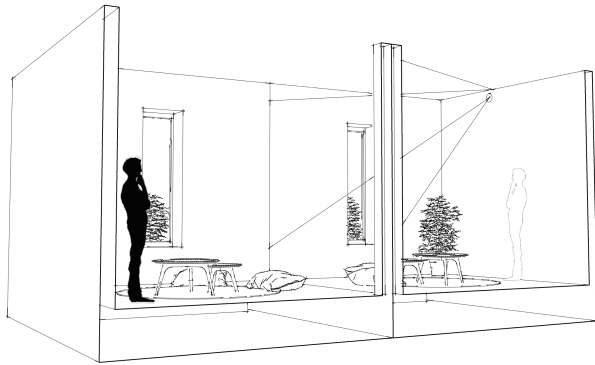


When a place is no longer a place, can you feel me?

1. What do you want to make?

An audience participatory video installation with a set of two identical rooms that are geographically distant from each other. The installation will act as a control space to allow audiences to experience the mixed sense of uncanniness in the place you are situated, dislocation, disconnection, and intimacy. It will encourage audiences to introspect and reflect on their own position and missing emotional connection under the influence of the immediate connectivity of modern technologies of telepresence and computer-mediated communication (CMC) tools.



2. How do you plan to make it?

Concepts of a synchronization of sense of place and co-habitation will be introduced into the project. By gradually controlling the lighting from the window which is ajar, the 6-hours time difference will be eliminated slowly. In the end, the audience only perceives the time I create in these two rooms. There will be no time difference between them.

I would like to set up two identical places in different geolocations. In terms of location, I will have two plans on two scales of the time zone for practical reasons. In the first plan, the rooms will be placed in the Netherlands and Taiwan. For a backup plan, the rooms will be placed in different time-zones in Europe which have a slight time difference.

The confined spaces isolate audiences from the outside world. Two-mirrored rooms with a basic Japanese-tea-house-liked setting, with a table, small kitchen top, a place to chill, a window towards the outside.



The 1:1 scale projection of the live footage from the other space will be projected on the wall of the room. In this sense, the audience will have an illusion that they coexist in the same room but actually they are in different time-zones.

There are two groups of audiences in two different locations, the audience will stay in these two places. The time in each group stays depends on the time difference between the two rooms. The greater the difference they have the longer the audience will stay. The characteristics of the audience will be studied and decided later on. Moreover, a series of interactive events with uncanniness and time synchronization will be introduced into the performance. (TBC).

3. Why do you want to make it?

I felt the mixed feeling of disconnectedness and intimacy when I was talking to people through the screen in my confined room. I constantly asked myself these three questions:

What can you feel about me? How can I connect with others?

When a place is no longer a place, can you feel me?

What do we lose when we do the video chat?

I am a person who is dominated by contemporary digital technology but also wants to control it. In my experience, my perception of place and time is bewildered by the immediate connectivity of modern technologies of telepresence.

While I am doing a video chat, I often didn't know where I was, how to get along with, and express emotions with people on the other side of the screen. In modern times, I can get along with remote lover by the connectivity from the advanced technologies of telepresence. However, the actual physical distance still exists. In this sense, we still can't live in the same city, we still can't touch each other, and our actions after disconnection from the internet are still limited. For example, we still can't meet in the same supermarket and watch the same clouds when we are offline. This feeling of partially connected but partially out of touch always troubles me, and there seems to be something missing or mutated in it. Therefore, I intend to explore and emphasize the missing human connection due to the impact of the immediate connectivity of modern telepresence technology. By the means of contextualizing and emphasizing the nature of telepresence technology wish to bring out bring previously mixed feelings that are not easy to unidentified. which makes you being there virtually but with unidentified mixed feelings. I would like to create an idea of there's an uncanniness having something like a place which is identical, but which is somewhere else. And it's the same uncanniness of having yourself somewhere else.



