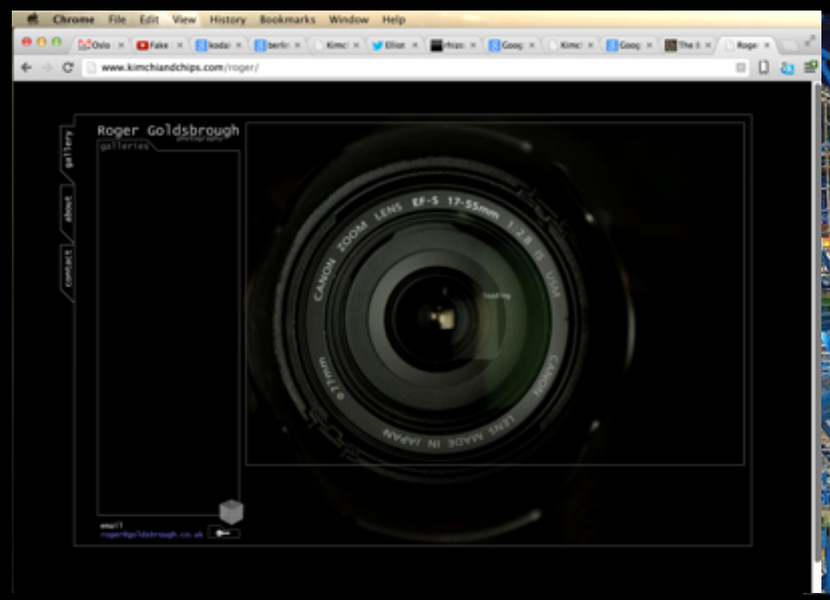
Elliot Woods

www.kimchiandchips.com
@elliotwoods

Early


Chrome File Edit View History Bookmarks Window Help
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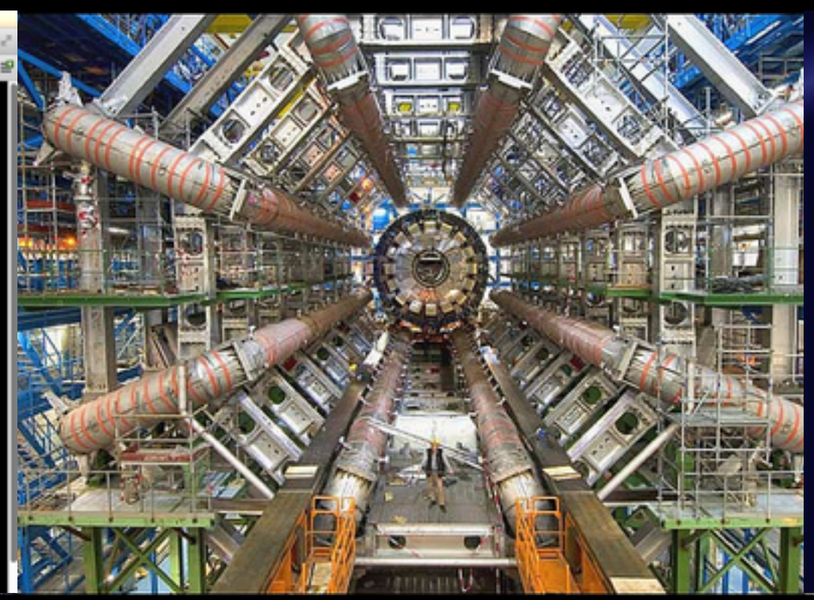
CANON ZOOM LENS EF-S 17-55mm 1:2.8 IS USM
LENS MADE IN JAPAN




(not me)

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ambition : create wonders

Kimchi and Chips

design / art / technology

Seoul + Manchester

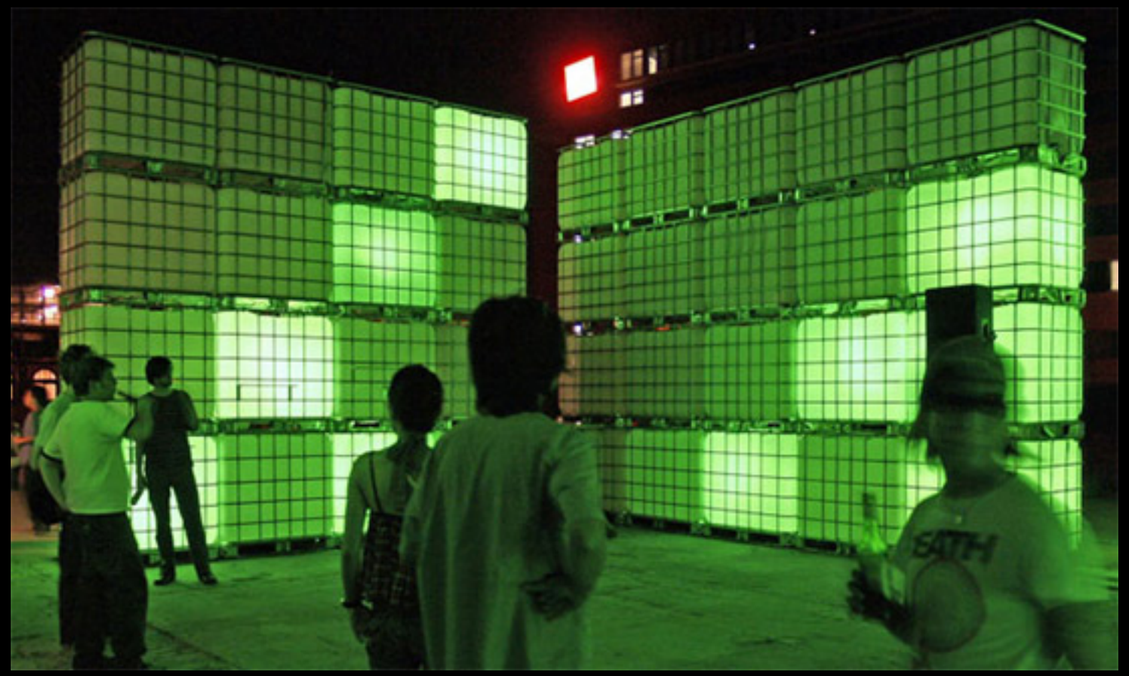
Mimi Son, Elliot Woods

‘A pixel can be anything’

becomes

‘Anything can be a pixel’

‘A pixel can be anything’



‘Anything can be a pixel’

Prototype what you preach

Kinect Hadouken, 2011

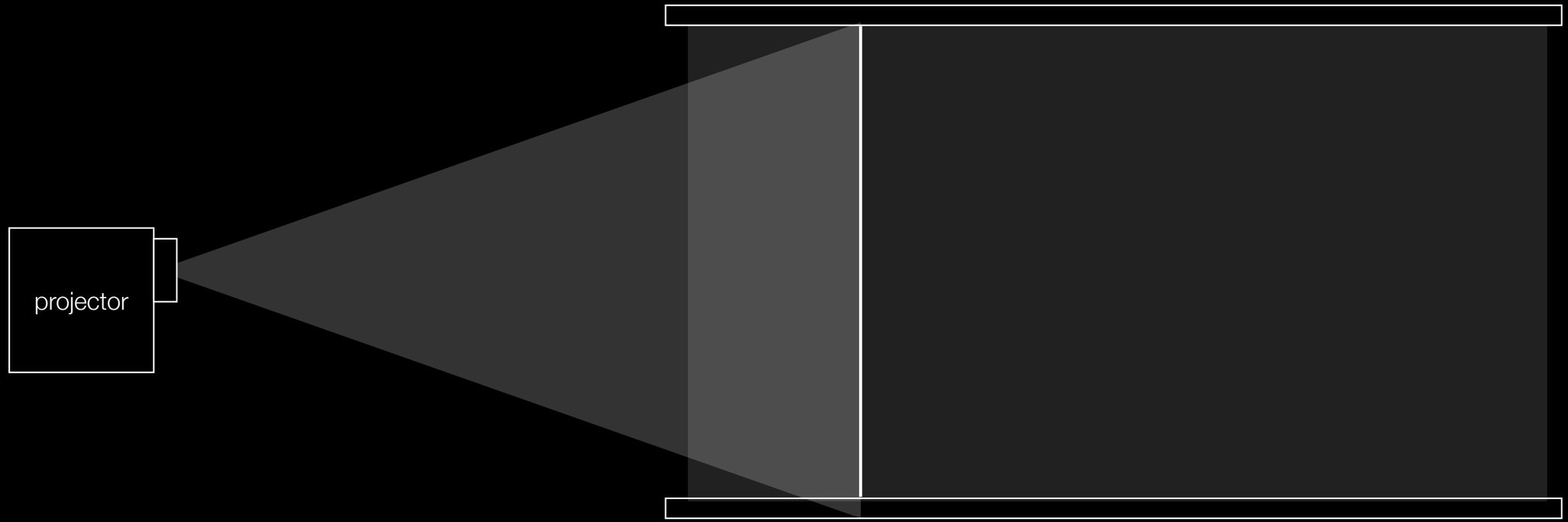
[Kinect Hadouken video]

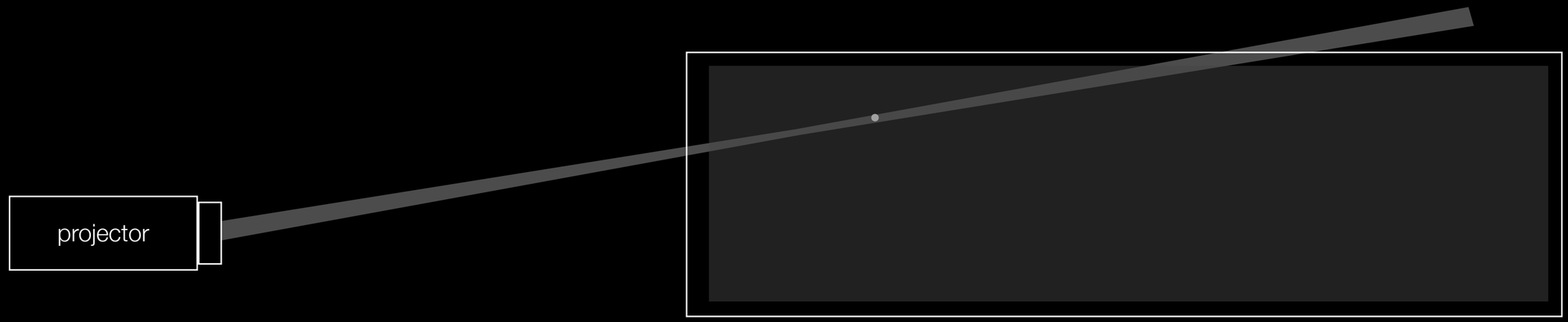
http://vimeo.com/18713117

Litescape, 2007

[Litescape video]

