niform

Interactive installation, 2007-2020
Samuel Bianchini

Engineering (image capture and treatment): Colin Bouvry (2020 version), Adrien Mazaud (2012 version), ExperiensS - Thomas Bouaziz and Yoan Leyris (2007 version)
Technical production (2012 version): Yann Creac'h
Assistant (2007 version): Oussama Mubarak

Original photograph: Jérémie Giniaux-Kats

A CiTu, Dispothèque, Numeriscausa and Bouillants co-production, with the scientific collaboration of the Laboratoire d'Informatique pour la Mécanique et les Sciences de l'Ingénieur (LIMSI-CNRS), with the advice and support of Sylvie Tissot, Paul Girard and Stéphane Maguet

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The 2020 version use the Zilhouette software developped by Colin Bouvry in the framework of the Reflective Interaction Group of EnsadLab, laboratory of The École nationale supérieure des Arts Décoratifs (EnsAD), PSL University (Paris Sciences et Lettres) with the support of The Chaire arts & sciences of École polytechnique, EnsAD-PSL and Daniel and Nina Carasso Foundation.

Thanks to Didier Bouchon, Antonio Gallego, Vincent Gautier, Cyrille Henry, Christian Jacquemin, Jason Karaïndros, Julie Miguirditchian, Hercules Papaioannou

An artwork dedicated to Alain Declercq

DOCUMENTS AND INFO ABOUT THE ARTWORK

- **English:** https://dispotheque.org/en/niform
- **French:** https://dispotheque.org/fr/niform
- **Other languages:** https://dispotheque.org

TRANSPORT

2 checked luggage (normal size – less than 27kg)
• Luggage 1: a large suitcase with 5 units of SwissRanger 3D Cameras with their cable and power supply | 5 units of Intel RealSense 3D Cameras | 3 or 2 units of Orbbec Astra Pro 3D Cameras | 9 mini magic arms | 12 USB 2 and USB 3 cables (for a total of 120m length) | Electric extender and multi-socket (European) | A little Network Hub | an Azerty keyboard and mouse | and various small electronic equipment.
Assurance Price: 6000 euros
• Luggage 2: a crate dedicated to a PC Computer (without keyboard and screen) with an electrical cable
Assurance Price: 4000 euros

EQUIPMENT TO PROVIDE ON SITE

• A good video projector: a least 6000 lumens, with a short lens (0.8), native Full HD (1920 x 1080)
• A base for the video projector allowing to install it in front of the screen (back to it) without any deformation (trapeze effect)
• A good HDMI Cable between 15 and 20m
• A screen of about 27 inches allowing the full HD Resolution with a standard HDMI cable (2m)
• 2 tables and 2 chairs
• A wire network access (Ethernet / RJ45) close to the screen
• During the time for mounting the installation:
    1- a scaffolding on wheels allowing to work on the ceiling
    2- a secure stepladder for working on the ceiling

INSTALLATION PLANNING & STAFF

The installation requires 8 full days for the artist (Samuel Bianchini) and the engineer (Colin Bouvry), with the help of one assistant punctually (mainly to clean the cabling, to drill holes or to paint).
To respect the planning, the construction of the partition wall and the installation of the screen (see below) has to be done, by the team of the exhibition space, for the second day of the installation schedule.

TURN ON/OFF PROCEDURE AND MAINTENANCE

If the technical team has a stage manager with standard computer skills, he or she can be trained by the artist and his or her engineer to turn the installation on and off using a document (conductor) that will be provided.
If the exhibition space does not have such skills, only the video projector will have to be turned off and on, and this if the exhibition space is not subject to untimely power cuts.

A preventive and / or curative remote maintenance, by a dedicated engineer, of the artist's team, is to be foreseen up to 1/2 day every 2 weeks of exhibition.
In case of trouble without the possibility of a software remote operation, it will be necessary to have a technician on site able to operate following the instruction that the engineer will give him or her.

