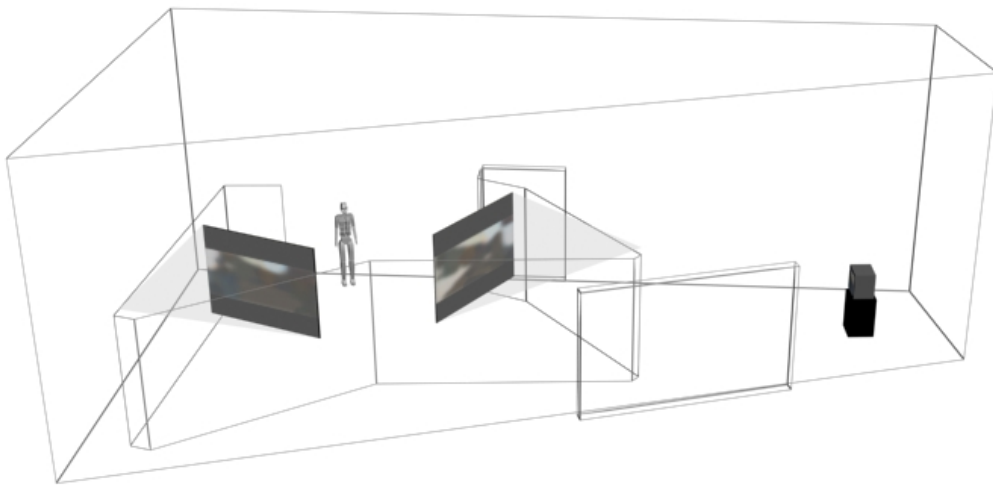


# Peripheral Panorama

Rune Peitersen



**Workspace07**

**ZAAL 5**

Filmhuis Den Haag

# Peripheral Panorama

## Proposal for Workspace07 Zaal 5 – Rune Peitersen 2006

When I studied at the KABK in The Hague I lived very close to the Panorama Mesdag. I was always fascinated by the grandeur of the panorama, although I was never really taken in by the illusion. It seems to me that the viewer is distanced by the overkill of input, rather than sucked actively into the illusion. It becomes an observation of an observation; 'Oh look, there's a seagull! I almost thought it was real!'

Presently we're inundated with moving images and constantly looking for higher definition TV's etc., which are meant to provide even more realistic and immersive experiences. However, the amount of detail doesn't always lead to an enhanced sense of realism. An alternative approach to achieving immersive experiences is to leave out the detail and take advantage of the brain's eagerness to act as a 'void-filler' (looking for, creating or applying meaning to input, no matter how disparate this may be). Thereby the brain is allowed to apply its own meaning to the visual information presented to it and consequently it is perceived as more 'real' or intense. The focus shifts from consensual recognition to a more personal and introspective experience and any communicable elements are all but lost. Thus the question of how realistic (as comparable to any 'outside' realism) an experience is becomes redundant, and the important question concerns the intensity of the experience.

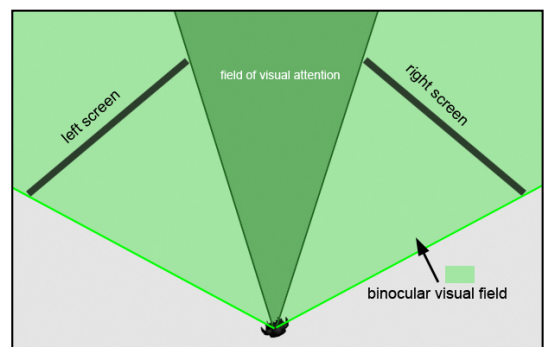
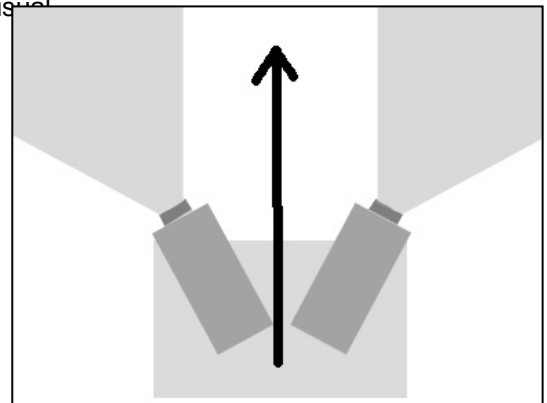
I propose an installation where the emphasis is on engaging the viewer through movement and suggestion rather than a high degree of visual detail, thereby allowing active perception and a highly subjective visual experience. On the other hand I will allow him to see the 'means' used to achieve this, the 'objective' version, and give him the opportunity to contemplate different ways of presenting and processing visual information. The footage will be shot in Scheveningen where Mesdag painted his panorama thereby linking the different presentations.

