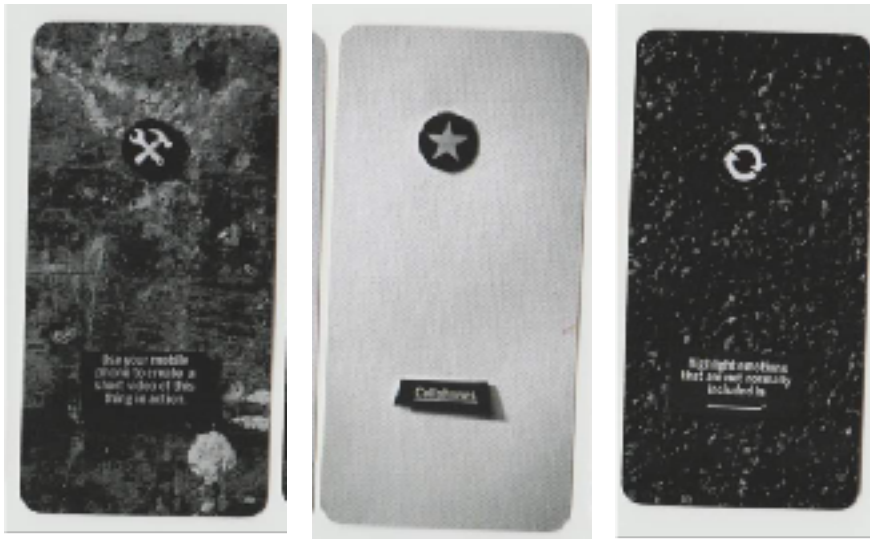


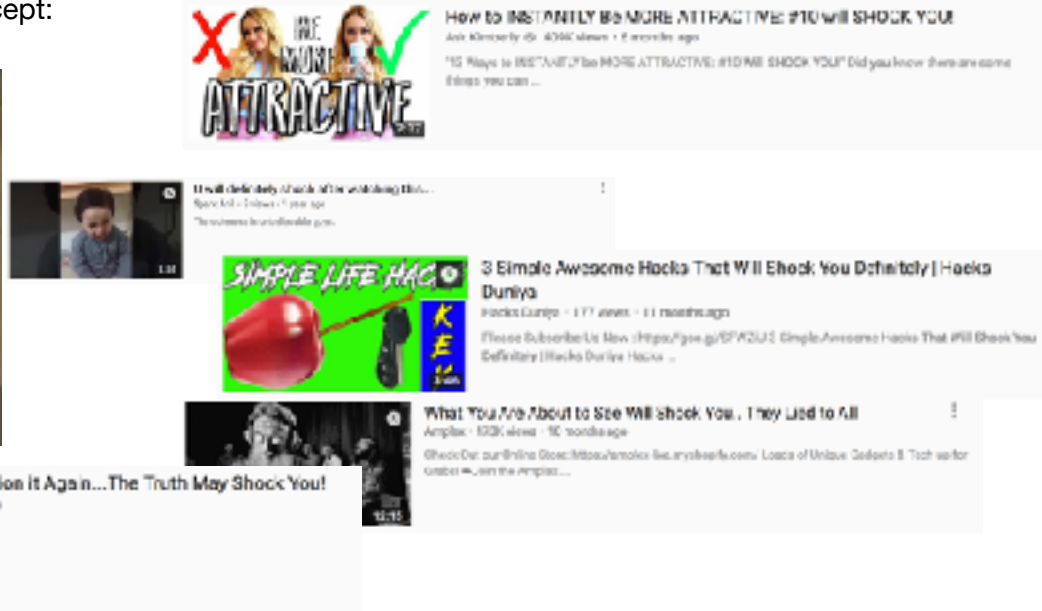
DIGITAL CRAFT

Exercise 1:



De eerste opdracht, uitgevoerd met Sophie Mastenbroek, Bas van de Sande en Leon baseerden we op drie van de gegeven kaarten om uit te kiezen. We begonnen echter met andere kaarten, waarop we ons eerste concept baseerden: CLICKBAIT. Hier wilden we de term 'THIS WILL SHOCK YOU' letterlijk nemen en inderdaad kleine schokjes geven door middel van een installatie waar je beelden zag met deze term en hieronder een grote 'aantrekkelijke' button. Heel letterlijk allemaal, juist om clickbait zo stom voor het blok te zetten. Opties als collages, daadwerkelijke filmpjes laten zien (/opnemen en deze tonen in

de installatie) zijn ook voorbij gekomen. Voor de shokjes hebben we shockpennen bekeken die je kan vinden in de fopwinkel en deze willen verbinden met een grotere metalen knop, of met een spijkertje in een plastic grote knop verwerken om zo ervoor te zorgen dat de stroom zich niet te veel zou verspreiden i.v.m. veiligheid. We hebben ook nog batterijen geprobeerd te verbinden met elkaar (d.m.v. kabels en solderen maar dit werd alleen maar heel erg heet) en verschillende elementen om op die manier een minder gevaarlijk alternatief te vinden, echter vonden we dit idee toch te gevaarlijk en zijn we hier van afgestapt. Hieronder nog enkele screenshots van 'This will shock you', en ook wat ideeën en schetsen van het eerste concept:



Hierna stapten we over op het idee wat we inderdaad uit hebben gewerkt: telefoons die sensuele gevoelens halen uit de aanraking met onze vingers op het scherm. Hierbij hebben we een filmpje en een blueprint gemaakt om dit te demonstreren:

Exercise 2:

