

VRenice Beach - Museum of Moving Surreality

*Practice based research design project initiated by Prof. Nina Juric with support by Hannes Hummel
In cooperation with the Global Art Affairs Foundation (GAAF) - Venice, Italy*

How can the potential of time based media environments and its aesthetics be utilized to create strong experiences in analogue - virtual space? How can materiality of objects be challenged in, with and through time?

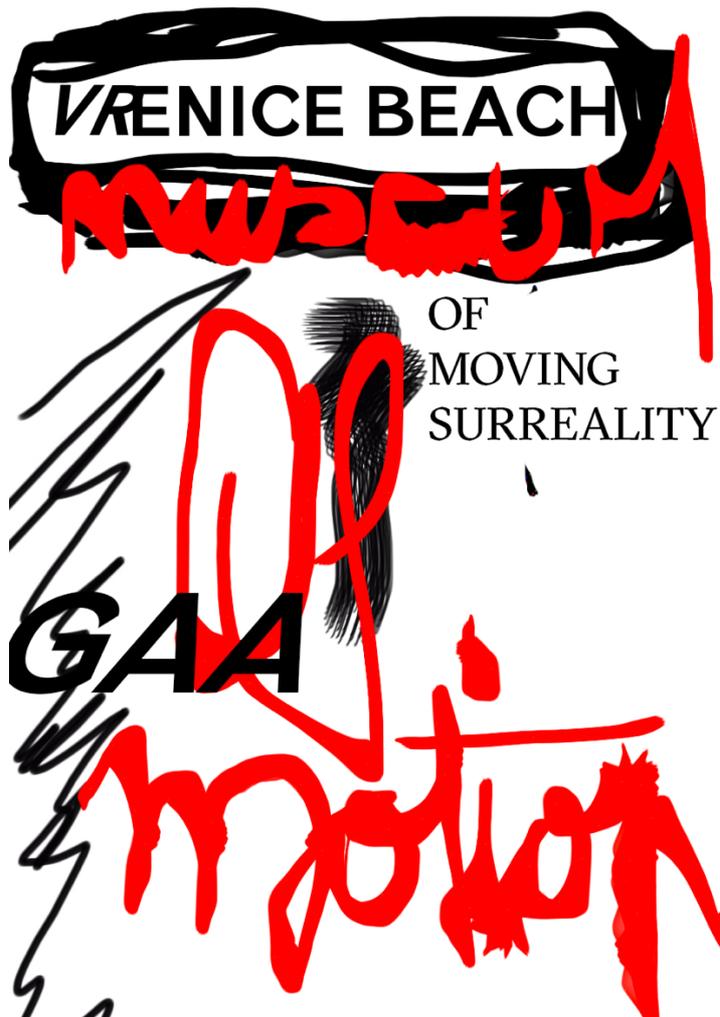
Welcome to VRenice Beach.

The creation of a surreal art museum.

From melting dreamscapes to floating bowler hats, from impossible gravity to preposterous structured wallpapers - we investigate surrealism in different media types to create strong museum concepts and design virtual and physical immersive time based media environments and experiences which affect the audiences' consciousness. We breaking rules of physics, researching on motion aspects and synthetic materiality and defining moving art pieces to explore its aesthetics in the context of virtual 3D space.

Following an animated, generative and explorative design approach this project aims to concept & create a surreal virtual museum of motion using animation software, Unity3D & Vive headsets and other high- & low tech immersion-supporting frameworks.

#KISD@labiennaledivenezia18



What happened so far?

The first edition started in April 2018. The focus was put on an fictive art museum. 9 students are creating 5 scenographic ideas and curational concepts and finally 5 exhibits as artefacts for the museum.

Many stops within a prototyping pipeline let students work on surreal concepts for this museum in motion including the perspectives of (being / simulating / imagining the work of) an architect, spatial scenographer, curator and artist themselves. Challenging the affordance of a postmodern fictional museum allowed the switch of role changes and jumps between their different design processes, aswell as the creation of ideas, content and design for each level.

