

Footlightparade

A multi media-based installation for sound and visual moments

„Footlightparade“ is a multimedia-based installation created by Daniela Schmidlin (D.S.) and Cornelia Moser (C.M.), who are two Swiss art and design students. It was on display for the opening of a new cultural space in Lucerne named Südpol Lucerne in November 2008.

The project was created following the amalgam of two works that were carried out during the course of their final BA work.

D.S. student in fine arts specialised in sound composing and C.M. immersed herself in designing digitally ornamental patterns in the department of textile design. Both were inspired by the musical films of Busby Berkeley. Both however were creatives and specialists in their own fields.

The combination of two very different worlds entailing sound and design were very demanding with regards to providing a new interpretation in terms of content and technical requirements.

In a dark hall space a sound composition plays on 6 loudspeakers and fills the room with delicate swooshing tones. As a dance performance, the display of 9 skirtshaped textile objects synchronously rotate with the music above the observers. Hanging on sticks from the ceiling and illuminated by spotlights from underneath, each of the 9 objects disclose a secret from the inner of their individually patterned printed surface.

This installation represents the epitomy of a conceptual work with regards to creativity and the synchronisation of different elements within a single performance.

In summary, it is an acoustic and visual moment which makes the observer interact with the display, which entices him to experience but also to pause.

Set-up time

2 days for set up and test

The construction of the rotating objects needs to be fixed on a rig system on the ceiling or can be bolted directly on a timber ceiling

Connecting cables need to be layed from the overall control system and the interfaces to
the 9 geared motor and skirt shaped objects
the 9 spotlights
the 6 speaker boxes

Technical requirements

Room height 5 to 7 m with rig system or timber ceiling

Surface area 13x8 m

PC or Mac

Control system with interfaces

Three- channel audio amplifier (3x 50W)

Three- channel audio interface (firewire input)

