

Q&A for February webinar - Lighting University - Light, Art and Biophilia (02232017).

Q: In Microsoft conference room did you experiment with using room as conference room while projecting different and evolving images on the wall to affect the mood of the participants while conducting theoretical problem solving exercises?

A:>> The art content is not suited for actual conferences, it would be overwhelming in that type of a situation. But I did experiment with creating a responsive content for lounge space using these techniques. I have instrumented a light art installation in a shared space intended for relaxation. There, the audiovisual content was responsive to the weather outside. If the weather was gloomy, the content would compensate for the lack of daylight.

Q: Has there been any research done on the effects of these solutions on the health and wellbeing of occupants of a space?

A:>> I have been conducting an A/B testing in order to measure effects of light vs. light + art on the wellbeing of people who inhabit the space. This is still in process.

Q: It could be used in hospitals? The lighting system ? I would imagine this would be very therapeutic in hospice care and possibly dementia care?

A:>> Absolutely. The evidence clearly indicates that light, art, and biophilia benefit human health and speed up patients' recovery. Therefore, light and nature inspired art are potent tools to effects psychosomatic state of people and should be utilized in hospitals.

Q: Does the adjustment you mentioned occur from sensors on the physical device you have or is based on the algorithm you touched on?

A:>> I assume the question refers to the patented light art box that is programmed to compensate for the lack of exposure to daylight. The patented device adjusts in real time the brightness, color, and color temperature of the lighting according to the user's biological needs calculated based on data collected from a wearable light exposure tracking device and other environmental factors (such as time of day, season, current weather and weather forecast, etc.).

Q: Any experiences with working directly with nature (plantings, trees, etc.)?

A:>> Many of my creative investigations are related to nature. One of them is landscape photography through which I study the ever-changing aesthetic aspects of nature. In my free time, I love nature outings, does that count? I think it does inform my work.

Q: How do you decide what lighting "format" to use? Do you have a guideline that others can follow?

A:>> I do not have a universal guideline because my approach is project-based. Sometimes I work with a preset list of technologies and in that case, I shape the work around it. Many times I am experimenting with a wide range of technologies based on the core idea of the work. In both cases, it is a long process of trials and errors until I find a setup that enhances the artistic intent and the user experience. I also collaborate with experts from various fields who advise me about what would be more appropriate technology to use in order to help the people to experience the work.

Q: Have you noticed how we all react differently to light?

A:>> I have noticed that phenomenology of light, but also of art, differs from person to person. It is fascinating and inspiring to learn about it.

Q: what can you say more on the technology that you used in the room?

A:>> The piece utilized Microsoft Research's RoomAlive Toolkit that calibrates multiple projectors and cameras to enable immersive, dynamic projection mapping experiences such as RoomAlive. For this, we used 5 projectors, multi-depth-camera framework, and speakers.

Q: Light is the first, middle and last perception we see, feel and experience. Do you have any thoughts on what we as humans feel at different ages (times) in our lives? Possibly a new subject for a project.

A:>> Yes, that is a great new subject for a project! I would love to do a creative research on changing aspects of human vision and in so total human experience. I am interested in understanding how does our perception of light impact our sense of being.

Q: How can I or those of us who wish to do more of this research find funding for performing these mock ups and research for this type of study?

A:>> This line of work is quite unorthodox and in so, finding funding for it will many times entail unorthodox approaches. Therefore, I don't have a straightforward answer. I do hope that promoting this type of creative approach to lighting and its benefits can yield more funding opportunities for it.

Q: How important is using LEDs for this lighting approach?

A:>> At this moment, it is essential because it is accessible and programmable. Certain LEDs provide dynamic and precise calibration of the color and brightness. LEDs can be a powerful tool creative tool, especially when they are coupled with sensors and programmed to react "intelligently". That being said, I also use many other types of fixtures.

Q: If we use light to simulate human experiences, do we risk changing our understanding of reality and is that good or bad? Is our current understanding of reality already "simulated"?

A:>> I am not trying to simulate the reality but stimulate experience of our reality. For this, I use nature-inspired content and artistic techniques that tend to trigger human primordial responses. My goal is to induce a sense of being awake and in touch with the beauty of reality.

Q: Can you please tell us about the impact of light in museums and specially when there are objects that need to be conserved for ages?

A:>> This is not my subject of work, I would let experts in museum lighting design answer this.

Q: Does your knowledge involve Circadian Lighting?

A:>> I have conducted an evidenced-based research on complementary benefits of light, art, and biophilia. In terms of light, I have been investigating how the eye links light and non-image-forming functions such as emotions and circadian rhythm. I implement these findings in my artwork.

Q: To know about the technological possibilities you have to create certain effect you also need to know about technology. Do you have any instruction in technology?

A:>> My curiosity for science led me to use cutting edge technologies as an artistic tool to create immersive spaces that evoke the sublimity of nature. My approach became scientific and technical but always rooted in art. Fusing these disciplines lets me discover and create innovative experiences that have a transformative impact. I received a Ph.D. from University of Washington and a Master from New York University on the topic of transforming the poetic experience of space through the experimental use of technology.

Q: In the practice of yoga my teacher has been pushing to do a full body yoga (body+soul+mind). Have you considered bringing movement into your work where the viewer is moving to add to the experience?

A:>> All of my art installations are located in spaces that visitors are invited to discover by moving through it and interacting with it. Through visitors actions, movements, the full experience of the art is created. In so, visitors' body and their behavior is an integral part of the art.