for different reasons, to the creation of my work (Not to mention other difficulties / misfortunes or moments of grief caused by them). In the first case, I was given the opportunity to observe and record the movements of the crowd. In the second case, several digits of digital art, the aesthetics of the digital space but also the enormous amount of audiovisual Material, which otherwise would not be easily accessible. In both cases, there was a study of the urban landscape in situations I had never experienced before. In the first, the huge crowd on the streets, the difficulty of moving due to crowds, traffic jams on the highways (as, due to the strikes, in the underground transportation where in the city of Paris is the primary mode of mass movement) people moved around the city. In the latter case, the city was transformed into a ghost town, as almost no one moved to the city, or if there was a need to move, it would be individual.



2.1 Gare de saint Denis during the Pandemic Period (05.2020)

Photo Katerina Kardasi

### Material Research / Collection

Collection and recording of footage material (images/ videos/ sound) from the urban environment, but also from the people who move in it. The Collection mainly concerns the depiction of the general aesthetics of the modern urban landscape and the Metropolitan areas, with emphasis on degraded, popular or industrial areas. As for the movement of the crowd, material has been collected from busy stations and docks, public transport and squares, and it reflects the movement of the crowd, but also the interaction as autonomous entities (singularities). Also, a Material Collection was made concerning objects in urban areas, such as waste (garbage), works of art or products of interventional actions.

The Material is either a product of me or other people through physical exploration in the urban space (physical space) or a collection product through my digital space navigation (digital platforms, such as Google Maps). for further study, or for editing or creating designs.



2.2 Saint-Georges Metro Stop, Paris

Photo Katerina Kardasi



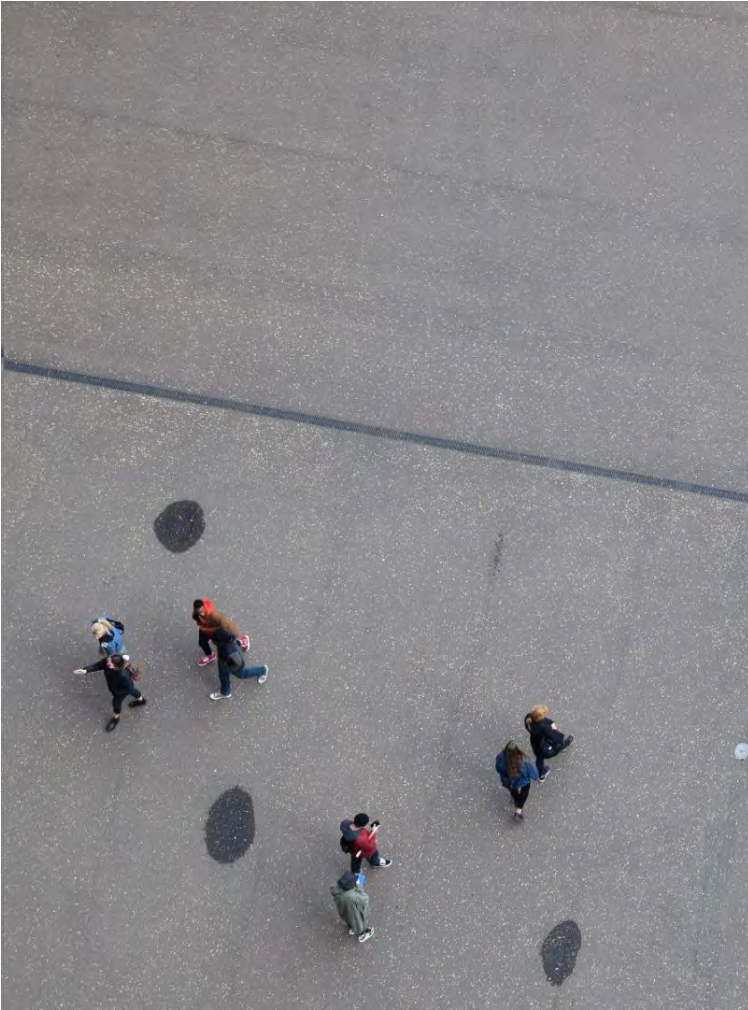
2.3 Poster in the Parisian metro

Photo Katerina Kardasi



2.4 Poster in the Parisian metro

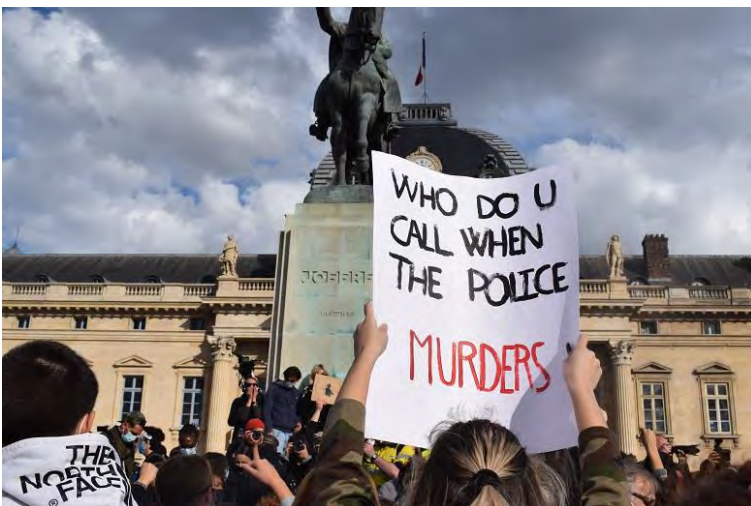
Photo Katerina Kardasi



2.5 Untitled, Photo of people walking taken by the 10<sup>th</sup> floor of Tate Modern, London

Photo Katerina Kardasi

Following the social events of the urban environment



2.6 The 2<sup>nd</sup> Manifestation for George Floyd in Invalides, Paris (06.06.2020)

Photo Katerina Kardasi

Observing the space in which we live is very important, as is wandering in it. Participating in social events as well as trying to express ourselves in various ways were some of the activities that made me better understand the space and time in which I lived, especially this year that was consisted by some very important socio-political events.

## Previous work

This project is a conceptual continuation of my undergraduate thesis. At the School of Practical Arts, I was invited to present my artwork, which consisted of painting, assemblage and installations. The theme concerned repeated spatial and temporal loopholes in an urban landscape, reproduction of urban waste (rubbish) but also the imprinting of the citizen-observer, who does not belong to the masses. All this, with the use or elaboration of patterns of the urban environment, the use of "motifs" influenced by the art of the street and the use of its concepts. Of course, in this case, no digital media or multimedia were used, and my first contact with the art numerique systems was at the beginning of this program, in the autumn 2018.

### 2.1.2 Installations

#### LOOP 02

#### Project Description

The initial idea for the project was to create an artistic environment, which is consisted by interactive and non-interactive installations in the physical space. The general concept about the size of the installation was to remain small, which refers to a personal conversation with the viewer (ideally 1 viewer per project) and not massive, i.e. it works against the logic of the spectacle. As the project consists of different installations or incomplete projects / experiments, each of them will be analyzed separately below.

#### Project Parts/Installations:

1. *Untitled* (incomplete /experiment)
2. *1/26499* (Video Installation)
3. *FLOW 01* (Interactive Installation)
4. *TEXTURES 02* (Interactive Installation)

#### *Untitled* (Virtual Reality Environment)

The idea of the project is to create an Installation in space that is consisted by a projected Virtual Reality environment and a control for the user/viewer. The above project has not been completed for many reasons, but enough material has been gathered to be used in the end and completed, but also that has already been used in another project.

