Ariadne

Theme of installations: "Humans and Technology,"

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Concept:

The name "Ariadne" comes from Greek mythology, as she was the daughter of King Minos of Crete, credited with helping Theseus escape the Minotaur.

The Minotaur was a feared monster with the head of a bull and the body of a man who resided in the complex labyrinth built beneath the palace of Knossos. Within this labyrinthine maze, every few years, seven young men and seven maidens were offered as a sacrifice to be devoured by him. That is until the valiant Theseus stepped forward to confront the beast. His success was due to Ariadne's assistance, who provided him with a ball of red thread that allowed him to escape the maze safely. Ever since, the red string, borne from Ariadne's wisdom, has become an important symbol. It serves as a reminder that, when confronting problems, it is often necessary to explore all available routes without fearing the need to take steps back.

Our final project implements the usage of threads similarly to Ariadne. When arriving at the installation, a red string awaits you; as you follow it slowly, you come to a stop before a huge white screen that encompasses most of the frontal wall. The red string disappears inside and is hidden away from your eyes. Just like in mythology, its purpose is to lead you towards the piece of art; however, it is not limited to that, as it's also a way to lead you away from it. Additionally, it also can be perceived as if it's trying to escape from the inside.

Going back to the original purpose of the overall project, the theme given to us in this exhibition was technology and humans. We specifically focused on looking at how technology is a complex and vast world that provides us with the things we need. When we search for a definition, video, or site on the internet, for example, it supplies us with exactly that. You get exactly what you want and only see that. However, the truth is that there is so much more behind the scenes. So much more we don't see. The

average person has no idea how technology works, what it actually does when you look up something, the code, the complexity, the wonder.

In order to represent this, we placed a giant white sheet that covered part of the wall and filled the inside with a maze of strings. The string structure symbolises the world of technology and the white sheet, our screen, or what we see. Through a projector on the inside, we could illuminate part of the strings toward the outside.

The projection on the screen reveals only a fragmented, two-dimensional abstraction of the chaos behind. Similar to nature, projected into a Shoji Screen, the hidden complexity is translated into a pure and aesthetic representation. Approaching technology by means of this veil could allow the viewer to start unravelling the complexity that lies behind it. In any event, beauty is revealed out of the most mundane technological circuit.

Furthermore, the work in itself allows the interaction of the viewer. The string on the floor is not glued or taped and follows a very organic path. This path is achieved by the people that walk through it. As people step on it and pass very close to it, the string slowly moves and changes directions. The same thing happens when you walk near the white fabric. The gust of wind created from your movement is strong enough to move both the sheet and the string inside. This was purposely achieved by cutting the sheet just a few cm before it touched the ground. The drifting of the strings projected gives it a touch of aliveness and almost makes it seem like the veins travelling through our human body.