**Peripheral Panorama**, is a video installation based on the visual experience of walking through parts of The Hague, and different ways of presenting that.

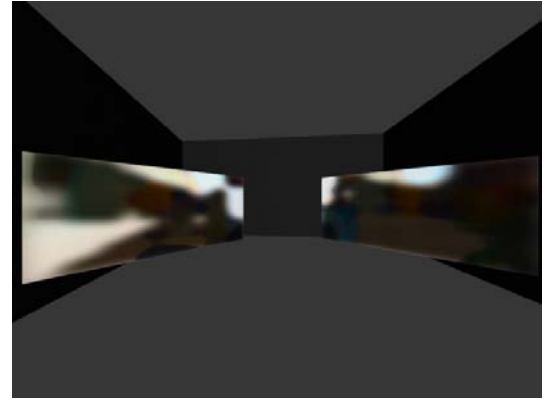
The footage is filmed simultaneously on two cameras. The cameras are attached to a custom-built device which allows them to be held in one hand while walking, each at an angle of 40 degrees to the walking direction. At this angle the cameras outer field of vision corresponds with that of a human's stereoscopic vision (62 degrees to each side of the nose). However, as the cameras fields of view don't overlap in front, the normal field of visual attention (15-20 degrees to each side of the nose) is left 'blank'.

I will shoot the footage while moving through various parts of Scheveningen (specifically the areas depicted in The Panorama Mesdag), and thereafter edit it to enhance the shadow/light contrast and eliminate detail. This creates blurry, awkwardly moving imagery, which is very hard to get a real focus on, but at the same time very suggestive and seemingly familiar.

In the installation the two movies are projected onto two screens hanging at the far end of Zaal 5 at an angle similar to the camera's when the footage was shot. The viewer is theoretically able to encompass both screens in his field of



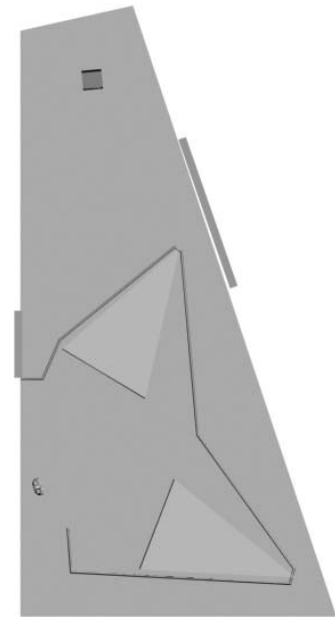
vision, but to do that he has to look between the screens into the dark, and consequently won't be able to focus on any detail. However, due to the synchronous movement of the movies, he will experience moving 'forward' through the imagery. Even if he chooses to turn and pay more attention to one of the screens, the other screen will always linger at the edge of his field of vision.



The imagery is stylized in a way as to provide a sensation of forward movement. At the same time figures and shapes will appear seemingly out of nowhere because of the way the silhouettes and colours of the imagery interact (i.e. by means of the relative movement of the buildings, pedestrians, trees etc.). This creates a situation in which the viewer is constantly trying to control his focus, yet at the same time redirecting his field of vision and attention to 'something at the corner of his eye'.

One of the traditional ways to trick the viewer in a Panorama is to lead him through a dark corridor, preferably a winding staircase, before entering the Panorama room. This causes his sense of disorientation to increase and he is more susceptible to the spectacle of the Panorama.