http://vimeo.com/3822871


projector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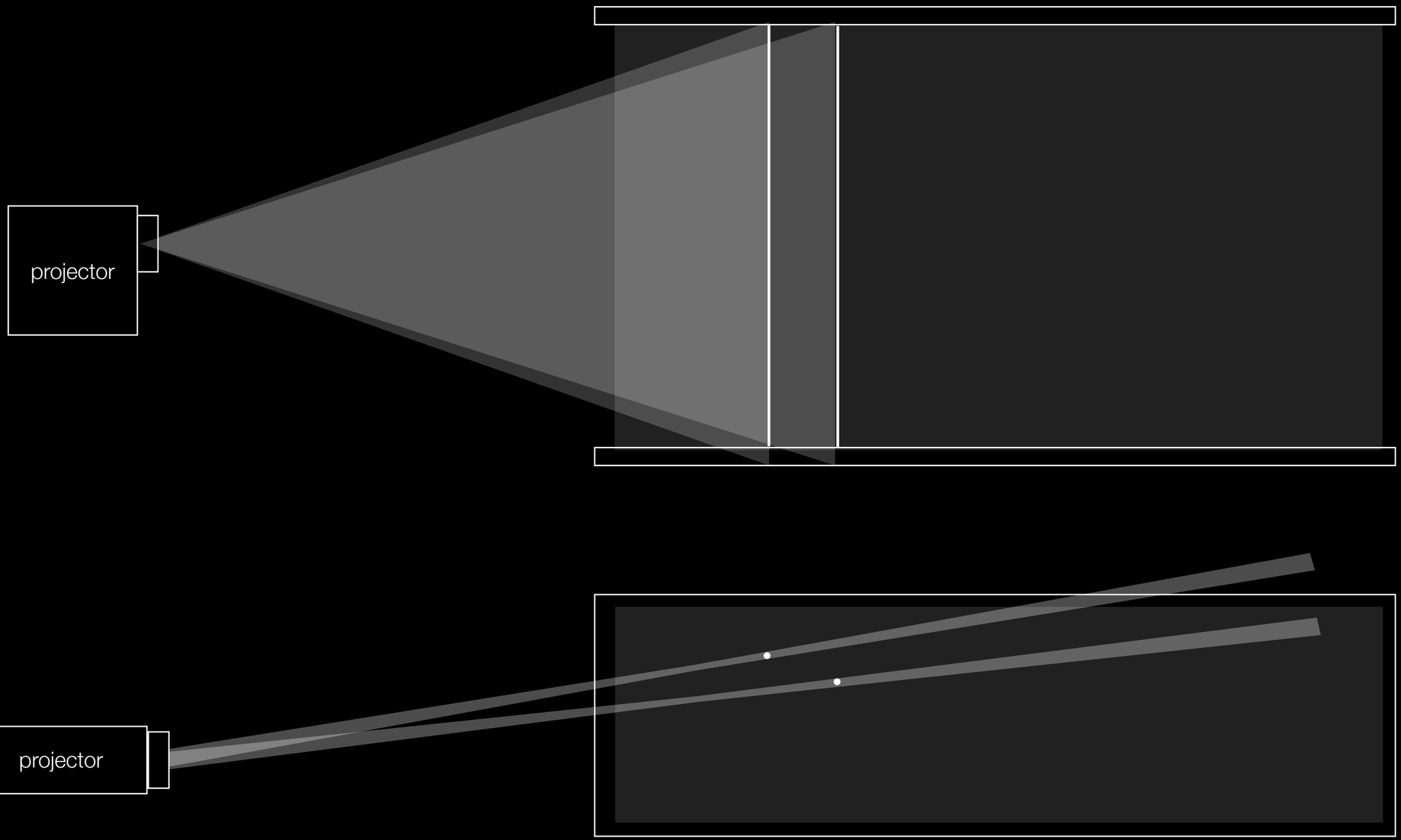

projector
projector

‘Anything can be a pixel’

becomes

‘Anything can be a voxel’?

Search nature for something that's...

Sparse

Occupies volume

See through

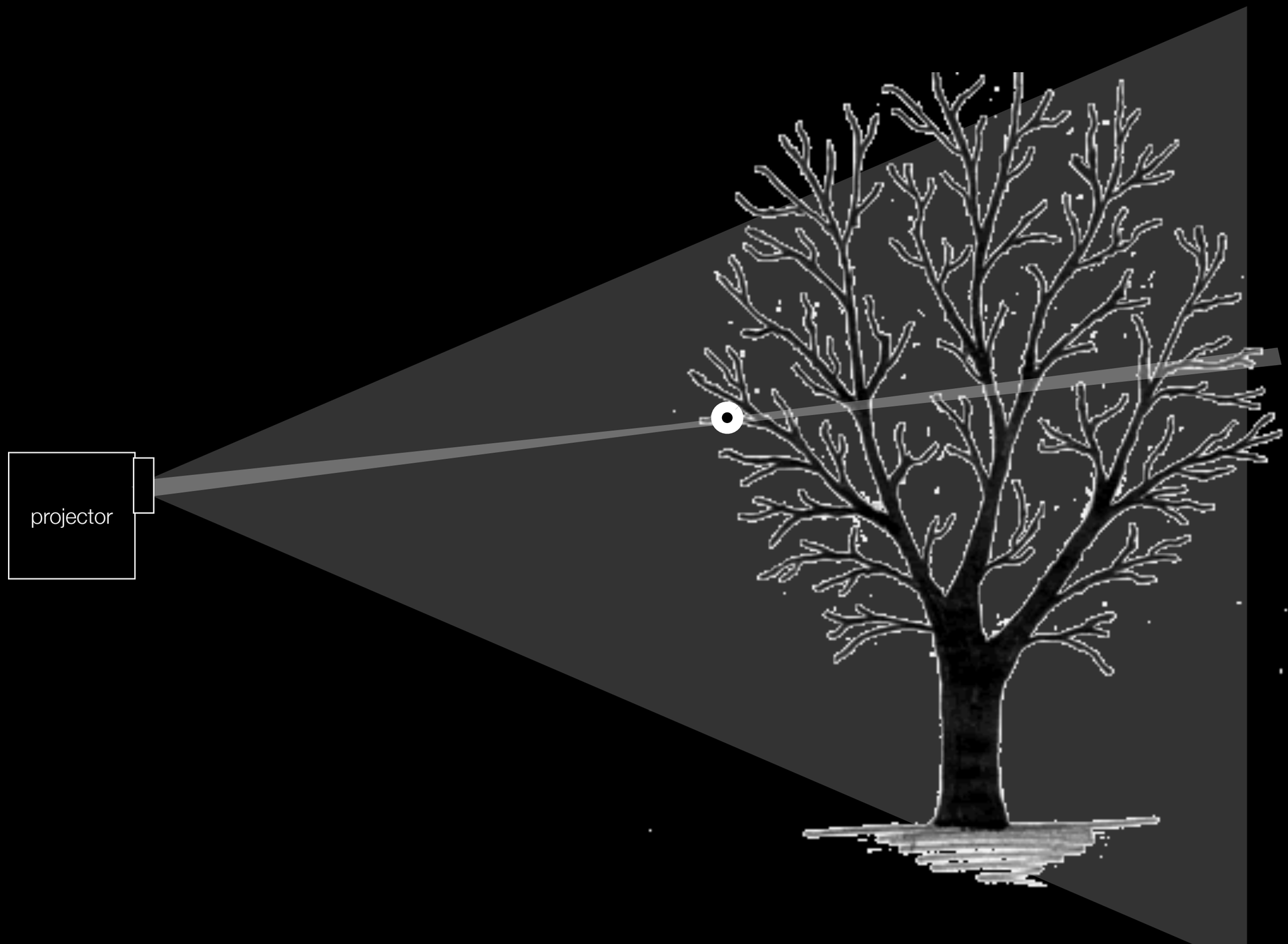
A snow blizzard is sparse and volumetric, but difficult to find and moves too fast

Lit Tree, 2011

A tree naturally optimises its form to capture sunlight

Leaves move out of shadow from external views

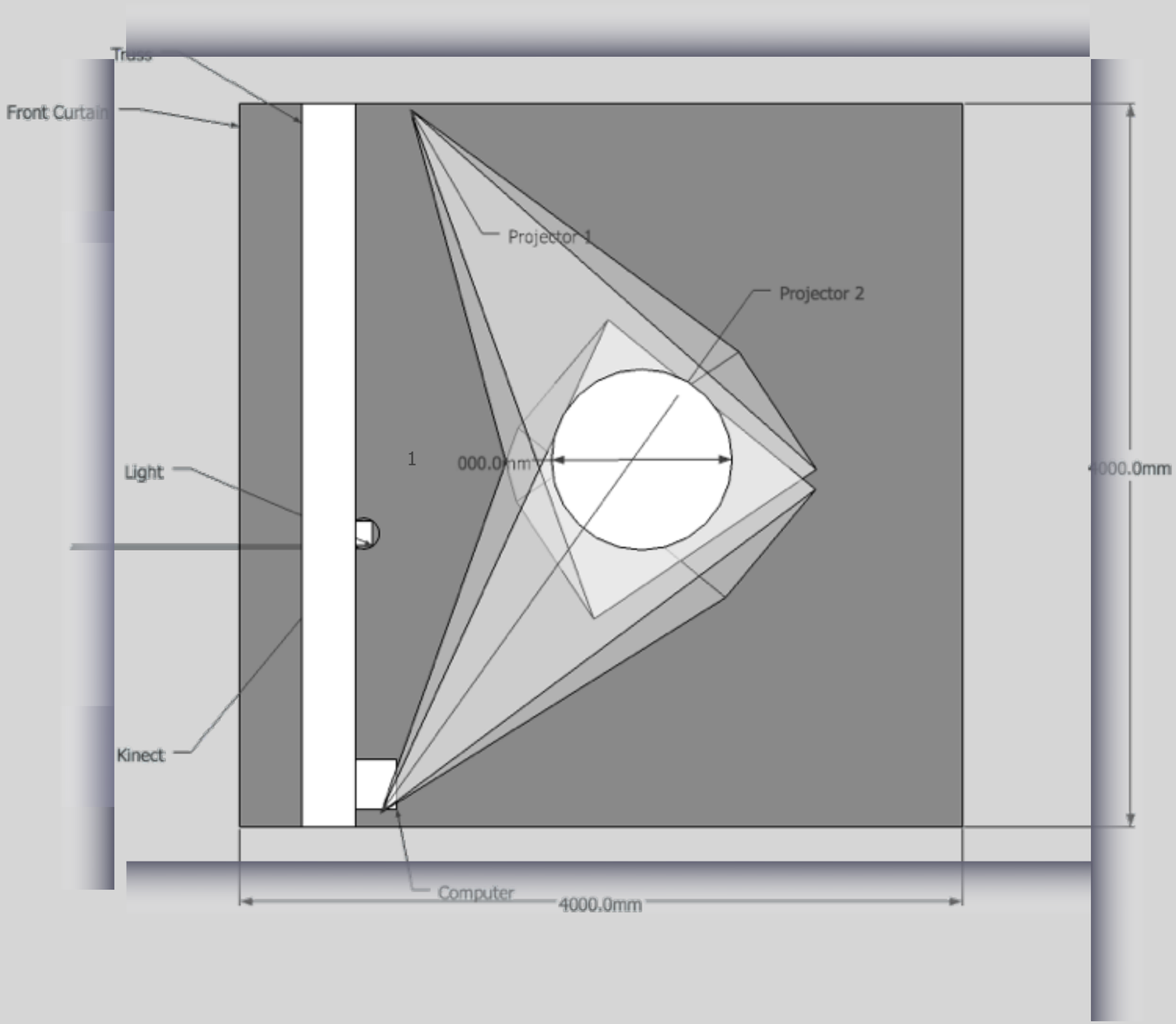
Tree's form dynamically adapts to projection light


projector

[Lit Tree video]

http://vimeo.com/24049819

Entrance


Truss
Front Curtain
Projector 1
Projector 2
1
000.0mm
000.0mm
Light
Kinect
Computer
4000.0mm

