



So Distance

Zul Mahmud x Shaherfi Sidin

Zul Mahmud and Shaherfi Sidin's So Distance is a co-op multiplayer game that applies game technology to create the act of collective playing - designed such that 5 individual players require each other's physical proximity to activate, explore and co-create within the definitions of the game. In its physical state, So Distance takes the form of an installation.

So Distance works on the principle of OpenSoundControl (OSC) and Musical Instrument Digital Interface (MIDI).

OSC

OSC is a type of encoding that enables realtime message communication between application and hardware.

To apply OSC you will need an IP Address, Port, Address Pattern and the actual data message you would like to send.

MIDI

MIDI is a communication standard that allows digital music gear, computers and other hardware to speak the same language.

So Distance also incorporates 50 solenoids.

Solenoids

A solenoid is a device made up of a coil of wire and a moveable plunger. When an electric current passes through a solenoid, a magnetic field is created around the coil, drawing the plunger in and converting electrical energy into mechanical energy as the plunger is eventually released. A solenoid is also referred to as an electromagnet. It can be switched on or off.

Installation

In a hexagonal dark room, 5 monitors stand in a curve. The avatar visible on the screen before you represents you. Each of the 5 gamers in participation will have a unique avatar.

The avatars make their way through the installation digitally, ping-ing 50 solenoids via OSC. In teams of 5, gamers are able to create and influence an ensuing soundscape as they navigate the game installation collectively.

The gamers become co-creators reflecting a perspective on Art and Gaming where a gamified and codified world blurs the lines of innate communication via game programming technologies.



(W)AVE

Andy Lim x stev.e x Alina Ling

Geometric structures of light define (W)AVE a physical interactive space, designed by Andy Lim, stev.e and Alina Ling where haptic technology enables audiences to experience light as a vibrating invisible body while enveloped in a sonic cloud.

Haptic Technology

Haptic (from the Greek "haptesthai", meaning "to touch") technology or kinaesthetic communication or 3D touch, is any technology that triggers the sensation of touch to the user through applied forces such as vibrations.

Haptic Vest

A wearable device, the haptic vest is an interactive vibrotactile responsive to light and moving bodies. Composed of six light-sensor vibration mechanisms positioned throughout the vest, the actuated vibration corresponds to the intensity of light around the user.

Using a distance sensor, the interactive system also changes in state when another person is in close proximity.

The LED matrix on the right side of the vest lights up when the distance sensor tracks a moving body coming towards the wearer of the haptic vest. If the LED matrix is situated in front of a light-sensor mechanism, a strong vibration will occur.

Installation

Within a geometric structure framed with translucent voile curtains, LED strips, laser beams and strobe lighting are orchestrated to illuminate the enclosure. Each participant fitted with a haptic vest makes their way through the installation, collecting haptic feedback through vibrations and light emitting devices in this audio-visual playground.

Participants are able to experience visceral sensations as they navigate the installation through light and sonic waves.

(W)AVE redefines the parameters of interaction between agents (bodies and non-bodies) eliciting emotive responses with the immaterial.



A Muse. Amusement. A Museum

Rizman Putra x Mark Lim

A Muse. Amusement. A Museum by Rizman Putra and Mark Lim embeds microphones and speakers into the belly of a hand-made wooden pinball machine and other handmade contraptions, together with applied gadgets, revealing dynamic voices that echo and respond in playful, ricocheting repartee between performer and 'speaking' mechanisms.

How Do You Compose Dissonance?

Rizman & Mark built a laboratory to play with the gadgets and toys that Mark had made by hand. They discovered how to activate the devices by tinkering with them. They were fascinated by the strange voices, feedback and distortion sounds that they were able to produce, and were moved by the cacophony of sounds that filled the space and their senses - a kind of dissonance and chaos that was harmonious to them.

To lend order to this endless playground, they formulated a system; a structured and disciplined choreography of movement that they adhered to religiously each time they rehearsed. That way they found the notes and were able to deepen the resonance by a ritual of precisely repeated play.

Recording Repetition and Motion

Each rehearsal session included a hundred repetitions of the entire performance sequence recorded on tape.

With each repetition, Rizman & Mark interacted with the various toys set at a specific distance from each other within a stipulated amount of time with the agreed intention of building a crescendo of mounting intensity and back again into a lull.

At the end of each rehearsal session, the cassette tape containing a recording of a hundred repeats would be archived with its own special label and placed into a display cabinet.