

LOUD

RN

Introduction

Loud rhymes with sound & cloud.

Loud is an unconventional place, a place made of paper where it is possible to hear art and artworks are able to interact. Loud because today's artistic experimentation is indeed loud, disruptive and in search of new ways to express itself, it just can't be hushed up. Sound owns an evocative power such as the images' one and thanks to the evolution in the field of technology both these aspects are now able to meet on a paper surface and converse together with the viewers. But that's not the end of it, this book is also entrusted with the task of revealing wider horizons: it in fact satisfies the urge of a continuous change through the dialogue it is able to establish with the web. It belongs to the "internet of things" world and is born to be edited by both artists and readers. Loud understands the need of interconnection and the far from static nature of our era and translates them into live interaction and the involvement of other senses such as hearing and tact. It is

an augmented reality that doesn't require a screen as a filter, instead it prefers to be a direct bridge between the artworks and the public. The selection of artists and designers included in Loud has been studied to show a large view on the artistic experimentation in between aesthetics and sound. Some of them entrust mechanics with the task of creating a rhythmic composition, others use sound in an abstract way together with an entirely "electronic" taste, then again others create a synesthetic illusion that transforms sound into images and vice versa; then there's who involves the public and who prefers to be contemplated. The sequence enhances the variety of languages and their many shades. It is the beginning of a new chapter in which art goes back to being on paper bringing along with itself a greater knowledge of the digital world.

HOW IT WORKS

Loud works through electric wires, conductive ink and a controller. There are eight interactive images within "Loud", each of them shows a different action suggested in the page's upper left corner. The varieties of interactions are inspired by the artworks themselves and those same artworks are displayed in black and white to make the areas where the sound comes from stand out. The original images are included in a dedicated section at the end of the book.

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Philip Klawitter

As William Blake said, it is possible To see a World in a Grain of Sand And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand And Eternity in an hour.

BIOGRAPHY

Born In Chile 1985, South American multimedia artist. Klawitter's artwork plays with the fact that as observers of nature, we only perceive a microscopic fraction of what is really out there. Our senses have a physical end, but reality has almost no limit. It continues in fractal patterns to dimensions we can't even imagine. Klawitter combines an engineering workflow plus studies in architecture and a bachelor's degree in Fine arts, to build functional sculptural machines with the objective to see where our senses can't. Using Internet as an externalized

brain, Arduino micro controllers, hacked equipment and a heuristic technique based purely in trial and error method, Phillip creates machines to register and film the growing of micro planets. The end result is multimedia content varying from installation, processed still imagery and hybrid timelapse video. The micro planets are grown in collaboration with a startup biotechnology lab. Since 2014 has been working with Biotic Solutions, a startup biotechnology Laboratory to create experimental artwork.

EXOPLANETA

It's an artwork about the creation of micro planets. Captured using hacked equipment to show an expanded reality. A look into the microcosmos to evoke the macrocosmos. There is a concept called "The overview effect", which is what astronauts experience when they observe earth from space. They describe it as a loss of the sense of separation. The world looks so insignificant in terms of size that it creates a breaking point in the observer. Their previous way of looking at reality has to adapt to this new model. Exoplaneta evoke this idea by growing micro-planets to show how infinitely complex a 4 millimetre diameter sphere can become.

Technology has become, since the origins of mankind, a tool to extend our limitations, a way to externalize our senses, a third eye to see through the veil of blackness that reality seems, looked upon with naked eyes.