#### Projection

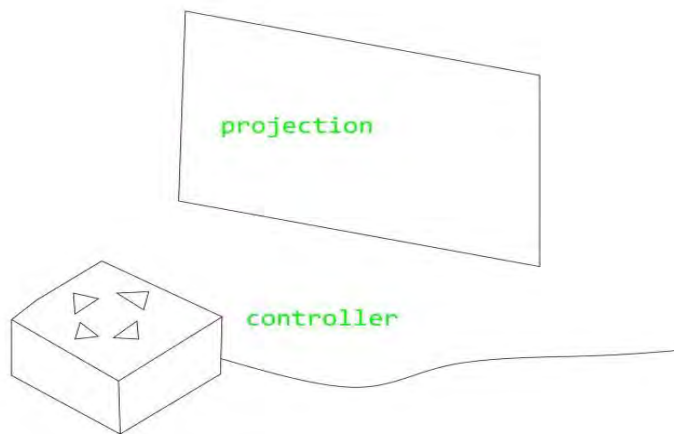
-Unity Virtual Reality Environment Projection View on wall

The purpose of the virtual reality environment is to introduce the viewer to the excessive display of urban environment patterns with a pop approach. The viewer can wander around the environment, using two types of interaction, the ability to choose field of view, and to choose the movement direction (wandering).

## Control - Impression of Freedom, not absolute freedom of movement.

-Movement of the viewer into the environment through the use of console direction keys.

Movement in Urban Landscape - Urban traffic cannot be completely free as there are specific (predetermined) routes where the citizen (wandering inhabitant) must follow (e.g. sidewalk, crossing, access only to "public" areas) In many cases, the construction (architecture, spatial planning) of a modern big city does not allow the pedestrian to move in another way, only vertically and at the same time in pre-planned axes (e.g. movement on a sidewalk or crossing a crossroads) while it (she/he) is in danger, or very often it (she/he) is not allowed to move in easily accessible areas (e.g. highway, pedestal of a monument)



2.7 Sketch of the installation

## Virtual Reality Environment in Unity (Demo)

The viewer enters the scene as a First Person Character,

First Person Point of View

As the viewer / user, enters the Unity environment in First Person point of view, has the ability to enter the crowd. It can choose the direction he will follow in this, although the same moves uncontrollably, in many directions. There is a case of being surrounded by the crowd (3D characters), suffocating enclosed in it, but in other cases it can keep a distance from it. In the case of distance (it refers to 2020's "Social Distancing", the formation of an imaginary sphere of radius x around the First Person Character) gives the viewer a relative freedom of movement. In this case, the installation in the space is activated (second part of the visual environment)

The 3 Dimensional Characters were created through the 3DsMax 3D Design Program



2.8 Most of the 3D characters that were designed for the Virtual Reality environment (Screenshot from 3DsMax)

Google Maps

Material from the internet - digital environment



2.9 Digital collage – example of aesthetic direction



2.10 Screenshot from Google Maps

## Faux Realistic effect

Snapshot images from Google Maps were used to create the 3D figures. After wandering around random Big Cities and Capitals (Urban) with Google Maps, there was a search made for pedestrians walking on them. In a random way, I recorded snapshots so that they could be used in future use. The snapshots were then transferred to Corel Draw, to be isolated from the environment and processed so that they could be used as material for 3D characters. The choice of the pedestrians was random, but there was a selection on people which's figure can be better used for a straight pose 3D design. Although, the choice of the character was also by its form that created, and how much it matched with the aesthetic result I wanted to achieve. For example, if the found photo of a future character was interesting, but not suitable for a human 3D design, I was creating it anyway, using the logic of a 3D object without animation.

## Blur on Personal Characteristics

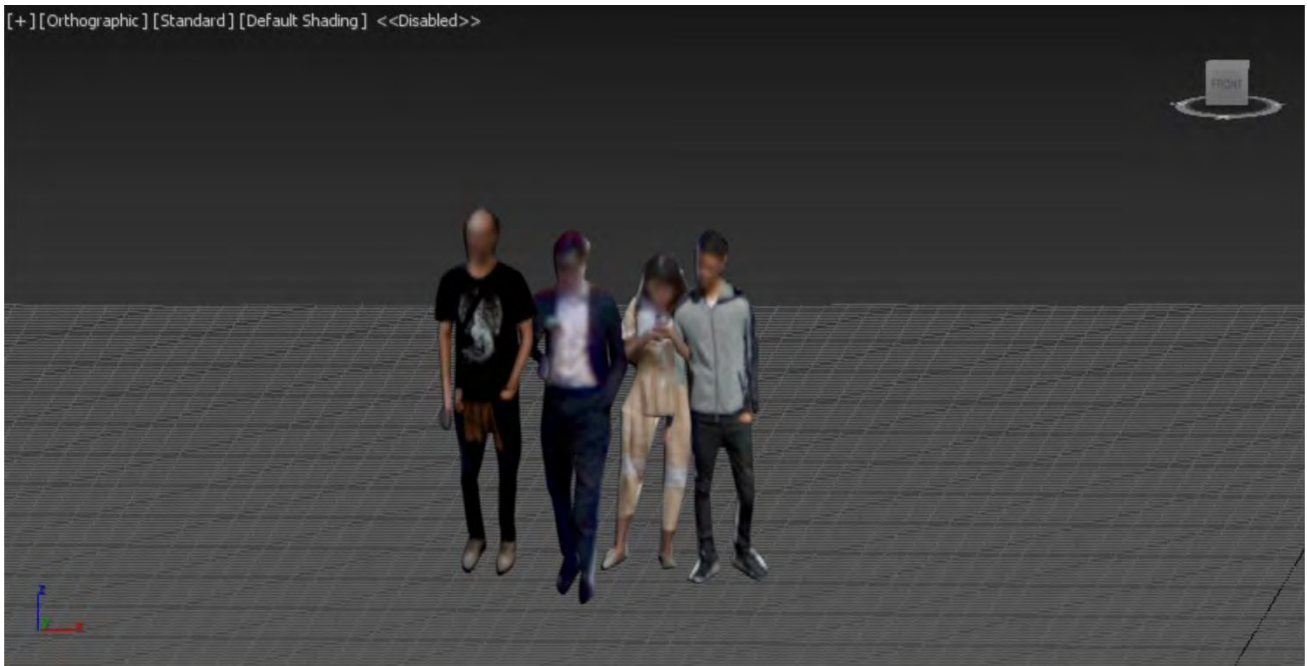
Google Earth's Policy for using Blur Effect to hide the pedestrians Personal facial Characteristics was suitable, because it supports the concept of the formless (no singularity) mass.

## Multiplication of characters

During the production of the project, three-dimensional (3D) character designs were used, but for the needs of this many forms were used multiple times (5-10). In order to highlight the concept of mass (amorphous crowd) in contrast to the spectator / operator and its individuality (singularity)



2.11 Some of the 3D characters that were designed for the Virtual Reality environment (Screenshot from 3DsMax)



2.12 Some of the 3D characters that were designed for the Virtual Reality environment (Screenshot from 3DsMax)

### Use of Google Maps Error (Glitches) on Screenshots

During the random digital wandering around the cities, various Errors (visual glitches) were noticed, but most of them were interesting, so they were used.