6x monitor speaker boxes with stands

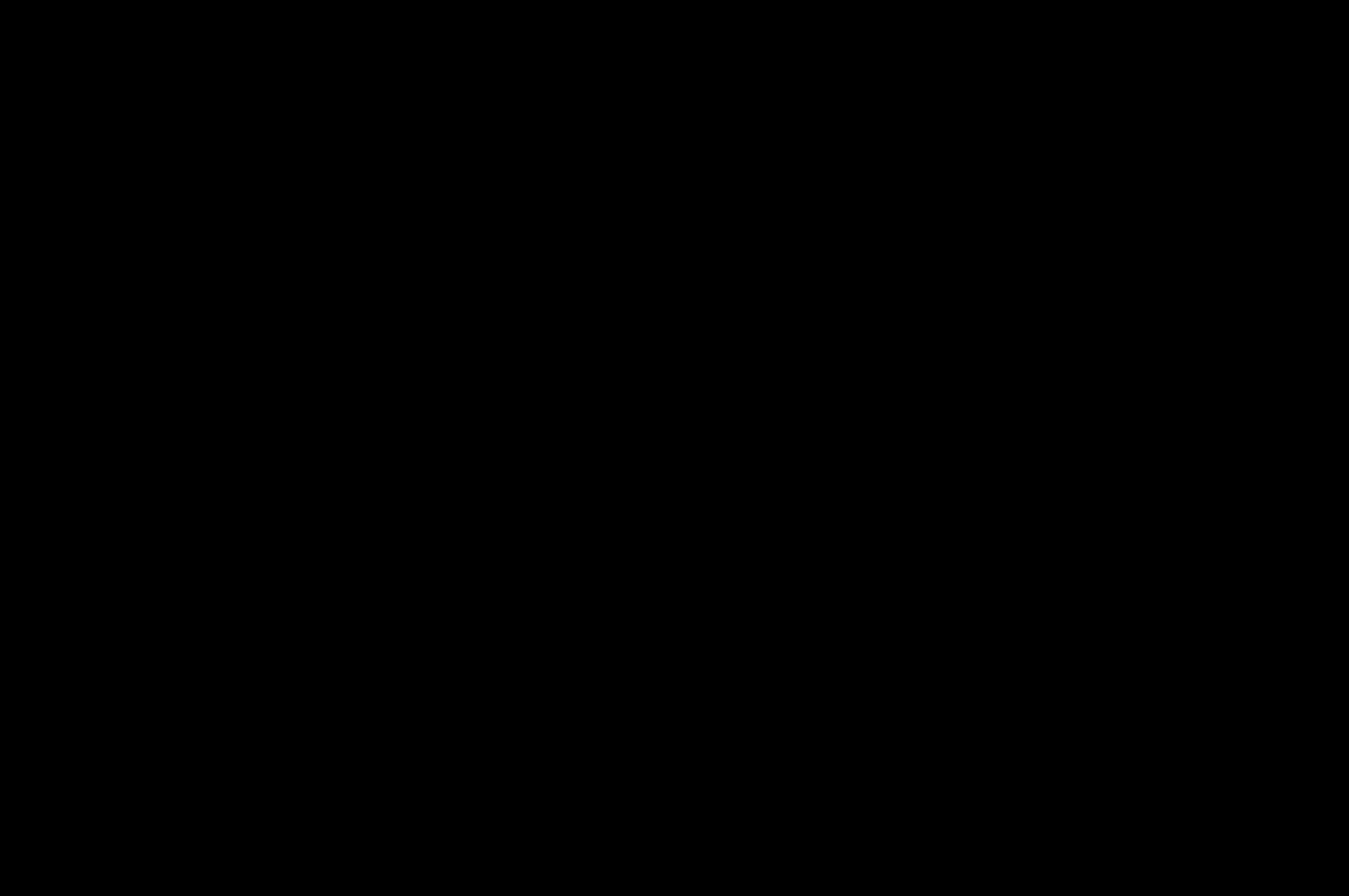
Connecting cable

3x large size Jack/XLR (interface to amplifier)

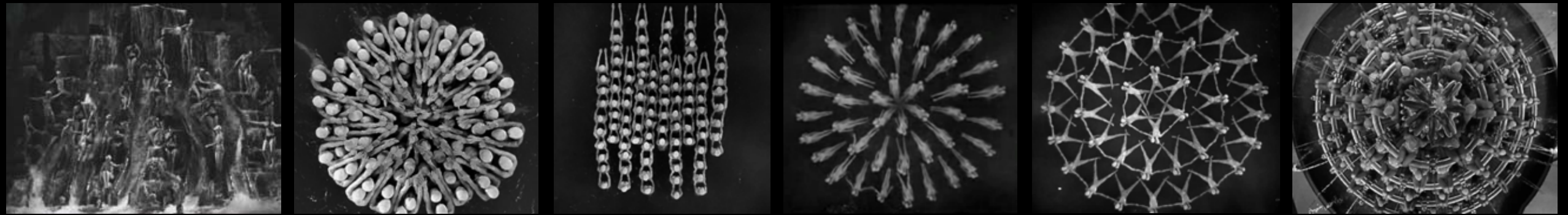
6x XLR/XLR (amplifier to speaker boxes)

