## SET KEYFRAME EXHIBIT

Set KEYFRAME is an exhibit that engages geometric intricacy as a residual capture of an animated operation. It has been discussed that it is an exhibit time when we can arrange the extensive version of the exhibition "intricacy", organized by the Institute of Contemporary Art, University of Pennsylvania, which Greg Lynn was a guest curator. We expand the definition of "The Intricacy of Movement" but it has nothing to do with the robot which he put the dialogue that it is the one of the regime of machines that began to express a new kind of mechanical complexity in 16th century and continues to do so today. Here, because of the cooperation of complex finer relations yields overall architectural effects that are greater than sum of its parts and has the global effect, it is an exhibit that is interested in an intricacy not so much in the multitude of individual elements or detail as Greg Lynn pointed out the intricacy intention is to move away from the understanding of architectural detail as an isolated fetishized instance. In an intricate network, there are no details per se. Detail is everywhere, Ubiquitously distributed and continuously variegated in collaboration with formal and spatial effect.[1] Intricacy in this exhibit is more in interconnectivity between discreet families of elements as well as between those parts to the whole of the aggregation.



The interconnectivity between discreet families and the aggregation

Tomoko Shioyasu work

Thus, this interconnectivity appears in the exhibit as a sequence of each work from artists and architects through the level, type and form of intricacy moving forward by key frames.

*On my way to culmination*

This intricacy relates components to key frames, and as each piece is translated and transformed, there begins to form a family of connectivity, a continuous geometry emerges from the dynamical relationships of small parts. It is the progression of parts that forms movement and 'animation' within a larger holistic view. The movement always has a latent potential and owes a big favor to the nature and

material as Jesse Reiser stated in The New Fineness. In this sense, dynamical relationships are unoriginal. Therefore, while they appear to be derived from systems apparently outside of architecture and so would seem to be permanently representative of these systems – weather, fluid dynamics, etc. [2] Same as the Set KEYFRAME, the gallery goer is dynamically the source of a force itself at the beginning that generates the unique intricacy wherever the movement occurs for each one and each direction influences the synchronization of scales and transparency. We are not interested in the first state of the material or the final product of the piece of work but instead the effect of a transformation before it reaches to the last state for instance. The effect will be perceived solely similar to the Skumak forms at one point where it is determined by intrinsic dynamics of the paint in its surface tension, drying rate and slumping which is the process in between 0 to the end of the key frame.



Roxy Paine's Skumak 2001

However, the Skumak forms result from miniscule changes in feed rate and translate into catastrophic variations in overall form, as well as an internal similarity and coherence that let them be understood as of the same artistic species, family or typology. This aspect is the differentiation between the pieces of works in the SET KEYFRAME exhibition. These networks of intricacy possibly change the species, family and typology dependent on the level of geometric intricacy and the degree of the forces. Jesse Reiser mentions this often about the history which is not communicated but force is. Compared to key frames

and movement, the magnitude and directions of a force, its vectorial resultant, finds expression not simply in itself, but non-linearly in the adjoining media. These exchanges are like the species, family and typology that they are mutual but not equal. There are a weak force and strong force. In addition, the fine-scaled effects of surface tension and meniscus are also amplified by the distance of the gallery goer. Each person can perceive the different visual distortion when looking at the same piece of work. At the same time, not only does one understand the intricacy though a work itself but also the perceptual process how the work operates your eyes.
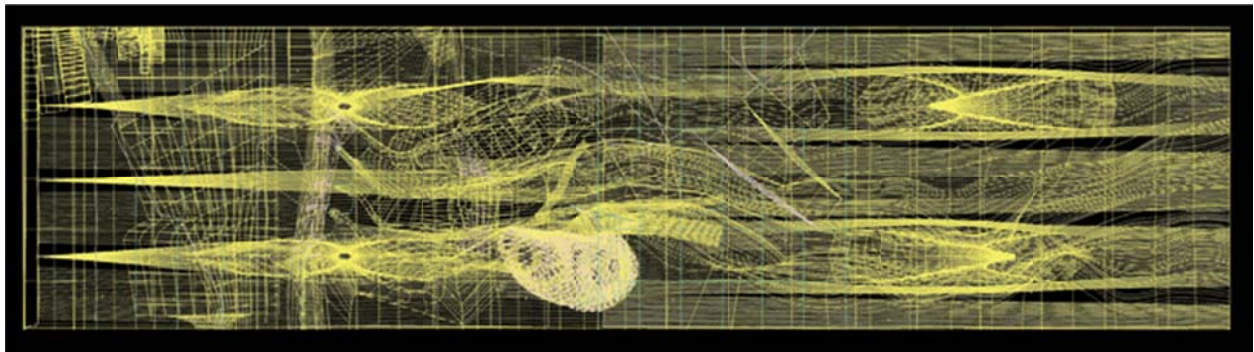