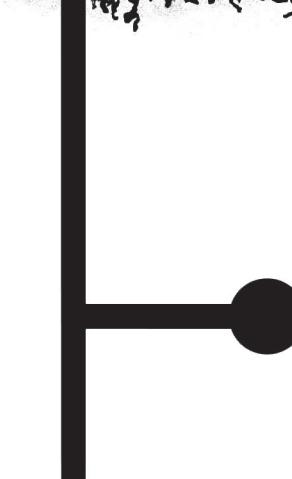
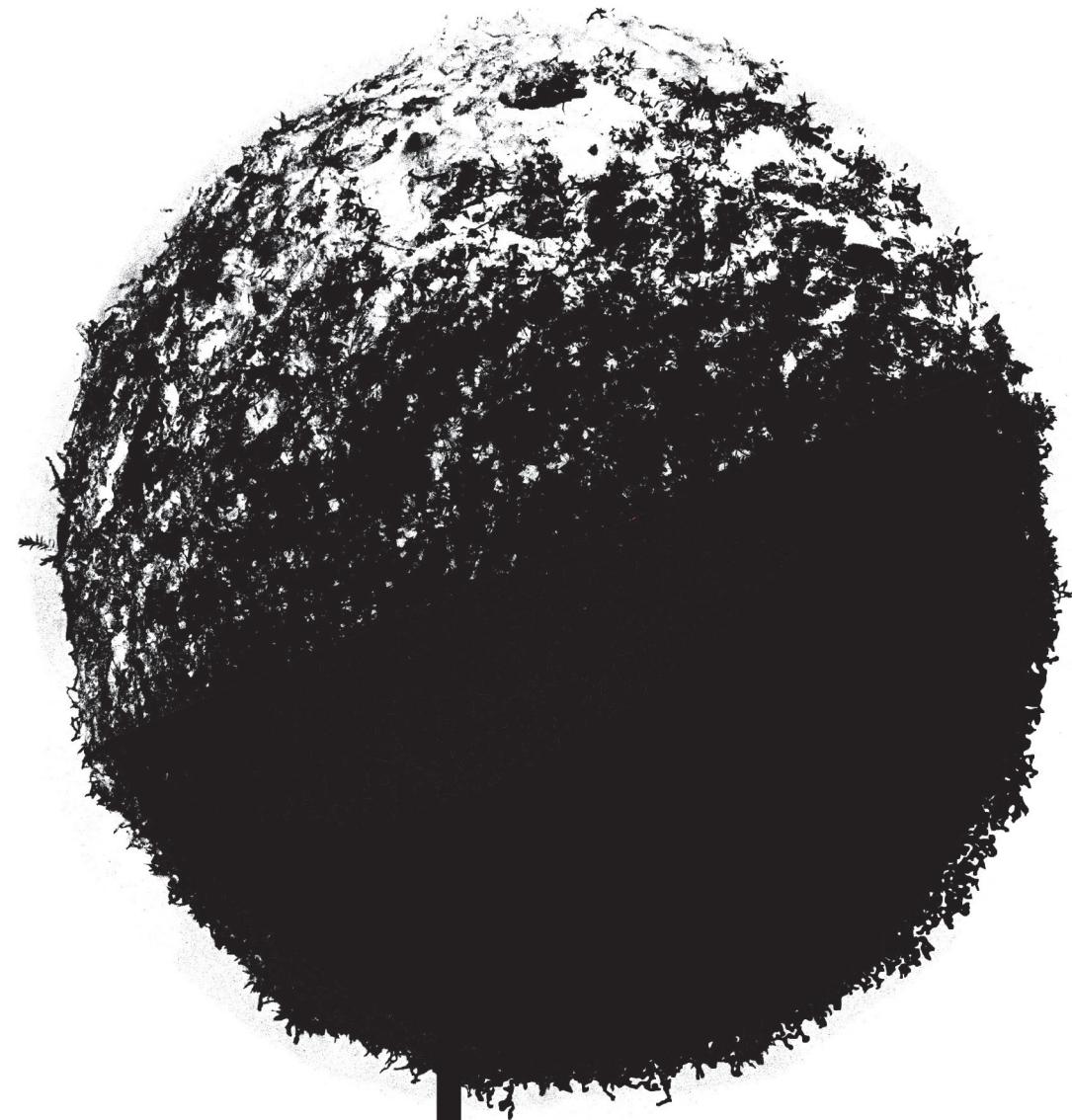
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Exoplaneta

Philip Klawitter
Time lapse video
Chile
2017

GET YOUR HAND CLOSE

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CREDITS

© Philip Klawitter

Sound is a really useful tool to enhance immersion. I use it in my artwork to create an atmosphere, it helps me to set a feeling on the viewer, kinda like a footnote for emotions to arise. My work aims to reveal a new side of things we usually don't see. A patch of moss on the sidewalk can become a whole forest if we observe it in enough detail. In this case, the audio gives you the idea that you are looking into the unknown, entering into another scale in which common things will become unrecognisable. Sound helps breaking the feeling of looking through a window and helps you to build an illusion of actually going through it.

Gysin-Vanetti

BIOGRAPHY

Both born in 1975, Andreas Gysin and Sidi Vanetti's friendship stems back to their encounter at the University of Applied Sciences and Arts in Ticino where they teamed up for what would be the first of a long-lasting collaboration. Known to intervene in the public space with an admirable lightness of touch, for instance by converting elements of road signage into a series of perceptive works, the mischievous duo interacts with our sensorial organs and leads us to reexamine our relationship to our surroundings through delicate, playful and inspiring narratives.