optional extension cable (electric/ power cable
or audio cable, depends of the space)

Power 3x 400VAC/16A



Inspiration



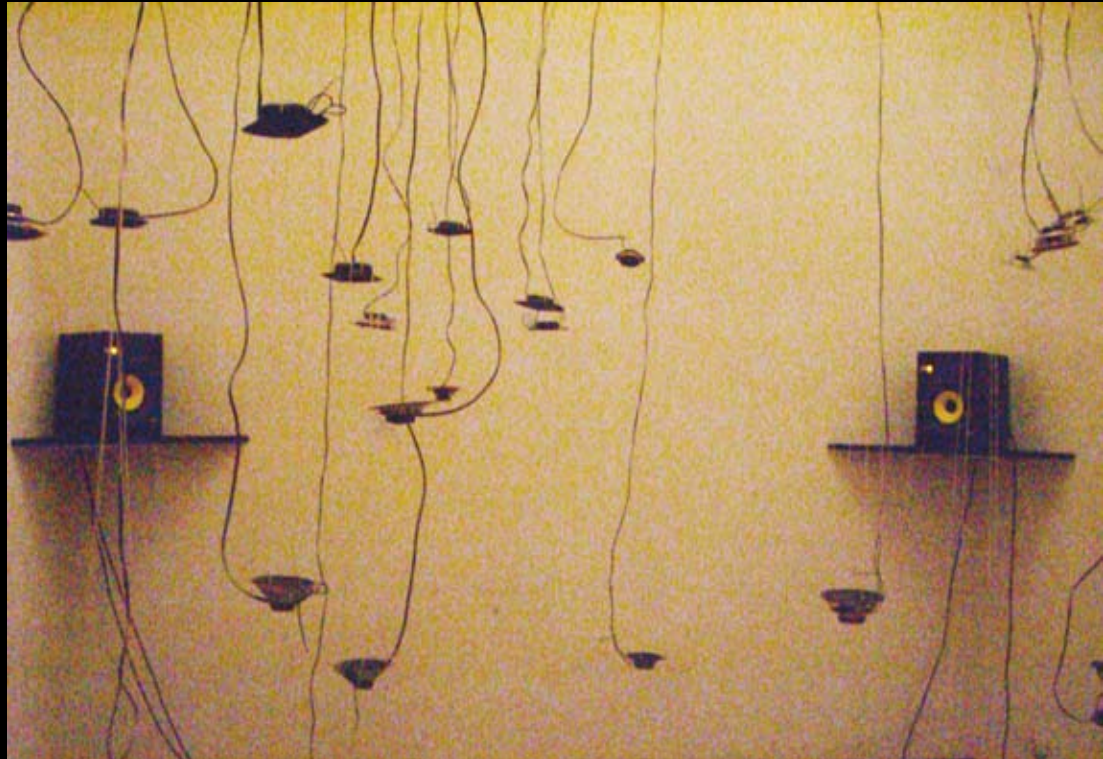
„Footlightparade“ ...