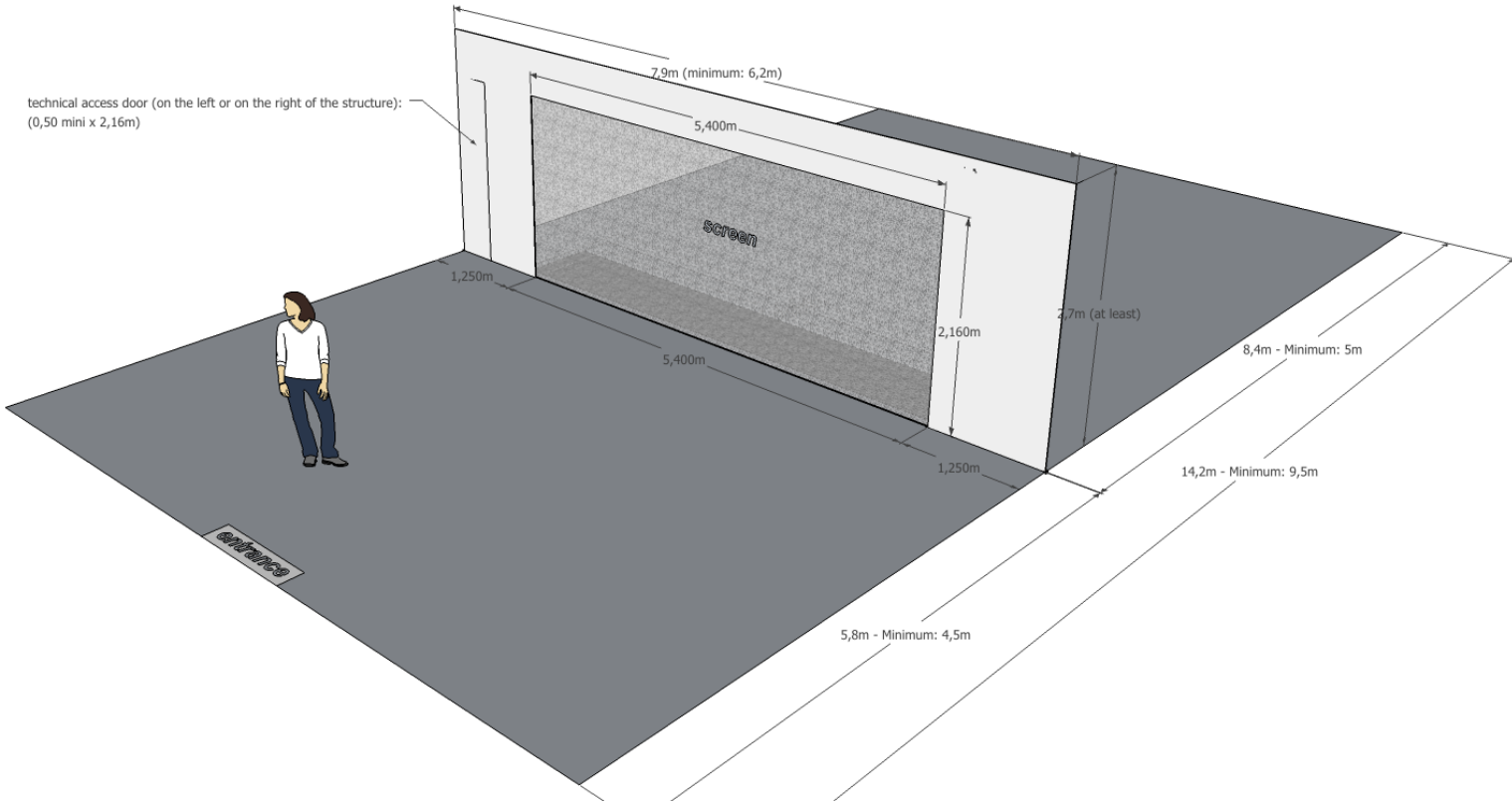
ROOM AND SCENOGRAPHY

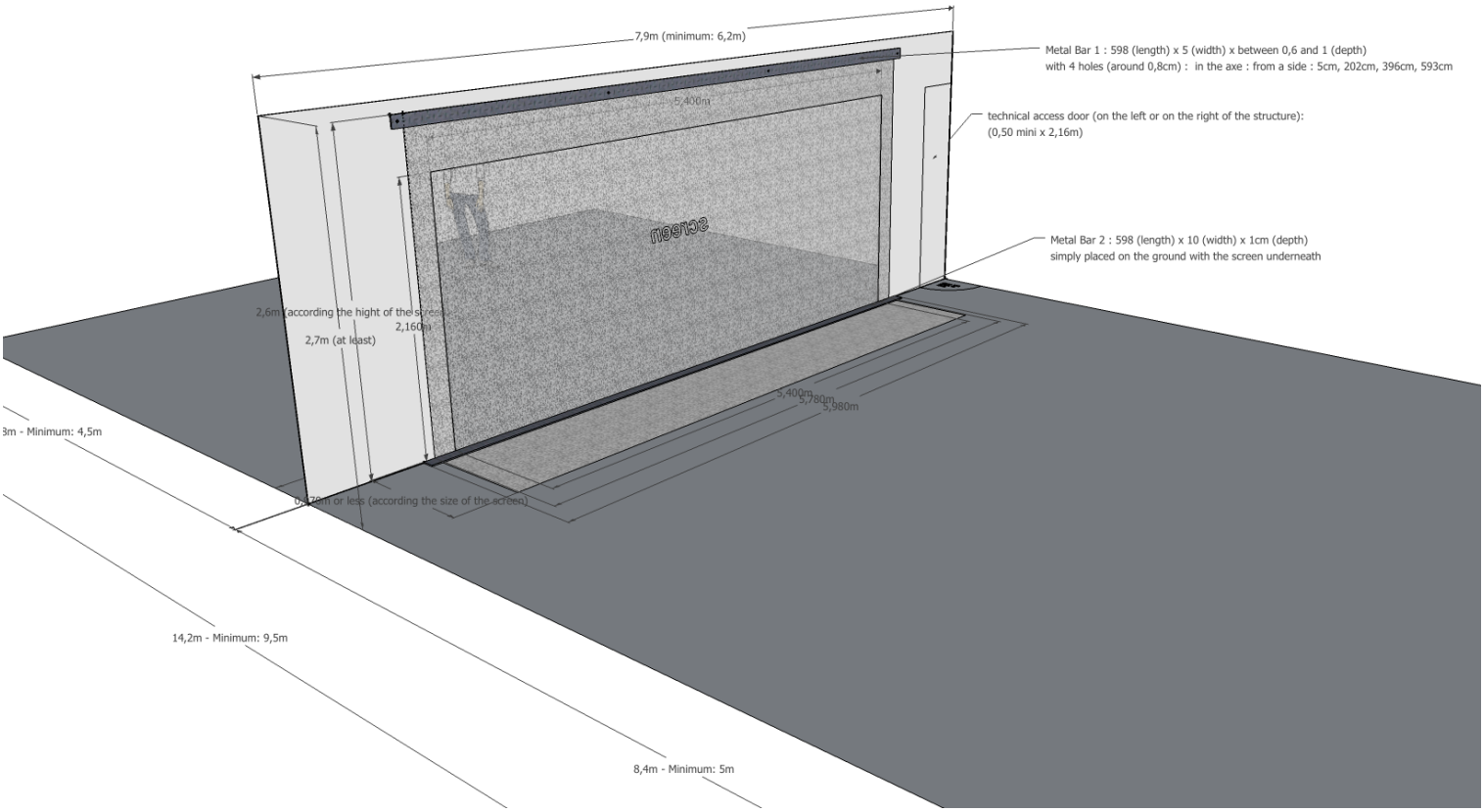
The installation can take place in a dark room of at least 6m width, 9,5m length and 4m high.
It's necessary to build a partition wall dividing the room (in the 9,5 length) in two parts:
    1- the audience space (4,5m)
    2- the technical space (5m)
The partition wall is at least 2,7m high. It's painted in black on the side of the audience space (or according to the other walls of the room). If there is no access to technical space after to have installed this partition, a simple door will be installed in this partition to access the technical space.
The partition wall is, in fact, a large frame with the hole of 5,4m width and 2,16m high, with a double face screen inside the frame.
Build in wood, the wall could be drill to make holes for the lens of the 3D cameras.