Force example from Jesse Reiser

***Visual Prediction***

During the time when the gallery goer moves toward the space one can no longer clearly visualize the next work and the same to the previous one as a result of the moire effect walls. In order to be able to focus on one work and be part of its world, this method is supported by Michael Fried's methodology. He started that the literalist art (Minimal art) and contrasted it to the painting, which has a limit to be experienced. To the point that literalist art is likely to have more dimensions to observe and yet set the distance to the beholder with its size, it's also considered in value as a sculpture toward the beholder confronting. To create the presence, literalist art, non-art and sculpture have the clear identity of an object in the situation. These ideas are incredibly interesting about the sense of space and place to

which the objecthood plays an important role how the beholder put himself alone in the situation. This application is purposely set for this exhibit combined with the gallery goer own perception not by an imagination that dilutes one dilutes he is in his own world. According to the result, this strategy is designed to push the force from the beginning to the end of the key frame as mentioned that the gallery goer is the only producer of all effect and visualization. One has to move on and stop at some point where one decides to visualize at a time and once one stops the virtual mode starts. In addition, moving back and forth gradually imparts a variety of works allowed and chosen to produce the effect. Projectors are in the account due to the fact of the mood changes and the distortion that curator alternates to the gallery goer. This particular effect is determined to be questionable how correctly each work should be warped. To inform a new way of perception, the combination of the wall itself and the piece of work as a media achieve the solid-state notion of architecture in 2 ways as Jesse Reiser stated it before. The solid-state notion of architecture engages media in two distinct yet related ways: the first, media as a material substance (like a painter's medium); and the second, media as a virtual or informing potential.[3]
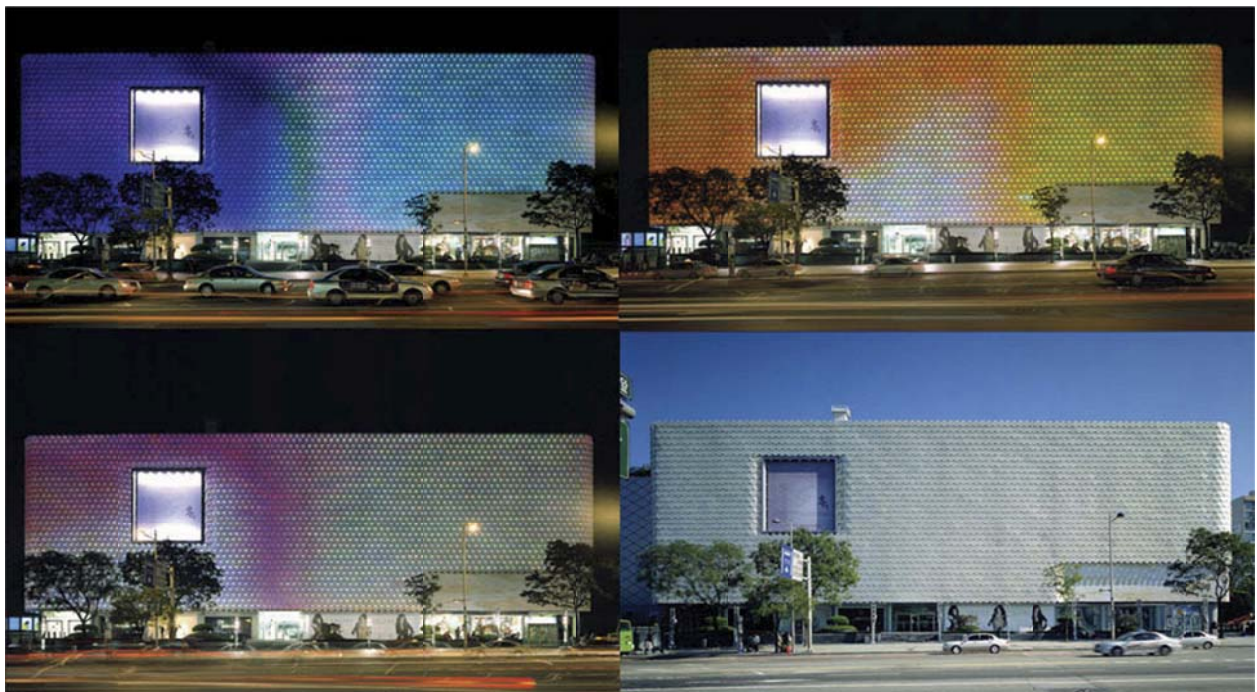