...; stands as well for one of the musicalfilms directed and choreographed by Busby Berkeley (B.B.) in 1930ties.

A whole series of these films by B.B. provide a basis for the final BA work of Daniela Schmidlin and Cornelia Moser and was a source of inspiration again for the shown work.

There is an endless variety of visual multiplicity that can be found in almost all of the films by B.B. Although the film is in black and white the level of detail and quality shows his compositional creativity. In the same way the synchronisation of sound and vision become another means of composing.

The viewers are then inevitably absorbed by the environment and the happening they are in.



A major part of this work emerged from the final BA work in the summerterm of 2008.

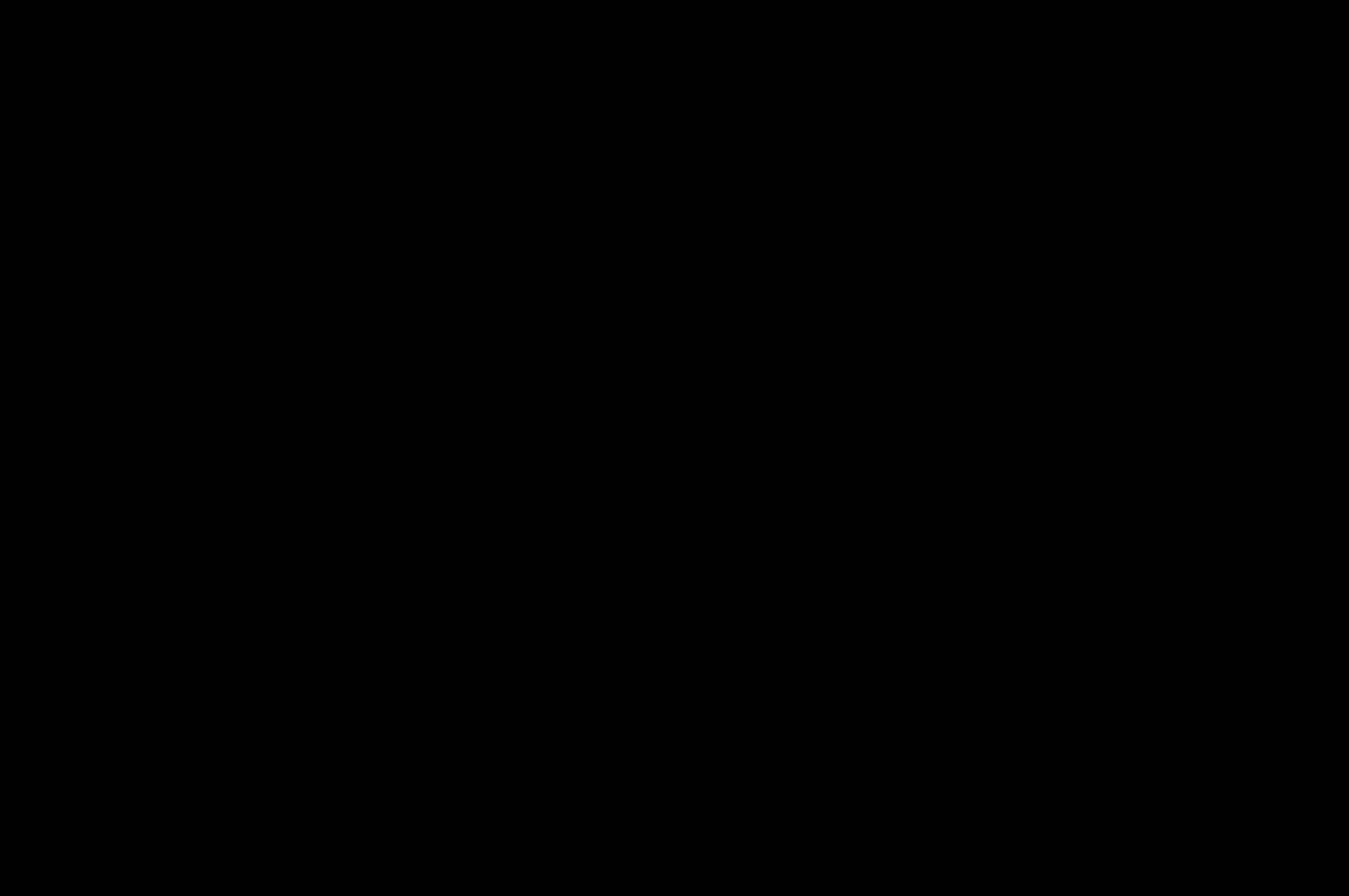
On one hand D.S. created this task digitally with a 7'24" lasting soundcomposition. Following the screenediting of one of the musical sequences of footlightparade she used the visual elements of the filmsequence as the parameters to transfer a quantity of three different acoustically affiliated sound sources into a musical composition.