After Sophie's first call to do something with braces, we couldn't really think of something to build for this specific project. Quite the brainstorm later we came to think of the way animals defend themselves when things get dangerous and figured us humans might need something like that as well. This could either be used in a funny situation, but also in something like a shooting for example. We built a cyborg that will alarm you when you should 'PLAY DEAD'. If we would be able to actually build onto this, we would have wanted to build a sensor into this cyborg that would respond to specific sounds/tones with about 150 decibel, like a gunsound.

We ordered the LCD screen and as soon as it came in we connected it to the Arduino. We found a code online for the Arduino to show and animate text and after we soldered the lcd screen onto pins, we changed this code a bit to make it 'ours'. It was interesting for me as I'd already attended some classes on Arduino and interactive installations so I knew some things about it, but I noticed I had to get back into it. At first we didn't realise we could just load the text onto the Arduino and we wouldn't need a raspberry pi within our 'small' cyborg. The cyborg would idealistically be small and underneath the skin, possibly with a small speaker of some kind implanted which only you could hear (we could place this speaker next to the ear). For now to trigger the screen, we cut the power loop and introduced a fabric button to gain control over this and to apply it to your body we have attached the electronics to foam board and with 'klittenband' you can put this around your arm for now.

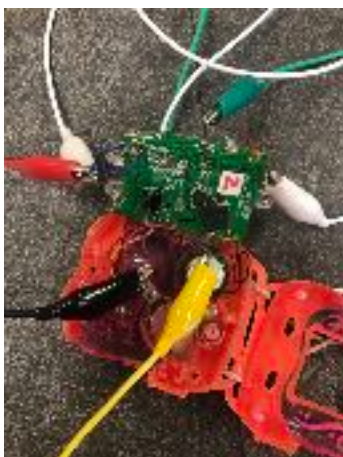
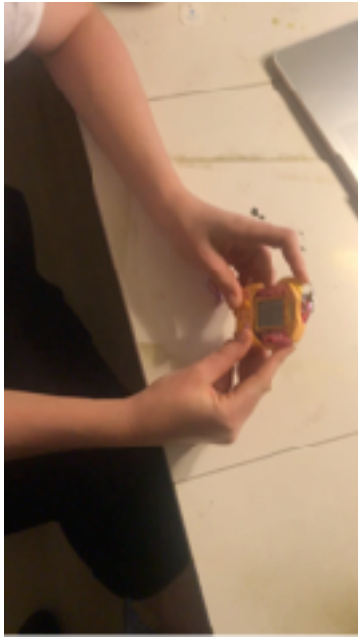
Unfortunately we didn't save the code for this, but the following is the original one:

```

// Uncommented version - make sure
// Remember to use a 5V or GND pin. The Arduino and
// external devices are connected to the same ground and
// power supply rails. Make sure you have the correct
// pins connected to the correct pins.