The Aesthetics of Error

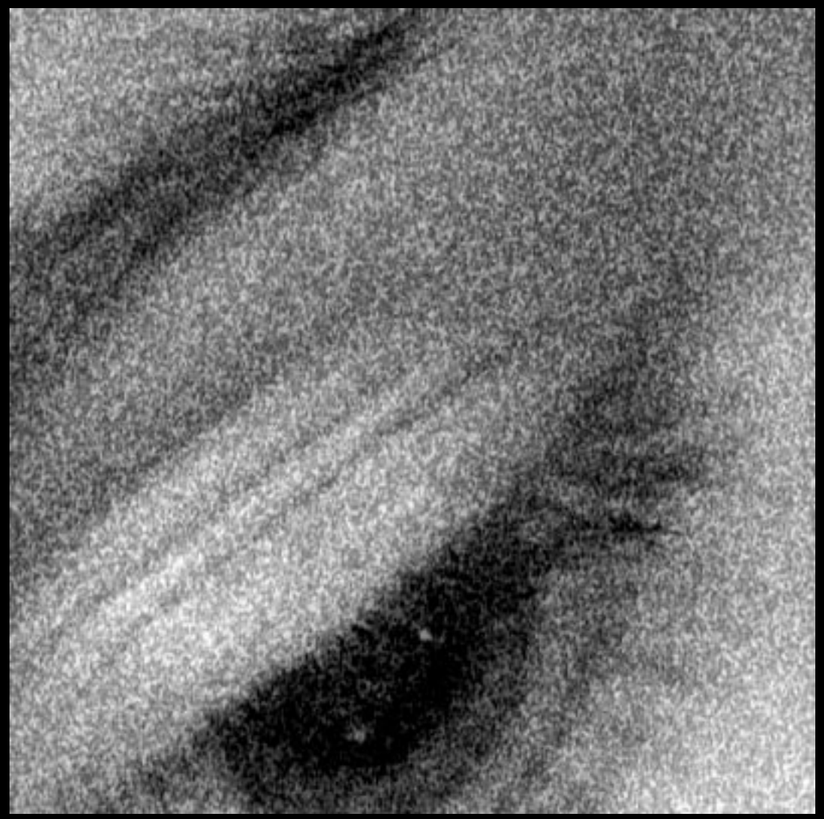
The error of a system is the limit to which it can act in response to intention

The vernacular by which a system deteriorates demonstrates the underlying ego of the system

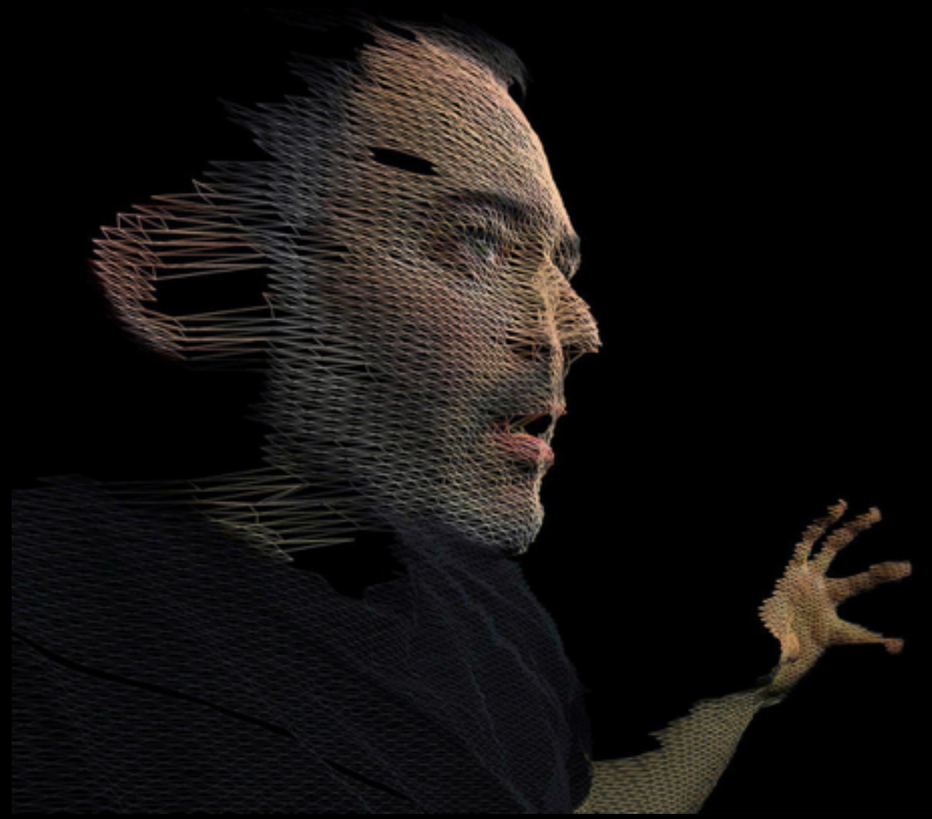
By looking beyond a visual system's ability to resolve, we see less of the result of the system, and more of the system itself

The ‘Glitch’ approach is a *provocation* or *search* for specific error within a sufficiently error-free system

The ‘Error’ approach is an *exploitation* or *cooperation* with a system’s inability to respond to design, in order to produce new visual styles



Film error



Kinect error

Image from James George, Jonathan Minard, Golan Levin

Error is simultaneously an agent of
abstraction and *truth*

Systems are aesthetic forms. By exploring the resolving limit of new systems we define new visual styles

Everything that is not ‘non-sense’ comes from our senses

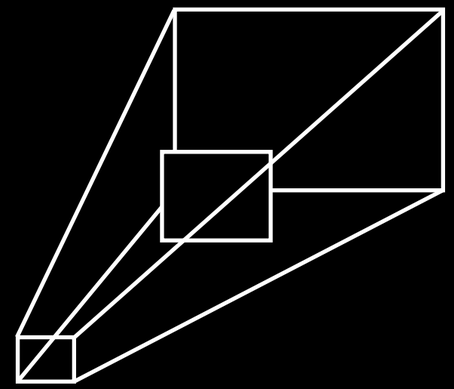
Every sensor has error

Human eyes see roughly 1 megapixel of central detail in any moment

We do not have a sensation of the mediocre resolution of our eyes

The conscious human experience eventually ignores the resolution limit

By cooperating with aesthetic error, we redirect the human experience, and truthfully expose the systems that we create