### Technical/Character Design

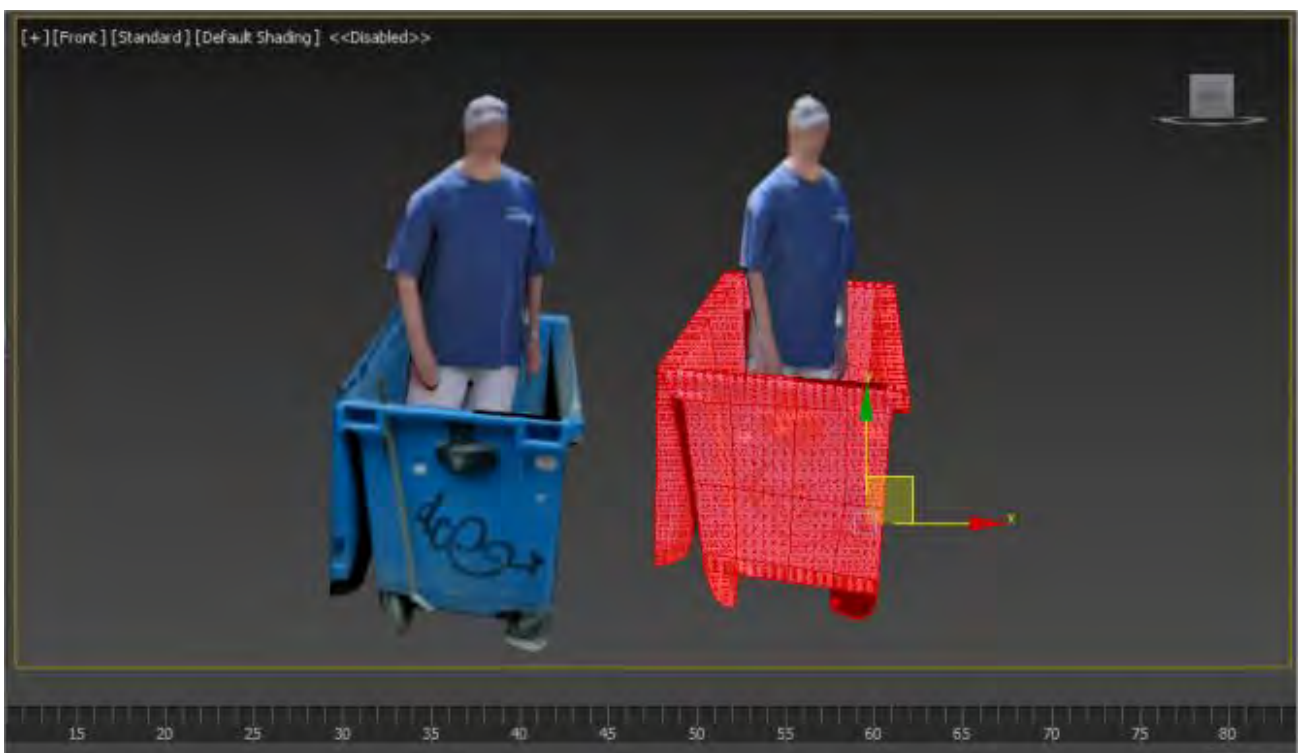
#### 3D Character design Process

#### Design Base

The design of each of the three-dimensional characters was created with reference to a random pedestrian that I located through Google Maps through a digital tour of a random City of the world. For the best design, the searched forms should face straight the camera and stand upright. The choice of characters from Google Maps was random, but I tried to keep almost the same percentage on all pages, ages and nationalities, which was difficult, because in almost all the cities I toured (urban big cities in all continents) the percentage of the female pedestrians was clearly smaller than that of the male pedestrians, as was the proportion of older people compared to middle-aged or younger people. When the right figure was found, I captured it.



2.13 Example of choosing Material for the 3D character design.



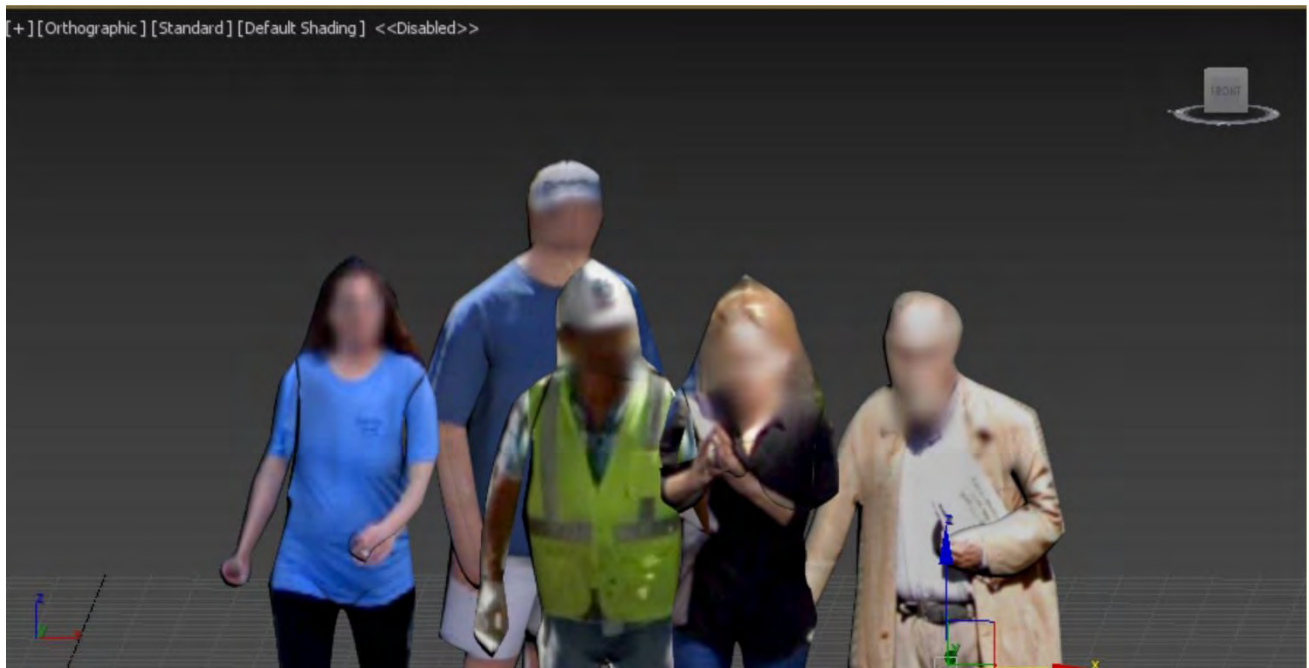
2.14 Example of 3D character and 3D object designed in 3DsMax

## Editing

The next step was the snapshot from Google Maps to be imported into the image editing program. In this case, Corel Draw was used for editing. The purpose was to isolate the silhouette of the form from the rest of the environment (Background) and, as it was an amphitheater, the rear view should be designed based on the already existing image, so that both images can be used as a material that will cover the silhouette of the 3D character.

### 3 Dimensional Designs

The 3D design of the forms was done in the 3DsMax (<https://www.autodesk.fr/products/3ds-max/overview>) program. The image that emerged from the editing was originally used as a reference point placed on a vertical plane. The design was done parametrically with lines, and it was not intended to depict the figure in detail, and in no way be realistic. After the design, the images of the figures (Google Maps) are applied as material for the 3Dobject.



2.15 3D characters designed in 3DsMax



2.16 3D character designed in 3DsMas (Polygons)

## Animation

The performance of the motion in the three-dimensional characters was done through the online *Mixamo* program (<https://www.mixamo.com/>)

## Sound

Real Time to be generated sound in *Super Collider*, with interaction (sending first person character position values through OSC communication)

The previous project was not finished, through some experimentation with creating a unity scene had been done, the result was not the ideal. All the work that has been done will be stored and reused in the future.

## Installations

The following describes the three created installations (1/26499, FLOW 01, TEXTURES 02), both in terms of concept and technique.