// The Arduino pins are labeled as follows:
// GND pins: 1, 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101, 105, 109, 113, 117, 121, 125, 129, 133, 137, 141, 145, 149, 153, 157, 161, 165, 169, 173, 177, 181, 185, 189, 193, 197, 201, 205, 209, 213, 217, 221, 225, 229, 233, 237, 241, 245, 249, 253, 257, 261, 265, 269, 273, 277, 281, 285, 289, 293, 297, 301, 305, 309, 313, 317, 321, 325, 329, 333, 337, 341, 345, 349, 353, 357, 361, 365, 369, 373, 377, 381, 385, 389, 393, 397, 401, 405, 409, 413, 417, 421, 425, 429, 433, 437, 441, 445, 449, 453, 457, 461, 465, 469, 473, 477, 481, 485, 489, 493, 497, 501, 505, 509, 513, 517, 521, 525, 529, 533, 537, 541, 545, 549, 553, 557, 561, 565, 569, 573, 577, 581, 585, 589, 593, 597, 601, 605, 609, 613, 617, 621, 625, 629, 633, 637, 641, 645, 649, 653, 657, 661, 665, 669, 673, 677, 681, 685, 689, 693, 697, 701, 705, 709, 713, 717, 721, 725, 729, 733, 737, 741, 745, 749, 753, 757, 761, 765, 769, 773, 777, 781, 785, 789, 793, 797, 801, 805, 809, 813, 817, 821, 825, 829, 833, 837, 841, 845, 849, 853, 857, 861, 865, 869, 873, 877, 881, 885, 889, 893, 897, 901, 905, 909, 913, 917, 921, 925, 929, 933, 937, 941, 945, 949, 953, 957, 961, 965, 969, 973, 977, 981, 985, 989, 993, 997.
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Exercise 3:

For the third exercise I decomposed an 'LPS' (littlest pet shop), which is some kind of tamagotchi I found back at home (first picture is a clip):

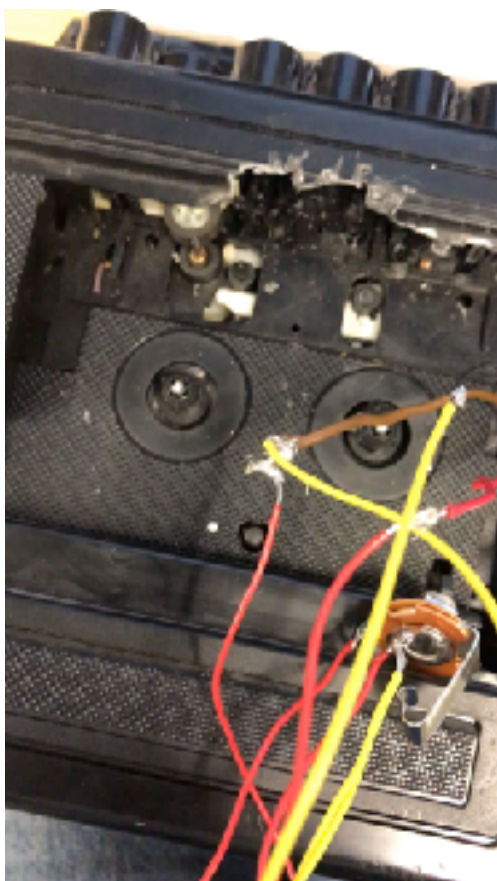
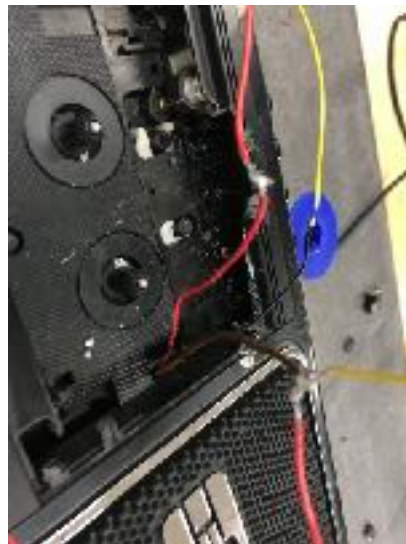


Unfortunately I must say I messed this up a bit. My first plan was to decode this LPS. I wasn't able to find a way to connect this device to anything like an Arduino to enable myself to work with it. I did my research online and found a very interesting powerpoint of someone deconstructing and indeed re-coding a tamagotchi. Note that tamagotchi is actually a different device with