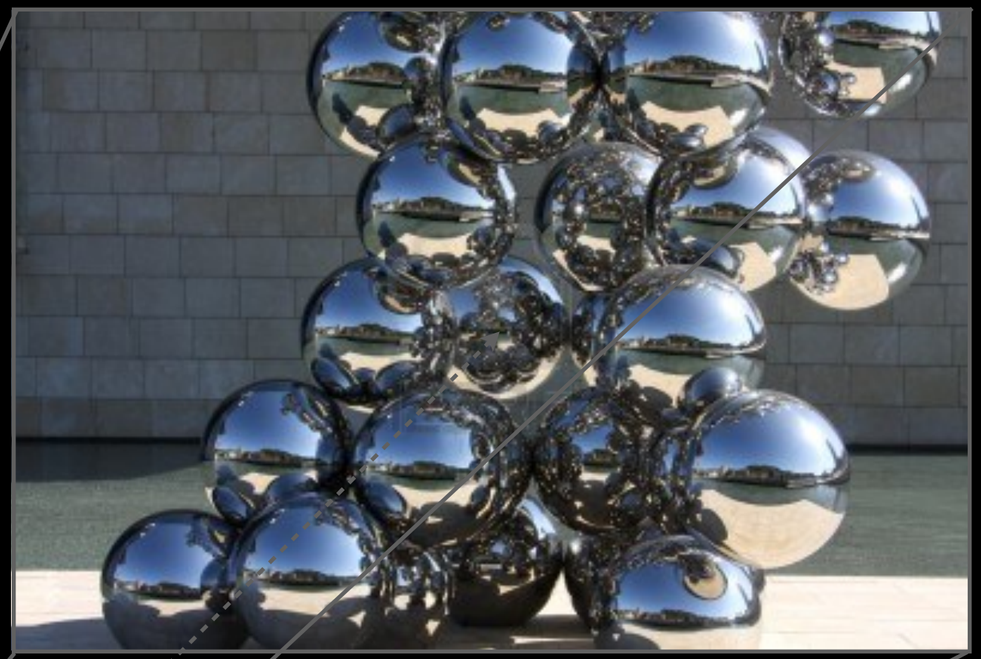
Sight begins with 2D

To see ‘behind’ an opaque 3D object, we must move ourselves or move the object

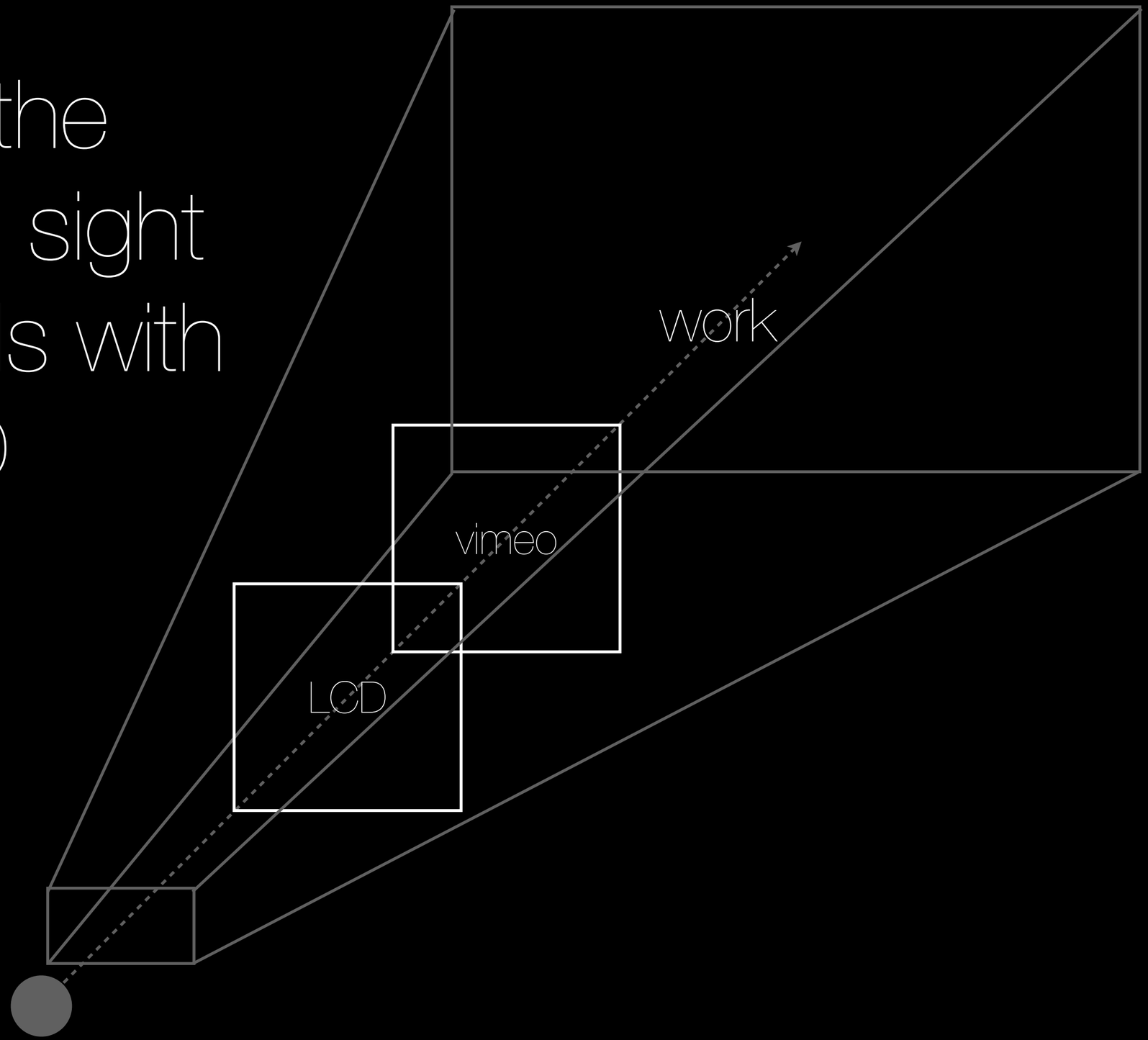
This means our sight perception is 2D

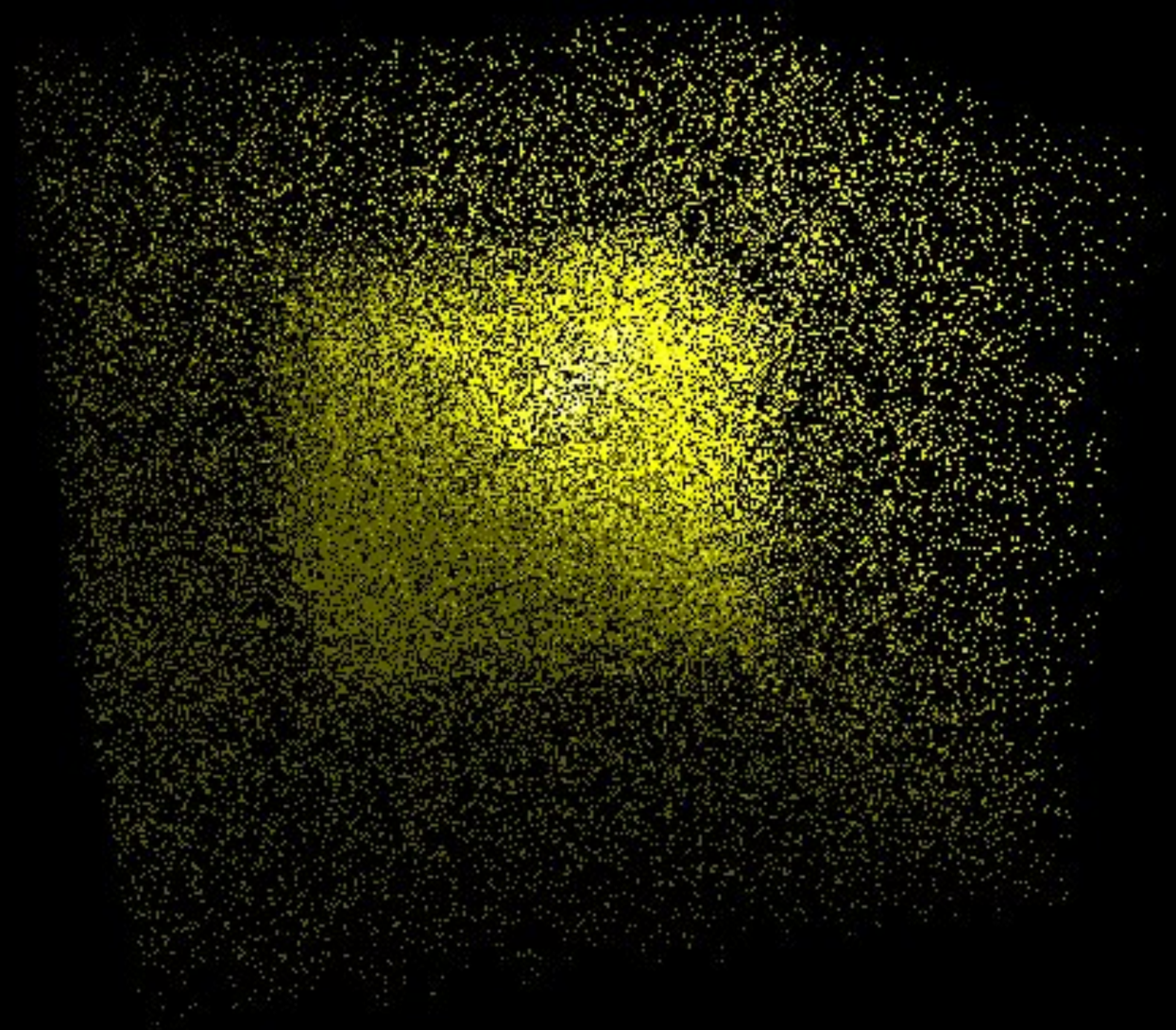
The 3D world is collapsed to 2D sight

3D experience is a spatial interaction



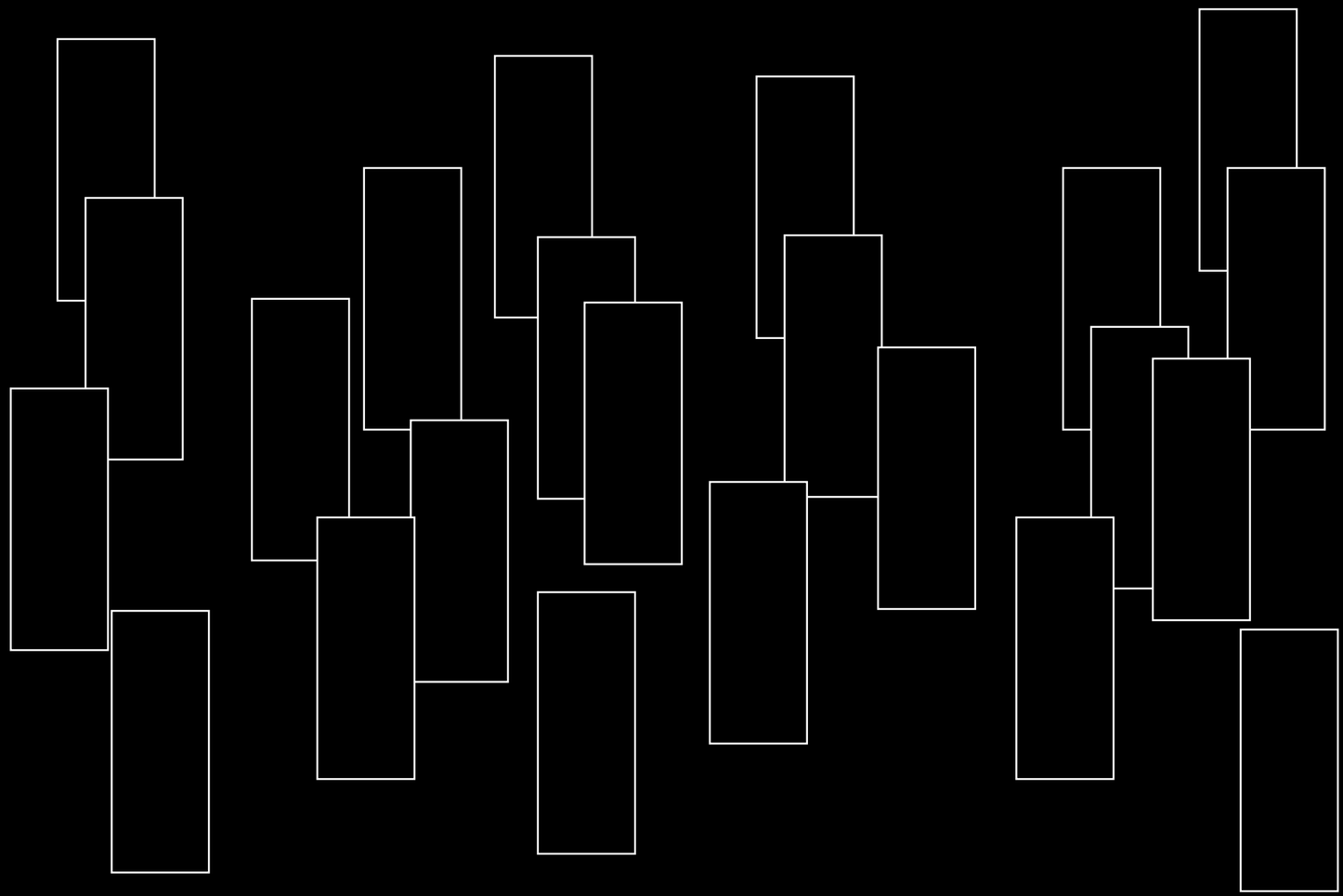
With the internet, sight also ends with 2D





3D forms can lack truth in 2D

3D + 2D display



Assembly, 2012

A hemisphere of 5,500 white blocks occupies the air, each hanging from above in a pattern which repeats in order and disorder.