In the exhibition for the department of fine arts in the university for applied sciences and arts in Lucerne, D.S. installed several speakers hanging from the ceiling and played them on a multimedial basis.

C.M. on the other hand designed the whole process with a wide range of lay-out sketches which were printed on fabrics with inkjet transfers. The finished prints were processed into skirt shaped objects, which were presented in the exhibition of the textile department in the university for applied sciences and arts in Lucerne as rotating objects.

During the entire BA work D.S. and C.M. met weekly to share their workprogress, ideas and general content information. Thereby they could ensure a direct exchange of information.

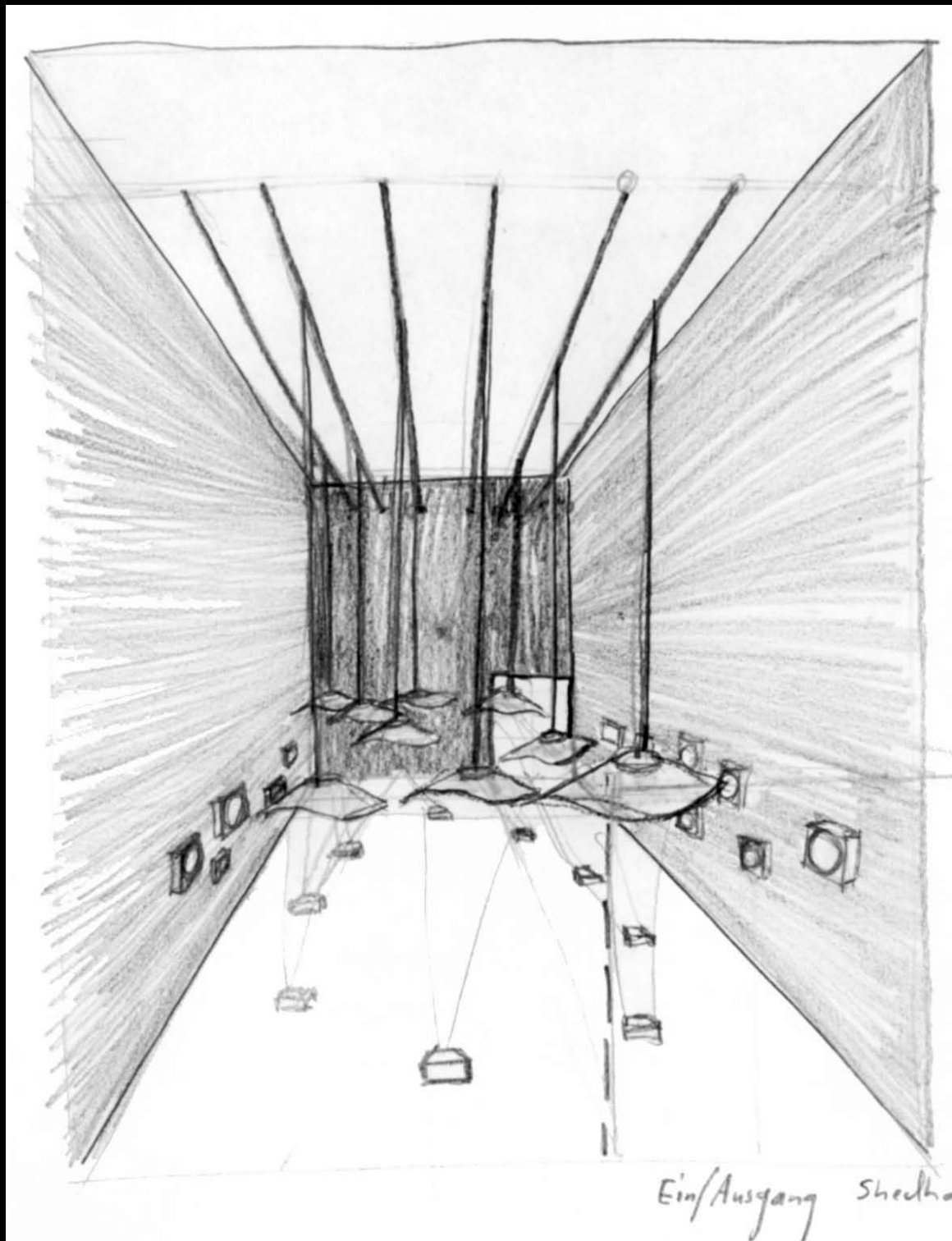
Both works were evaluated completely separate within both the departments of fine arts and textile design.