Combined solid-state notion of architecture

These are not, in practice, separate notions or procedures, but rather can be said to be folded together with the conception of diagram. The effect of the wall, moving strategy and pieces of works are prohibited to be detached from each other. If they were, it would create the shift from such a dynamical model (with time-based) to a static model from key frames to picture frames. This technique always associated with the notion of virtual effect and the material is the role of the geometric intricacy which is quite similar to the motion graphic that you could see the geometry being transformed.

The second half of set KEYFRAME deals with the isolation of form and skin. Jeffrey Kipnis has also proposed index as a form of mediation between built forms and culture. In a discussion of indexical relationships between the two, he suggests "that new feelings erupt into the world, that design and the arts give diverse and specific material moments to these feelings". To emphasize and to push more forward, this exhibit attempts to demonstrate the sense of almost detachment from material and skin through the intricacy which is set by the movement and the key frames giving the diversity though the feelings.



Material moment to feeling

Sense of almost detachment

 It is an exploration of intricacy independent from physical geometry but from the perception of intricacy. Because the affect has been interpreted in many different ways but it is always associated with emotions and feelings. Thus, it is literally crucial to introduce the new intricacy to the affects that are pre-personal and unmediated and can generate different affections in both different person also where that person selects to perceive the affect which then it will leave out the affections to the effect of a sole form on individuals. Apparently, here it is a move away from formal affect and more toward the influence of intricacy through surface affects and visual distortions. Unlike the primitive and the family from Greg Lynn's family, operating at and between two scales, the new influence of intricacy is operated with unlimited scale but controlled and called by the level of intricacy on which it still bases to the problem of the part to whole involving the definition of components in terms of collections of related elements that modify both, based on their continuous definition as a whole, as well as changing in response to the neighbors and create sometimes different typology to which they are connected. It is

not a constellation of only component but it is up to the family as well. By this understanding, the gallery goer will acknowledge a group of intricate family simultaneously almost peeled off from the skin and material in each work itself and various works almost separated in a way with the different type and level of intricacy needed neither be the fractional parts nor the uniform groups influenced by the visual distortion.
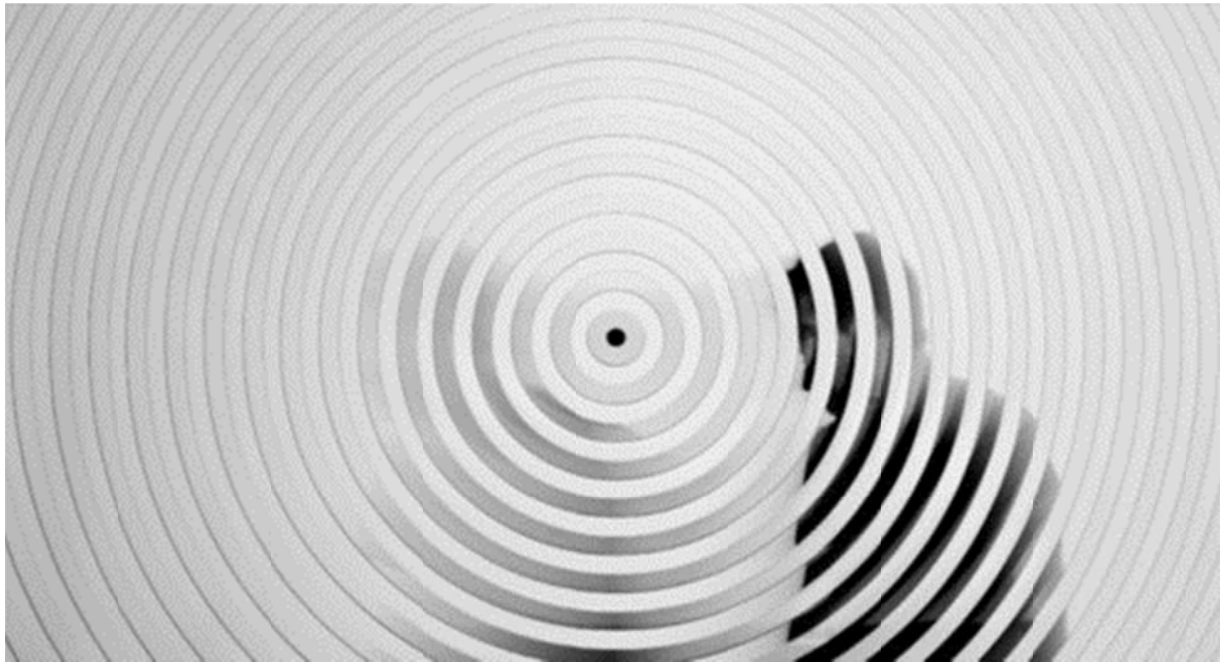