ZURICH HB FLAP

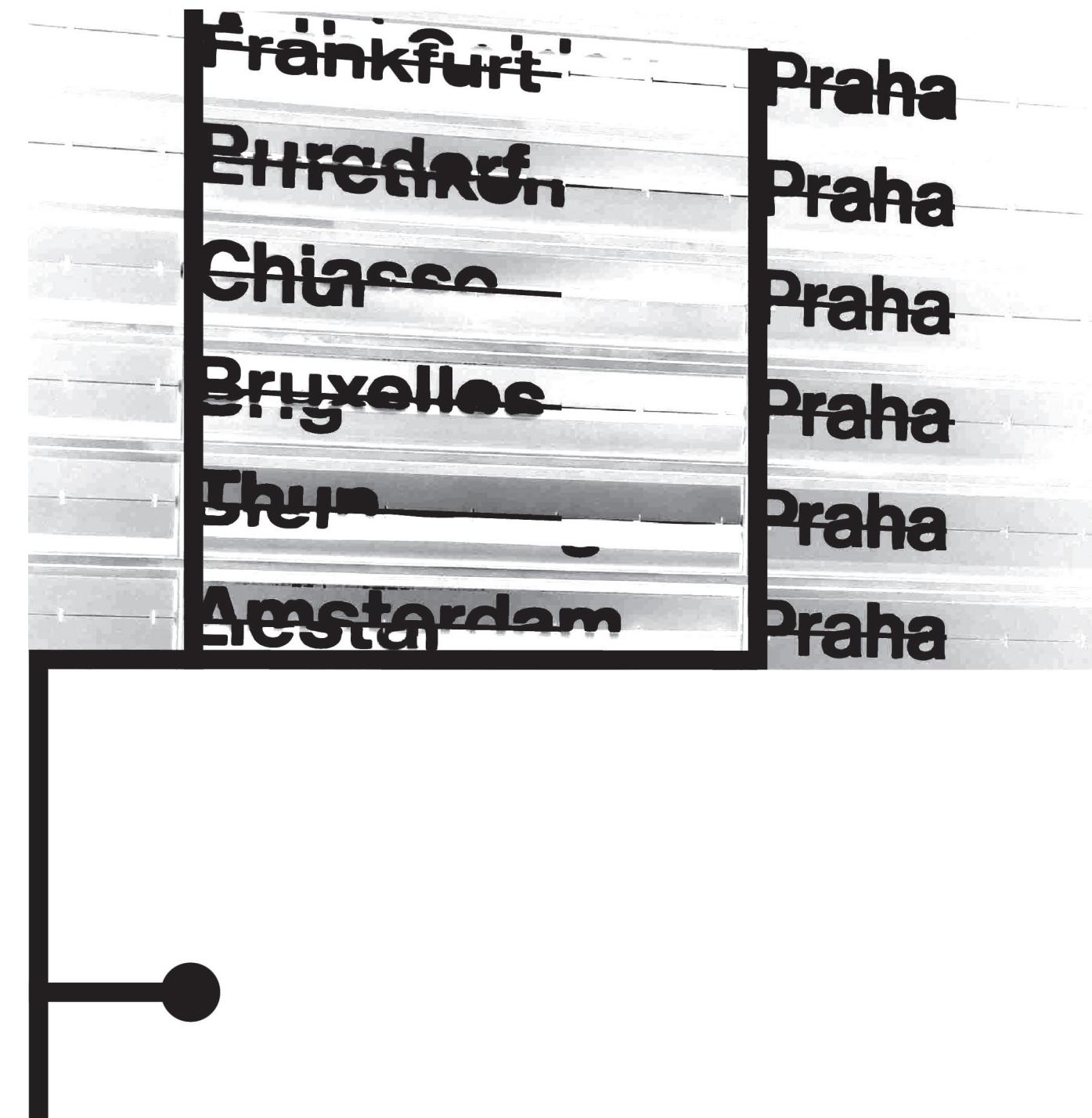
It consists in the reuse of one side of the original old electromechanical timetable of Zurich's main train station. Part of commuters' journeys since 1988, this icon in image and sound of the station and piece of identity of the city itself was replaced in October 2015 by a new and silent digital model.

A dissertation on visual communication and children's narrative thinking.