As our VRenice Beach Museum of Motion can be everything imaginable and fantastic, it is the student's choice to come up with unordinary ideas, creative speculations, surreal and perceptive phenomena in motion, which are not only simulating reality, but going further through their combination of interplays: time in space in time in space in time in space. The given context of Venice allowed an added value through footage, stories, surreal moments, biennale news stream, seeing places.. and demanded a usage of media in a way it shaped a certain quality to the relevant discussions on what a museum these days is, shows or should be.

There are 5 shows for this MR museum in the making right now...

#postdigitalism meets LaBiennaleDiVenezia 2018.

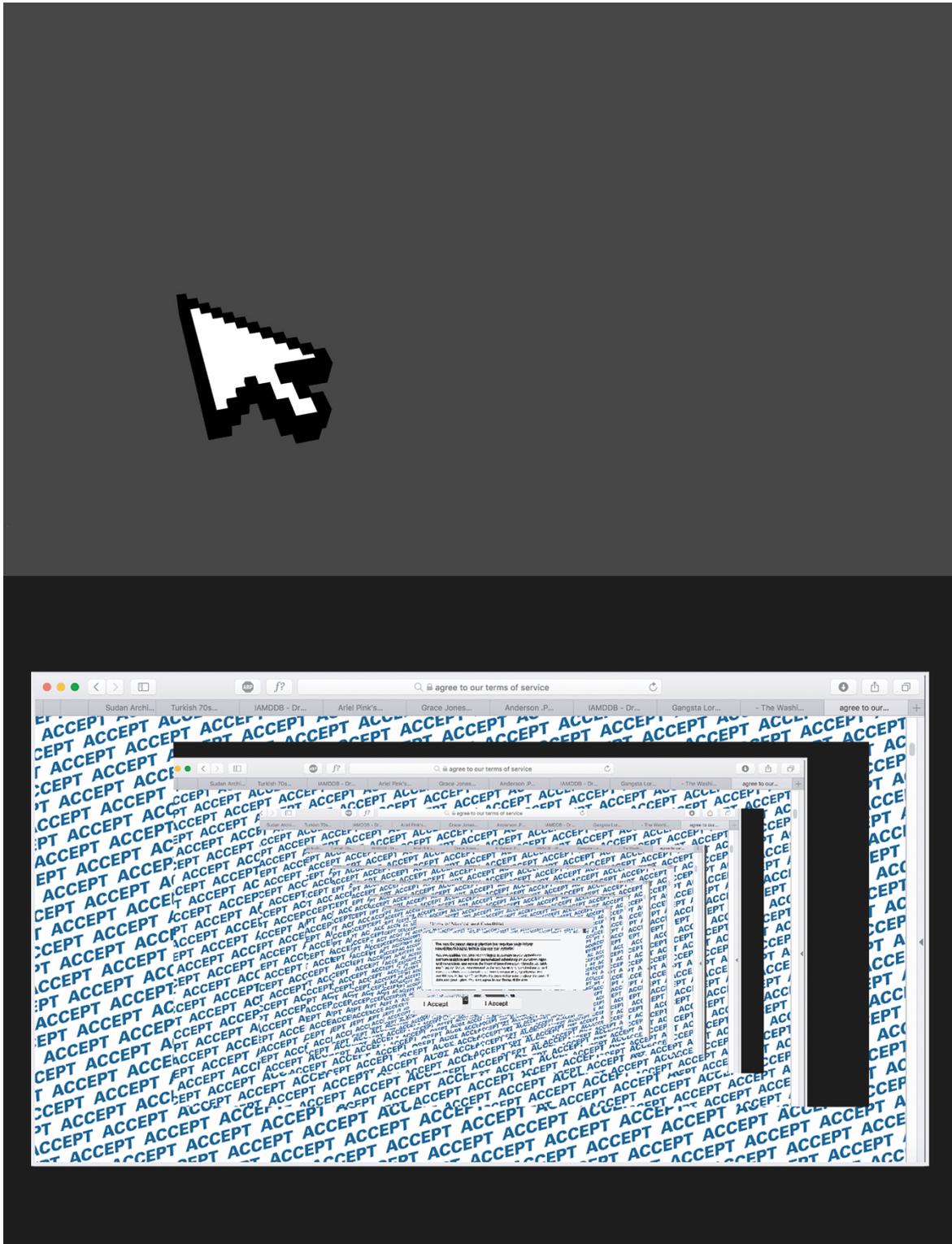
Long-time project SS2018 with

Excursion from 16.6.-23.6.2018 @ Biennale di Venezia Architettura 2018, supported by European Cultural Center