1/26499

Video installation,

Duration 02:54

Found object, video Projection (variable dimensions)



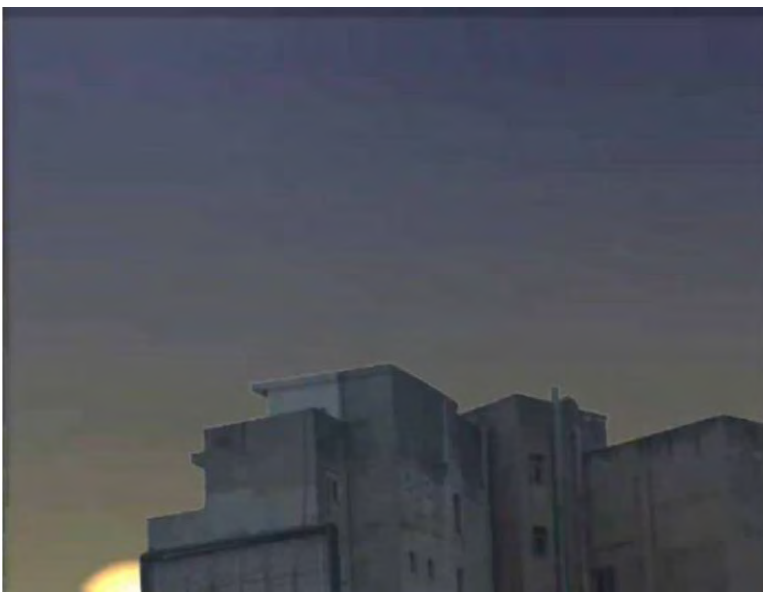
2.17 1 / 26499 (photo of the Installation)

The video is called *1 / 2 6 4 9 9*. The video depicts a seemingly realistic urban landscape - an attempt is made to render the aesthetics of the hidden camera - a surveillance camera or mobile phone recording (low resolution, recording without support equipment, handheld movement) referred to dozens of amateur videos a social media user sees with a simple scrolling on its (hers/his) home page.

The title refers to the loop and specifically refers to 1 of 26499. The average life expectancy worldwide in 2019 was 72.6 years, where if this number is multiplied by the days of the year (365), the number 26499 is obtained. The video describes one day, from sunrise to sunset, and using the loop, refers to the repeatability.



2.18 Screenshot from the video 1/26499



2.19 Example of using Background - The building is a 3D object, the sky 2D plan with degrade, and the sun 3D object me spot light. (Screen Capture from the Video)



2.20 Example of using Background –3D object (sun) with spot light. (Screen Capture from the Unity Scene)

The figures are depicted moving mechanically, referring to the concept of mass, while the spectator has the role of observer-delusion. 3D shapes seem to move by making repetitive movements, such as monotonous walking or passive observation, while they are often in strange places - reinforcing the notion of the absurd.

## Purpose

The aim is to deliver a Pseudo-Realistic Video Reserve through the use of photographs, animation of three-dimensional objects-characters.

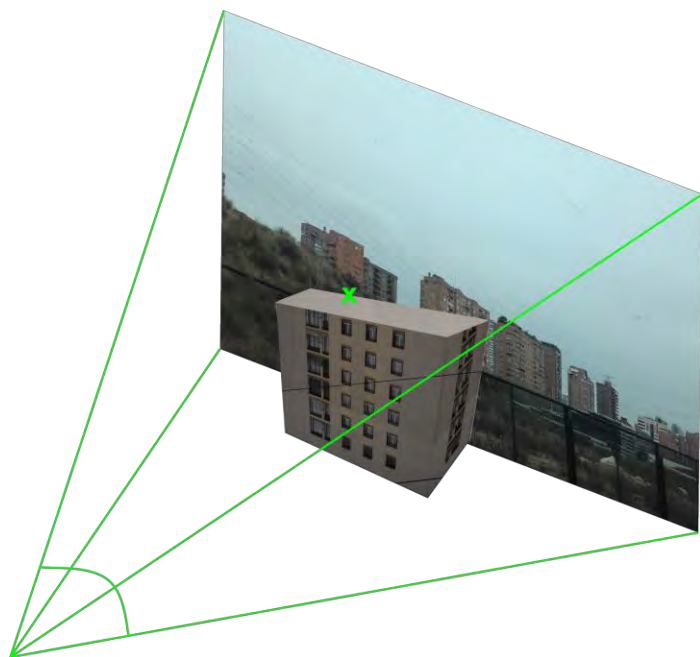
## Technical

3DsMax and Unity (<https://unity.com/fr>) were used to design the objects, as well as to place them in the space respectively. Originally created scenes reminiscent of the logic of movie sets in the Unity environment. The shots of the video are created entirely in unity, through "craft scenes" actions of 3 dimensional characters were created, in order to be recorded by the camera of Unity. For most of the shots, a 2D image mounted on a plane was used for each scene, for the background performance, and then 3D objects were placed in front of it. The background images are images of cities, environment (e.g. sky) or degrade graphics that I created through the photo editing software.

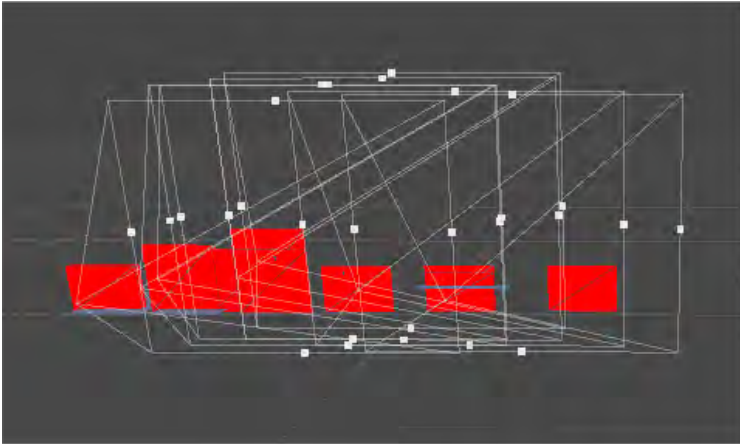
Some of the 3D figures designed to create the Loop01 environment were used to create the video, while a different animation was added. All the animations of the 3D characters that were used I got from the *Mixamo* website.

The sound is designed in *Audacity* Sound Editor (<https://audacity.fr/>), through the processing of simple "square" tones. After a little research on the sounds produced by the urban environment, a sound was created that resembles the results of mechanical processes, which refers to an urban awkwardness.

The editing was done in the open source video editor "*kdenlive*" (<https://kdenlive.org/fr/>) through the use of shots from the Unity scenes. The export was made in low consumption, in order to deliver the aesthetic video that has been taken individually, and also handheld movement effect was added.



2.21 Sketch shown on the "setting". Camera shot, three-dimensional object (building) and three-dimensional characters (x)



2.22 Example of a work environment in the Unity environment, depicting camera viewports (white) and background scenes (red)

## FLOW 01

### Interactive Sound Installation



2.23 FLOW 02 (photo from the installation)

### Loop (flow 01)

It is an interactive Real-time sound installation, made of iridescent plastic material and Arduino sensors using communication via Arduino and Super Collider. It is made of shaped forms filled with water, which the user is asked to touch or even press so a Real-Time sound will be produced.