for example less buttons and a way different brand, but the concept is quite the same: you have a digital pet which you have to take care of. Some slides of hers/his which really helped me understood the machine. The link to the powerpoint: https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=2ahUKEwj9_6bygozeAhWMKFAKHfJFD7UQFjAAegQIARAC&url=https%3A%2F%2Fevents.ccc.de%2Fcongress%2F2012%2FFahrplan%2Fattachments%2F2097_Tamagotchi.ppt&usg=AOvVaw2ySZ2wq1prb9CBOzY5ZA9t
I must say I didn't understand all of this powerpoint as it was very very technical, but still I could follow the red line.

I visited the Interaction station having an idea in mind of how to deconstruct this machine some more to get to the chip which I could start to de-code, but I couldn't find anyone there who knew how to help me with this. To me there seems to be a chip/code memory underneath the black big 'dot' in the middle of the motherboard and after researching and fully reading the powerpoint it indeed turned out to be located there, but there was no way for me to get this off the board without breaking it so I figured I would have to do something else. I did a quick fun thing breaking power circuits and adding HUGE buttons instead. Afterwards I put the device back together the way it's purchased.

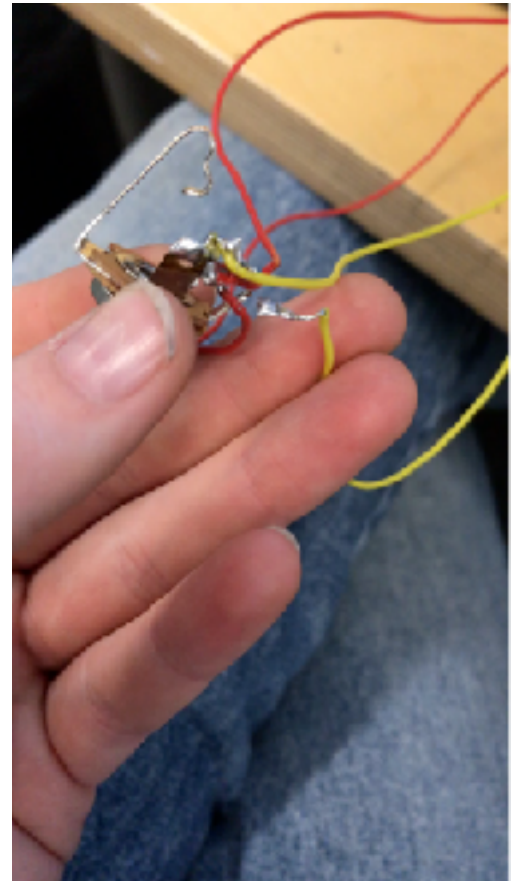
Online I found a video of a typewriter used as a part of an art installation which I thought was so interesting: <https://www.youtube.com/watch?v=4JTMMYjK9H4>.
To make up for this not working the way I wanted it to, I have purchased an old Philips tape recorder which I want to transform into a speaker for your guitar/microphone. This is partly inspired by the video in the link above, but for now as a second 'project' within exercise 3 creating an installation might be a bit too much. However, I'm very interested in building onto this if it indeed works out with the speaker.

