

Urban screens, media façades



Videomapping & ...

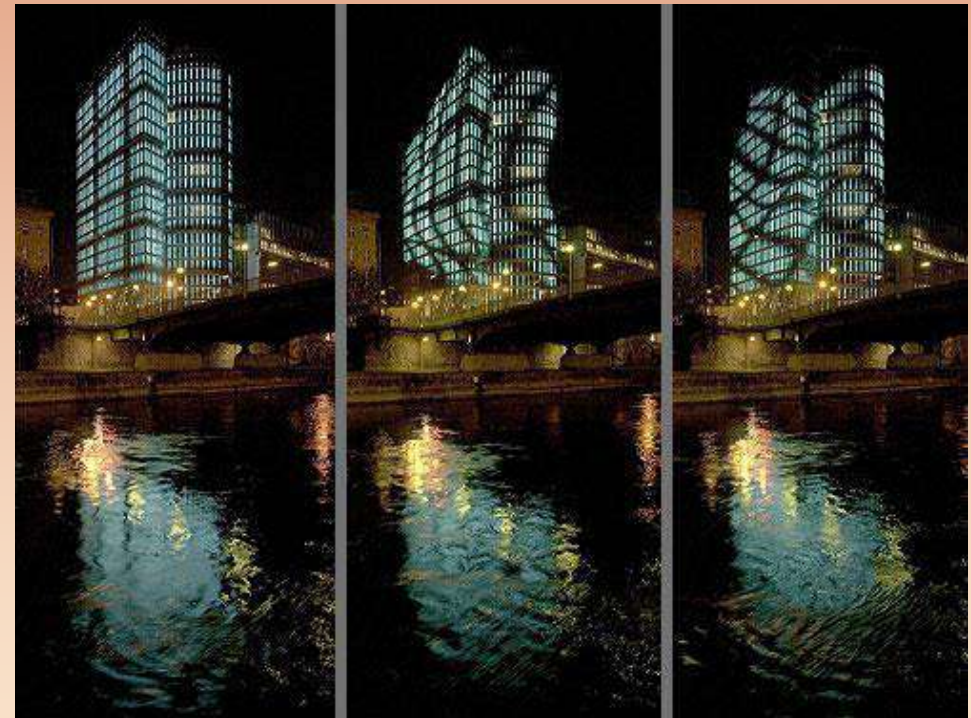


Videomapping: definitions

It's a technique that consists of **projecting video images on buildings**, façades, structures or any kind of surface or object.

It's **re-designing a space (Lev Manovich)**.

It creates astonishing optical illusions and turns reality into something else.



Quadraturismo: architetture dipinte entro una rigorosa intelaiatura prospettica e illusionistica



Oculo: a small aperture of circular shape or oval painted , for decorative purposes

A. MANTEGNA, CAMERA DEGLI SPOSI, 1464



[URBAN SCREEN VIDEOMAPPING ON GASOMETER, 2014](#)



Towards a dramaturgy of videomapping: Girona Festival, 2014, Casa Pastors

VISUALIA GROUP: [TRANSCIENCY](#)



