

Presentation

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Huh? Discussion?

- Since I really didn't find much critiques on web, I formed a group of 4 people, to talk about what we thought about her projects.
- Group is formed by people from different major—no engineer, sorry.

- Film major with Art and Technology certificate---Me
- Geology major
- Art major
- Nursing major

(actually we had one more person, but since all she managed to say was "It's cool", and since that is not so helpful her opinion is excluded)



Huh? My personal opinion?

- Since I am not doing my presentation the day I was supposed to, I added this, so at least you know I am not simply copy-pasted materials.
- I guess it is basically what I thought, or learned from her projects.





Sabrina Raaf

- Sabrina Raaf is a Chicago-based artist working in experimental sculptural media and photography.
- She received an MFA in Art and Technology from the School of the Art Institute of Chicago (1999) and is currently an Assistant Professor in the School of Art and Design at the University of Illinois at Chicago.



Artist statement

- My works are designed to heighten people's awareness of the social space they share – as well as the uniqueness of their moment within it. The forms I create are inspired by innovations in mobile, sustainable, and modular architecture and by generative art processes. I've long been fascinated by spaces such as **Buckminster Fuller's Dymaxion House**, that are designed to be mechanically shifted and/ or transmuted on-the-fly in order to accommodate different functions, needs, and/or inhabitants. These designs inspired me to begin creating interactive, machine-based installations capable of 'reading' their environment through sensor arrays and responding by altering sonic, lighting, and or physical elements within it.



- . My installations may sense levels of activity, the scale of space, and/or the movement of people and in return, they provide a visual record of life in that space. Their record(s) amplify any evidence of change in the space – whether the change may be rapid and transitory, or more gradual or evolutionary in nature. My interest is in **defining new ways in which generative and responsive environments might provide useful or poignant information to a community.**



Dymaxion House

- The **Dymaxion House** was developed by inventor and architect **Buckminster Fuller** to address several perceived shortcomings with existing homebuilding techniques. Fuller designed several versions of the house at different times, but they were all factory manufactured kits, assembled on site, intended to be suitable for any site or environment and to use resources efficiently. One important design consideration was ease of shipment and assembly.



- <http://www.youtube.com/watch?v=tcBgJPIgaoM>



Project: Translator II: Grower





- <http://www.raaf.org/projects.php?pcat=2&proj=4&sec=video>



- Translator II: Grower is a small 'rover' vehicle which navigates around the periphery of a room. It hugs the room's walls and responds to the carbon dioxide levels in the air by actually drawing varying heights of 'grass' on the walls in green ink. The Grower robot senses the carbon dioxide (CO₂) level in the air via a small digital CO₂ sensor. This sensor is mounted high on a wall of the exhibition space and sends data wirelessly to the robot.

- Dimensions: 2'h x 2'w x 17"d

Materials: custom robotics, sensors, and ink drawing



Idea behind:

- The metaphoric relation is that grass needs CO₂ in nature to grow. Here, my simulated grass needs the breath of human visitors in order to thrive. The height of the 'grass' directly reflects on the human activity or traffic in the space. The more people that visit that space, the more amenable that space is to my machine's ability to create. The relationship between Translator II: Grower, the space, and the public becomes a cross-metabolic one. This piece makes visible how art institutions depend on their visitors to make them 'healthy' spaces for new art to evolve and flourish within.



Discussion

- Metaphor and idea behind is very clear
- Interesting that machine is drawing grass--- creating nature by human interacting with it
- Very creative way of presenting the idea
- Invisible(CO₂) into Visible(grass)

- What if the thickness of line can also mean something?
- Interesting, but not enough I would personally go to see it.