4. Who can help you and how?

There are three categories of sources I would like to reach out to. First, in terms of open-discourse, I would like to approach practitioners in different fields, such as tutors in Piet Zwart, academic architects, architects, artists, product designers, sound designers, and anyone who interest in this project. By doing so, I hope my project could be more comprehensive. In terms of technical support, I think Javier from the integration station could help me set up the web-based lighting control system by using the open-sourced Adriano framework. And people who specialized in live-sized projection could help me to set up the projection. The practical part is very simple, I need financial support and networking support to realize this cross-continent project not only for the venues but also for the material.



5. Relation to previous practice

Last year, I explored different senses of time and sense of place in video media, and how to use images that mix several timelines to manipulate and shift the sense of time we are familiar with, to study that the possibilities that the audience can experience a different sense of time and space. For example, by applying live performances and real-time video input in the cinema screen, the Eye project breaks the familiar feeling that we originally thought that the movie content belongs to the past. Additionally, in Mrs. Day's Twenty Minutes, I explore the weird fantasy that I could simultaneously exist in multiple locations. I collaged real-time footage that records the surroundings and her video chat with her friend of the protagonist. I explore the potential of using real-time video and collaged cinematic timeline to manipulate the viewer's perception. These projects have triggered my curiosity to study deeper on the importance of place and mutations of sense of time we perceive in the video chat experience, and the uncanny feeling when I shift within actual and on-screen visual experience in daily life.

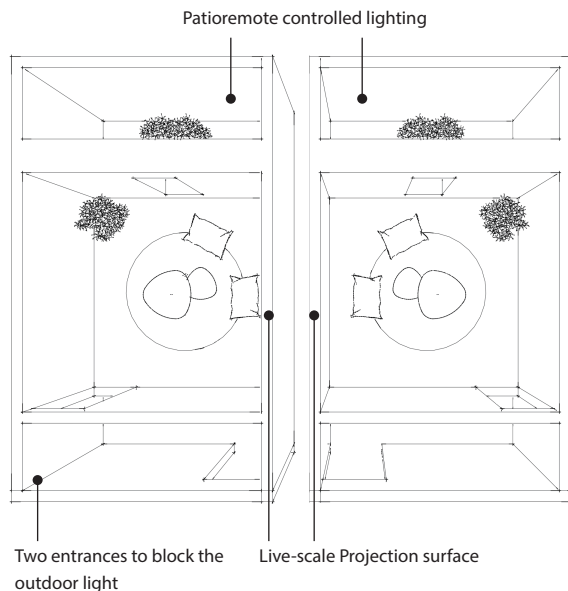
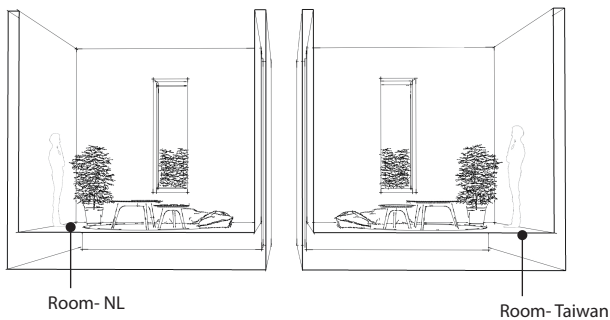
6. Relation to a larger context?

As I addressed above, the advancing telecommunication technology affords the connectivity to interact with people at the distance not only in long-term relationships but also in teleworking. I am confused and feel stress about this tele-relationship, and it seems like I am not the only one who felt these mixed feelings, according to Sandi Mann and Lynn Holdsworth (2018) that teleworking has a significant emotional impact on employees as reports of negative emotions such as loneliness, irritation, worry, and guilt were more apparent than with office-workers. Teleworkers overall were also found to experience more mental ill-health than office workers. I intend to use the art-making method to approach this emotional issue in contemporary tele-relationship.

5. Project timetable

Dec.	Events developing/ Venue searching
Jan.	Events developing/ Venue searching
Feb.	Prototyping/Founding application
Mar.	Prototyping/Founding application
Apr.	Final project mockup
May	Final project buildup
Jun.	Show
Jul.	

6. Installation diagram



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