For our exposition in Madrid, we have decided to change a few things while keeping the main premise of the work. First, rather than having the red strings behind a single sheet, we decided to have a wireframe cube with the strings attached to its edges. The sides of the cube are covered with a white fabric similar to the one in the previous installation, just slightly thinner. The idea is that the cube encloses the wires inside, a metaphor for encompassing technology inside. In this case, however, the main goal is to show the wires as translucent rather than showing their shadow. The cube then acts as a cage inside which technology is contained. And while this cage follows most of the narratives from the previous artwork in terms of not directly revealing the wires (technology) and only giving an abstracted representation of it, it also has an added layer of controlling the technology by "caging" it. This is further emphasised by the fact that the cube can be surrounded and viewed by people from many sides, rather than the one-side available before, giving it similar qualities to a live creature displayed for observation but caged to protect the people around it. This presents technology as the wonderful and mesmerising, but also possibly dangerous, "creature" that it is. Similarly to the previous installation, the thread partially continues outside the cube; thus, the installation preserves the motif of Ariadne and the red thread from its predecessor by continuing the thread all the way to the exhibition entrance.
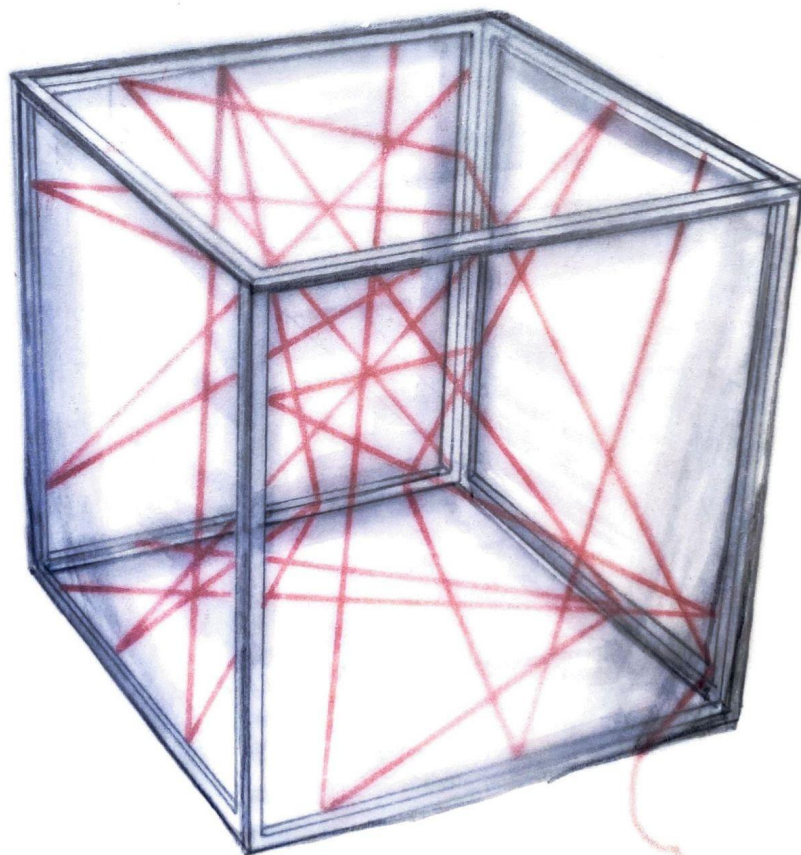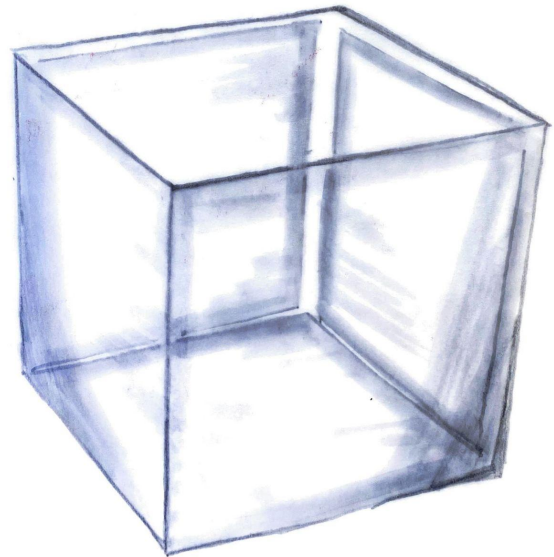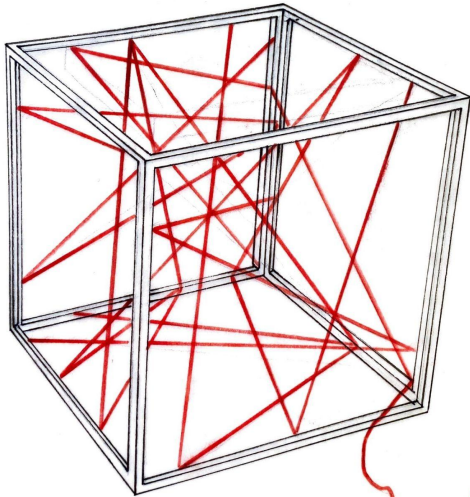
Visualisation:

Photos of the installation in IE Creativity Center
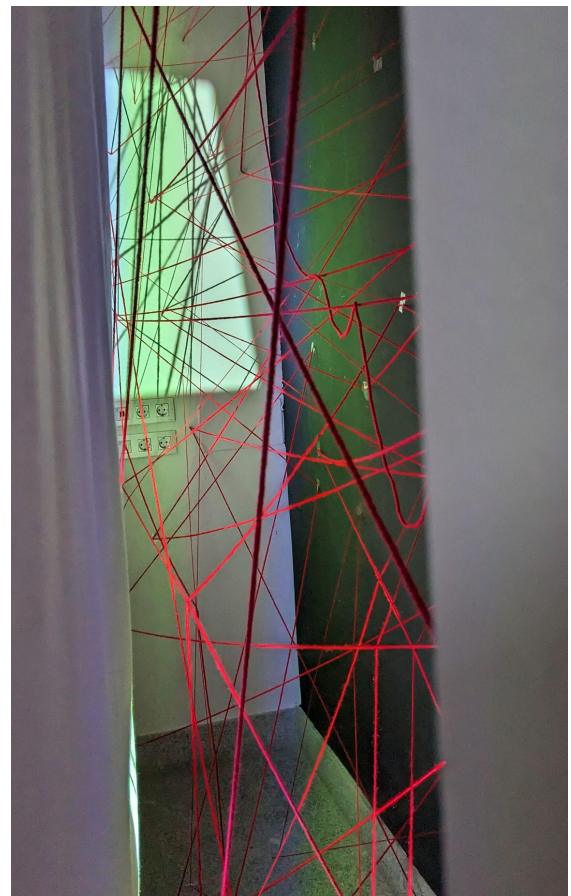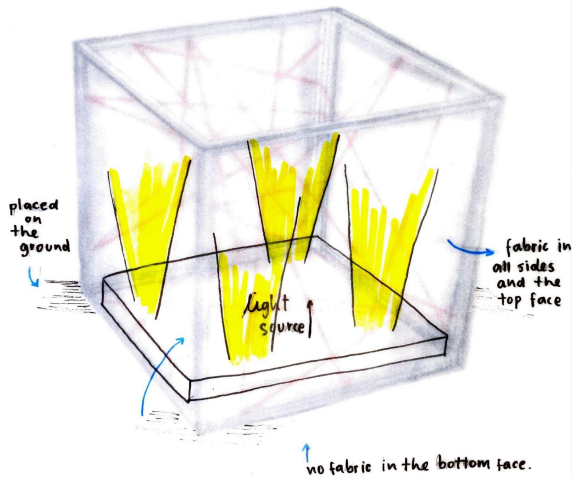
Technical details

-there are two versions depending on the placement options
Sketches, Diagrams, Material

Step by step instructions to set up the installation *(cube on the floor version):*

version
2

placed
on
the
ground

light
source

fabric in
all sides
and the
top face

no fabric in the bottom face.

1. Create the cube by screwing the 3x3 frames together from each side, or use angle connections.
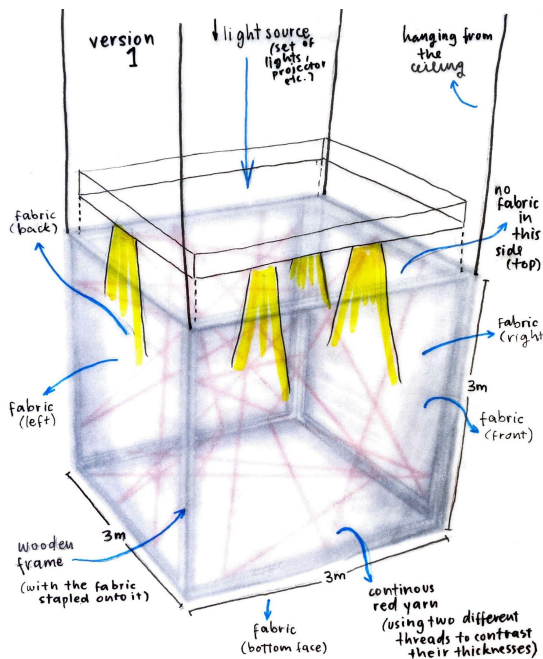
2. In different directions, go back and forth, with the yarn in between the wooden frames by stapling each end into the wood. The stapling should happen in the inside facade of the frame. Make sure the strings are straightened and not wiggling when going back and forth. Do not cut off the yarn ball (further use of it are mentioned below).