Zurich HB Flap

Andreas Gysin, Sidi Vanetti
Installation
Zurich, Switzerland
2016

SLIDE VERTICALLY



In this project sound is a very important part, not the main one though. The compositions are mainly based on a geometrical construction (form and movement). Sound is a secondary result, a consequence of the mechanical supports we used and the rythm we give to animations.

Otolab

Always looking for a symbiotic relationship with image and video.

BIOGRAPHY

Otolab was founded in 2001 in Milan by an affinity group of musicians, djs, vjs, videoartists, videomakers, web designers, graphic designers and architects joined to go through a common path in the field of the electronic music and audiovisual research. The projects are developed through lab sessions, seminars and live performance according to the principles of brainstorming and mutual support, free circulation of knowledge and experimentation. The production includes collective and individual projects managed with languages ranging from experimental electronics to techno, dub and industrial sonorities. Otolab is a cultural association committed to create live media and installations and to carry out audio and audiovisual projects, seminars and workshops. In these years, Otolab members have been welcomed to festivals, cultural events, museums, national and international galleries and have contributed to the realization of self-managed cultural initiatives.

PUNTO ZERO

Punto Zero is a lights and spatialised sounds' performance that traces a circular sign in the area in which it is represented. The performance aims at an immersive sensorial experience where the synchronized interaction of light and sound substitutes the environment surrounding the audience. The public stands within a circle composed by 24 lights facing inwards (indoor version) or outwards (outdoor version) and 8 sound sources. The interaction between light and sound is clearly referable to the perceptive qualities of the sound (such as intensity, position and speed) and it develops from initial simple correlations to complex and structured ones, defining a proper sensorial grammar.

Along this journey defined by the movement of sound and light the immediate surroundings dissolve into the architecture of light surrounding the audience, distorting and reshaping its perception of space.

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Punto Zero

Otolab
Performance
Milan, Italy
2007-2014

TOUCH THE LIGHTS

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CREDITS
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The artwork is based on a research about synesthesia and multisensory perception. It wasn't conceived as the sum of two different mediums (sound and lights), instead it was conceived as an audio-visual synesthetic mix in which the main qualities of the two different mediums do interact. The value of those mediatic components must therefore be considered inseparable.

Zimoun

BIOGRAPHY

Using simple and functional components, Zimoun builds architecturally-minded platforms of sound. Exploring mechanical rhythm and flow in prepared systems, his installations incorporate commonplace industrial objects. In an obsessive display of simple and functional materials, these works articulate a tension between the orderly patterns of Modernism and the chaotic forces of life. Carrying an emotional depth, the acoustic hum of natural phenomena in Zimoun's minimalist constructions effortlessly reverberates. Zimoun lives and works in Bern, Switzerland.

329 PREPARED DC-MOTORS, COTTON BALLS, TOLUENE TANK

With the use of minimal and mundane materials, Zimoun generates space by creating humming sounds with the collisions of his elements. Zimoun uses the rigid order of Modernism while incorporating the inconsistencies of nature to produce his work. (Nick Cusimano). The results, powered by simple DC motors in kinetic musical action, recall some kind of natural, organic colony. Assembled in structures sculptural and architectural, this is real-world synthesis, constructed mechanically in motion. (Peter Kirn)

In an obsessive display of simple and functional materials, these works articulate a tension between the orderly patterns of Modernism and the chaotic forces of life.

