

Reflection on 3D Drawing Installation at Norvun Sunday 28.03.2010

The installation at the March 2010 Norvun Sunday (Roadhouse, Manchester) served mostly as an important opportunity to publically 'trial run' the drawing on to a laser etched MDF object with multiple projections as planned for the full installation *Marking the Territory* at The Link Gallery in April 2010. As previously discussed, the live, real-time, process based aspects of the installation work render much of the trials conducted in the studio more theoretical than is the case in the work of many practitioners and it is always with an eventual live context in mind that this work is developed.

Verbal feedback from event organizers and members of the public confirmed that the inclusion of multiple projections working within three dimensions is a successful development of this work and it was also possible to confirm the practicalities of the installation. There were four main points for reflection which arose from this event which are as follows:

- **Mobility of object within the landscape of projections** is an unforeseen but successful feature of the development. As the object is not fixed in the same way that the paper was fixed to the wall with earlier 2D versions it is possible to become much freer about methods of composition during the drawing process and more decisions can be made at the time of installation as opposed to during the film editing process. That the object is moving within the projections also makes the movement of projectors much less crucial and where if a projector was bumped during the 2D version it was frustrating to realign the images, in the 3D installation it hardly matters at all as the object is being moved within the images frequently anyway. Given the live and public nature of the installation, especially where realised in nightclubs, this is clearly of benefit and the work is much less threatened if a projector is accidentally nudged.
- **The surface of the MDF** lends itself well to drawing with a variety of wet and dry media and is less at risk of buckling than paper where wet media is used. Techniques such as sgraffito with oil pastel were found to be especially effective and where used over areas of laser etching softer materials are picked up by the raised areas and the image is highlighted almost like frottage (see Fig. 7). The inclusion of the laser etched images is also especially appropriate where time is short (such as a 6 hour club night) and encourages visual engagement from the start as opposed to after an hour or more when the drawing is emerging. The textural quality of the etching also includes an additional layer to the piece where there is now light, drawing materials and physical surface interruption on the object.
- **More spatially inclusive** installation drew much positive feedback from both event organizers and members of the public which supports further development in this direction. New three dimensionality is more visually interesting to watch during the event and better discusses urban spaces than 2D varieties.

- **Movement of object and less correlation between multiple projections** than in studio trials moves the work away from a focus on a specific place and becomes less about a place in itself (such as Oxford Road for example) and more about the concept of Place and Space with the inclusion of a heightened sense of transience. The installation becomes less about creating an architectural model and more about a spatial illustration of ideas and experiences.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7

Development

Thoughts for future development (after Marking the Territory) include an underlining of the potential of total penetration by the laser cutter in creating the objects which would theoretically allow greater interaction between projections and begin to break down the planar quality of the object surface and the utilization of Perspex for the same reason, hoping to involve the interior of the object and experiment more with the nature of light. Using Perspex and cut away sections would change the potential for drawing with marks being forced to fit around removed sections (which when lit from behind could introduce new relationships between light and drawing) and certain techniques suggesting interesting interactions with light such as sgraffito and stenciling. I also fully intend to begin looking into the potential inclusion of interactive technologies.