TRANSFORMABLE SPACE

Industrial Design Thesis
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ABSTRACT

Resulting from the joint of audiovisual arts and new information technologies with the material three-dimensional forming capacities of design and arts, the Transformable Space is directly related to the new Augmented Space context, it does not refers to a physical construction but the configuration of an entire environment that appropriating the great amount of technological innovations will result in a scenario of new forms of interaction, information acquisition and overall a new lifestyle.

The Augmented Space and the Domesticity[3] are the basis of this concept, it emerges from an articulation of similar technologies, related with the superposition of the information over the real space, so the interaction between human beings and their environment is becoming increasingly complex and meaningful, enhanced by wireless services, ubiquitous information access points, material with projection capability and tactile, augmented reality and its closest derivatives.

Reality and Virtuality, corresponding in this case to the audiovisual medium, historically are conceived as contradictory, but this concern is desapearing due to technological advances, for example, in the case of augmented reality result in the insertion of digital world in the real physical space and therefore the distinction or classification in one of the two fields is difficult. This distinction, which was the focus of discussions during a long period of time, it is no longer necessary because their limits are transcended and shelved the "uninhabitable" than previously implied the virtual space[4], now we talk of an augmented reality, where real space houses upon itself the material of virtual or digital fields, the information.

The constructed space, the real space, becomes as white canvas on which each person projects his imagination, the space he wants to live and the experience. In this way we also establish that which will be drawn on teh space will not be limited to the projection of information but must be pre programmed for immersion in different experiences, which later will allow the participant the option to program or compose. " Immersion can be a process of intellectual simulation; however, in both the present and the past, in most cases immersion is mentally absorbing, involve a process, a change, a transition from one mental state to another"[5]

The narrative itself is an experience to live, it has historically owned the generation of that inmersión, it is therefore acceptable than an organic development of the narrative, having the audiovisual narrative as a basis, take ownership of the new media and technologies to develop itself. This process is currently taking place in audiovisual areas such as 3D Cinema, 4D Cinema, video games and their "wearables" attachments, among others.

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3. MATSUDA, Keiichi. Domesty/city. The dislocated home in augmented space. 2010

4. IBID.

These responses of audiovisual media to a new context and the constant transformation, are strongly linked to fictional processes that are reflected in cultural representations of the second half of the twentieth century until today, the projection of new worlds, futuristic spaces and deep dives into the virtual world have been presented in science fiction, resulting in a lot of idealizations of the world which the conceptualization design process might use to create the experiences.

"A day made of glass" by Corning - Interactive Surfaces, ToLED and NFC technologies.

The versatility which the virtual world provides to the creative process is the power of the environment design, some examples are movies like Star Trek, Inception, Prometheus, Strange days. In a view of the future world, a world adapted to humans in all its complexity, fiction has not been so far from what have been dveloped up to now.

Allowing direct interaction of the person with the narration, allowing decisions making in a structure very similar to the video games and finally establishing a real enviroment for the participant, achieve an estructure, necessarily transmedial, for the Future Interactive Narrative. The physical space now receives digital information to project, the continuity of the story and the participant now fully immersed between the reality and the fiction.

[5.] GRAU, Oliver. ARTE VIRTUAL. De la ilusión a la inmersión. En: El medio es el diseño audiovisual. Ed. Universidad de Caldas. Manizales, 2006.