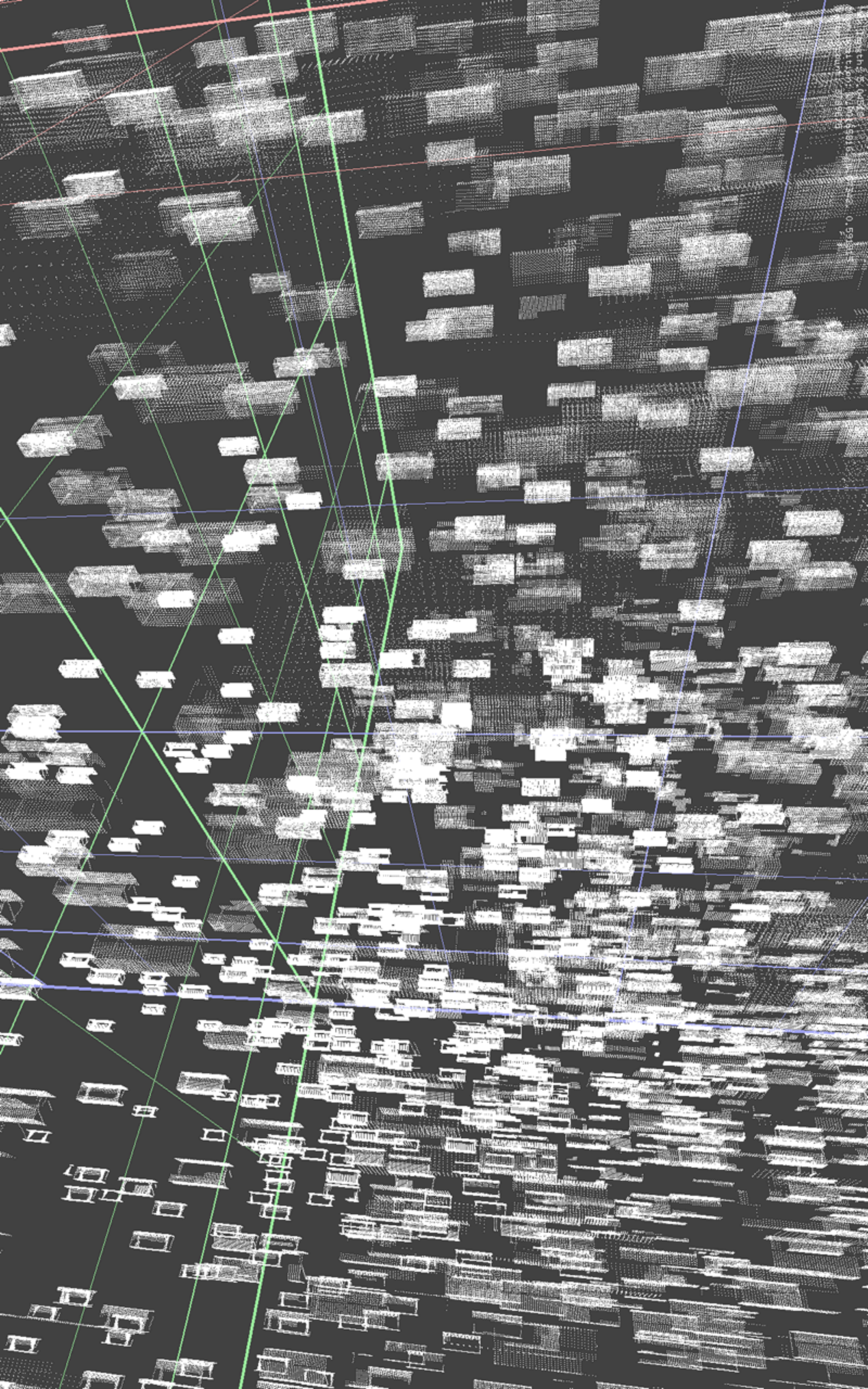
A group of external projectors penetrate the volume of cubes with pixel-rays, until every single one of the cubes becomes coated with pixels.

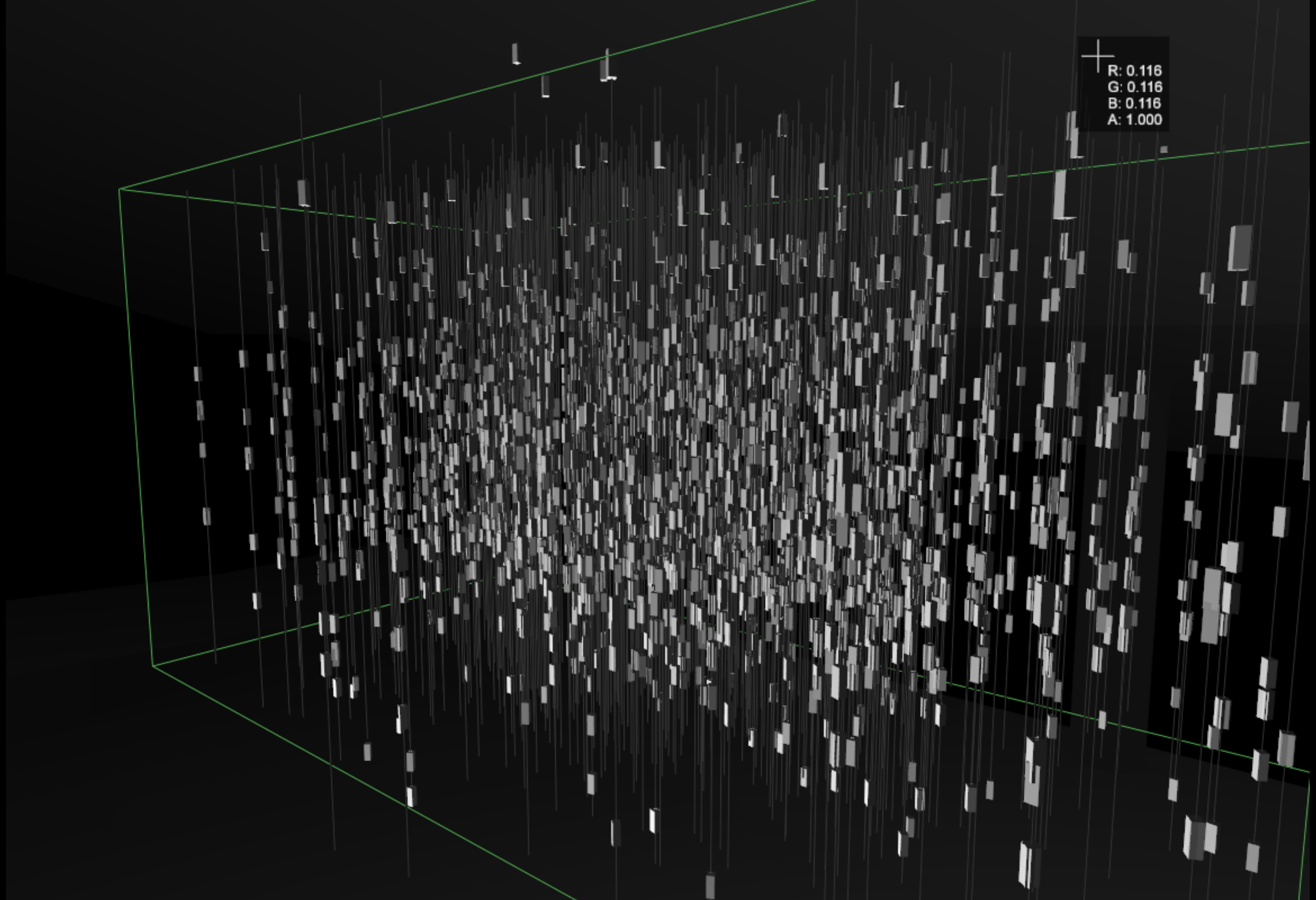
By scanning with structured light, each pixel receives a set of known information, such as its absolute 3d position, and the identity of the block that it lives on.

Pixels play over the physical blocks as an emulsion of digital light within the physical space, producing a habitat for digital forms to exist in our world.

[Assembly video]