Ideal visual distortion

After the fused form that has claimed the intricate networks of two types over time, modular and non-modular: the first creates intricate series of components, the second creates intricate masses or overall shapes from identical elements. Yet in that case, the Skumak piece works best for the intricate masses but hardly applicable for the SET KEYFRAME exhibit dealing with the pause and play strategy. When applied to this exhibit and the quality of selected works, the intricate masses disappear but skins are oppositely explicit and emphasize the piece of work in arranged positions. Since the visual identicality is replaced by similarity, which is far less easy to identify and it has changed our capacity to infer meaning

and value, the key frame number helps the gallery goer to indicate and identify what each one has seen. This strategy creates an atmosphere and activity to each person, the group of people and a whole. They can experience and also be a part of the pioneer of the visual effect in the exhibit. Skin is no longer a by product of volume, but acts on its own accord to achieve a particular form of perceptive effect. The wall in the exhibit also acts as a skin to either protect each work or reveal them in variable of a time per person. This particular combined form of perceptive effect has entered to the every gallery goer's aspect to such an extent that the traditional oppositions – between people and things (objects and subjects), between technology that produce this special new standard and sensation, between production that in the past no one has achieved it before and the perception – are no longer a static.

To the matter of visual fact, the exhibit is set up in a long narrow space, representative of a large strip of film. The limit of the key frames can be set by the curator at any times. In this instance, the user is the key frame moving along the bar of time acting like a running frame in order to generate the sort of effect. As the user progresses, the images and the views of the images change over time. The wall of the exhibit is a mesh screen which for the extension could be changed to differentiate the type of effect leaving this study as an open-ended discourse that creates an old fashion moiré effect or new type of moire effect, as images are projected from behind onto the wall.