I tried the thing with the speaker and it didn't work, here's my process:



:videos:

In the video on the left you can see how the concept of the taperecorder still works. On the right you can hear the noise the speaker makes when you put to cables closer together.



Unfortunately and frustratingly, this second project didn't seem to work either. However, in this case I might actually know why: the microphone is an XLR microphone (a more professional one) and needed extra power which it couldn't get from the taperecorder. One that would work I could find at action, but I actually didn't want to spend any more money on this as this has already been an expensive project I have decided not to work on anymore because I found that connecting the cables the way I did, did create a noise sound. You can see this in action in one of the videos above. It responds to the cables touching each other and the depending on where and how much they do, there forms a noise in sound from the speaker.

I found the noise sound that came from the cables a lot more interesting. I think I have concluded to want to try and visualise sound or touch in an installation.

With this in mind I have tried a few things to try and get it connected to my laptop to see how this works and messed around with the 2 and 1 ringed/striped jacks and managed to actually (partially accidentally) create a speaker from my microphone by taking a 6,3 mono male jack, using a 6,5 to 3,5 mono male jack adaptor and inserting that into a 3,5 male jack with two rings, meaning it will now work as a stereo:



As I was talking about my idea someone advised me to take a look at oscilloscopes, a machine originally meant for observing of various signals of voltages but can be hacked to be used for showing different tones in music, which might be too dangerous coming to the voltage I'd be working with and my little knowledge about this, but as an inspiration I sure did look at it! I found it very interesting something that is now so 'easy' to create in aftereffects (visual wise) once was an actual very complex instrument. I also was interested in the way it responds to different tones and what it shows as it responds.

I remembered watching a video of an installation performance by Lisa Park: <https://www.wired.com/2014/11/watch-artist-control-pools-water-brainwaves/> and thought that was insanely interesting as it combines movement and the mind with technology. I've watched an interview with Lisa Park in which she vaguely explains how she's made this and she's used an EEG sensor monitor and with that she activates 48 different emotions which she has separated over 48 different speakers and pools. She's also created a similar project before this: Eunoia in which she's also used the same method but tried to really silent her mind which is read by the EEG.

I tried looking up more installations and ways of visualising sound or touch, some of the really cool and interesting examples were:



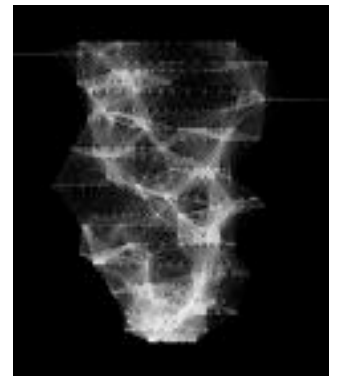
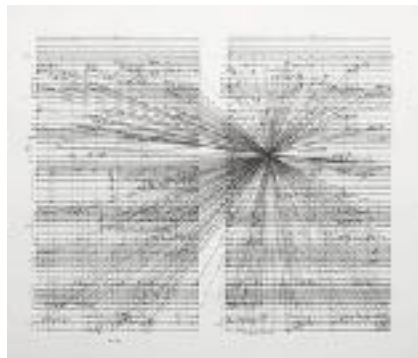
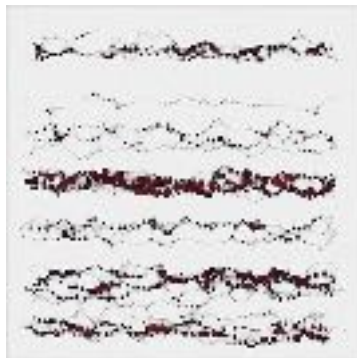
I came across 'Bell's translator' of which it seemed to translate sound onto paper but I haven't been able to find anything about this interesting matter except for that this woman, Bell, was a well known translator. This got me thinking, again, about the varying possibilities within translating and who it is I'd like to translate for. I find it interesting to try to visualise, in any way, for bad hearing people, but would also like to turn this project into a bit artsier project than literal translation. Somewhere there, in the middle, I'd like to come up with a result. When is something too literal and when is it considered art?