http://vimeo.com/42707293

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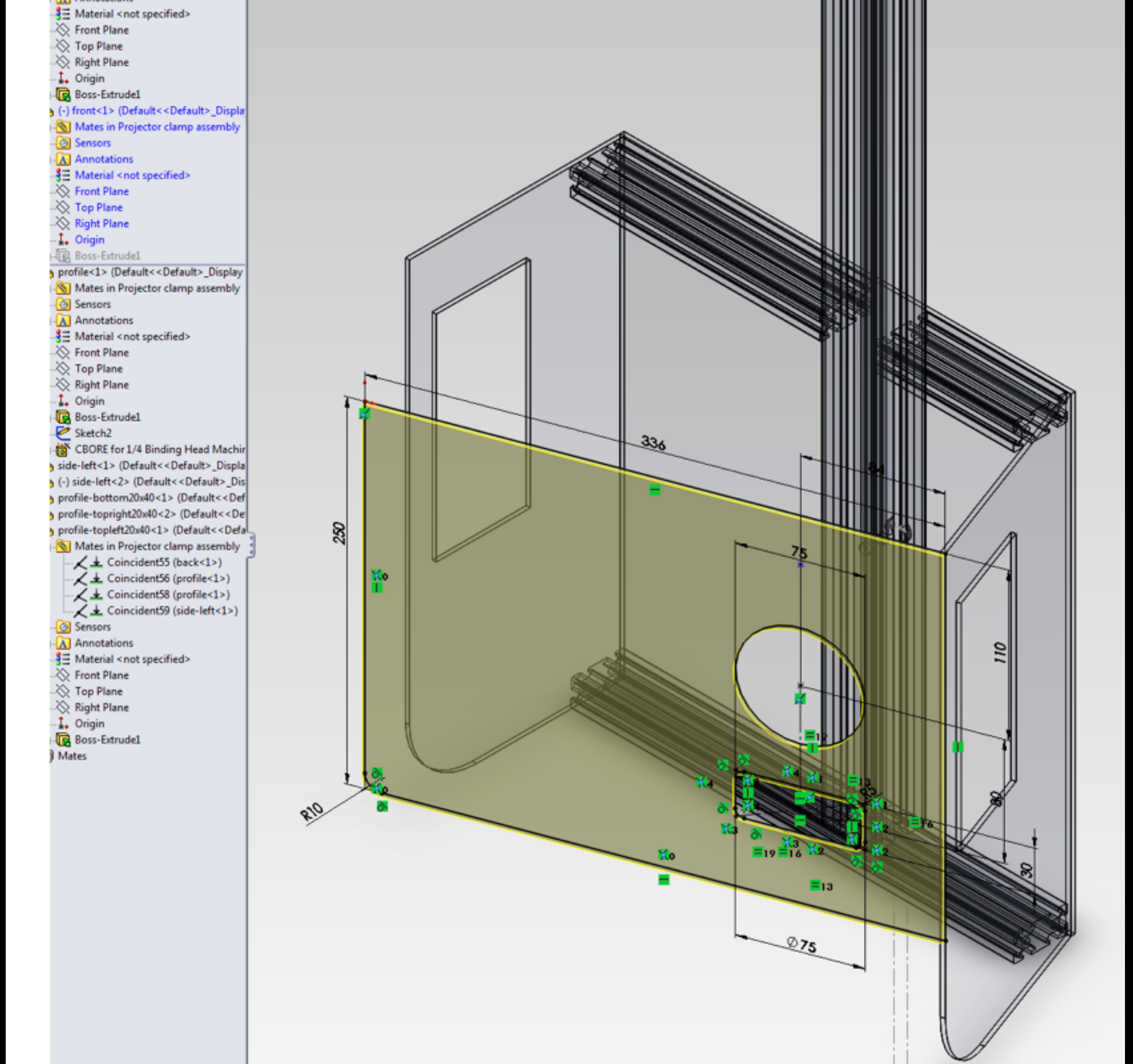
B: 0.116
A: 1.000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Front Plane
Top Plane
Right Plane
Origin
Boss-Extrude1
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Mates in Projector clamp assembly
Sensors
Annotations
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Coincident56 (profile<1>)
Coincident58 (profile<1>)
Coincident59 (side-left<1>)
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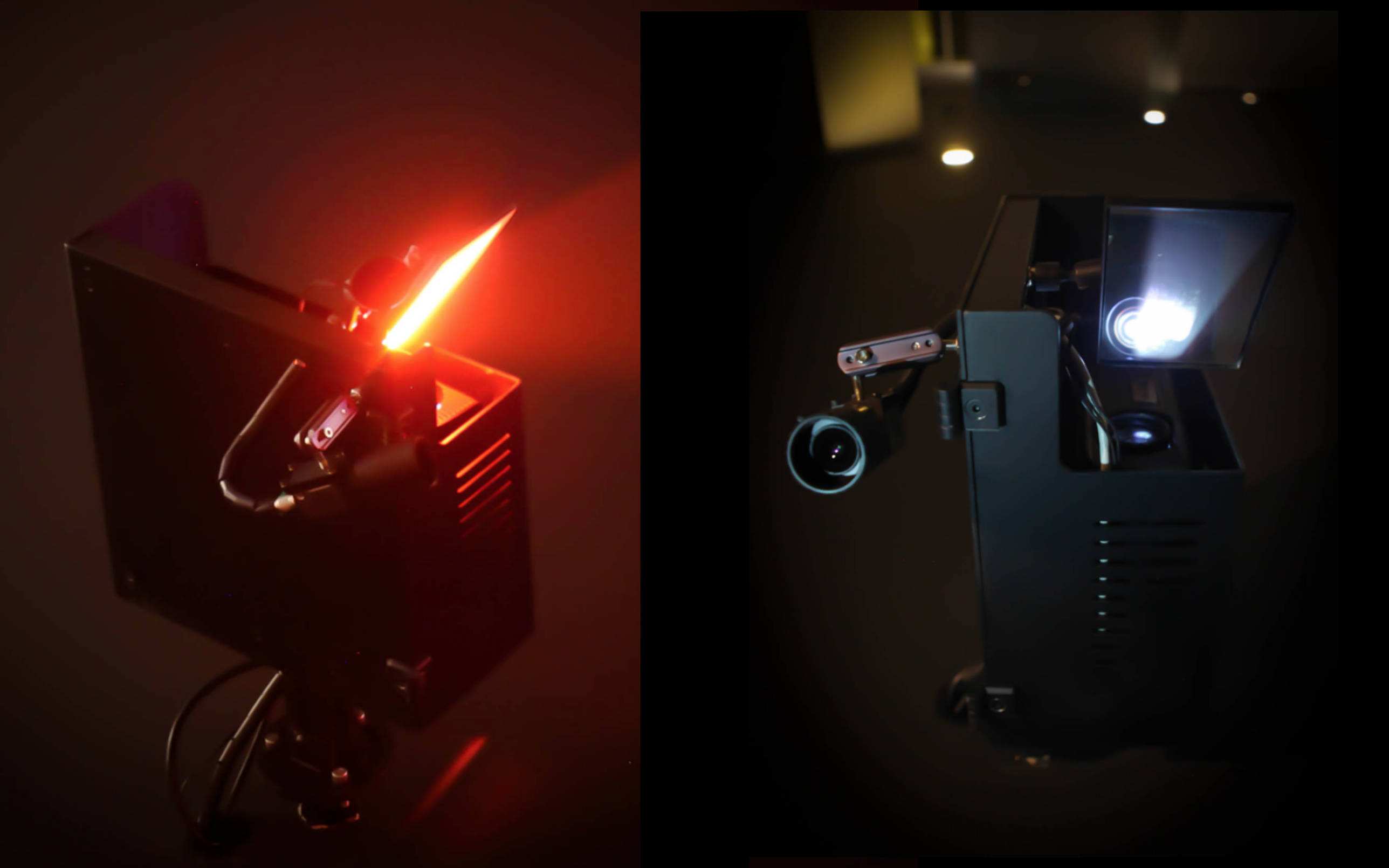
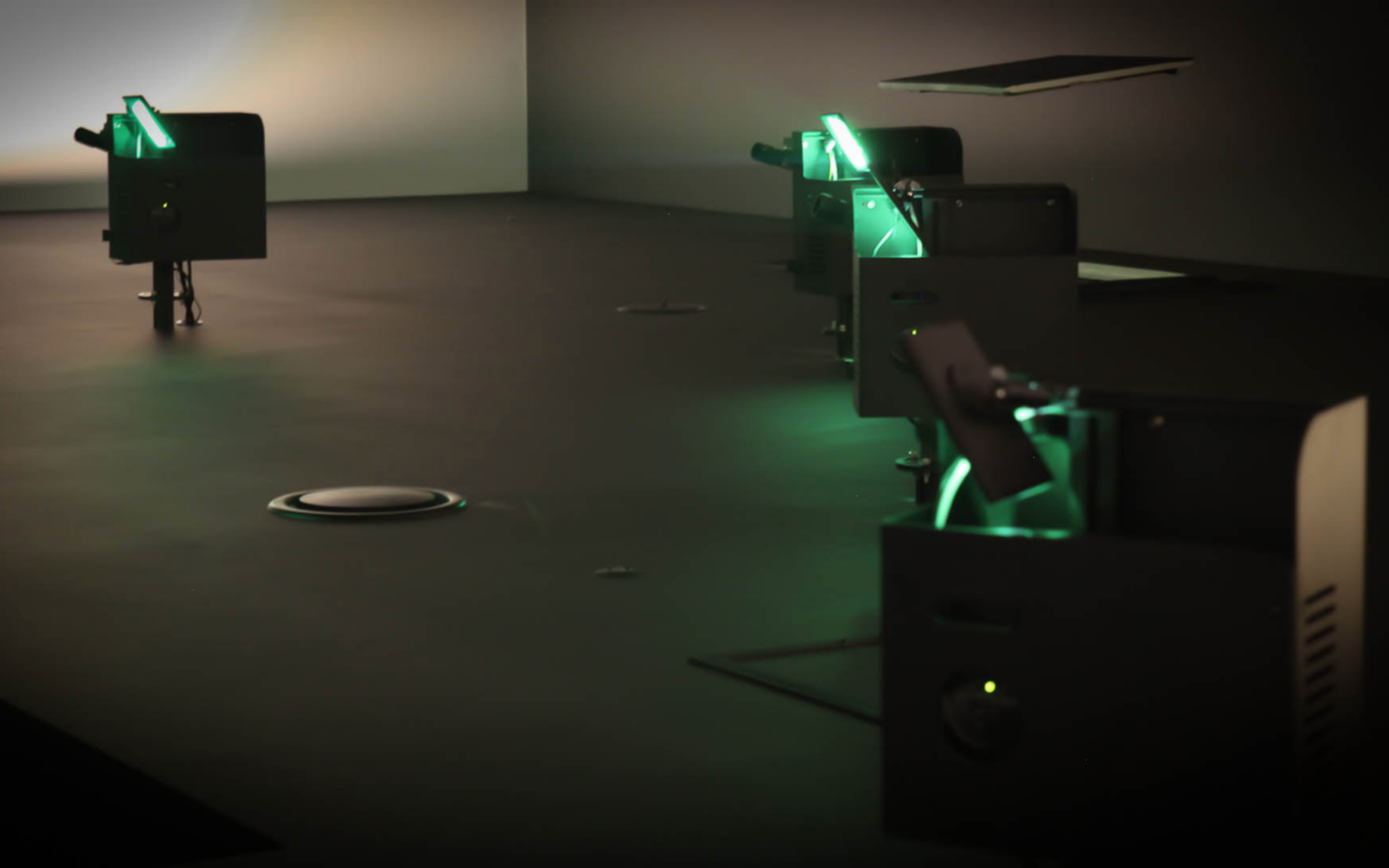