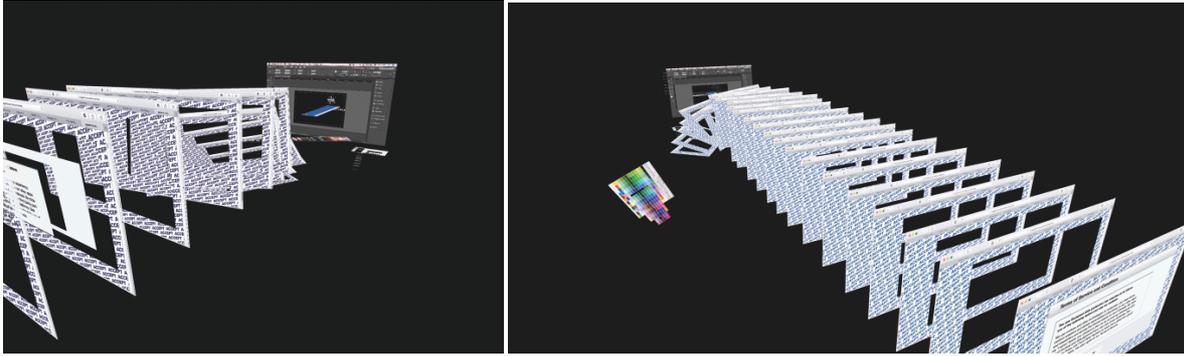
Participants:

Alejandro Mirena, Elisabeth Prehn, Jacob Fisher, Joon Ming Nigell Lay, Katharina Sook Wilting, Katrin Johanna Martens, Lulu Senft, Moritz Emil Tontsch

Show #1: post private – digital public
– by Finn Steffens and Elisabeth Prehn



In the digital age, the relation of the public and the private sphere is questioned over and over again. As Habermas wrote in his “Structural Transformation of the Public Sphere”, the new media, at that time radio and TV, is causing a structural dissolving of distinct borders because public information is perceived on the same channels as private information. The project *post private – digital public* is investigating these borders in the webspace and virtual realities.



The outcome is an interactive VR installation where the user dives into the three-dimensional space of digital applications. It explores the way of *moving* within the digital space, investigates user behaviour in terms of knowledge about data security and invisible processes of digital applications.

Using a post-digital approach, VR offers perfect possibilities to investigate digital applications we interact with as intuitive as drinking water. Being able to show these two-dimensional realities in a three-dimensional shape offers new ways of perception, exploration and critical examination.

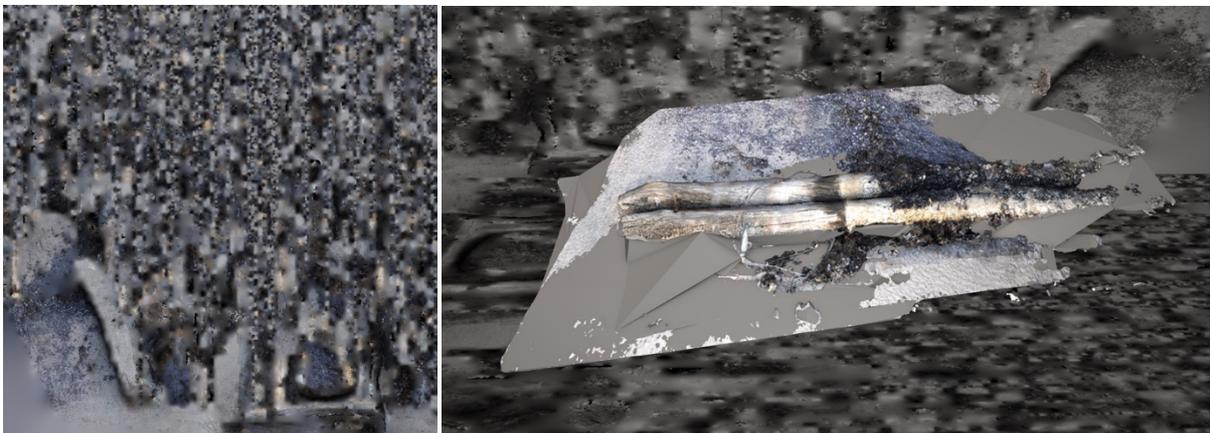
Show #2: Noise Artefacts

- by Joon Ming Nigell Lay, Katharina Sook Wilting, Moritz Emil Tontsch

Decay processes are present in physical space and can be observed around our daily life. It often seems that these do not exist in virtual reality. However, their appearance often differs from those in physical reality.