projects I am considering:

- I have been thinking of what, to be more concrete, I'd like to make as a final result and mostly thought of: layering images (moving?) to visually show when the sound gets busier or calmer, based on how many images (and what kind?) are shown layered on top of each other or within the installation or screen. This was a very rough idea. I thought of possibly mixing this up with an oscilloscope. The sound on which the visuals are based are recorded through a microphone in the room. Presentationwise I'd project it in an intimate environment (on water?)



- I have also been looking at literal translation of sound and create a machine that could live draw this as you speak, or draw tones according to what you are saying. This reminds me of the masterclass we had where we started with the dancing in the gym! Some examples:



- Sensors track your/a movement which creates a sound which creates movement.

(During my search for ideas I've come across some interesting sound-art concepts:

<https://www.youtube.com/watch?v=hKmPc0Q0kKg>

<https://www.youtube.com/watch?v=LsFGDR8Z72M>

https://www.youtube.com/watch?v=90iv8w_PXhY

I also found this tedtalk: <https://www.youtube.com/watch?v=CsjV1gjBMbQ> over geluid zichtbaar maken door middel van **Cymatics** en het is zo enorm interessant!)

All the projects I seem to come up with have in common that the person involved in the installation/experience itself creates a sound which causes a visual outcome.

To yet consider for myself:

Do I want this to be a silent experience, a very loud one? Regular sound? I am tending towards either regular everyday sound or a completely silent one.

Do I want this to be interactive? Yes! I'd like for the sounds to be produced in the room to be visually shown.

Do I want to invite people to make sounds? Maybe, like stamp your feet? clap? But both of those are too basic and no fun. Should it even be fun?

Do I want to focus on touch or sound or both? If I'd focus on touch I'd want to focus on either fears of being touched or the sensitive part of it. I am very interested in both and am afraid with sound alone the installation might become too 'easy' as your physical you doesn't matter as much at that point.

I've been feeling like my ideas are not really inventive enough in a way of actually saying something, like carrying a message. I want my work to not just be 'a meaningless piece of art/technology'. By deciding my aimed group (doelgroep) will be bad hearing people I felt like I might be able to do something good with my art. However I find it hard to decide on how much of a visual art piece I can still let it be as it should also be functional toward my aimed group. This I currently struggle with. I think sound, next to seeing are the most important senses in life and therefore worth being able to be explored by everyone, including the less hearing.

I'm also gonna have to really imply digital crafts within this and am currently insanely confused as to what my major expects from me and what digital crafts expects from me as both of them want me to use animation in my project and want them to be 2 separate projects but also integrate but also it could be one project but also not really. It's really blocking me in my process as I am really lost as to what it is I have to deliver.

For some VISUAL experiments and research I'd like to:

- experience what it's like to not be able to experience sound around you in daily activities. (capture this in video (or even images?). As I will experience the world like this I hope to get to another level of understanding what it's like to be bad hearing, but I would also like to experience how your other senses will grow stronger. This way I hope to, as I know how daily life sounds, find visual clues in any way at all and I will try to make quick visual tests with this.
- Can I guess what kind of music is playing when existing videos show visuals to express the sound? What works and what doesn't?
- experiment with how to visualise audio, layer it, try different audios (and even music maybe?)
- how will I show this to people? how do I project it/literally show it?
- discuss with a bad hearing person how they experience this work.

After these main experiments/research I will make final changes based on the judgement of the bad hearing person to come with a final experience.

During the process of the visual research I will also have to, obviously, work on the digital craft part of this concept. I will try to come up with an exciting way to have live audio from the experience be the input for the visuals.