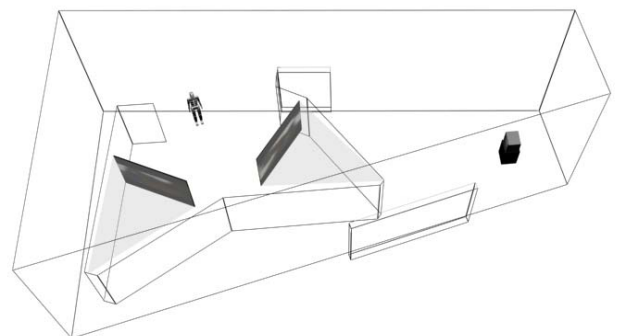
I will make use of the particular shape of Zaal 5 to create a long dark corridor which the viewer must go through before entering the projection room. I will emphasize the odd angles in the room and create false perspectives to cause disorientation in the viewer. Scarce lighting will play a part in leading the viewer through the corridor as well as add to his disorientation.



At the opposite end of the room I will place a monitor with headphones which plays the unedited footage as a single sequential stream offering the viewer a 'TV'-version of the walks through The Hague.

This will present the viewer with an alternative version of the panorama in a familiar viewing format.

By referring to the traditional panorama, three ways of engaging the viewer and presenting visual information are set up against each other. Each version offers a different view of Scheveningen and a different experience. The juxtaposing of the tree should raise questions about the presentation of visual information and the impact different presentations have on the experience of the information.



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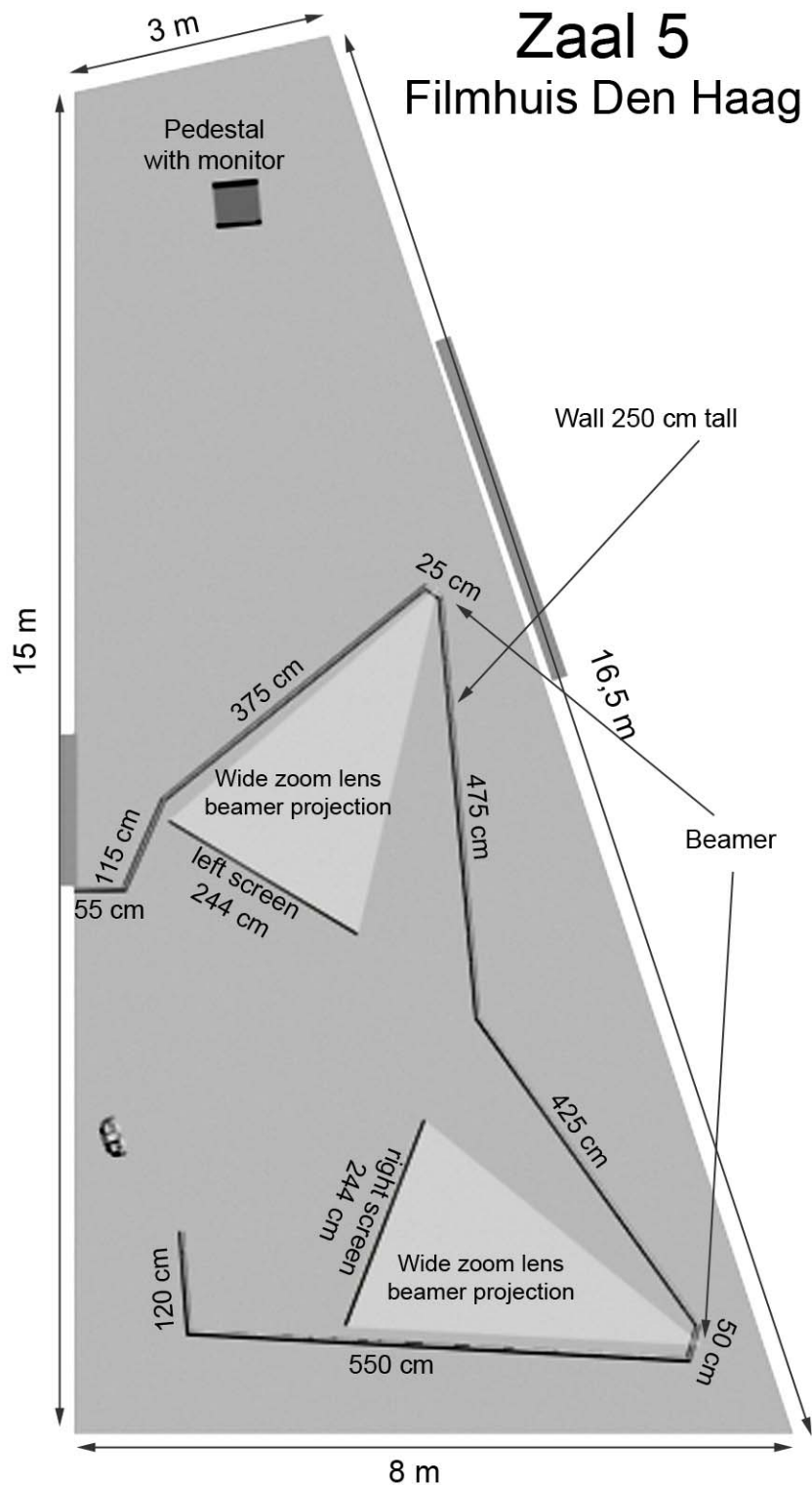
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## Peripheral Panorama – Schematics