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JANN- LOIC LAMBERT



3 roles for a dramaturgy of videomapping

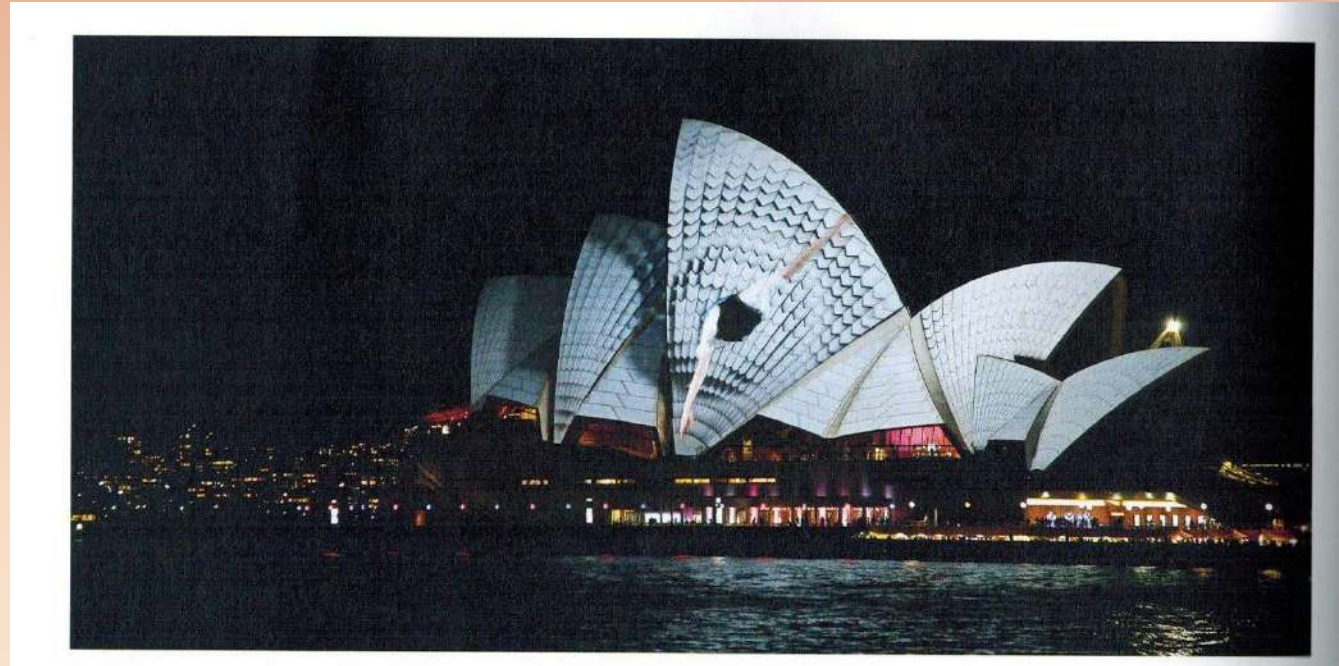
- **The inter-relation image-object-volumetric support**

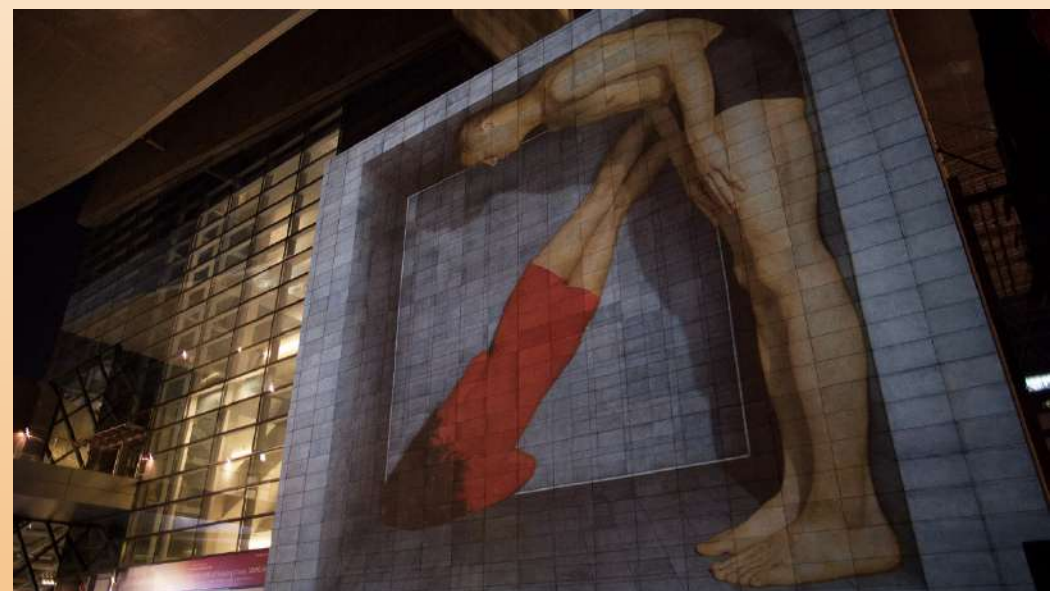
The concept of Mapping like a skin made of visuals and light covering the volumetric object

- **The technology**, in understanding that mapping is building a perceptual device composed of light, image, sound, software, hardware, space and time, architecture, actors and audience, and all these elements together create an experiential and relational whole.