The collaboration started again in September 2008 when D.S. and C.M. had the chance to make a display for the opening of the new culture space in Südpol in Lucerne.

We were given the possibility to combine our work and redesign the premises/layout of Südpol Lucerne.

Concept



Proposal _

To arrange an interactive, roomfilling performance out of two existing projects.

Rhythm and movement are joined together and make a symbiosis of acoustical and visual moments just to touch your deep emotions.

Vision _

The installation will arise from roomfilling sound and synchronised rotating textile objects. Light will be installed to facilitate orientation for the observer in a blackbox room, the lighting will also be synchronised with the soundcomposition and the movement of the skirtshaped objects hanging from the ceiling. This will give another visual effect. A moment of listening and watching shall be created and to realise the whole event the observer will be required to move himself through the room.

Installation _

The textile objects will hang on several levels from the ceiling. The minimal height won't be reachable for the observer and the observer himself will see from down to up and therefore view the designs from under the objects. Using the power of electric geared motors, every textile object can be rotated over a spindle. The sound will play through speakers which will be attached to the wall on eye level. Different groups of sound emissions will surround the space and can be used to make a new arrangement for the soundoutput. The rotating objects will be concentrated in the centre of the space and will be illuminated with the spotlight. The rest of the space will fade into darkness.

Documentation



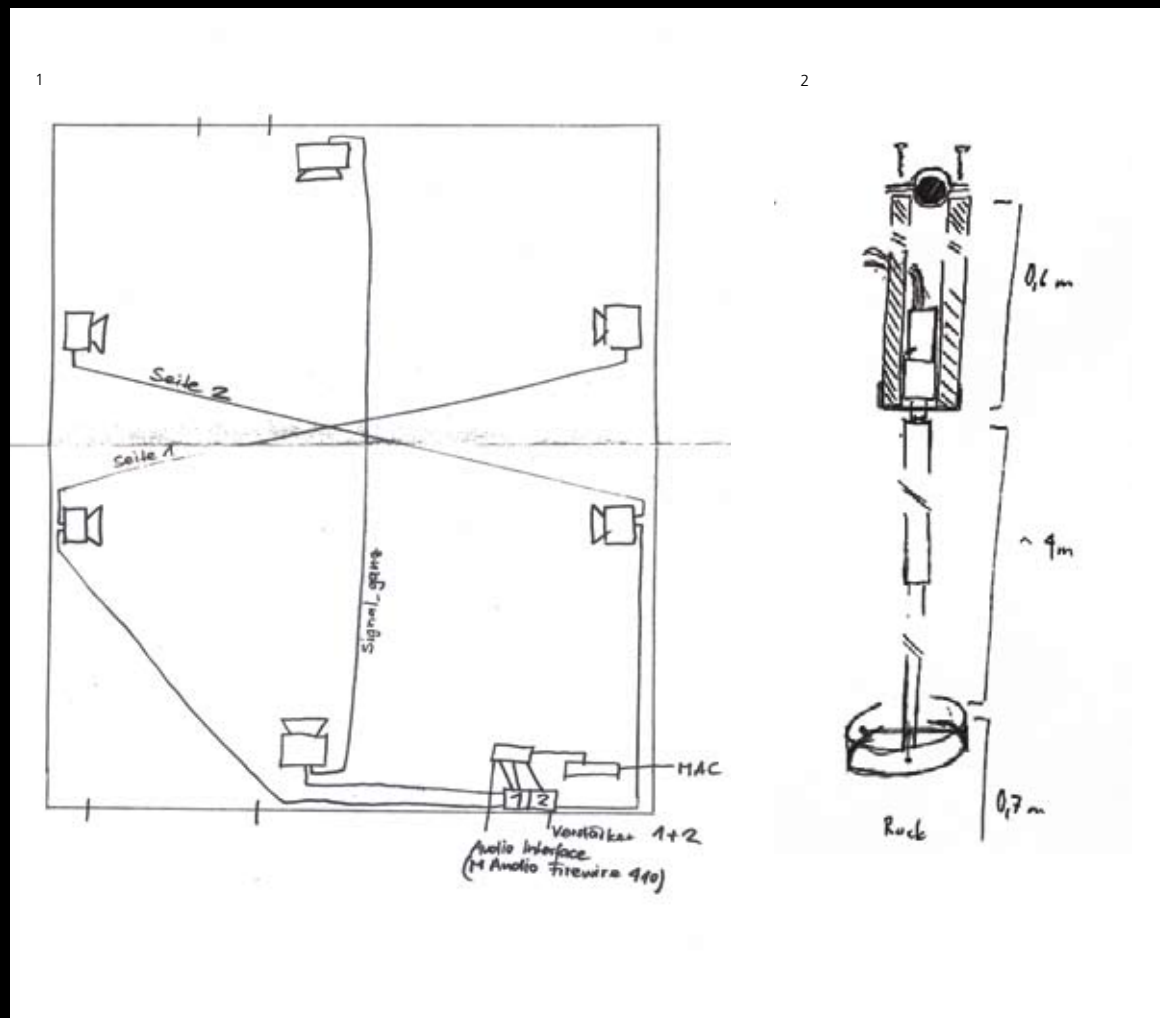
At the very beginning D.S. and C.M. had a vision which then developed from a concept into reality.

Both determined with the elaboration and realisation of our vision we insisted on the synchronisation of all of the medial elements to create an acoustical and visual moment.

At about 2.5m high, just at the maximum reach of an adult observer, nine textile objects are attached to aluminium sticks. This construction is again attached onto a rig system on the ceiling. The hallspace itself measures in meters 14x8x7. For each object there is a separate construction including a geared motor and connecting cables to a control base on one of the corners of the hall.

Straight underneath the object there is a PAR-spotlight fixed to the floor. Connecting cables in the direction of the electricity supply are taped to the ground and give the impression of a core system. Six speaker boxes surround the event.

The hallspace as well colours and materials for the construction are in muted colours to allow the observer to focus on the rotating objects. Every textile object can be rotated autonomously by each of the nine geared motors.



Sketch of the arrangement of the speaker boxes and the tone output groups¹
 dimensional sketch of the hanging and clamp for gear and motor²

Likewise for the rotation of the objects, each object can be illuminated by a separate PAR-spotlight which are fixed straight below each object.

The soundcomposition plays over 6 speaker boxes which are arranged around the hall but concentrated on the inner hall space. Every two speaker boxes are placed opposite each other and are bounded together to give the same output.

The 3 different elements of sound, textile objects and the lighting are summarised and synchronised by one control.



As in a ballet where every dancer plays his part C.M. arranged a rotating performance for each of the nine textile objects synchronous to the soundcomposition of D.S.

An accurate elaboration and specific instructions concerning the capacity and the possibilities of the engineering for the electric geared

motors gave us a wide range of compositorial and choreographical skills.

There are now different modes for the rotating objects to assemble. Slower and faster tempi or the option for the rotating direction for each passage of the composition.

