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Gerhard Eckel

Camera Musica, 2000

A Virtual Sound Installation

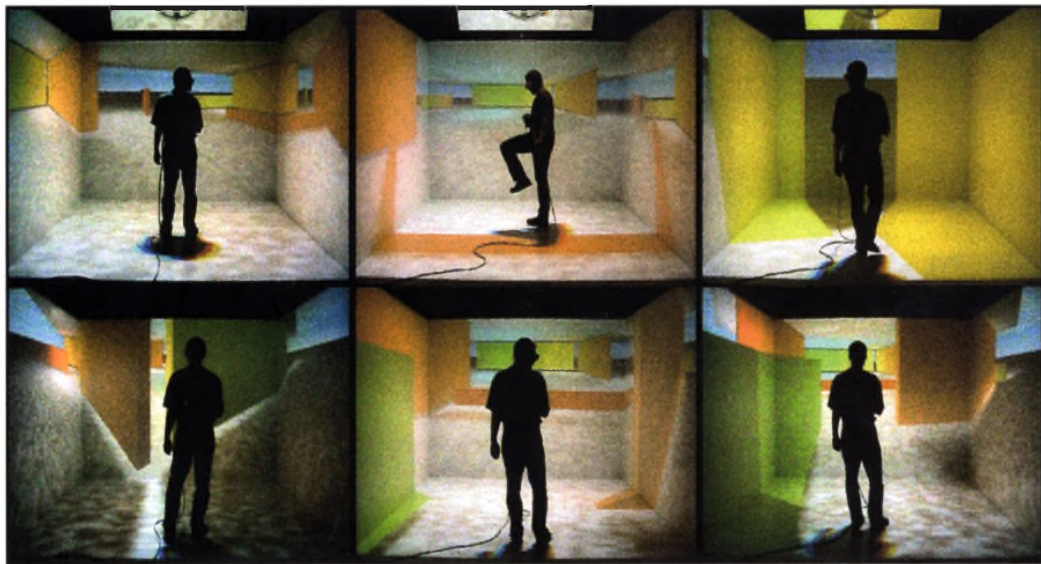
Documentation Video (8min, S-VHS, HIFI and normal stereo sound)

The documentation video was produced from material shot at the world premiere at Animax in Bad Godesberg, Germany. The live footage was combined with images recorded directly from the image generator. In both cases images and sounds are produced as function of user navigation. No post-processing effects other than editing and dissolves were used. The video shows only one user for reasons of simplicity and clarity. Although the CyberStage can be used by several visitors at a time, the full immersive effect is only perceivable for one person at a time (the person wearing the tracked shutter glasses). The 8-channel spatial sound was mixed down to a 2-channels sound track. On the video only 2 of the 8 speakers are visible. The 4 upper speakers were outside the camera view and the 2 front speakers were positioned behind the front projection screen. The geometrical distortions visible at the boundaries of the projection screens are due to the fact that the images are rendered for the position of the user's head and the camera was positioned outside the projection system. In some close-up shots the rendering reference was set to the camera position to avoid these distortions. For the user these distortions are never visible - guaranteeing a very high degree of immersion, which cannot be captured in the video. The video was shot with an analogue camera. The footage was transferred to DV at GMD and edited with FinalCut Pro on a Macintosh computer. The S-VHS HIFI copy was made from the DV edit.

Sketches

Camera Musica Sketch, presented at ISEA 1997 in Chicago (see also <http://viswiz.gmd.de/~eckel/publications/eckel97b/eckel97b.html>)

Camera Musica Sketch was realized for the CyberStage at GMD and was a first test of the Camera Musica concept. The images show 6 stills from the documentation video presented at ISEA. The visual component of the installation was based on a minimalistic architecture. Into a building-like structure composed of floating walls and a floating ceiling a dynamic and interactive soundscape was inscribed and could be explored by moving about the building.



From the final version of Camera Musica there are no slides/sketches or drawings available.