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Sketchy (2007)

wood, computer, lcd panel, gooze

2ft x 2ft x 4ft

Interactive frame by frame animation generated by custom software called Gooze. The software simulates the act of sketching with a physical arm giving some of the natural errors that human sketch artists make. Finally, animation is rendered on a push cart allowing visitors to physically sketch out their world.

Push cart around, point at world, look at display.

Inspired by the Fotron2000 robotic sketch artist by dan, jack, and jess of team fotron.

Mark Stock

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Open House (2006)

Digital archival print

30in x 30in

"Open House" is a mash of deterministic physics and stochastic detail culminating in a believable but alien landscape. The general shape is from the artist's computational fluid dynamics research, details are placed algorithmically, and the final rendering made with Radiance, an accurate and capable pseudo-radiosity raytracer.

Doug Goodwin and Rebecca Baron

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Lossless (2006)

16mm film loop

Lossless is a 16mm film loop installation produced with custom software showing the actual difference between the film and DVD versions of "The Wizard of the Oz." The images are created literally from color, motion and sound information discarded by DVD compression.

Amanda Parkes and Dietmar Offenhuber

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Dewy (2007)

peltier junctions, felt, steel, acrylic, custom electronics

12in x 12in

Inspired by the natural interaction of physical state change cycles and the simplicity and subtle beauty of Hans Haacke's 1963 Condensation Cube, Dewy presents a display surface of 'pixelized' condensation, like a spatially controlled fogged window, one that can communicate back to you with words and patterns. Slow and subtle in behavior, Dewy utilizes a materiality and temporality reminiscent of many natural environmental processes, and attempts to challenge, or create an alternative, to the visual pollution of existing systems of public media display.

If you're patient, you can read Dewy's message.

(please do not touch the acrylic surface)

William Tremblay and Georgina Lewis

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Paradise Ranch (2007)

Wood, aluminum, motors, computer, video camera, projector, found objects, plaster, scale foliage, digital prints, sound.

4ft wide x 7ft tall x 8ft long

Paradise Ranch is an abstract simulator delivering an experience of hovering over a section of the Yucca Flats test area in Nevada, the site of over 900 atomic tests conducted during the height of cold-war paranoia. Paradise Ranch is an alternate name for the nearby Area 51. The diorama contains scale craters, miniature detritus, and more out-of-context features, shifting attention between the simulated world and the surrounding one. Sounds in the piece reference the Australian Aboriginal Songlines and are composed of processed sounds derived from words that describe the coordinates of space. Though focused on the Earth and its terrain, the pilot of this immobile vehicle will never make contact with the ground. Inspired by Google Maps and the sense that something is profoundly wrong.

Funded (in part) by a Director's Grant from the Council for the Arts at MIT. Special Thanks to Jennifer Lim.

Marcelo Coelho and Steve Helsing

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Shutters (2007)

Felt, nitinol and custom electronics

3ft x 2ft

Shutters is a soft kinetic display made from felt and shape memory alloy. As the shutters in the fabric move, animated shadows are cast on the wall and floor.

David Bouchard

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Embodied Emergence (2007)

wood, acrylic, custom electronics

3ft x 3ft

Embodied Emergence is an interactive sound installation which encourages a playful and creative exploration of emergent patterns within a distributed system of simple elements. Each device is programmed to react to it's neighbors. Touching one of them propagates sound and light patterns to the other nodes through reaction/diffusion.

Eric Gunther

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Organ Organ (2007)

PVC, Wood, foam, transducers, fabric, sound, vibrations.

4ft x 8ft x 2ft

In the way that primitive man experienced sound before there was music, modern man is shaken and tickled by physical vibrations every day. Some of these vibrations capture his attention. Most pass unnoticed, too small or too far in the background of sensation. Organ Organ explores the idea of vibrotactile composition, transforming the human body into a stage on which an intricate spatial choreography of vibration unfolds. The viewer is engulfed in billowing waves and stuttering torrents of sound and vibration. Thanks to Jeff Lieberman, John Rothenberg, Justin Manor, Matt Williams, Dave Small, Mike McKenna, and Chris Parlato for their assistance and guidance.

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Surface Traversal (2007)

Interactive Touch Screen

15in x 13in

Surface Traversal is a second attempt at using restricted emergent behaviors to define a geometric volume. Use the touch screen to add new travelers, rotate around the space, or clear.