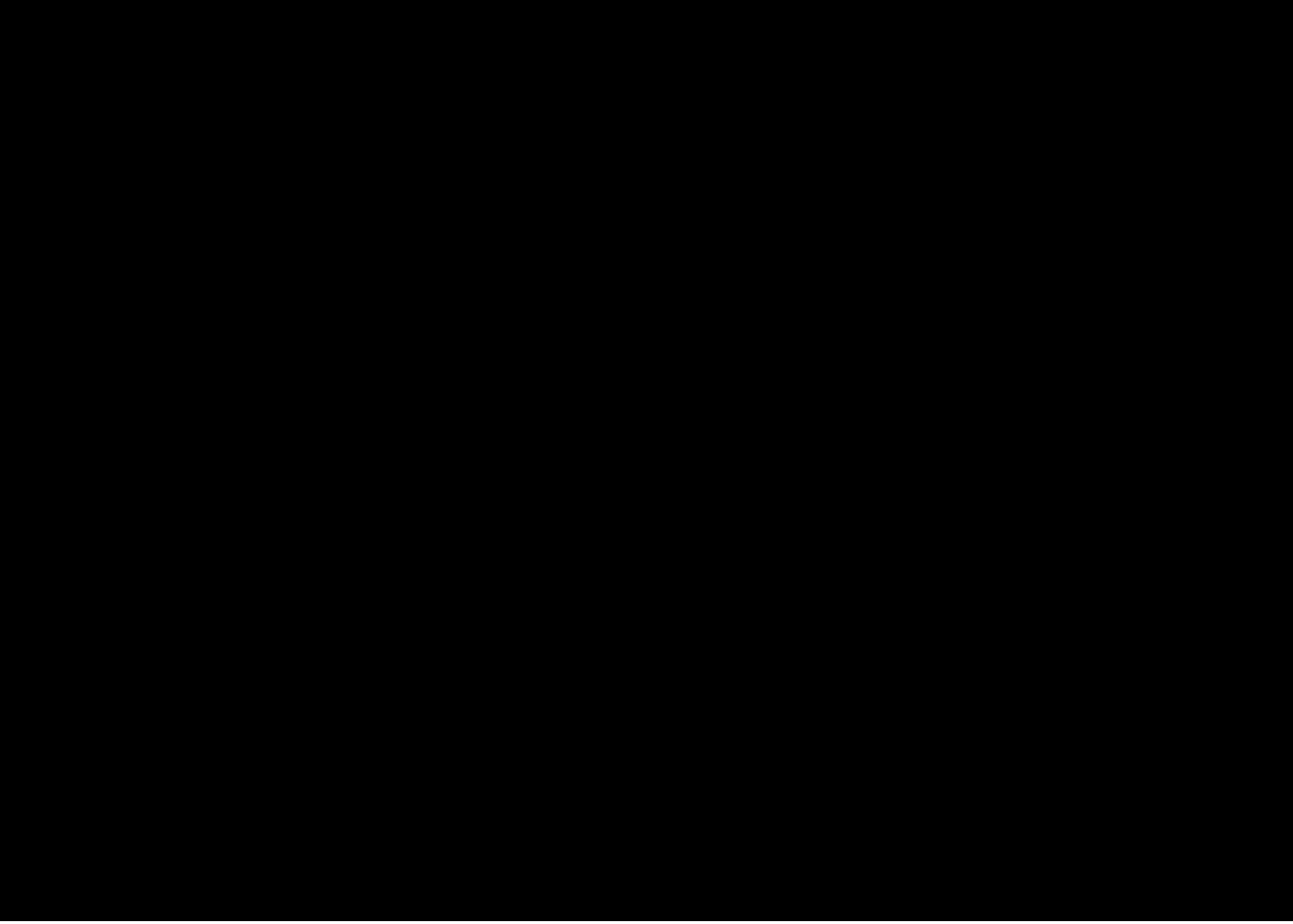


The final installation will be only lightened up by the spotlights.
Herewith the observer can circulate in the room whilst viewing inside each object that will be revealed and illuminated.



The textile objects show their shape and size equability as long as they remain motionless.

As soon as the rotation starts and the spots illuminate the objects from underneath each object reveals an individual identity.



