Experience the incredible

PUNKED PANOPTICON!
Punking the Panopticon

The future of the past is now.

This is a presentation about immersive interactivity. It typically refers to experiences where one feels immersed—either virtually, or in especially constructed in-walk-in environments—and is able to interact with these environments through physical movements.

Physical interactions can include touch, movement, voice, breath, and proximal distance.

A sojourn into art theory informing practice. Never fear! No big art words will be used, at least not longer than your average wheelbarrow.

Immersion should be “a convincing and immersive experience, one should be more or less unaware of the way in which it is being mediated” Farrow and Lacovides (2012)

Mediation in this context, refers to the ways that media shapes re: presentation.

What is a panopticon? A panopticon was originally a type of prison invented by Jeremy Bentham in 1791 which had a tower in the middle of a circular structure in which guards could constantly watch prisoners from, without being seen themselves. The idea was that if prisoners always knew that they could be surveilled, then they would regulate their own behaviour. This idea of using the act of vision from a position of power, is known in feminist and cultural theory, as the Gaze,
**Renaissance influences**

Leon Alberti publishes *De Pictura* in 1435 – which describes techniques of tuning three dimensional reality into two dimensional representation. This technology becomes known throughout Western culture as *perspective* and emphasises the material over the unseen.

**Representation is a lie**

Perspective transforms lived experience as a representation. Images are said to use ‘realism’ if they look like what they represent. Divorced from actual lived reality, images become abstracted – these ideas are interpreted by the mind.

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**Constructing Western perspectives**

**Aesthetics are all in the mind!**

As a means to conceive ideas, images become stand-ins for all sorts of systems of belief – there is therefore a link between images and ideologies.

This separation of perception from the mind is *cultural*, and is informed by the thinking of the French philosopher Descartes who believed that objective truth could be deduced from subjective perception.

Aesthetics (originally concerned with the values of beauty) has traditionally been concerned with the pleasures derived from looking at something and thinking about it.
Western culture has a long history of normalising itself whilst objectifying the ‘Other’, by placing the ‘Other’ into a pre-existing set of values.
Immersion is an illusion?
What does all this have to do with immersion?
What is immersion?
Illusionistic image spaces

Moving panorama by John Banyard 1848
Known since the 1650s, magic lanterns were used in the 1780s for séances known as Phantasmagoria.
Étienne-Gaspard Robert’s Phantasmagoria Paris 1797
“All our knowledge begins with the senses, proceeds then to the understanding, and ends with reason. There is nothing higher than reason.”

Immanuel Kant,

Critique of Pure Reason

1781
Pepper's ghost effect circa 1860s
Panoramas: 1780s – 1880s

Árpád Feszty’s The arrival of the Hungarians 1894
5m x 120m
Mareorama 1900
Paris Exposition
Raoul Grimoin-Sanson’s 360° film experience (Cinéorama) used ten 70mm projectors and could hold 200 people at the 1900 Paris Exposition.
Cassandra’s Voice 2013
Still from: Oh yes we are - 360 ° interactive video documentary, 2014
He Whare Kōrero, He Māramatanga, 2015

https://www.youtube.com/watch?v=JhXo--DFCos