2.24 FLOW 02 (detail from the installation)

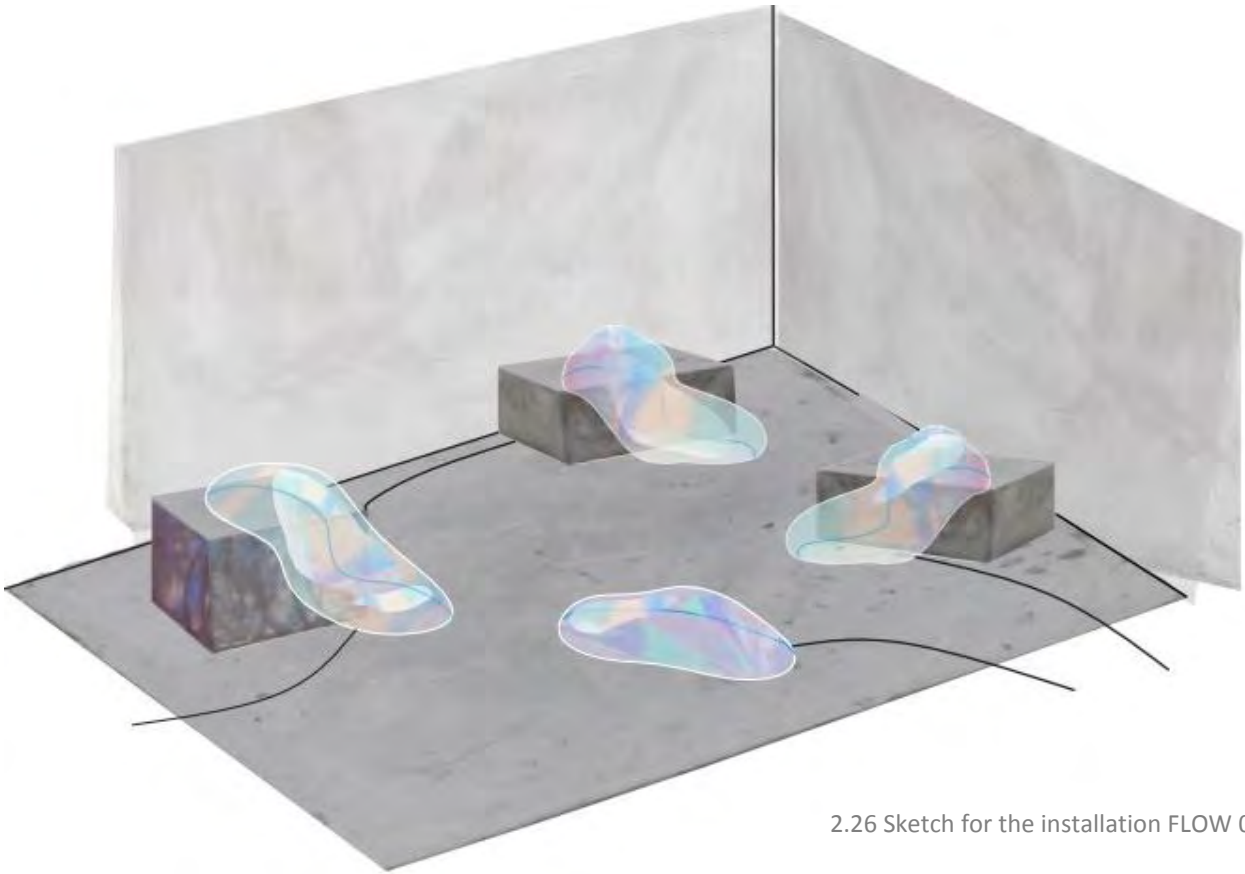


2.25 FLOW 02, the viewer interacts with the installation

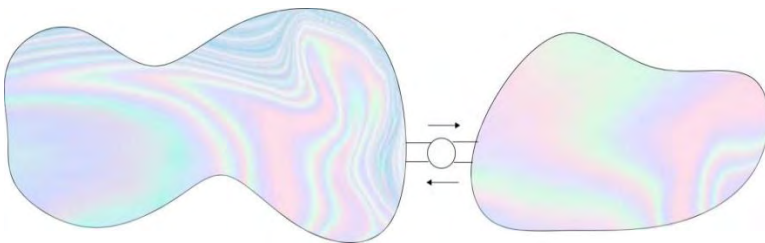
## Technical

### Arduino Sensors

Water flow sensors for the Arduino were used to create the project and achieve interaction with the viewer. The sensors join the two edges of the inflatable forms together, allowing water to pass through them. Thus, the viewer can create sound by forcing to one end of the plastic form. Through the pressure but also the elasticity of the form (the forms are not completely filled with water, so they leave flexibility) the water passes from one end to the other, through the center (water flow sensor). The water flow sensor has a propeller inside, which turns as the water passes. Through a magnetic center of the sensor and at the edges of the propeller, the sensor receives flow values, relative to how fast the propeller rotates. The installation uses three water flow sensors that join six plastic molds, an Arduino breadboard, wires and Arduino board.



2.26 Sketch for the installation FLOW 01



2.27 Sketch for the installation FLOW 01 (forms and water flow sensors)

**WORKFLOW**

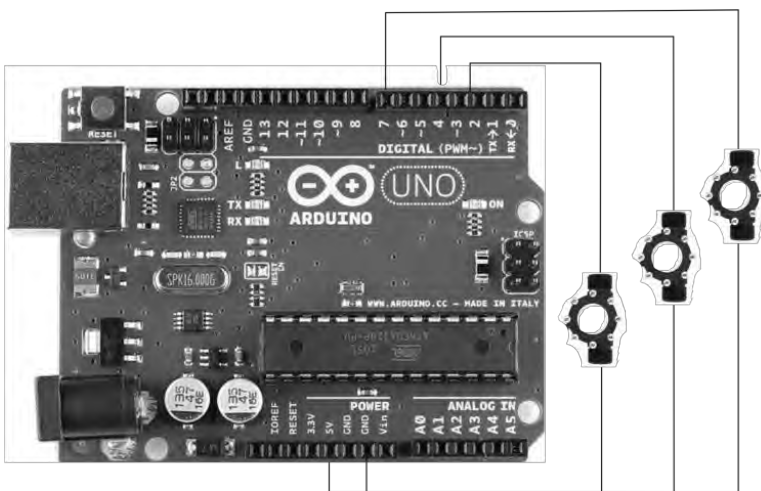


2.28 Arduino Workflow

## Arduino IDE

The values obtained by the water flow sensor are obtained in the Arduino IDE environment, and then, through the Serial Port (i.e. COM for Windows) are displayed in the Serial Monitor. These values, through the use of the same serial port, are sent to Processing, where in this case it acts as an intermediary between Arduino and Super Collider. The Processing interface was used to produce Real Time graphics; variables depending on the values obtained (the graphics were part of experimentation and were not used in the final installation). Processing then sends the same values to Super Collider as a message, where they are used as parameters for the sound composition.

Water flow sensors can sense the flow of both water and air. Though air is easiest to be used for the construction of an installation, Water was chosen because its density causes more accurate result. Originally this sensor's feedback is the digits 0, 1. This was adjusted with script, so it could write values between 0 and 1000 in the Serial Monitor.



2.29 Arduino Connectivity Sketch (3 Water Flow Sensors to 5V, Ground and the Digital Pins)

## Processing

Unity is communicating with Processing through a Serial Port. It sends the values (sensor feedbacks) that are printed in the serial monitor, Processing can receive them, and then they can be used as variables. The same way was used to create the following graphic result. The images that appear are graphics designed in Corel Draw software, using transparency so they can mix with the background. The change of the values either moves or rotates the displayed graphics.



2.30 Screenshot from the Real- Time graphics created in Processing.

## Super Collider

Processing sends the values to Super Collider in an array's form, and Super collider is receiving as a message. The incoming information has to be identified through the use of the address (/address) and then, the messages (if there are multiple messages) have to be separated. Next, each message can be used as a variable that can be used as sound volume, pitch or in a more advanced way, to achieve a Real-Time sound result.