3. Measure the frame and cut 5 pieces of cloth according to these measurements. The cloth should be very thin (almost transparent as shown in the picture). Make sure there are no wrinkles in the cloth (iron if needed). Staple the pieces 5 facades of the cube. Be careful when stapling not to create any wrinkles and make sure the cloth looks clean and tightly placed.

4. Place on the floor in the middle of the room, if possible, a singular 3x3 white cold light screen facing up. If not possible then combine smaller white cold light screens following a 3x3 grid to match the size of the frame.

5. Place the cube on top of the light source. The side with no cloth should be facing the floor.

6. After this step, let the thicker yarn ball circulate from one of the corners of the bottom frame to the entrance of the room. It should be circulating in a loose and slightly zigzag form.

Step by step instructions to set up the installation *(cube hanging version)*:

version 1 · ↓light source (set of lights, projector etc.) · hanging from the ceiling · fabric (back) · no fabric in this side (top) · Fabric (right) · 3m · fabric (front) · fabric (left) · wooden frame (with the fabric stapled onto it) · 3m · 3m · fabric (bottom face) · continous red yarn (using two different threads to contrast their thicknesses)

1. Create the cube by screwing the 3x3 meters frames together from each side, or use angle connections.

2. In different directions, go back and forth, with the yarn in between the wooden frames , by stapling each end into the wood. The stapling should happen in the inside facade of the frame -(do the same process for the thick and the thin yard). Make sure the strings are straightened and not loose when going back and forth. Do not cut off the yarn ball (further use of it is mentioned below).

3. Measure the frame and cut 5 pieces of cloth according to these measurements. The cloth should be very thin (almost transparent as shown in the pictures below in the material table). Make sure there are no wrinkles in the cloth (iron if needed). Staple the pieces on 5 facades of the cube. For the frame opposite from the one that has no cloth, make sure the thicker yarn ball string is passing from under the cloth in one of the corners. Be careful when stapling not to create any wrinkles and make sure the cloth looks clean and tightly placed.

4. Hang the cube attached to the ceiling, 2.20 metres high up from the floor. The cube should be straight (parallel to the floor) and the side where there is no cloth should be facing upwards.

5. After this step, let the yarn ball hang down from one of the corners of the frame facing the floor, onto the floor and reach the entrance of the room. It should be circulating in a loose and slightly zigzag form.

6. 20cm above the cube, hang if possible a singular 3x3 metres white cold light screen facing down. If not possible then combine smaller white cold light screens following a 3x3 grid to match the size of the frame and suspend it on top of the cube (20cm above), facing down.

Note: if the ceiling isn't high enough for the 20cm gap, adjust the design to the distance left between the cube and the ceiling.

Budget:

Article:	Amount:	Approximate Cost:
red string(thick)	40m	9.30€
red string(thin)	133m	1.38€
3x3 timber	12	52.95€
screws	10	1.59€
white translucent cloth	5	13.70€
staples	amount necessary to hold cloth taut	4.09€
red chair	1	49.90€
white cold light 3x3***	1	62.95€
ladder	1	129.00€
scissors	1	8.09€
stapler	1	16.99€
screwdriver	1	10.99€
iron*	1	39.20€

*only if cloth is wrinkled
 ***multiple white cold lights could be used to cover the frame
total cost: 400.13€

Team work:

Michaela: Creating and forming the pdf of the group. Putting information together and finalising the final hand in pdf.

Malena: The composition and the description/concept text for the old and final Segovia installation

Hayk: 3D modelling the refined concept for new and final installation in IE Tower and adding the concept text of the Madrid installation

Ana: Creating drawings, technical details from concept model, describing the performance of the installation and all its characteristics

Omar: The photographic documentation of our existing installation from the IE Creativity Center Exhibition

Sebastian: Responsible for correct budgeting and expense of our installation.

Ryma: Specifying detailed step by step instructions on how to set up the installation.