Sinae Kim

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heart beat drawing (2007)

Processing, heart beat sensor, EZIO board , projector

12ft x 14ft x 17ft (projector)

Most drawings are expressive. They contain people's feelings or emotions. Electronic painting can be experienced in a very expressive and emotional way . I use a heartbeat sensor. Of the bodily organs, the heart plays a particularly important role in our emotional experience. My work always is changed by people's heartbeat. The heartbeat creates dynamic compositions, everchanging the shape and undulating the rhythm . My electronic canvas is affected by the inner response of the body , not by exterior response. I believe that electronic painting can convey emotional content and create a subjective experience for the viewer.

Roy Pardi

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Collider (2007)

Steel, fabric, microcontroller, custom electronics and software

72in x 72in x 22in

Collider takes its inspiration from the idea of a particle accelerator. The form of Collider is a wireframe torus divided into 24 segments. Each segment contains 2 lights pink and yellow- which are controlled through custom electronics and software. Collider runs through a varying sequence of light patterns and then rests. Each sequence starts with a simple set of rules which determine how the sequence plays out. Brief visual narratives develop as the light particles collide and rebound, form groups or split apart. The focus of Collider is on the experience of visual play in discovering patterns of apparent meaning.

Henry Kaufman

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A Touch of Ancient Memories (2007)

Touchable rear projection screen with projector, camera, computer, and infrared lights

5ft x 4ft x 12ft

Place your hand gently on the screen and hold it there to leave your mark.

Between 13,000 and 15,000 years ago (and perhaps longer), our ancestors began creating paintings in caves of the world around them. The artists' handprints were often included in these paintings creating a powerful and unmistakeably human connection with our past. Using biometrics, people discovered that some of the handprints groupings are only female, some are of adolescents perhaps making cave graffiti, and some are mixed. We can only try to infer the spiritual significance or other meanings that these prints had to the people who made them. Yet they captivate and move me on a powerful and deeply visceral level. Would I have been moved to leave my prints in a cave if I grew up long ago? By recreating this medium in an interactive form, I hope to encourage people to connect to a shared past by creating some new "cave art".

Cave Rock photo credit: Murali Rajaa (used with permission)

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Web 021. . . (2007)

Ink, Stickers, Cellphones, Internet

4in x 4in

Web 021. . . is an interactive walking tour of the real "social web", designed to provoke an awareness of the extent of virtual space in the built environment.

Jeff Lieberman

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Moore Pattern (2007)

Aluminum, DC Motor

1ft x 2ft x 4ft

Moore pattern was designed as a wedding gift for Jordan Moore and Emilie Croisier. A concept that is important to me, when designing a wedding gift, is the concept of two "opposites" combining in a fresh way, creating something that neither individual component could create on its own. This is, after all, the idea of marriage. Moore pattern is an exploration into that idea, using two completely anti-symmetric disks turning purely rotationally to create a purely radial patterned effect. This work was inspired by the beautiful woodwork of David Roy.

Owen Meyers

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AudioVortex (2006)

Interactive Sound Installation (Computer, 8-Channel Soundcard, 8 Loudspeakers, 2 Stereo Microphones, Max/MSP)

7ft x 75ft x 10ft (adaptable)

AudioVortex is an interactive audio spatialization installation that attempts to blur, collapse, and ultimately overcome physical boundaries through the use of sound, thus giving people the ability to aurally interact and communicate with each other in what would otherwise be non-communicable spaces. Eight loudspeakers are strategically placed throughout the installations acoustic environment and microphones sample incoming sounds in real-time. The sounds are then manipulated with delay processing, including delay, flange, and reverberation, and pitch shifting effects before being sent back into the environment. The result of such manipulation is an evolving ambient soundscape.

The AudioVortex is listening. Please enter and interact.

Rob Gonsalves

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ai8ball (2007)

Rubber, PVC Tubing, MDF, Computer with Custom Software, Video Projector

3.5ft wide x 6.5ft deep x 4ft high

Unlike the random answers from the Magic 8 Ball toy, the ai8ball answers yes-or-no questions using artificial intelligence.

Before you can ask your question, you must first answer 3 questions posed by previous visitors. Your answers are used as training data for the neural network. The question you pose is run through the network to produce the answer.

I would like to thank Jennifer Lim and Bill Tremblay for their inspiration and help.

Fran Trainor

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supercell#1 (2007)

digital prints

60in W x 60in H