NEW MEDIA

THEORIES AND PRACTICES OF DIGITEXTUALITY

Although this has not been a part of Venturi's core vision, it is relevant to mention here a growing number of projects where the large, publicly mounted screen is open for programming by the public, who can send images via the Internet or choose information being displayed via their cell phones. Even more radical is *Vectorial Elevation, Relational Architecture #4* by artist Raffael Lozano-Hemmer.[21] This project has made it possible for people from all over the world to control a mutant electronic architecture (made from searchlights) in a Mexico City square. To quote from the statement of the jury of Prix Ars Electronica 2002, which awarded this project the Golden Nica in the interactive category,

> *Vectorial Elevation* was a large scale interactive installation that transformed Mexico City's historic centre using robotic searchlights controlled over the Internet. Visitors to the project web site at <http://www.alzado.net> could design ephemeral light sculptures over the National Palace, City Hall, the Cathedral and the Templo Mayor Aztec ruins. The sculptures, made by 18 xenon searchlights located around the Zócalo Square, could be seen from a 10-mile radius and were sequentially rendered as they arrived over the Net.
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> The website featured a 3D-java interface that allowed participants to make a vectorial design over the city and see it virtually from any point of view. When the project server in Mexico received a submission, it was numbered and entered into a queue. Every six seconds the searchlights would orient themselves automatically and three webcams would take pictures to document a participant's design.[22]