1. step: The stage is the facade/roof

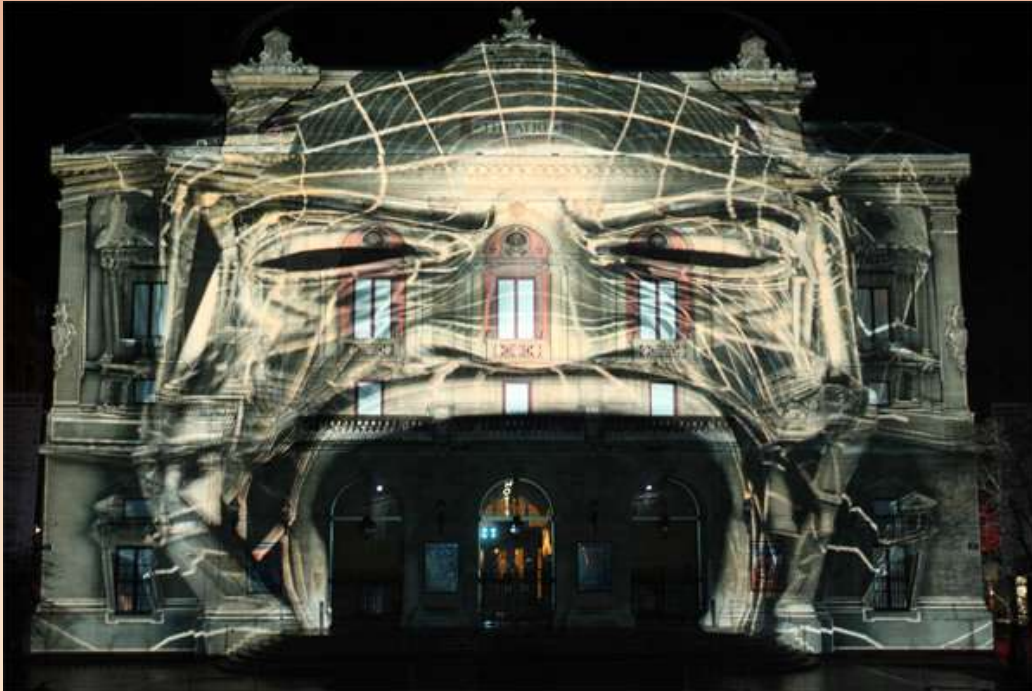
Urban screen





2.step: Interactive videomapping

[1024 ARCHITECTURE](#)