## Physical Material

The materials used for each installation are of great importance, both in terms of durability, elasticity or stativity, but also in terms of aesthetics and concept. For example, the use of cement refers to images of the modern big city, the use of PVC, or plastic iridescent film refers to the aesthetics of the internet or contemporary pop culture.

## Technical Difficulties of the constructions

The difficulties that emerged were mainly related to isolation issues of the plastic forms to avoid water leakage. After some failed experiments in this regard, it was decided to use a double plastic film, and to avoid leaks, but also generally greater strength, as it would withstand under pressure. In the experimental part, several tests were performed in relation to the range of values obtained from the sensors, and what sound effect they would have. In some cases, the values had to be adjusted.



2.31 Example of the material



2.32 Example of the construction – Inner isolation

## TEXTURES 02

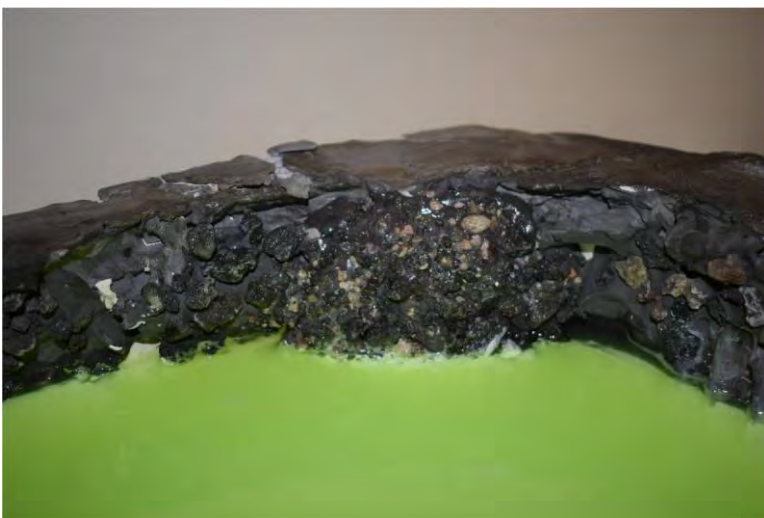
### Interactive Sound Installation



2.33 TEXTURES 02

Plaster, Plexiglas, Arduino Sensors, 35x50 cm

This is a Real-Time sound installation interactive with the viewer. The installation has a round shape and grey color, which refers to a "puddle" on the asphalt (urban landscape). Sound is produced through the values received by the Arduino LDR sensors in relation to the light - shadow of the surroundings and the environment of the installation. The installation is related to the urban landscape, and the condition of the urban "obstacles", while it concerns the oxymoron - smooth water surface, rough surface of sound composition – this is the reason why it was named Textures 02. It is a continuation of a previous installation, Textures 01<sup>36</sup>, which was created last year and is listed below.



2.34 Installation (detail)

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<sup>36</sup> In more detail on p.67

The viewer has the opportunity to approach the surface of the installation, i.e. the surface of the water, and through it to create a real-time sound composition.



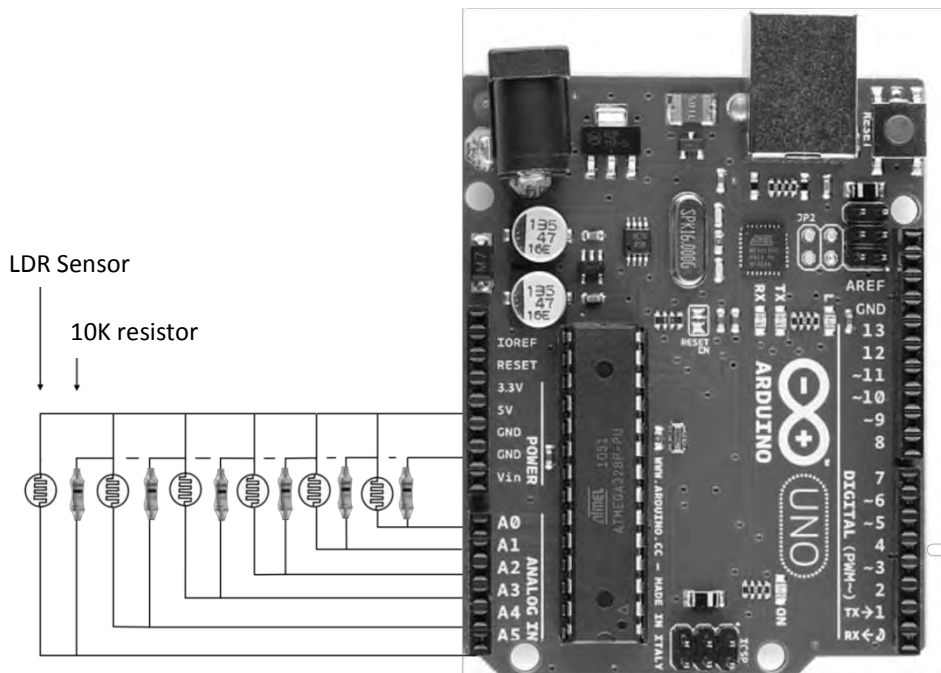
2.35 Sketch for Interactivity (construction design)

**WORKFLOW**



2.36 Arduino Workflow

**ARDUINO BOARD**



2.37 Arduino Board

## Technical

The Physical part of the installation was created through the use of a negative form for the plaster, and through the correct integration of the Plexiglas Part but also its isolation so that there are no water leaks. Six LDR sensors and Arduino technology were used for the installation. The sensors (LDR) were placed below the Plexiglas surface so that the circuit did not come into contact with water. The sensors receive light values; they are transmitted via OSC to Super Collider and thus generate real time algorithmic sound.

### Arduino

The LDR sensors receive values according to the amount of light that approaches them. The range of values is 0-1023 that means they receive a low number when they are in a dark place or a high one when they are in a bright. Though, is very difficult to receive the two extremes (0, 1023). The most common is around 150 (dark environment) to 900 (very bright environment). The initial values had been adjusted in the Arduino IDE, so the Serial monitor will sent the desirable range of value to Super Collider.

### Super Collider

According to the logic of the “FLOW 01” installation through serial communication, the Super Collider receives the values, which are used to produce sound. The only technical difference is that in this case, Super Collider receives the values directly from the Arduino IDE. Also, the sound is a looping one, and the Real-time adjustment to the sound is that when the viewer approaches the surface of the water (right on top of the LDR sensors) the sound volume decreases, and it looks like the sound stops.



2.38 Physical Construction

### 2.1.3 Feedback

Unfortunately, during the presence of rare circumstances (Covid-19 Lockdown), the project could be shown to just a few people. The general reaction was very positive, and the viewers seemed to find very interesting some of the installations.

More specifically, the video that was projected in the installation *1/26499* was described as realistic, especially in the parts that buildings and Urban environment was shown. Other parts of the video, as for example the walking characters shown from above, were described as not very realistic. The feedback for the 3 dimensional characters was positive.

The installation FLOW 01 was very interesting for the viewers, especially because of the real-time sound creation and the iridescent physical material. Unfortunately, when the forms were strongly squeezed, the water started to leak, fact that made the experience a slightly unpleasant.

### **Future Improvements**

There is the idea of improving the quality of the installations in the future. The Installation *FLOW 01* could be reconstructed in a larger scale, so the viewers could not intervene on it only with their hands, but also with their whole body. The whole installation could be a room-scale artistic environment. There is more visual material that can be used in the video *1/26499*, that in the future, can be even a short film. For all of the above installations, the main idea is to be reconstructed with high quality materials, and also more advanced technologically equipment, such as more accurate and durable sensors.