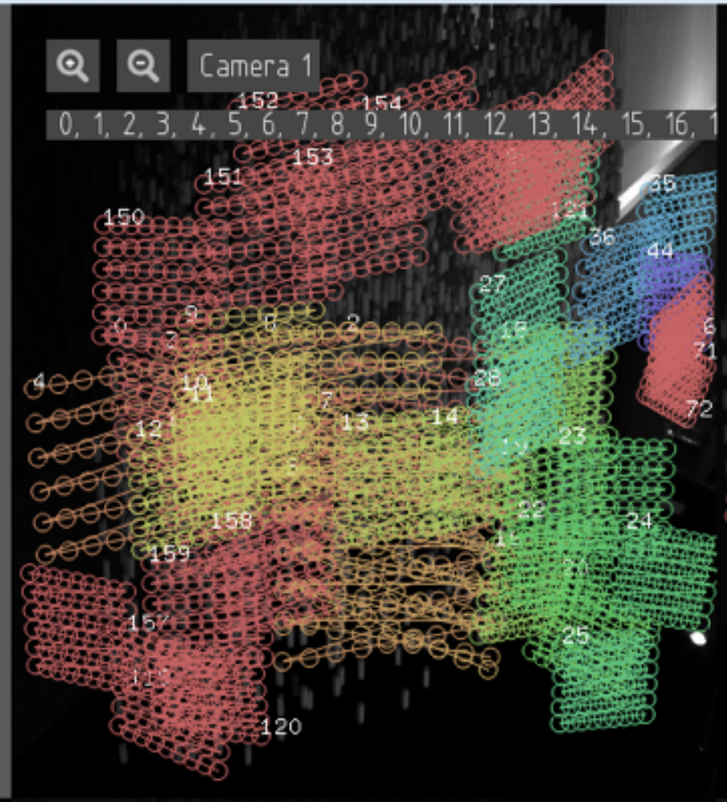


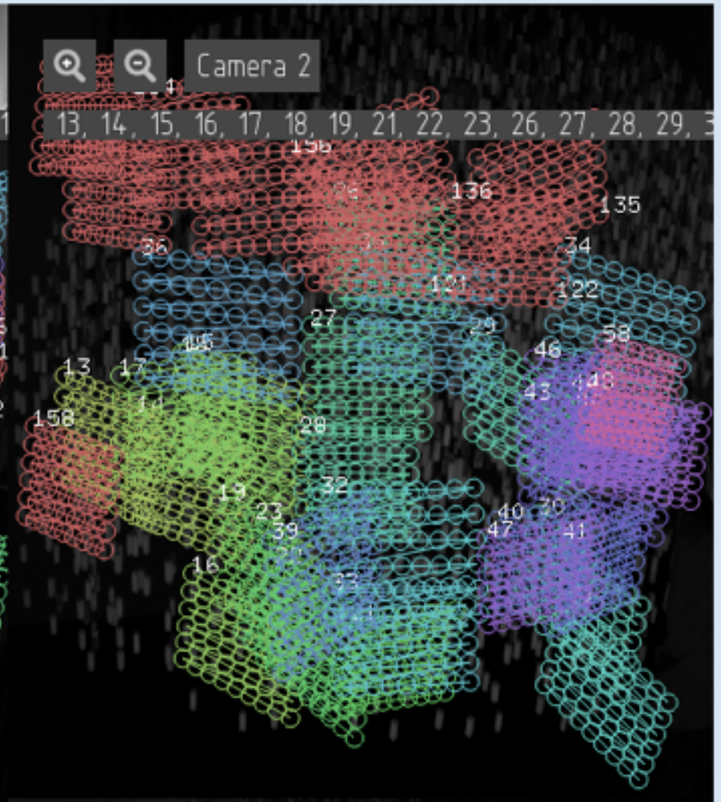
Instructions

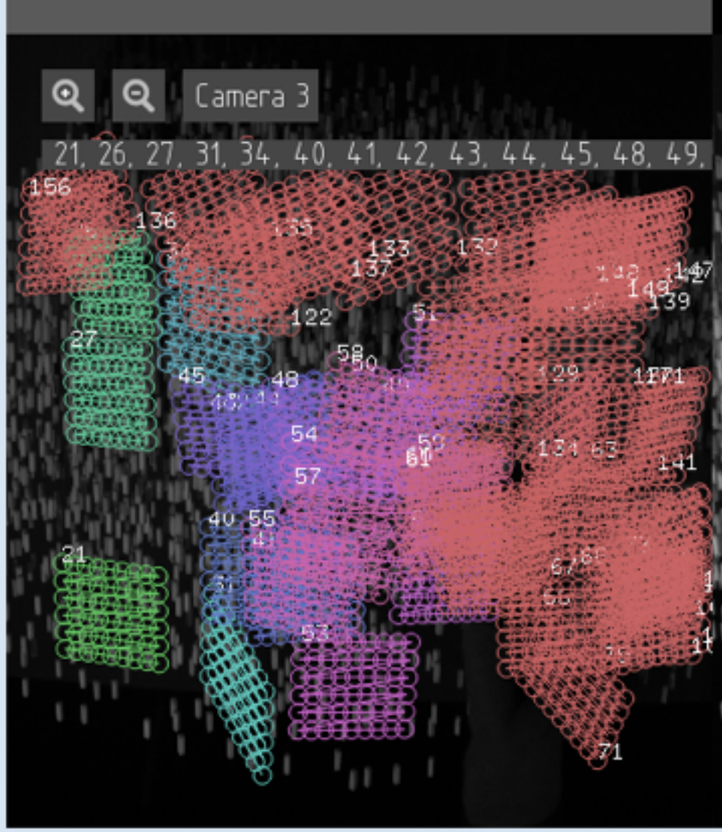
[SPACE] = add frame

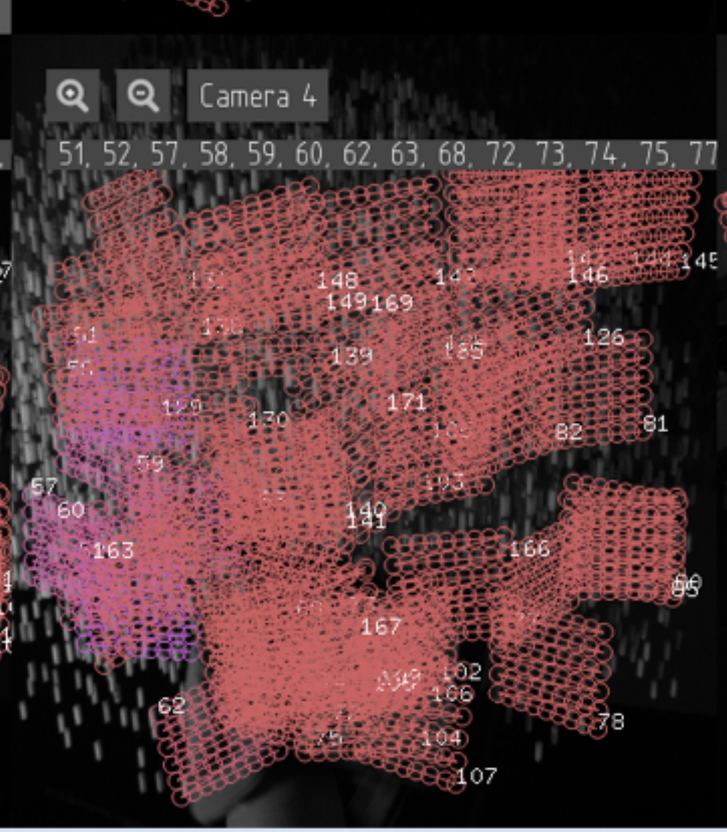
[i] = solve intriniscs
[e] = solve extrinisics
[s] = solve all and save ProCamSet

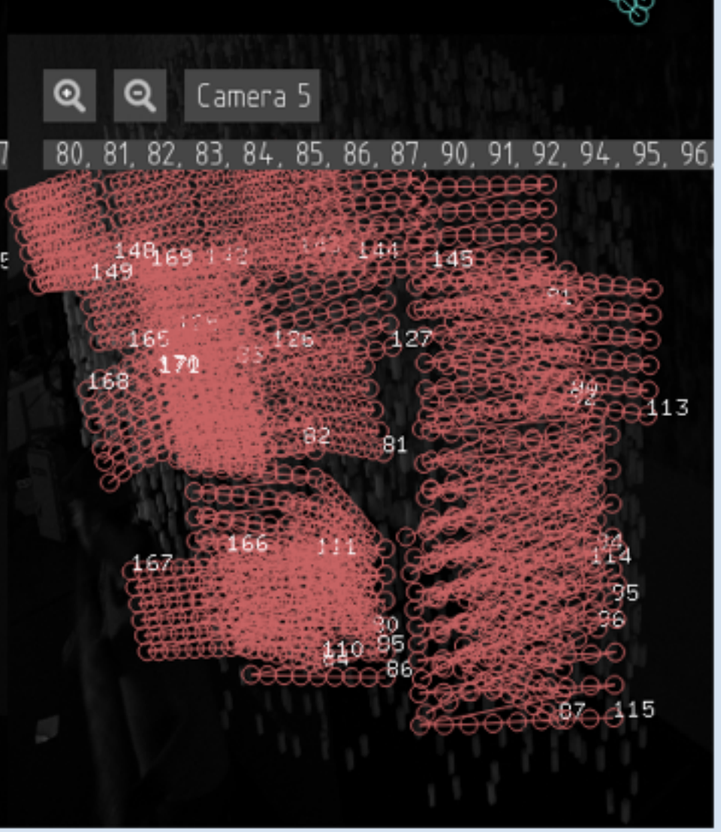
[a] = save image points
[z] = load image points