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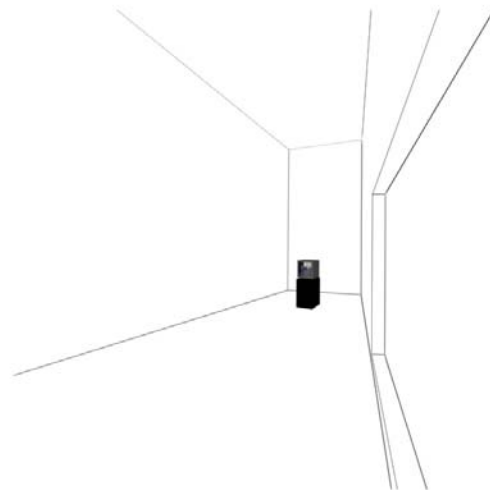
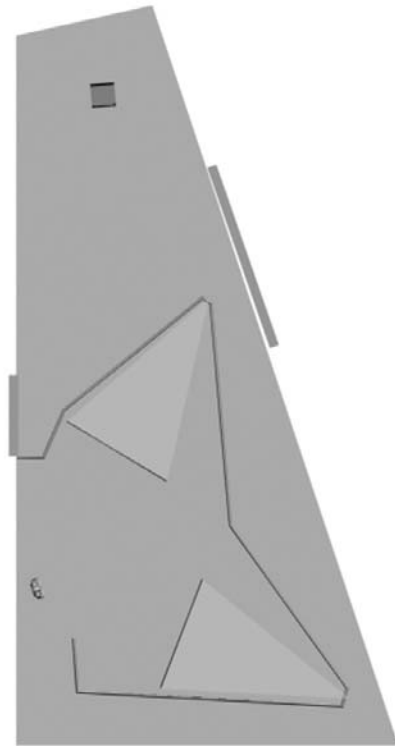
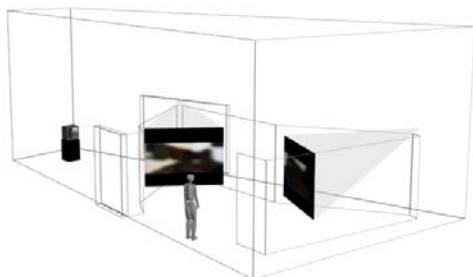
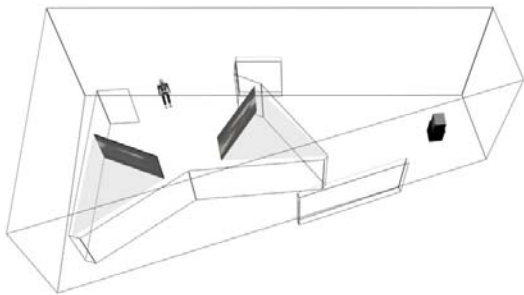
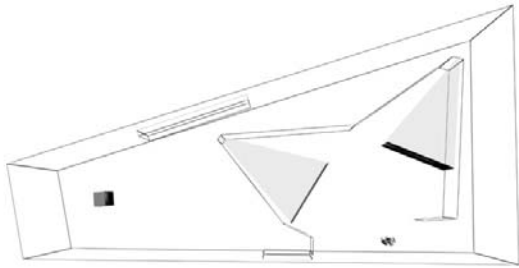
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# Peripheral Panorama – Impressions



