If you look back

 evento, that anymore

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If you look back,  
it won't be there anymore  
Narvika Bovcon, Barak Reiser, Aleš Vaupotič

I left the room,  
and when I returned, the word “room” was erased from all dictionaries,  
and a different word replaced it.  
I sat in that different word  
and followed its instructions.  

*Hezy Leskly: from the cycle ‘The Room and the World’*
initial state - three objects are generated

(black) move to the empty space outside the outer circle, no object is visited, (one object remains, two other objects are generated)

(magenta) again move to empty space (with the move in this direction two objects remain)

(cyan) move to object 4

database example

4 3

dynamic space reading algorithm (top view of the space)

Data Dune

Sketch for the algorithm for the digital desert, the "main space"
If you look back, it won't be there anymore, is a computer-based series of interactive rooms.

How can one construct an entire world using as few elements as possible? These elements would have to be linked together and repeat themselves in various ways, shapes and forms.

In reality, it wouldn't be easy to implement this project as a series of existing rooms. This project deals with the concept of "installation" as a medium and the manner in which spaces are organized. "Déjà-vus", "negative/positive" -- the chasm between the connection between an object and its representation in the form of a model or an image, as well as all possible notions of repetition are among the thoughts that occur while passing through a system of rooms. Questions regarding the concepts of "space" and of "virtual space" are among the issues explored by this work.

Virtual reality is one of the aspects of this work. While advancing through the main space occupied by the work, there are objects that appear randomly. This space is infinite -- in which the transparent dunes move slowly. Mathematically, this space will never repeat itself in the exact same form. Therefore, no matter how much time one spends in this room, it is constantly changing. Thus, not all of the objects and elements of the work may appear. Ignoring the objects by not approaching them will prevent them from appearing.

An additional aspect of these virtual rooms is that they don't obey the rule of gravity. With the help of the mouse or keyboard, the visitor can rotate his or her view by 180 degrees and travel upside-down.

What is the difference between existing and virtual spaces? It is almost like trying to discover precisely what "truth" is. One can be aware of this question, for example, when viewing any of the news channels on television. Is it CNN? This is a channel that brings us constant "news" from different "worlds." The letters "C" and "N" can be rotated in order to be viewed as the letters "U" and "Z," respectively. The possibility of playing with and altering selected elements is what this project is about.

Except for encountering stationary visual elements -- such as video footage of fashion, outer space, a soap opera, shifting transparent dunes, an antenna, moving objects in the form of the letter "Z," an illuminated object in the shape of a palm tree which is powered by a solar panel -- the viewers move within these spaces by themselves and may even encounter a flying insect. Upon entering the lounge, the visitor has an opportunity to see the work's three authors, who are spending some time there as well.
The project explores the possibilities of dynamic generation of digital spaces. Its interactivity revolves around two axes: the recording of user's input and the data-streams from the Internet or from an archive. From the opposite angle the concept acts in reverse - the user of the artistically encoded digital space is faced with hyperspatial text, the text that codes meaning by means of digital perspective renderings. There are three fundamental layers: the movement of dunes through an infinite space according to a data-flow and additionally determined by rules (following scientific models of barchan dunes), the repeating square grid of radio stations that stands for sounds of wind in the desert and the encoding of the narrative within a spatial form. The latter embodies the basic possibility of an algorithmic discourse, which supplies the user with the data according to his/her actions.

The soundtrack in the Main Space is a compilation of the following sound footages:
- Soap Opera
- Fashion Channel
- Modified excerpt from the song "Yellow" by Coldplay from the Album "Parachutes", 2000, track#5
- Blowing wind
- A rolling / falling / spinning coin
- Excerpt of a video sequence documenting an audience watching the 2006 World Cup soccer game between Germany and Argentina
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Sketch for the infinite space of the dunes

Sketch for the grid of sounds

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Index of all elements of the work
- Transparent dunes (move throughout the "main space")
- Moving object in the form of the letter Z
- Reflection of the letter Z - the Eastern Gate of Belgrade, a complex of three high-rise residential buildings
- Letter U (appears twice in two colours in the work, once white in the "main space", second time black in the "white room")
- Letter C (appears twice in two colours in the work, once black in the "main space", second time white in the "black room")
- Letter O (by approaching it, one moves to the yellow territory)
- An ultramarine sun (being reflected)
- An antenna, on its top there is the letter N (by approaching it, one moves to the "triple room", covered with the football image)
- An image of a soccer field, central Africa
- A model of the "main space" (shows the structure how the dunes move)
- A hieroglyph of crane birds, taken from the 20-tolar coin - current 2-cent coin
- A 20-tolar coin - current 2-cent coin (by approaching it, one moves to the series of rooms with video footages)
- Video footage from a Latin soap opera
- Video footage from a Fashion TV channel
- Digital video sequences of the evolution of Cosmos by Volker Springel
- Rooms in the shape of 2020
- A Dragonfly
- A lit shape of a palm tree, connected to solar cells (by approaching it, one moves to the lobby, where the authors are sitting)
- Video footage of audience watching the soccer game - Germany vs. Argentina, World Cup 2006, the sound track of the "triple room".
- The "lounge", based on Anton Henning's installation "Frankfurter Salon", Museum für Moderne Kunst, Frankfurt am Main, 2005
Project credits:

Concept, Design: Narvika Bovcon, Barak Reiser, Aleš Vaupotič
Coding (Data Dune 1.0, 1.1): Igor Lautar
Dark matter simulations: Volker Springel, Max Planck Institut für Astrophysik Garching
The Lounge was modelled by Narvika Bovcon and Aleš Vaupotič with the help of:
Marion Baumgartner, Gerald Painsi and Miriam Schneider (EU-NZ Leonardo Exchange),
after Anton Henning's installation "Frankfurter Salon", Museum für Moderne Kunst, Frankfurt am Main, 2005

Production: ArtNetLab, Ljubljana, Slovenia, 2005 - 2008
http://black.fri.uni-lj.si

Exhibitions up to 2007:
- "If you look back, it won't be there anymore (Data Dune 1.0)", Heimspiel gallery, Frankfurt am Main, 8 December 2005 (Presentation)
- "If you look back, it won't be there anymore (on the Data Dune 1.1 platform)", Multimedia Centre KIBLA, Maribor, Slovenia, 13 - 23 January 2006, http://www.kibla.org (Solo exhibition)
- "12th International Festival of Computer Arts", City Art Museum Ljubljana, Cyberpipe, Ljubljana, 9 - 12 May 2006
- "ArtNetLab Production 2006", MAMA Zagreb, Croatia, 7 June 2006
- "Algorithms of Inclusion", OZONE Gallery, Belgrade, Serbia, 14 - 17 March 2007
Current exhibition:
- "Motion, Capture, Suit", Galerie Perpétuel, Frankfurt am Main, 14 March - 3 April 2008 (Solo exhibition)

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If you look back, it won't be there anymore (on the Data Dune platform)

Narvika Bovcon, Barak Reiser, Aleš Vaupotič

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