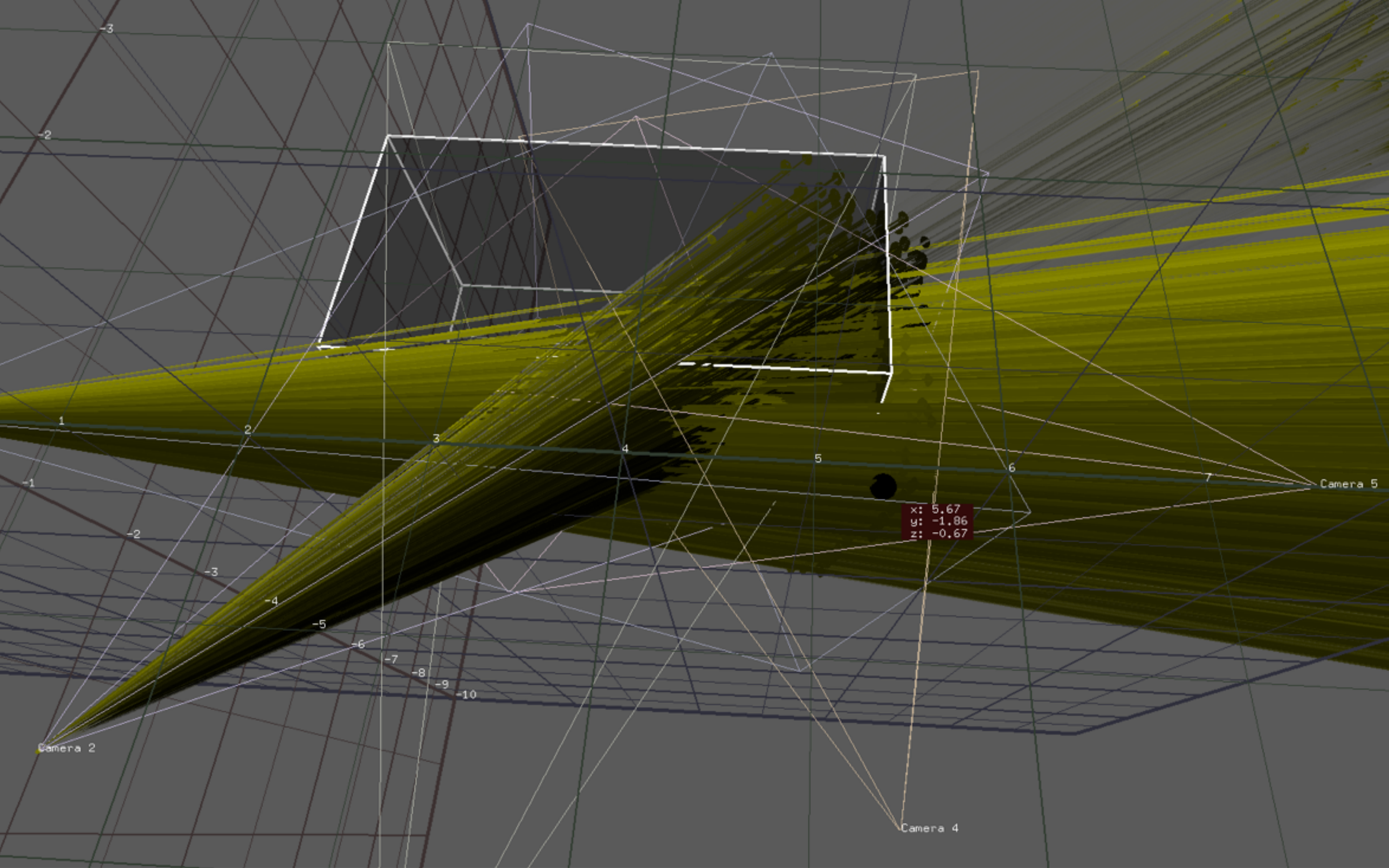











Camera 2
Camera 4
Camera 5
x: 5.67
y: -1.86
z: -0.67

ofxParameter

ofx--

VVVV.Nodes.KCParticles

VVVV.Nodes.Kinect

ofxTimeline

ofxOpenNI

VVVV.Tutorials.Fundamentals

VVVV.Tools.MakeDocumentation

mrvux-libs

Link

Simple-text-buffer-for-openFrameworks

ofxEdsdk

ProjectorMaker

CanonCameraWrapper

ofxInteractiveVariable

ofxGraphicAssets

ofxKCTouchGUI

ofxYAML

3dCalibration

KC.Installations.HanRiver.PreProduction.OpenFrameworks

ofxProCamSolver

ofxDraggableNode

ofxDelaunay

openni-measure

Kinect-intervalometer

ofxCVgui

ofxOpenNI2

ProCamToolkit

ofxPFMImage

VVVV.Nodes.FlyCapture

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ofxLevMar

VVVV.Nodes.EmguCV

VVVV.Nodes.VideoInput

VVVV.Nodes.OpenGL

MapTools-SL

ofxTalky

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Swap-Places

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ofxRay

ofxGraycode

ofxTriangulate

ofxCvGui2

videoInput.NET

VVVV.Mapping.Tutorials.Mapping2-3D

VVVV.Nodes.ProjectorSimulation

HanRiver-VVVV

ofxTSP

HanRiver-openFrameworks

VVVV.External.StartupControl

ofSite

VVVV.Nodes.TableBuffer

ScreenLab0x01

ExpFit

Screenlab-0x01

VVVV.Nodes.GL

ofxMySQL

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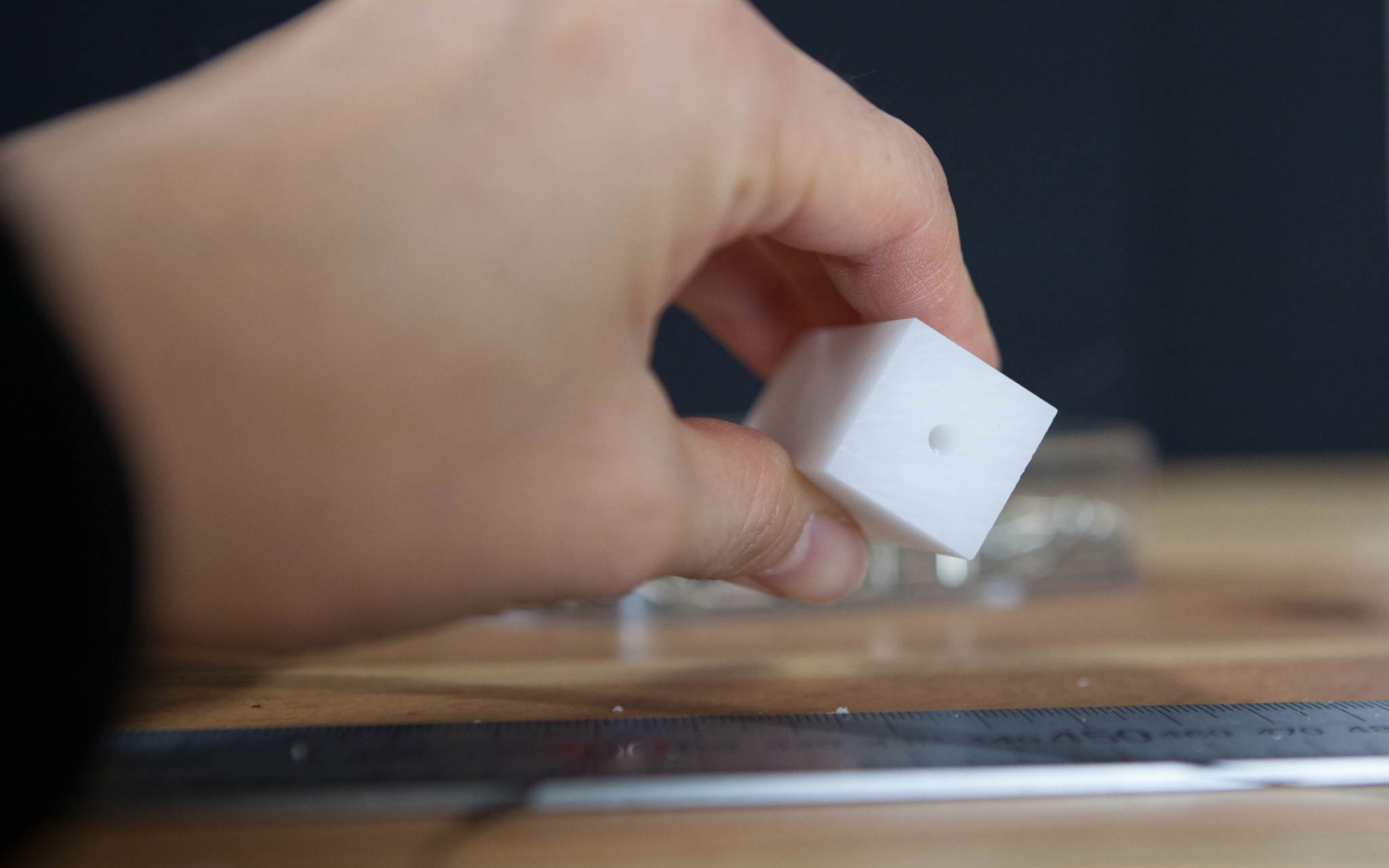
ofxCv

pcl-projects

VVVV.Nodes.Image

A sub-repository for Image nodes within the vvvv-sdk to avoid hav

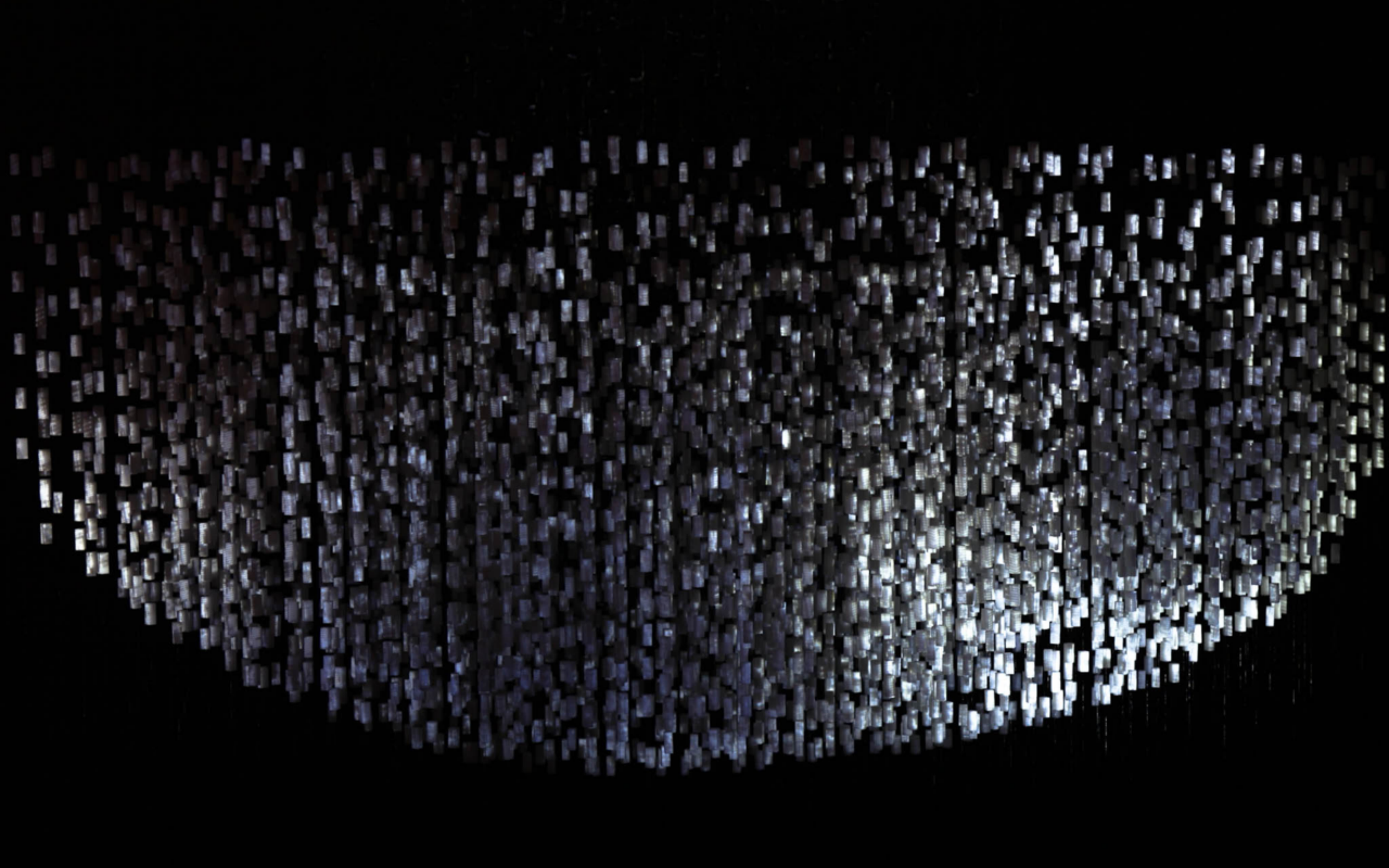
Last updated a month ago



New aesthetic forms require new creative tools and workflows

[Simulator video]

https://www.dropbox.com/s/0qih1tbmzfjo9mj/cloth%20in%20simulator.avi



Thank you

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