Chromatic Perspectives … Scaling my Art
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ABSTRACT
This paper attempts to describe Chromatic Perspectives … Scaling my Art; which addresses the results of a trans-medial exploration departing from an “unframed” process of creativity and multi layered convergence within traditional media Art and virtual Art, mathematics, motion-Golden Ratio, motion perspective, nonlinear dimensionality, immersive virtual representation with particular attention in color, sound, locative and emotional involvement and cognitive processes in visual perception.

Categories and Subject Descriptors
H.5.1 [INFORMATION INTERFACES AND PRESENTATION]: Multimedia Information System

General Terms
Human Factors

Keywords
Trans-medial exploration, convergence, traditional media Art, virtual Art, mathematics, motion-Golden Ratio, immersive virtual representation, motion perspective, nonlinear dimensionality, color, sound, locative and emotional involvement, cognitive processes in visual perception.

1. INTRODUCTION
Chromatic Perspectives is an application based in the virtualization of selected artworks made with traditional medium and techniques (drawing, painting, sculpture, printmaking, writing, e.g.) created by Franz Fischnaller [FF] in diverse geographical locations and in different human, urban and natural landscapes through his artistic evolution and artistic style.

2. CONCEPT

2.1 From Analogue to Virtual
Traces of pencil, lines and/or oil strokes on 2D planar surfaces such as sheets of paper or canvas are unframed, where object and environment are virtualized and embedded in a 3D illusion, within a virtual boundless and interactive environment.

Figure 8. Drawing Figure 9. Un-framed drawing in VR
Figure 10. Virtualizing drawing. Figure 11. Non linear space

2.2 Un-framing and Virtualizing my Art
An artwork created with a non digital and non-motion media (tangible "freeze frame") is “unframed” – virtualized, co-located and embedded in an immersive boundless environment.

Figure 12. Un-framing & virtualizing a 2D artwork

2.3 Immersing visitors into the picture
The virtualized un-framed freeze-frame occupies and becomes the virtual space itself, allowing tangibility to fade out and intangibility to take form giving birth to a penetrable immersive new "reality" a fluid representational atemporal continuum, weightless and scalable, transferring the visitor into the pictorial space and enabling a deeper sense of virtuality in the immersive virtual representation through emotional and psychological involvement.

Figure 13. 14. 15. Two, Three, Four Point Perspective. Figure 16. 17. Multi-View Point Perspective

In Chromatic Perspectives a watercolor created in the Sahara desert during a sunset in December 1970 becomes a real time fully immersive 3D environment. The oil strokes of oil on canvas painted in the Amazons in May 1972 morph into an immersive multi-perspective 3D vertical floating penetrable composition embedded in an sound environment of a virtual rainforest landscape. Pencil sketches on paper inspired on the carved face of a jazz player created in Manhattan in 1974 fade into an immersive stereo landscape constructed with the lines forming the shape of the consume face of the jazz player.
3. ARTISTIC MOTIVATIONS

To re-take, un-framed, re-contextualized and embedded within a boundless interactive VR-environment, a 2D classical art work which has been already created for the sake of living in first hand and in real time the results of such experimentation sounds like a strange goal, but as Leonardo Da Vinci claims: “Tutto il nostro sapere ha origine dalle nostre percezioni”.

3.1 CITYCLUSTER Framework

In large part Chromatic Perspectives is being developed following the CITYCLUSTER SYSTEM (CCA Matrix) [1], a framework and a graphical content user interface for generating multiuser interactive networked environments, focusing in visualization, navigation and interaction techniques, content style, alternate perspective worlds, parallel view points, spatial depth, motion perspective and human cognitive and visual perception, with attention to “AVATARTS” design, a 3D fluid graphic visualization, content quality parameters, interactive iconography, synthetic concepts, aesthetic principles and composition in the virtual environments. The Meta-Net-Page [MNP], a virtual-reality networking tool for collaborative interaction designed ad hoc. The framework is expandable and reconfigurable and can also benefit both: non-technical users and non artistic-users [2].

CITYCLUSTER & AVATARTS Goals

This ongoing project addresses the result of several years of work and experimentation stated Fischnaller, “stem from the desired to share the knowledge, experience, know how, and methods which I have acquired as life-long learner artist, researcher, creative and producer, working with interdisciplinary teams [3]. I have been involved in an ongoing process of experimentation, discovery and problem solving, discipline and skills refinement, shifting from ‘Freeze-Fame Media’ versus ‘Un-framed Motion Media’, from the classical, contemporary to the Virtual and Augmented Arts, in doing so, I researched in various theories and models, exploring a variety of media, techniques, technologies, tools, aesthetic approaches and style in traditional, contemporary and [digital] art forms, building competence in multi-disciplinary implementation across the fields of art, design, graphics and communication. The framework facilitates an interdisciplinary process of learning an artistic knowledge base; sharpens creative skills and methodologies that can aid authors to build an artistic and educational multiuser tool and to explore the shift from tool-driven content to content-driven tool, with self-awareness of maintaining the equilibrium between: knowledge, innovation, aesthetic, creativity and efficiency.

4. PROJECTS IMPLEMENTED

Until date several production and projects have been produced and implemented with CCA Matrix, such as: The Last Supper Interactive: Virtual interactive journey and Meta aesthetic experience into the power of illusion and the magic of perspective inside Leonardo’s Masterpiece [4]; The Birth of Venus: Fully immersive, real time interactive experience through Botticelli’s Masterpiece [5]; Kali Yantra: VR fully immersive interactive experience [6]; “From the Renaissance to the Megabyte Networking Age” a large scale VR-environment, a networked interactive journey, from a Renaissance-Age-Chicago to the Super Broadband-Age-Chicago) [7]; SOE- QUANTUM CITY multilevel mixed VR and augmented reality sound installation [8]; SOE: the Space on Earth Project VR application based on an Outer-Space Tech-Utopia project [9]; Man+Mind=Minded Sustainability, City-Scape application.

5. ACKNOWLEDGMENTS

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6. REFERENCES

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