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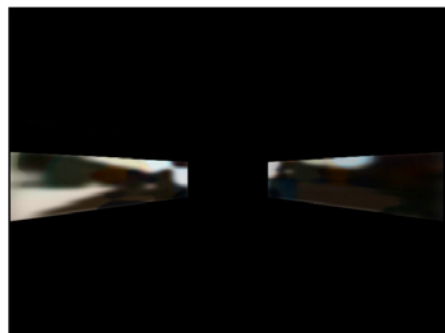
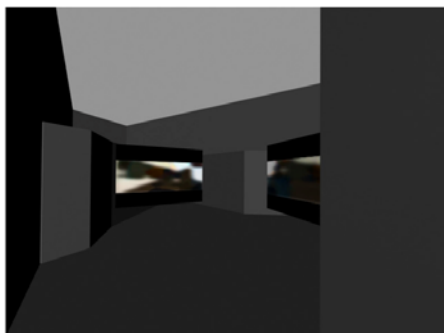
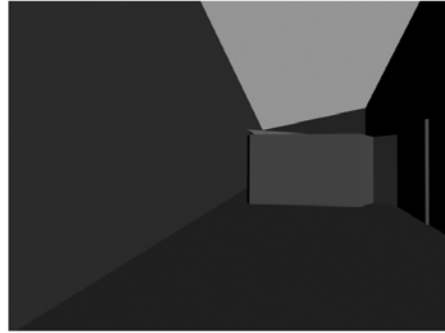
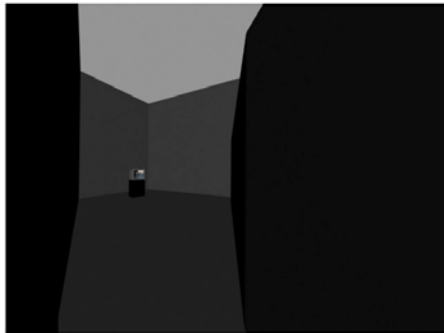
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*Single-screen footage before and after editing*

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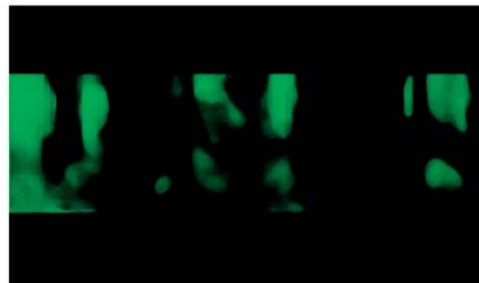
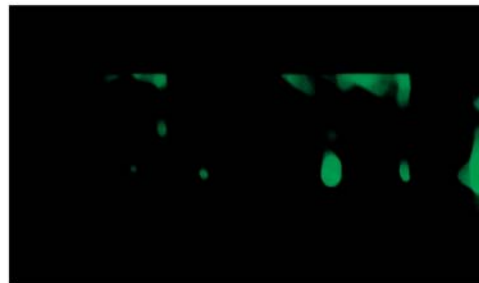
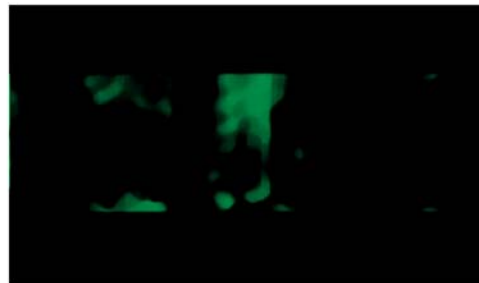
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*Testfootage in full colour shot in The Hague*



*Please refer to the CD for a 3D rendering of this sequence, file Forest.mov.  
Screenshots paired horizontally of duochrome forest footage*

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