Curtain Wall, 2009



- <http://www.raaf.org/projects.php?pcat=2&proj=1&sec=video>
- (you should see the video.
- The photo I have aren't that lovely)



- Curtain Wall, a large scale, real-time interactive installation
:: a public art commission by the Metropolitan Pier and Exposition Authority (MPEA) of Chicago
- The interactive video portion of this work responds to changes in the ambient room sound as well as to visitors speaking into the microphone located just next to the displays.
- Video Wall: 20ft h x 6ft w
Hanging Sculpture: 40ft l x 12ft w x 16ft h
- Materials: Steel, extruded plastic, LED lighting, video tile display, and interactive light display



Idea behind:

- References the architectural tradition of the “curtain wall” or “glass curtain” facade in Chicago. This style of edge-to-edge glass facade was popularized by famed architect Mies Van Der Rohe in the mid 20th century and remains a distinctive element of Chicago’s skyline today.
- She pushes forward the metaphor of the “curtain wall” by recreating the facade of the McCormick Place West building and bending it’s structure until it takes on the form of a pliable curtain, blowing in the wind. In doing so, Raaf’s piece also references Chicago’s “Windy City” nickname.
- In keeping with the original meaning of the Windy City moniker (based upon blustery politics and politicians), the virtual ‘glass curtain’ shown in the video reacts to voice levels (both in their pitch and volume) by actively fluttering, floating, or flapping. The more “wind” visitors create with their voices the more motion is generated in the curtain.