Many objects in Venice symbolize a process of physical decay. Objects and the city itself are characterized by biological decay. In the project "Noise Artefacts" a virtual image of one of these is created with the help of a 3D scan and through a feedback loop an attempt to visualize digital decay is made.

When transforming physical objects into virtual realities, the distinction between defining data and "noise" is usually elementary. Instead of cleaning and repairing noises, seeing it as flawed, it is accepted as part of the object in this project.

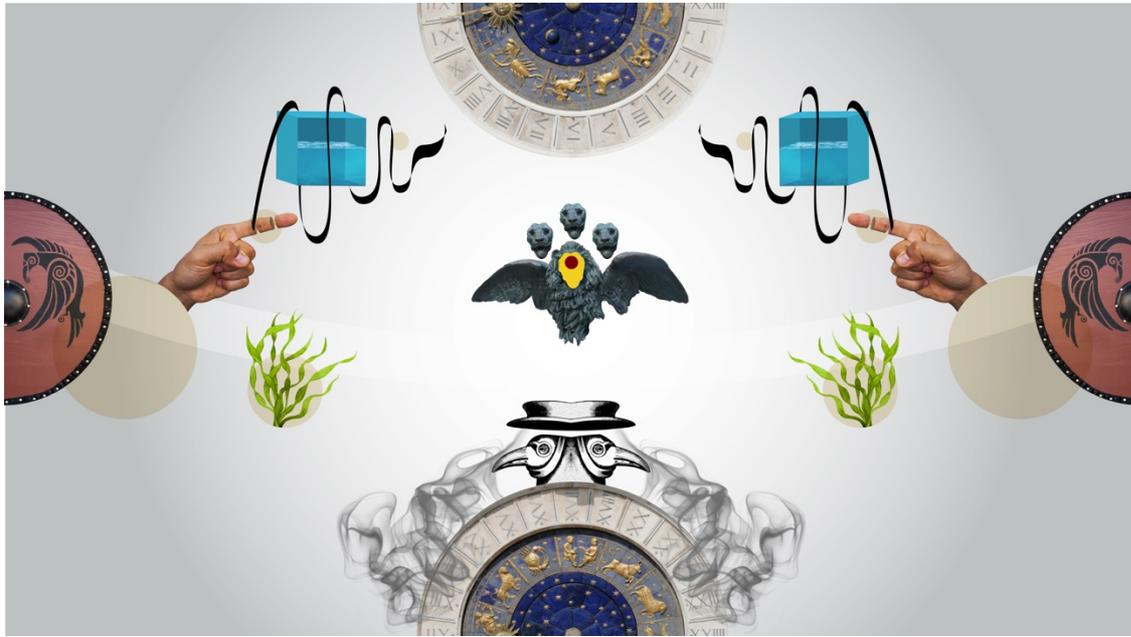


The created virtual object is defined by polygons. In order to return the object to physical reality by 3D printing, the polygonal structure of the object must be converted into horizontally layered surfaces. The structure of the object can be compared with the coding of different file formats. Data is constantly being transformed by transformation into different encoding formats, compression and reinterpretation. This change in data often causes compression artifact. In the project the emergence of compression and noise artifact is provoked through repetition of the process, favouring the decay of the object.

Show #3: Soon Gone
- by Alejandro J Mirena

A conversation in the park. A memory from the past. A monologue about death. "Soon Gone" is a 360 film that takes Venice as main character, falling into a chain of thoughts and retrospection about his soul, his body, his life and his imminent death.

This dream-like experience will immerse you in a double sided interpretation: on one hand, it portraits the accelerated decay of the city of Venice; and on the other hand, invites you to reflect on the one self.