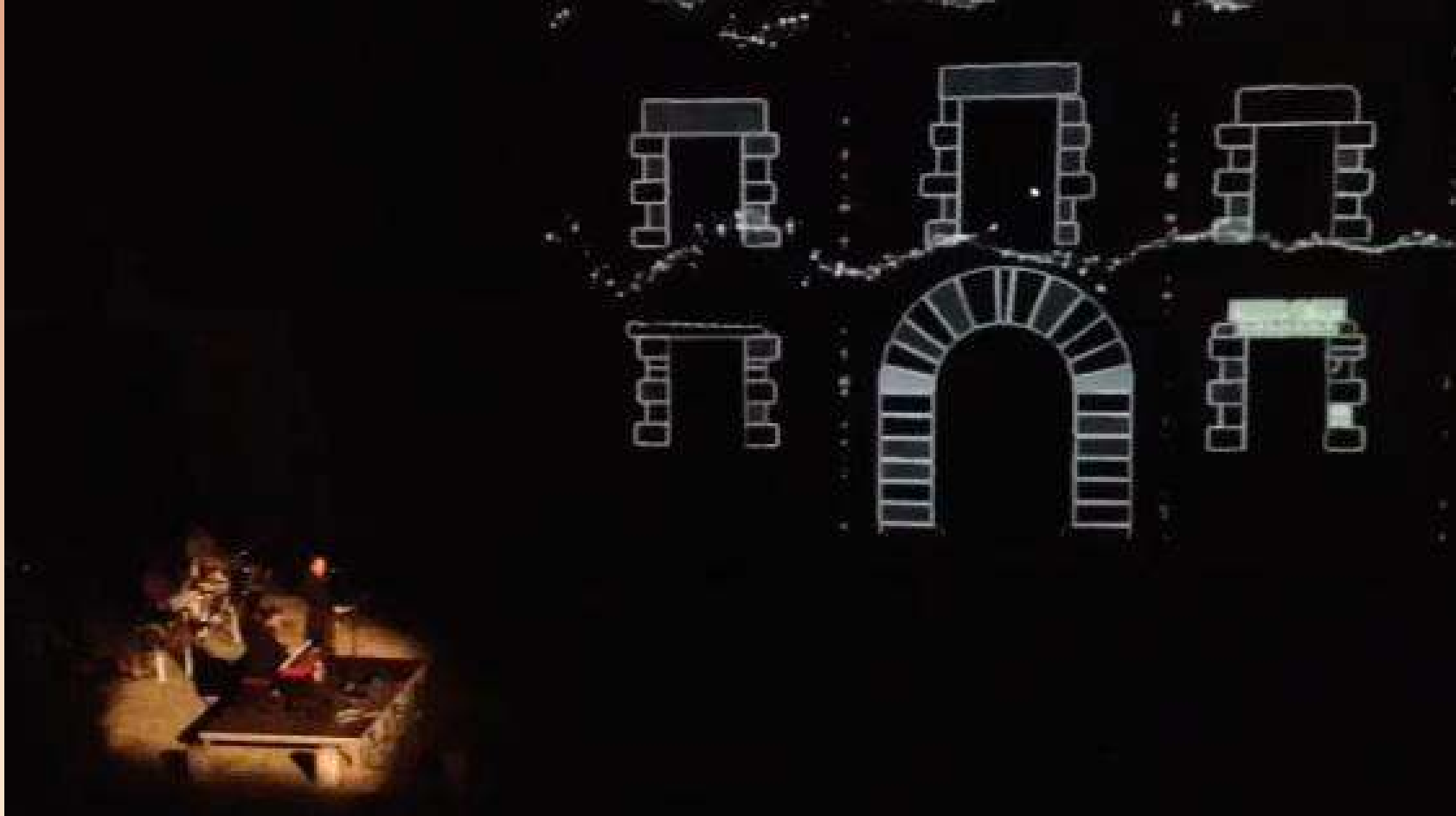


[KLAUS OBERMAIER, DANCING HOUSE](#)