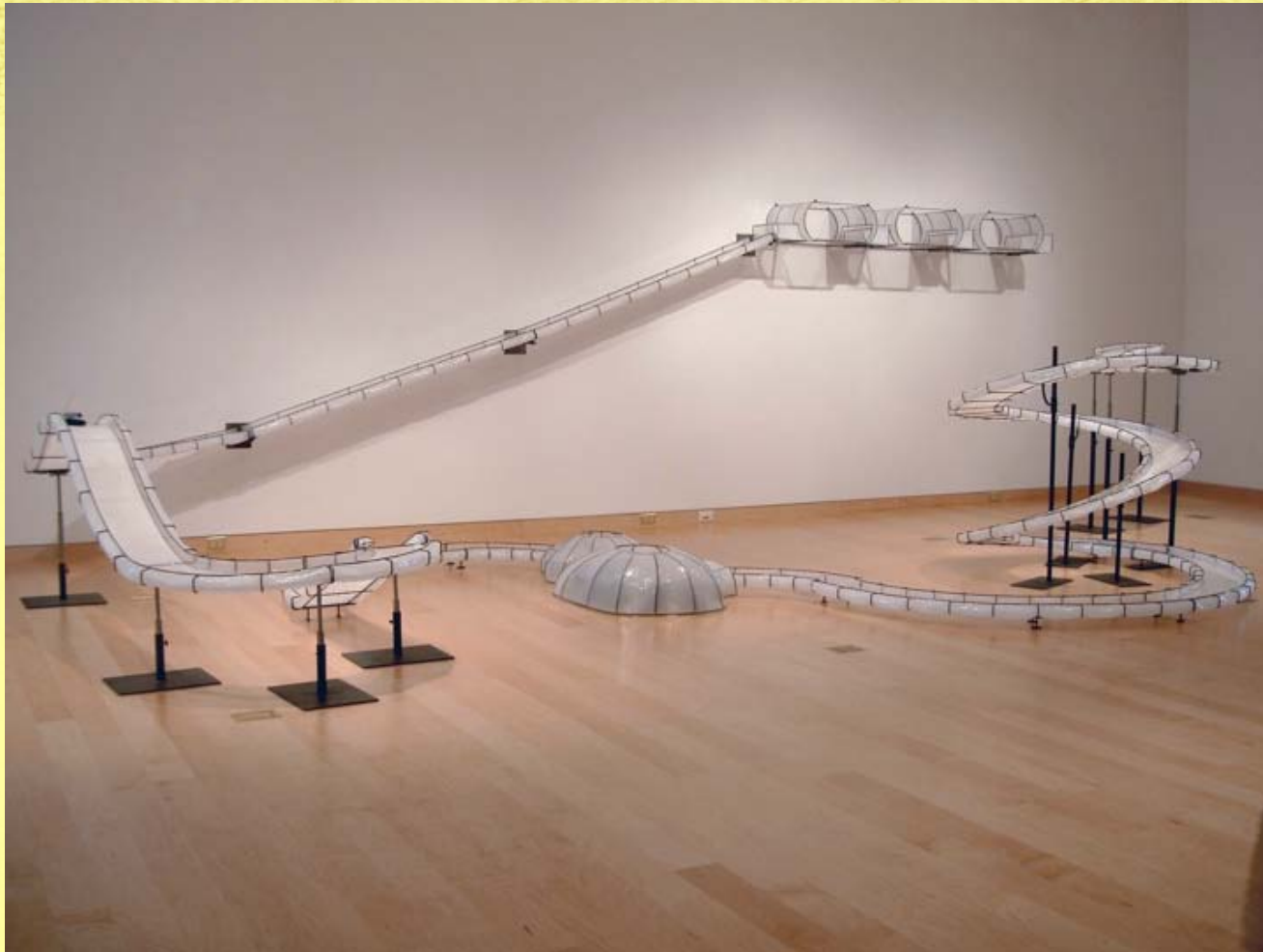
Discussion

- It looks beautiful
- Really interesting that the glass can flip like a piece fabric.
- Creating “wind” by sounds is creative---it’s not just moving for no reason.

- What if she used colored glass?
- What if glass was more reflective, like mirror?



searchstoretrash





- <http://www.raaf.org/projects.php?pcat=2&proj=9&sec=video>



- searchstoretrash is a modular installation piece. It incorporates approximately 100 feet of custom fabricated car track, a radio controlled car and remote, wireless video, two custom fabricated race-car chairs, and a video monitor interface.
- Gallery visitors are invited to navigate the gallery's architecture by driving the car via remote control around the sculpted track. The track itself drifts through the gallery space in a series of twists, turns, spirals, bridges and lookout points. Visitors thereby "experience" the gallery space from either a mouse's or a fly's eye point of view depending on the car's location.



Idea behind:

- Searchstoretrash is a physical, sculptural manifestation inspired by this loose and evolving structure of the web. Visitors are invited to sit in chairs that she designed to look like a hybrid between an office chair, a race car seat, and a helicopter cockpit. In front of them is a video monitor which displays a wireless video feed being broadcast live from a tiny video camera mounted in the front of a radio controlled car.
- Searchstoretrash is an exploration of telepresence and mobility. This piece functions primarily as a metaphor for the process that one goes through while surfing the web. This is a process of rapid decision-making where one must continuously choose whether to search, to store, or to trash the information one comes across. While sitting in an office chair, the web navigator's body remains static. Yet, there is the impression of mobility – even travel – while the solo navigator explores the organic architecture of the web.



Discussion

- The scripture looks great.
- The design of the chair is cool.
- It certainly be fun to try navigating the thing.

- What if it had more colors—not just white
- Metaphor is so unclear
 - what if the car looked like a mouse?
 - what if controller looked like a keyboard?
- What the scripture had more than one sideways?



More Videos

- <http://www.raaf.org/projects.php>



My personal opinion

- I found it interesting that not only “what it does” is important, but “how it is caused ” could be as creative .

- Example—Dry Translator(video)

It's not so important what it does(make sounds),it's about how we touch the wall all over to activate the sound.

- Example--- Translator II: Grower

Because it reacts to CO₂, machine drawing grass means something. What if it was reacting to the sound level in the room? More people are in the room, the more noises, so it would be about the same result, yet meaning it holds would be different then.

- Don't we tend to think about “what it does” more than “what cause it ”?



- Like one project our team is working on— Moon flower. We are thinking that flower is going to react to the light.
- Question is: how to get the light? Are we just let people turn on and off the room light? Or are we going to keep the room dark, and let people use a flashlight? Or make something that light up when we push a button? They are all “Light”, but method is different.



- Idea: What if one group's project with soldiers could be activated by a button—what is it called? Those? Instead of when someone come near?
- Would it create more meanings, or less?

