

Stephen Wilson

ART +

SCIENCE

How scientific research and technological innovation
are becoming key to 21st-century aesthetics

NOW

Thames & Hudson

[RLH]

Rafael Lozano-Hemmer, *Homographies, Subsculpture 7*, 2006. A motion-tracking system controls 144 robotic fluorescent strip lights, which change their disposition to make corridors of light connecting the paths of people moving through the space. This installation appropriated surveillance technology to create an active, convivial environment, 'an intended contrast to the ... grids that organize most modern architecture'.



Marie Sester, *ACCESS*, 2003. An interactive installation lets web users track anonymous individuals in public places by pursuing them with a robotic spotlight and focused acoustic beam. The installation is set up on the fly, and web users help to determine who is followed. Sester notes that '[t]he structure of *ACCESS* is intentionally ambiguous, revealing the obsession/fascination for control, visibility, and vigilance: scary or fun'.



INTERACTIVE INTERFACES 115



Rafael Lozano-Hemmer, *Vectorial Elevation, Relational Architecture 4, 1999–2004*. This interactive installation with robotic searchlights was controlled by the public via the web using a 3-D interface. The event was staged in several cities; shown here is the 2002 installation at Artium, the Basque Museum of Contemporary Art, Vitoria-Gasteiz, Spain, where eighteen searchlights were involved. Each web participant was able to design light-control patterns and could see real and virtual views of their 'sculptures'. Lozano-Hemmer invented new technologies for robotic control as well as interfaces for mass participation via the web.