## 2.2 Previous Work

### 2.2.1 Projeť Intensif

01.2020 ATI

Katerina KARDASI

Group Project Title: Ever Changing

"WHAT IF YOU COULD SEE YOURSELF IN A DIFFERENT WAY AND YOU CAN CONTROL THE EVER CHANGING PROCESS?"



2.39 The Physical construction of the Installation

The following text refers to the Group Project my colleague and me created during the first semester of the academic year, and describes my tasks to participate.

The main Idea for the Project was to contain many forms of interaction with the viewer. The Project Installation was consisted by a Projection of an interactive Unity Scene (interaction with the viewer through Kinect), a physical construction of Cubes with Arduino Sensors and Real-time Algorithmic Sound (Super Collider). One way for the installation to interact with the viewer was through physical objects (constructions) with Arduino. The other was through moving (move of the viewers head/neck), an real-time algorithmic sound could be generated. The two above, with the Physical construction of the installation, were the main tasks for my participation in the Projeť Intensif.

#### I ARDUINO-UNITY (serial port communication)

To achieve interaction through physical objects of an installation, Arduino sensors had to be used. The viewer, could reactive with the scene just approaching or touching the objects (cubes). To achieve that, a small Arduino circuit by 5 LDR sensors was created. Each LDR (light) sensor, can receive values from 0 (total darkness) to 1023 (Light). When the viewer's hand approaches the object that contains the sensor, lowers the value. For example, when the installation was in a semi-bright room, the values were around 400-700. The first step was to create a script for the receiving values in Arduino environment. The values need to be shown separately for each sensor, so each analog pin (connected to each sensor) corresponds to an value (Val) The values are printed in the Arduino Serial Monitor, that corresponds to the Arduino Port. 2. Unity Receive A script for communication with Arduino was created and put in the Unity scene. Through the script, Unity receives the Sensor Values through the same Serial Port. Each Value can control an object of the scene, as for example, change position, rotation or scale. This time it was used to change position in vector.3, Z. Depending the lighting in the room the project is installed, the script can be adjusted so it can work for each project.

## II ARDUINO-UNITY (serial port communication)

To achieve interaction through moving, and to receive an real-Time Sound as an output, an Unity – Super Collider Open Sound Control (OSC) communication had to be installed. Super Collider can produce real-time algorithmic sounds, as for example an sinusoidal tone. In this project, a very simple type of sinusoidal was used as a Synthesis. This Synthesis (Synthesis Definition or SynthDef), could receive values from Unity, to adjust Pitch and Volume. The values that Unity sends, are the current rotation of the head (which is also the current rotation of the viewer’s head, through the use of Kinect) on X,Y,Z. A free Unity Plug-In from the Unity Asset Store had to be used, named “ExtOSC - Open Sound Control”. Through this Plug-in, the IP address, local (Unity) port Remote (SC) port and message addresses could be adjusted. So, the values can be sent as messages [msg] and Super Collider can receive them using the same address. As the values are composing the Synthesis, a Real-time sound is produced.

## III PHISICAL CONSTRUCTION

The installation used a similar logic to the project facilities mentioned earlier. The basic construction was a form of clay cube, a translucent surface so that light could penetrate it and the sensors could receive values and try to integrate the Arduino sensors inside the body of construction, so that they were stable.

### 2.2.2 Work from previous years

#### The concept of the Urbanism

This project is a conceptual continuation of my undergraduate thesis, during the academic year 2017-2018. At the School of Fine Arts, I was invited to present my artwork, which consisted of painting, assemblage and installations. The theme concerned repeated spatial and temporal loopholes in an urban landscape, reproduction of urban rubbish but also the imprinting of the citizen-observer, who does not belong to the masses. All this, with the use or elaboration of patterns of the urban environment, the use of aesthetics influenced by the art of the street and the use of its meaning. In this case, no digital media or multimedia were used as a medium, and my first contact with the art numerique systems was at the beginning of this program, in the autumn 2018.

By the academic year 2018-2019, during the M1 in the Athens School of Fine Arts, I tried to continue the project with the concept of research the patterns of the digital environment. The first project was about a virtual reality environment designed on the Unity platform. The project involved an interaction of two points, i.e. the viewer can wander around the space and choose where to look (field of view). To create it, Screen Captures were used from real city points, collected after digital wandering through Google Maps. This material was used as material or texture for three-dimensional objects, such as buildings, walls or streets. For 3D characters, parts of paintings or digital drawings that I had created in the past were used.

Projects from the previous years

2018/2019

LOOP (Virtual Reality Environment)



2.40 Loop, VR environment created in Unity (Screen Capture) <https://katerinakardasi.wixsite.com/katerinakardasi/loop-demo-vr-2019>

*LOOP* is a Demo Virtual Reality environment created in Unity. The project depicts a looping Urban Dystopia, consisted by passive characters and city objects. All the 3 dimensional characters and objects are made in 3Dsmax and their design is simple. All the materials are made from photographs of city landscapes, google maps Screen shots or even paintings. In order to give a specific aesthetic direction, no prefabs were used.



2.41 Loop, VR environment (Screen Capture)



2.42 Loop, VR environment (Screen Capture)

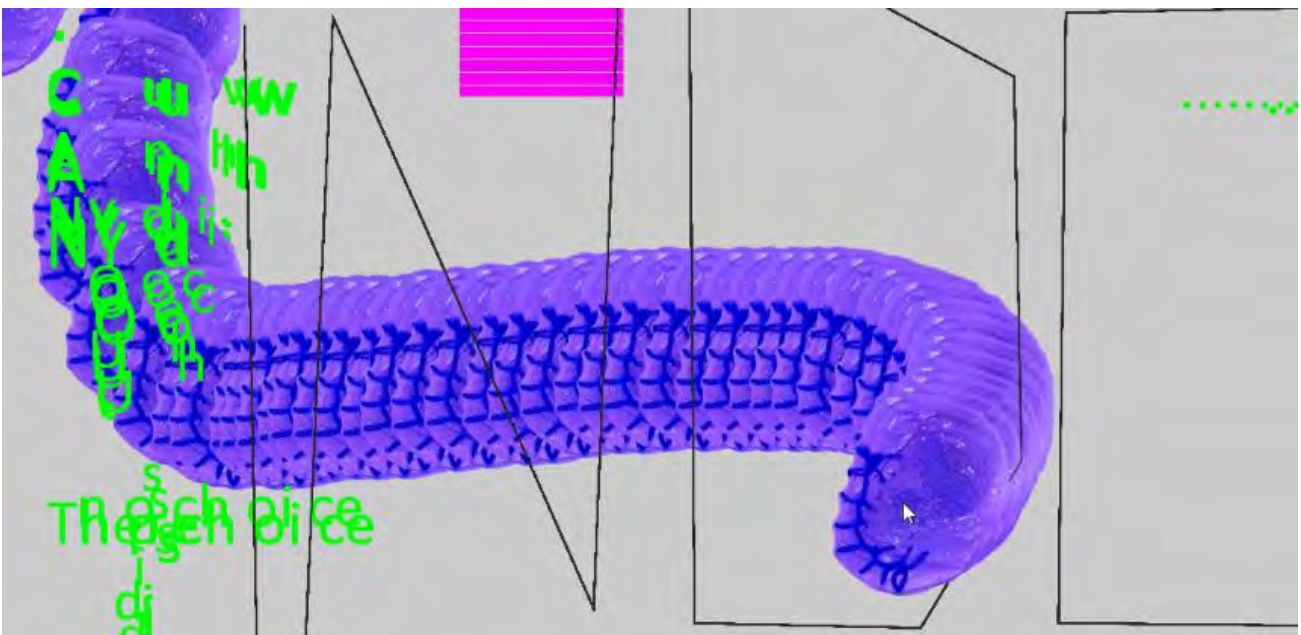


2.43 Example of Material that was used (Google Maps Screen Captures from buildings and walls of Athens)



2.44 (left) Untitled, 2018. Example of a character from a painting used as a reference for a 3 Dimensional Character

