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## Transeuntis Mundi: An Installation about Migration and Human Legacy

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## Transeuntis Mundi: An Installation about Migration and Human Legacy

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*Abstract— Transeuntis Mundi is a journey through transcultural and transnational humanity and geography. It is presented as an immersive installation, powered by virtual reality, projection mapping, sound sculptures and performative actions, the audience is able to transit through places and ethnicities.*

*Keywords— virtual reality; art installation; migration; transhumance; human mobility*

The Transeuntis Mundi Project proposes to capture the sound and visual memory of peoples, cultures and cities to tell the story of the millenials passersby crossing the world. In this way, it portrays diversity, mobility and generates an archive of human cultural heritage, which circulates worldwide in a performative installation with immersive image and sound and VR.



Fig. 1. The Transeuntis Mundi Project [https://www.youtube.com/watch?v=xBtPpz2\\_lus](https://www.youtube.com/watch?v=xBtPpz2_lus).

### I. TRANSEUNTIS

Human beings have always moved around the world as an ongoing migrational practice. In ancient times, humans were nomadic, traveling in search of food, shelter and safety. Since then, people have moved for many reasons, including economic, political, cultural, religious, environmental, war, pleasure or natural disasters. Mobility, as the impulse behind migration, is a phenomenon that interconnects many historical times and lands. From pastoralist approaches to farming that involved moving herds from one location to another, to the current immigrant movement of labor force, war refugees and the increase of the tourism industry, the practice of mobility is a fact that permeates all times and has a relevant impact on the science, culture, biology, according to Trifu and Terec-Vlad (2015).

In providing a cultural response to one of the most significant socio-biological

phenomenons of humanity, boundaries between arts have also been crossed and artists have been transforming compositional materials and methods, creating as an integral process in-between medias, also transcultural and transnational. According to Andrade (1928), 'The migrations. The escape from tedious states. Against urban sclerosis. Against Conservatories, and tedious speculation' (p. 9).



*Fig. 2 From Field Recordings of the Transeuntis Mundi Project.*

## II. METHODOLOGY

The methodology employs the documentation with immersive technology of pedestrians around the world. From this archive, it starts a process of creation of virtual reality works, videos, photographs, sound landscapes, musical compositions and performance, with the aim to immerse the observer/spectator into an experience beyond their space and time of existence. In short, it is a

combination of knowledge, innovation and poetics, mediated by transmedia technology, capable of generating a set of emerging technology works supported by the processes of artistic research.

## III. REFERENCES

Andrade, O. (1928) 'Anthropophagic Manifest', *Revista de Antropofagia*, year 1, no. 1, São Paulo.

Trifu, A. & Terec-Vlad, L. (2015) 'Understanding the transhumance and migration as phase in the humanity cycles', *International Letters of Social and Humanistic Sciences*, vol. 63, 91-94.

## LINKS:

[www.transeuntismundi.com](http://www.transeuntismundi.com)

[https://www.youtube.com/watch?v=xBtPpz2\\_lus](https://www.youtube.com/watch?v=xBtPpz2_lus)