

Materiality, Artefactual, Hybrid Fabrication

Otakeari 1X, room A1, 1st Floor

Session chair: **Neha Sayed**

Miranda Smitheram:

Future matter and virtual surface: The hybrid materiality of motion captured textile

This paper outlines a research project that explores the materiality of an everyday surface, cloth. Positioned in the field of digital fashion and design innovation, the project engages with the dynamics of cloth in 3D spaces. This research utilizes motion capture technology in an unconventional way. An original, innovative textile with embedded markers was developed that enabled successful tracking of cloth in a motion capture studio. This new textile released the cloth from its physical matter by recording the specific nuances and mutability of dynamic movement using the three-dimensional space of motion capture. The textile could be seen as pure surface, an interface that linked the physical body in digital and virtual environments. The significance of the cloth is as a responsive interfacial surface, a 'second skin' that carries embedded information.

The project reimagines and reimages the physicality of textile surfaces with digital methods. Through transference across states, understandings of the nature of cloth are extended to unfold deeper ontological and aesthetic considerations as an active register to imagine new, hybrid future surfaces. Insights into these new methods and approaches for fashion research contribute to discourse on new media practices and aesthetics from a different disciplinary perspective.

These design-led experiments allow scrutiny through data and observation of cloth and body in a virtual state; what is essential, observable, palpable and experienced when matter is stripped away? The creative practice considers the materiality of the cloth as it is decontextualized, questioning what happens to the cloth within this new state of hybrid materiality. This led to investigating ways to merge kinetic and sensory information of cloth and its relationship to the body within the digital.

Keywords: Digital materiality; design innovation; embodiment; hybrid material; mediation; motion capture.

Polyxeni Mantzou and Maria Nikoli:

Wild Things

This paper examines how digital technologies affect modern objects and transform them into hybrid, wild things. These new things, which emerge in a bottom-up manner, constitute a novel version of a wild, uncontrolled nature in which the subjects are latterly immersed. Previously, things became objects. As Heidegger pointed out, industrialization, mass production and detachment converted the things of the past into the objects of the modern world. Subjects were then found objected, opposed to these objects; they were no longer attached to them. Unlike the unique and irreplaceable things of the past, modern objects were operational, interchangeable and massively produced.

The title WILD THINGS defines a specific category- i.e. wild-, of a larger grouping, -things-. The paper will answer why the two notions are central to our current situation. It will do so by determining, beside the wilderness, more characteristics, that render things wild; and by defining things and distinguishing these

new, hybrid, wild things, from traditional, old-fashioned things of the past as well as from the objects that those had latterly become.

The paper analyses and presents these attributes that constitute, among others, the wild nature of these hybrid things. In order to clarify how these attributes are ascribed to wild things in general, one specific thing will be briefly presented, explored and associated to each matching attribute.

The digital condition reinstates some of the lost properties of things to the industrialized, modern objects. Therefore, they are no longer inert, passive, detached and indistinguishable. They become autonomous, like Talos, Crete's mechanical guardian; responsive, like Theodore's star-crossed lover, the OS called Samantha; behavioral, like the popular toy Furby; suprising, like the voluptuous, animatronic "Female Figure"; embedded, like Android Things 1.0, Google's brand new OS and finally, they become wild. As a final contemplation, this preparatory text will insert the matter of subjects in the prospect, as things have always been considered as an illustrative element and a constitutional component of self, identity and the social and cultural characteristics of different civilizations. Subjects that underlie every-thing provoke the changes that convert objects to things but then, when the dipole subject-object is no longer operative, subjects are themselves and wild things emerge it is the subjects that are subjected to change.

Keywords: wild, things, objects, subject, hybrid

Dani Ploeger:

Endless Preparedness: warfare, waiting, and the spectacle of VR

Documentary and fictional representations of warfare are usually constructed as linear narratives composed of sequences of condensed, intense battle activity. As a consequence, perceptions and imaginations of warfare by media consumers outside conflict zones tend to evolve around a sense of the spectacular. At the same time, documentary practices using VR technologies are often accompanied by (implicit or explicit) promises to give access to a truthful experience of the reality of a certain geographical location.

Frontline is a Virtual Reality installation that combines endless loops of uneventful 3D 360 video documentation of a frontline position in eastern Ukraine with a spectacular battlefield soundscape produced in a movie studio. The work intertwines the documentary and the fictional while thematizing the dread of waiting and impending danger in the everyday reality of the war in eastern Ukraine – an aspect that is virtually absent from news media representations of this and other armed conflicts. It relates this to the creation of spectacular media images of warfare, as well as the problematic popular imaginations of VR technologies as facilitators of experiences of unmediated reality.

The video footage for the work was created in March 2017, when I travelled to the so-called 'ATO zone' (Anti-Terrorist Operation zone) in Ukraine with a press permit to document the frontline. A few months later, I worked at Cinéphase Studio in Paris to generate a war soundscape in collaboration with sound engineer Shelly Bar On.

Keywords: hybrid reality, hybrid storytelling, warfare, virtual reality, sound, installation art, cinema, documentary, journalism