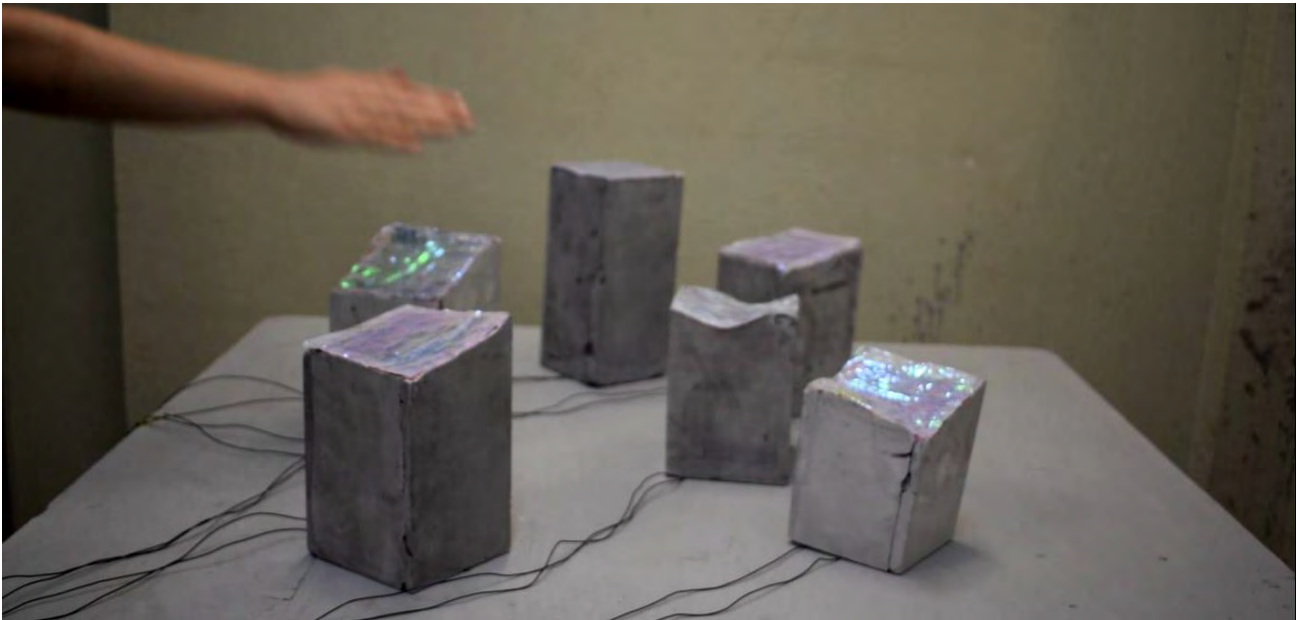
*UNDO* (interactive Application)



2.45 Undo, Interactive Application Made in Processing (Screenshot)

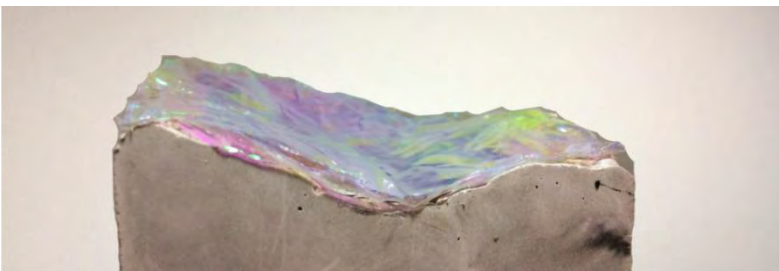
"Undo" is an interactive application created in Processing and Super Collider. Super Collider, through IP communication, constantly sends messages to the Processing surface, in order to flood the image. The purpose of the user is to erase the messages as quickly as possible through the cursor movement, but also to create an artistic result, through the cursor trace.

### TEXTURES 01 (Interactive Installation)

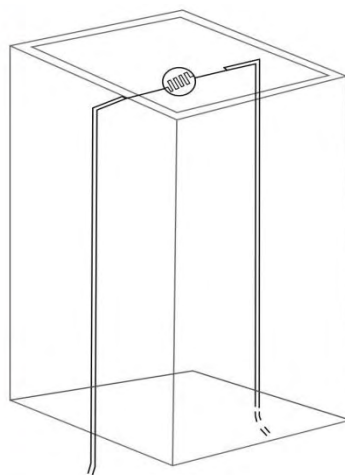


2.46 Textures 01, Interactive sound Installation <https://katerinakardasi.wixsite.com/katerinakardasi/textures-2019>

TEXTURES 01 is an Interactive sound installation. The installation is consisted by 6 cement cubes and Arduino sensors. The viewer can interact either by approaching or touching the surface of each cube.



2.47 Textures 01 (detail)



2.48 Textures 01 (left) Interior of the construction, (right) Sketch of the construction - sensor



2.49 Untitled, 2019

Plexiglas, Plant, Arduino LED lights (detail from interactive installation made with Arduino)

### Reuse of specific patterns

During the last 2.5 years, I have been dealing with the same conceptual framework, which concerns the representation and interpretation of patterns of the urban environment, mass characteristics and the culture of consumerism. In this context, I reproduce in the same way or in different ways the same iconographic patterns.



2.50 Untitled Installation (detail) 2018



2.46 Untitled Installation (detail) 2018

## 2.3 Conclusion

### LOOP 02

The above project is an attempt to capture visual and conceptual patterns of the urban landscape through space and video installations. The material that was used was a product of a research of the urban environment. Due to the conditions, the works could not be transferred to a special area, but I will keep this part for later use. I think the general idea of the concept is understandable. An important observation made during the course of the project, and on the occasion of the construction difficulties of the facilities, is that the quality of the materials is of great importance for the correct performance of the interaction.

### Next Step

This topic has not yet been closed to me, and I intend to deal with it further and research it in greater depth. Regarding the above project, I would like the Virtual Reality environment to be completed so the user's wandering and the interaction with him to evolve. Also, it would be interesting for the Loop installation (flow 01) to be reconstructed on a larger scale, as described in the original design (2019), so that each form has a larger size, and the total installation to be set up in a space on its own (autonomous), as for example in a warehouse or in an outdoor space. Of course, I would like to expand the collection of footage and visual material, and to research further the theoretical part of the project.

## Conclusion

The attempt to capture visual and conceptual patterns of urban landscape and pop culture created a composition of visual material that can describe not only the aesthetics of modern society of the big city, but also its direction. It is also a small research-recording related to the contemporary urban environment, the consumerism of the popular classes (masses) and the study of the public sphere. Living in a different environment like the suburbs of Paris, helped me to collect footage but also do a small research about people's intentions and preferences on how to move or to live through a city. Also, the situation of La Grève, and the extremely rare situation of Covid-19 and its confinement, composed a very unique visual result for research. Based on the above concerns, an artistic environment was designed, which consists of multiple visual installations in the space, interconnected and interactive with the viewer. The result of the project was satisfying, and it was able to capture the main ideas and the initial concept.

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