Abstract

In this case study about new strategies of audiovisual language innovative computer vision, hardware and software systems are used to search for other artistic applications of cinematographic resources, both in the acquisition (framing, movements, off-screen, etc.) and the editing (fades, cuts, ellipses, metaphors, etc.).

The hypothesis proposed here is that **the tools and computer vision techniques can be used to generate new audiovisual languages in the field of interactive cinema**. To prove this hypothesis, a number of consecutive steps were taken, that have allowed to lead a progressive research based on a study of artistic references. From this study we have synthesized a number of key concepts identified both in the artistic pieces and in the critical debates referenced. With these concepts, a series of experimental studies have been conducted prior to the development of the prototypes finally integrated into the whole system exposed to the public after completion. A number of conclusions have been extracted from both the field tests of the experimental studies and the exhibition of the final prototype, as evaluation of the overall results of the study. Finally, from these conclusions, possible future lines of research have been outlined.

As a result: firstly, certain relationships between sound and image were obtained, that are unique in the use of resources such as the change-rate level, the sound-image interdependence or the type of sound-image synchronization, compared with visuals normally developed by other means in similar contexts; and secondly, it has been demonstrated through a series of field experiments, that partially depositing creative responsibility of audiovisual on an automatic device can provide new aesthetic experiences to the viewer.