Moire effect

Bringing the moire effect to be pushed forward and supplemented in the exhibit is to be a measurement of variation in a way that it is a device mapping of forces, deformations and flow of such forces through both applied material and non-material similar to the moire effect examples in the actual exhibit, the object, which in this case is the projection, remains a static element in which the surface remains dynamic and ever changing according to the position of the key frame combining and creating  more complex patterns and effects. The key frames are set as a moving bar and paradigm shift enchanting the other discourses of the visualization to move forward in both researches and practices.
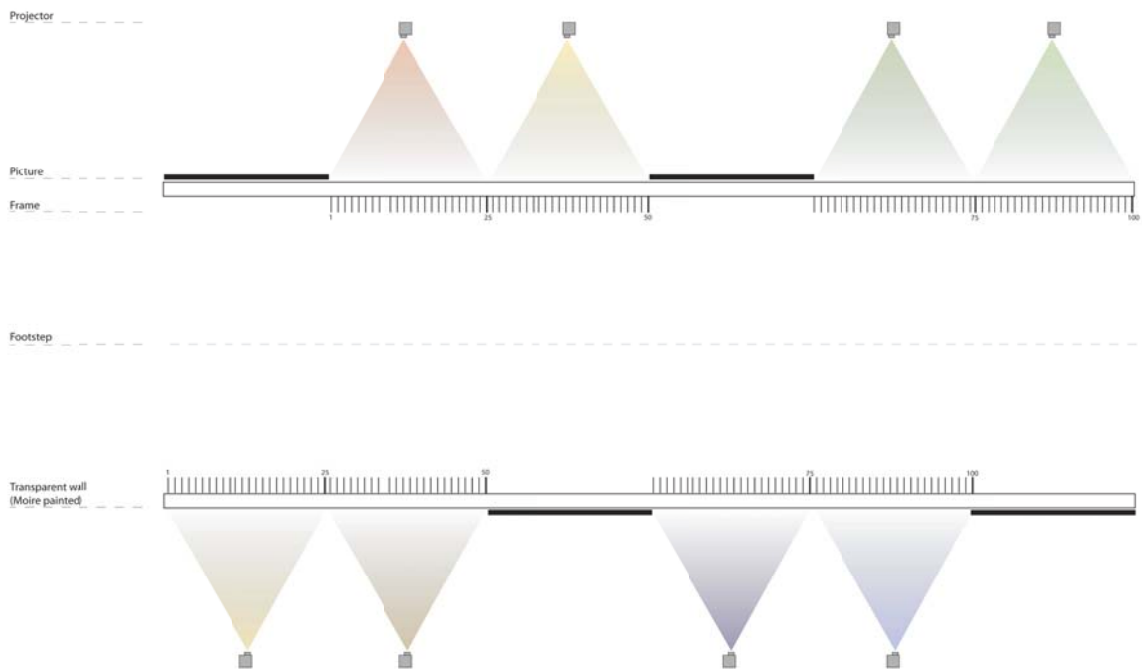
1 Greg Lynn, Intricacy, 2003

2 Jesse Reiser, The new Fineness, 2005

3 Jesse Reiser, Solid-State Architecture, 1998
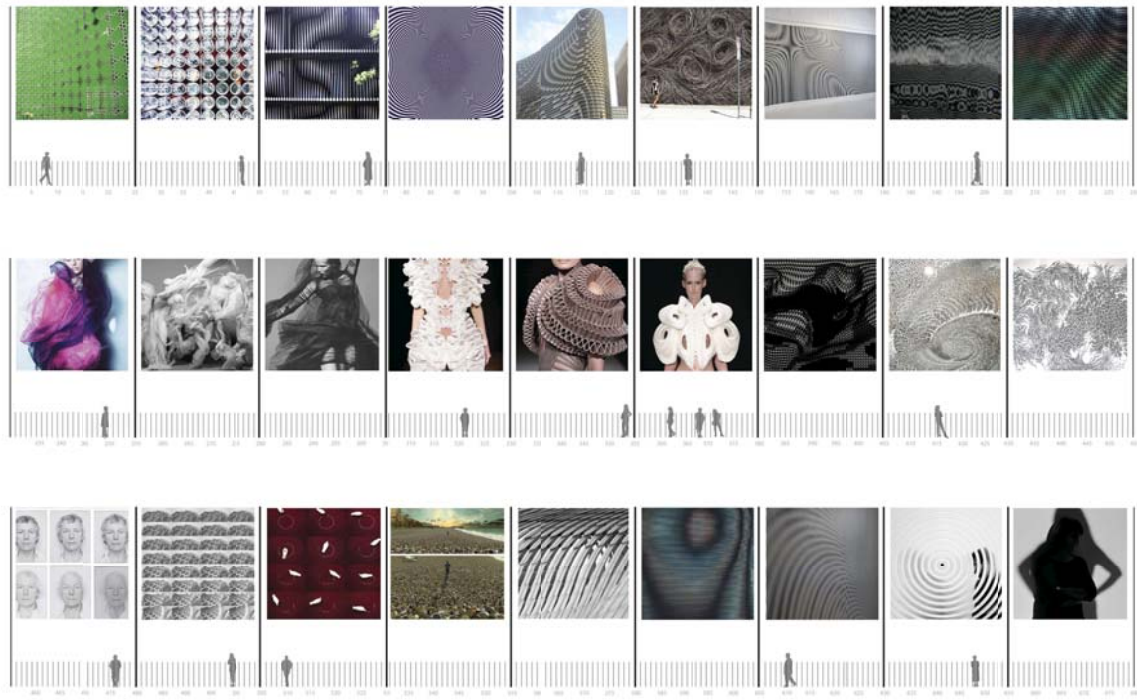
Elevation of the exhibit sample



Plan of the exhibit sample

Poster of the exhibit