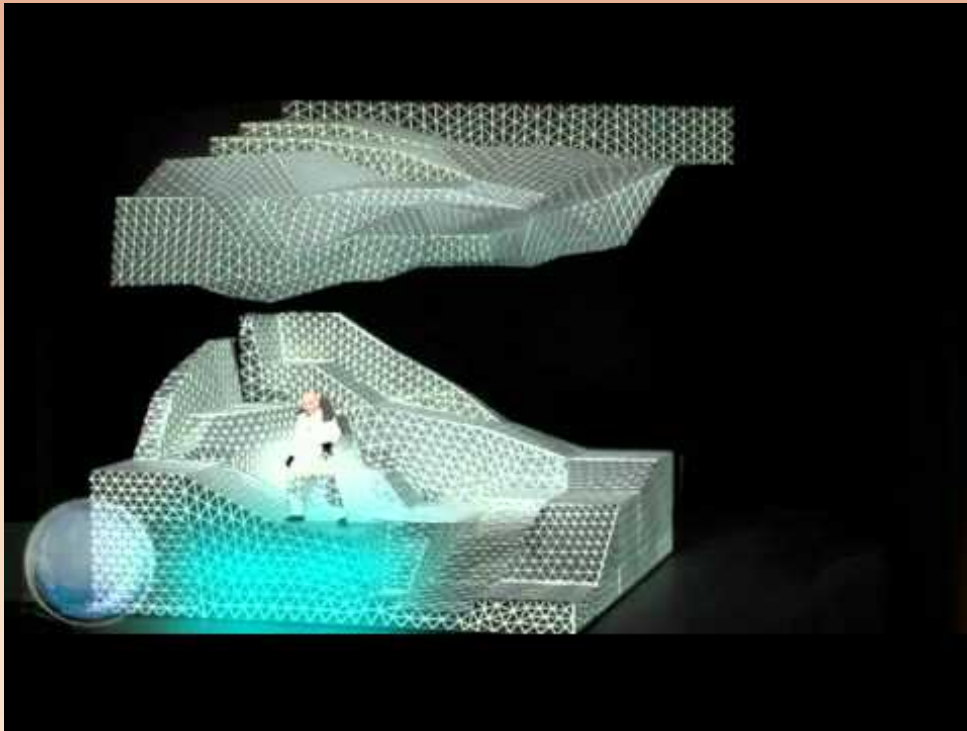
3. Interactive videomapping performance

Xavi Bove, Cycle of life, Girona Casa Pastors

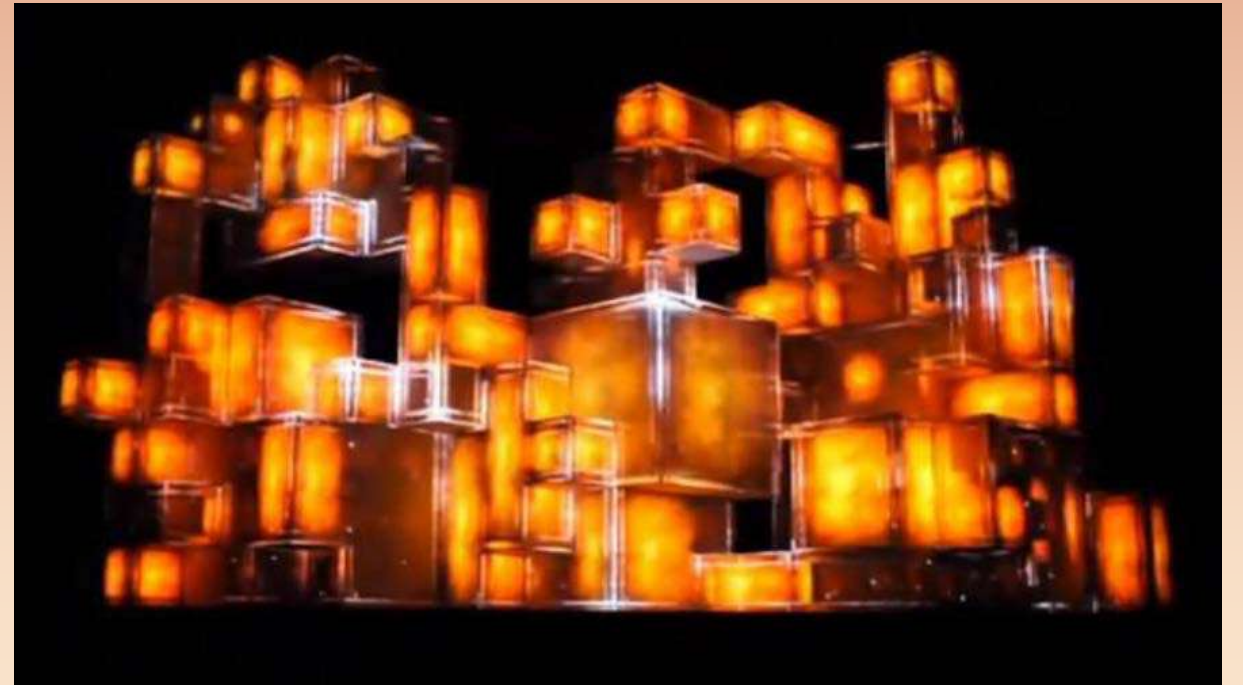


Videomapping as scenography

URBAN SCREEN IDOMENEO, MOZART



AMON TOBIN, ISAM CONCERT



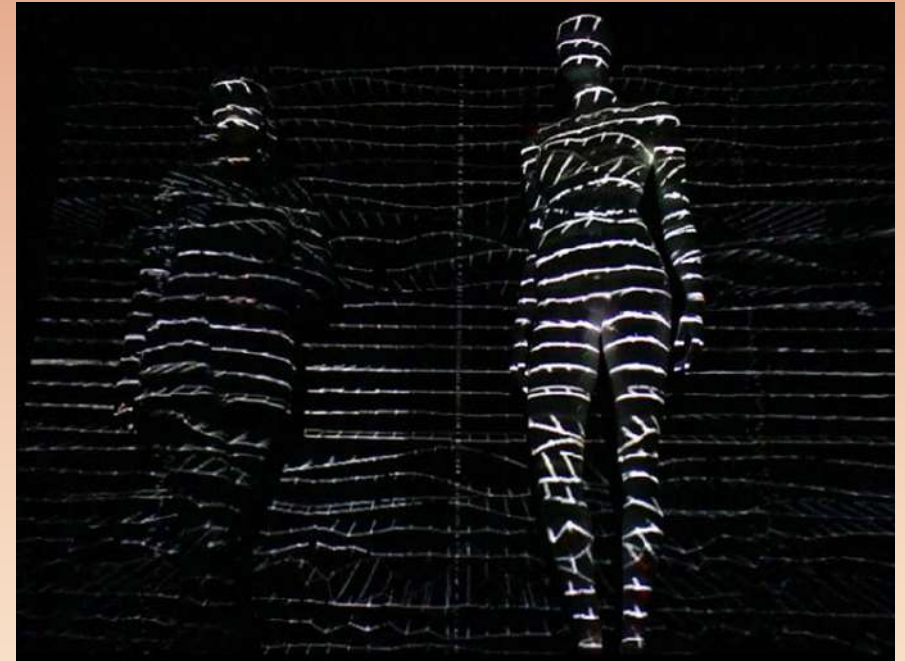
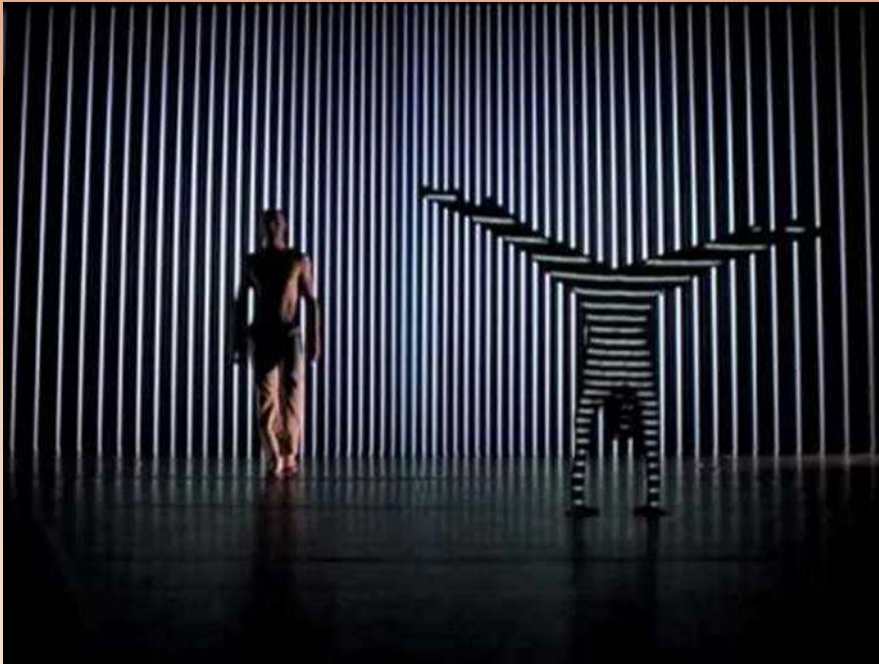
Mapping a single element



Or an huge cathedral



A body



Klaus Obermaier, Apparition

A costume.



Art+Com JEW OF MALTA, 2005

A face



The void



Adrien Mondot & Claire Bardaine, CINEMATIQUE

EDWARD Gordon Craig



“My SCENE screen, consists of flat walls, uniforms. I wanted to reduce the scene to the essential parts. I just did what the scene itself required. It was then that I added mobility and light. The lights and the mobility allow it to move in scenes of different forms, every night”

G. Craig SCENE, 1923.