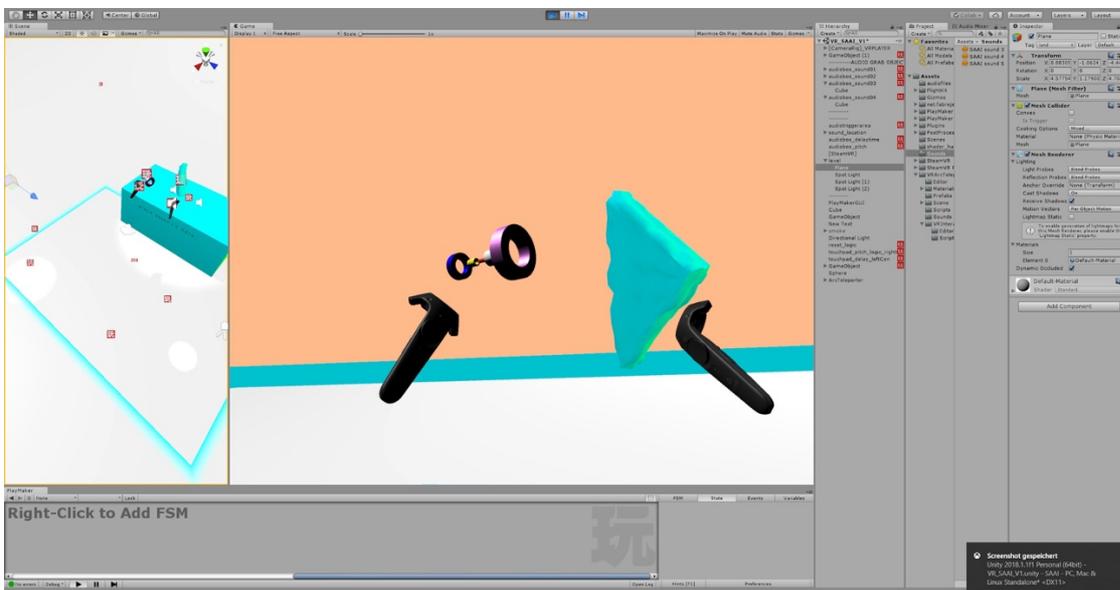


Show #4: Onomato
- by Jacob Fisher & Lulu Senft

Come and play!

Take part in the surreal world of Onomato, a virtual reality instrument which enables you to create your own sound landscape. This playful, interactive virtual machine, enables the user to become a musical architect, building up a collection of looped sounds to make a larger musical piece. The musician (user) must activate visual objects to craft their audio composition and bring sound to life through interacting with shapes and textures.

The audio is moulded by the individual user as everyone will pick a different combination of sounds, creating a unique experience for each person. There is no right way to play this instrument.



During this project we had the opportunity to visit Venice Italy where we explored the Architecture Biennale. We observed the sights and sounds of Venice as inspiration for our visual and audio style.

We also sought to capture the perceptual phenomenon of synesthesia, the cognitive condition where sounds are perceived with more than one sense, such as sight. Our project goal was to explore a future way of making music, by presenting virtual reality as a possible medium for musical instrumentation. We wanted to replicate the feeling and learning curve of an analog instrument, while also challenging the idea of what a “musical instrument” could be.



Show #5: Othello Octopus
– by **Katrin Martens**

The most of the developed live in the abyss...some might say. Make up your own mind and meet Othello Octopus.
– Experience a journey through irritation, trust, betrayal, deception, loyalty and love. –



Othello is general in the Venetian army who is in love with Desdemona Octopus. Unfortunately Desdemona's father, Brabantio Octopus, sees Othello as unworthy of marrying his daughter. He believes only which craft can drive his daughter into the arms of Othello. Othello manages to arrange a secret wedding and is happy to share it with his ensign Iago Mantis. But also Roderigo Otter, a dissolute Venetian is in love with Desdemona and asks her father for her hand in marriage. What will happen if Desdemona's father finds out about the secret wedding? How will Roderigo Otter react? How does Iago Mantis come into play? Can Othello count on his trusted ensign Iago? Is Othello's and Desdemona's love strong enough to survive deception?

The movie is made of fanciful collages of images, illustrations and photographs that create a unique look. The collages have a retro Belle Époque look which is interrupted by modern elements. The flicker book technique adds to this arty crafted look.