Curriculum Vitae



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09 Januar 1985

Schlierbach, Wauwil

Education

- 2008 Bachelor of Arts at the university of applied sciences and arts in Lucerne for design & fine arts (HSLU D&K)
- 2005 BA studies in Visual Arts at the Haute École des Beaux-Arts in Valais, Sierre
- 2005 One year preparation course, school for Visual arts, Berne
- 2004 Matura, Sursee
- 2004 Singing courses, specialised in musical singing, Lucerne
- 1997 Primaryschool, Wauwil

Work experience

- 2009 2 month work placement in ,the Gallery Peter Kilchmann', Zürich
- 2008 Promotions with Wesser & Partner, Zürich
- 2008 Jingles for final BA work exhibition of the HSLU D&K, Lucerne
- 2008 Sound design for Ivo Schüsslers ,evolutionary seesaw', an interactive multimedia-based installation, Lucerne
- 2007 Eventmanager and web communication, Kulturwerk 118, Sursee
- 2007 12 month adviser at the museum of transports VHS, Lucerne



Pojects

- 2008 Collaboration with Cornelia Moser, following exhibition with ‚footlightparade‘ at Südpol, Lucerne
- 2008 ‚footlight parade‘, audio installation with speakerboxes and 25 chassis/speakers in Turbine, Giswil
- 2008 Bring Shit - Take Gold, exhibitionproject at Neuweg, Lucerne
- 2007 ‚Die Metzgerei/butchery‘, musical play, 3‘23“, Lucerne
- 2007 Collaborationproject ‚Behinderung/disability‘; ‚Migräne/migraine‘, is as a musical composition part of the project, 7‘23“, Lucerne
- 2006 ‚HGK SDM - The Casting Clip‘, Audio visual multichannel installation, various sizes, KKL Lucerne



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12. Oktober 1983

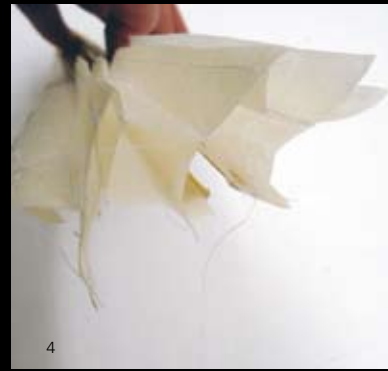
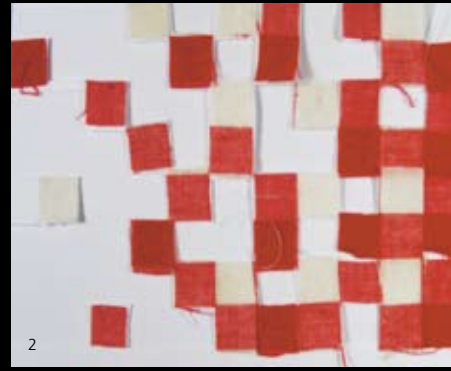
Biglen (BE)

Education

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|------|--|
| 2008 | Bachelor of Arts at the university of Applied sciences and Arts in Lucerne in product and industrial design specialised in textile design, Lucerne |
| 2005 | One year preparation course, school for visual arts, Biel/Bienne |
| 2003 | Matura, Solothurn |
| 1999 | Primary- und Secondaryschool, Grenchen |

Work experience

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|------|--|
| 2009 | 12 month work placement with Victoria Grant Millinery, London |
| 2008 | Several years of experience as a bartender and waitress in Lucerne and Grenchen |
| 2006 | Stylist and assistant for the diploma film of Andrea Oki ,the Yellow Wallpaper', Lucerne |
| 2003 | 2 month work placement at the costume department of Theater Basel |



Projects

- 2008 Collaboration with Daniela Schmidlin and following exhibition with ,footlightparade at Südpol, Lucerne
- 2008 Final BA work, ,dancing ornaments', Lucerne
- 2008 Organisation/ coordination for the studentparty of the university for applied sciences and arts, Lucerne
- 2008 Submission of the project for ,Prix Emil Hermès', Lucerne
- 2007 Exhibition with ,edits', a group of four young design students, gallery space, Lucerne
- 2007 Organisation/ coordination for the studentparty of HSLU, Lucerne
- 2007 Collaboration work ,la belle voisine' with students from design classes in Lyon, following exhibition in Lyon, France
- 2007 Submission for ,loominary award', Lucerne

Attachments

<http://apps.facebook.com/youtubebox/video.asp?uvid=7271919&ref=mf>
<http://youtube.com/watch?v=IWjeD5ej0tg>
Soundcomposition of Daniela Schmidlin
Videodocumentation ‚footlightparade‘, 5‘

*Documentation for ‚footlightparade‘, work by
Daniela Schmidlin and Cornelia Moser,
created by Cornelia Moser*

June 2009