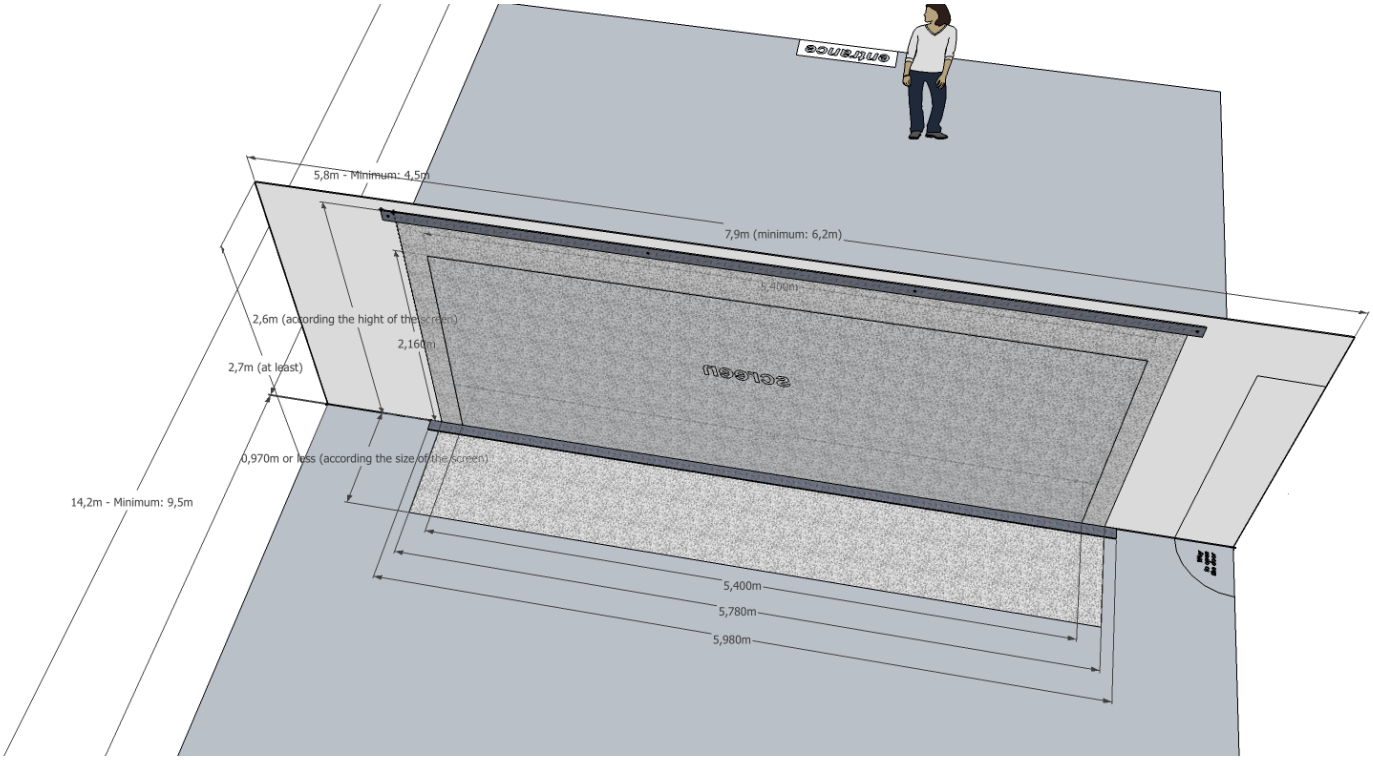
The screen is installed on the back side of the wall, the side of the technical space
The screen is a specific dedicated for "rear projection", so, to project from the back.
The type that we can find here in France: http://www.sudscenic.com/cyclos-ecrans-pvc/34
If possible, choose a medium grey screen.

PLANS / 3D

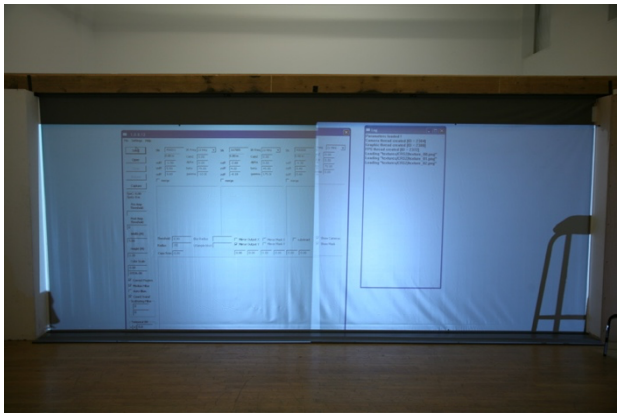
N.B.: please consider the way to mount the partition wall and the screen as a proposal to discuss, depending on the context, depending on the room where the installation could be exhibited.







INSTALLATION EXAMPLES

Grandes Galeries de l'École régionale des Beaux-Arts de Rouen, France, May 2007


Benaki Museum Pireos, Athens, Greece, June 2022