

In the process of developing the interactive game installation, Dripping Legends, and after experimenting with 3D scanning characters, experimenting with VR and prototyping interactive controllers, I focused on the physical landscape of the story and what it can bring to the storyline and the audience engagement. To find and explore the possibility of introducing new and more unfamiliar landscapes, I traveled to Iran in search of natural spectacles that are unfamiliar to the eye of my audience. I started filming and scanning natural landscapes, recording stories from people and working on the script of the game, sketching the scenes and scenarios.

In the meanwhile, a crisis started to take over all the conversations. The new U.S economic sanctions against Iran started to hit the daily lives of people. The war mongering narratives began to take over the Iranian and the western media. The U.S navy appeared in the Persian gulf, and the two sides started to threaten each other. What attracted my attention was that most of the media warfare was happening around the Hormoz streit. The perception of potential violence, was shaping through words, twits, digital and printed media scripts, while the physicality of the location is unknown to the audience. The entire story was happening around the spectacle of a number of islands located in and around the Hormoz streit. I could relate the status of the islands and the violating context that surround them with the unattached perception of the media audience about the violence that is projected from that geographical location.

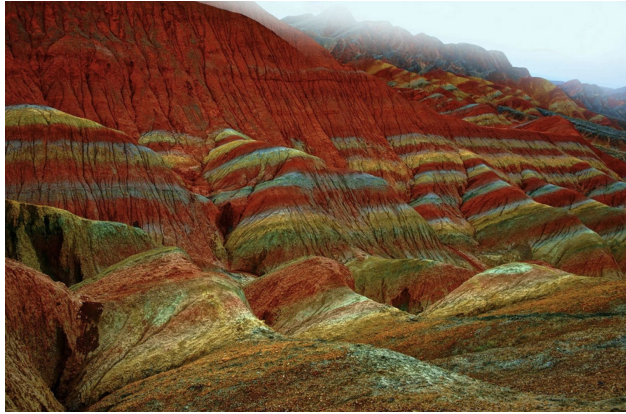


Location of Qeshm and Hurmoz islands in streit of Hurmoz

Therefore, I traveled to the strategic Qeshm and Hormoz islands and tried to capture the rough, untouched, colorful and yet, calm natural delicacies of their landscapes.



Parts of the films I recorded using drone in Qeshm-Iran

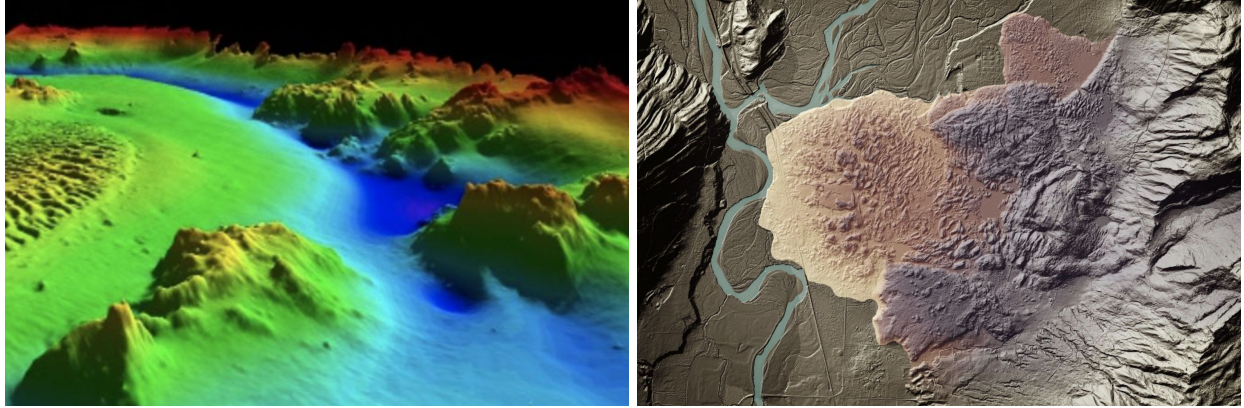


Hormuz island, Iran

I photographed and filmed the landscape with a drone, while flying drones are highly prohibited due to the military and security measures in that area. I decided to narrate one of the storylines of the game, in that location and let the protagonist to engage in the story, interact with the landscape and throughout a process fly over the island and gradually form a realistic understanding of the situation. At the end of the plot, I would engage the audience in a critical exploration of the topic. In this case, the audience can move between the real and fiction and form a personal image and reflect on their perception of this particular two-sided narrative of violence.

To do so, I made the decision to both film and scan the island. In contrast to my usual way of 3D scanning, and also due to the limitations that I will face because of the security constraints (e.g. flying drones) I decided to make a scanner that is able to scan the scene, capturing the hidden characters of the island rather than the immediate visual surfaces.

In order to capture the hidden characteristics of these Landscapes, I researched about alternative ways of 3D scanning. The most interesting option in terms of capturing data and possibilities for visualisation is 3D laser scanning. Due to my research by using LIDAR scanning techniques, I will be able to map the landscape and capture its natural and geographical topography. Then, I would like to be able to create the landscape by altering parameters and create images that put the audience in contact with the hidden layers of the scene.



To make that possible, collaboration with you Hackers & Designers) is essential in order to explore two different features:

Bodily engagement of the audience:

In my previous work, Dripping Legend, the game aimed to create scenarios about the relation between our perception of judgment in digital and physical world. To do so, it appeals to the audience to make choices and observe the consequences of their decisions. It also engages the audience in a conversation that is initiated by the protagonist.



In the most recent iteration of the work, I would like to engage the audiences' with their physical presence. The aim is to create a console that lets the audience to lean/lay on it and by watching through the VR set, can fly or walk over the landscape. In this case, by changing location, they can depart from the actual landscape towards a more holistic view that its visual formation lets the audience form an understanding that includes their body and imagination both together. Through such interaction, the audience will be able to compare different modes of perception and travel between text and digital media, the video recorded scenery and a visual and fictional representation of the landscape.

Hacking into Lidar 3D scanners:

The second requirement is to be able to hack into LIDAR scanner and make it possible to manipulate the parameters and extract alternative visual presentations from the scanned landscape.