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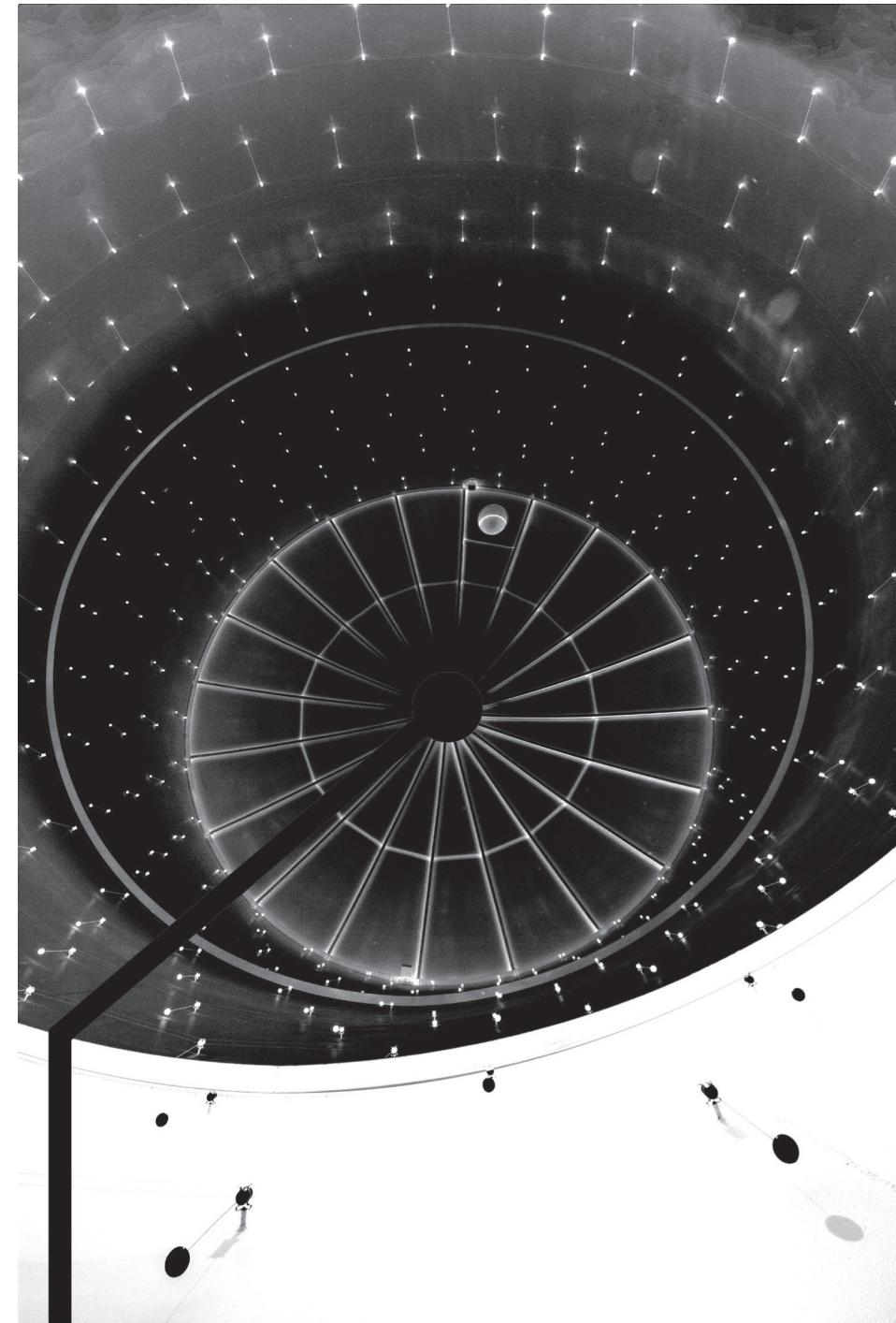
E 329 prepared dc-motors, cotton balls, toluene tank

Zimoun
Installation
Dottikon, Switzerland
2013

SHAKE THE BOOK

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Janis Weidner /
Studio Zimoun



In my work you hear what you see and you see what you hear. In that case it is not really possible to think about it as two different things which are not depending on each other.

Rafael Lozano-Hemmer

Electronic artist, develops interactive installations that are at the intersection of architecture and performance art.

BIOGRAPHY

Rafael Lozano-Hemmer was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. His large-scale interactive installations have been commissioned for events such as the Millennium Celebrations in Mexico City (1999), the Cultural Capital of Europe in Rotterdam (2001), the UN World Summit of Cities in Lyon (2003), the opening of the YCAM Center in Japan (2003), the Expansion of the European Union in Dublin (2004), the memorial for the Tlatelolco Student Massacre in Mexico City (2008), the Winter Olympics in Vancouver (2010), and the pre-opening exhibition of the Guggenheim in Abu Dhabi (2015). Recently the subject of solo exhibitions at the

Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are “anti-monuments for alien agency”.

San Francisco Museum of Modern Art, the MUAC Museum in Mexico City, and the Museum of Contemporary Art in Sydney, he was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel in 2007. He has also shown at Art Biennials and Triennials in Havana, Istanbul, Kochi, Liverpool, Montréal, Moscow, New Orleans, Seville, Seoul, Shanghai, Singapore and Sydney. Collections holding his work include the MoMA in New York, Tate in London, AGO in Toronto, CIFO in Miami, Jumex in Mexico City, DAROS in Zurich, Borusan Contemporary in Istanbul, MUAC in Mexico City, 21st Century Museum of Art in Kanazawa, MAG in Manchester, MUSAC in Leon, MONA in Hobart, ZKM in Karlsruhe, MAC in Montréal and SAM in Singapore, among others.

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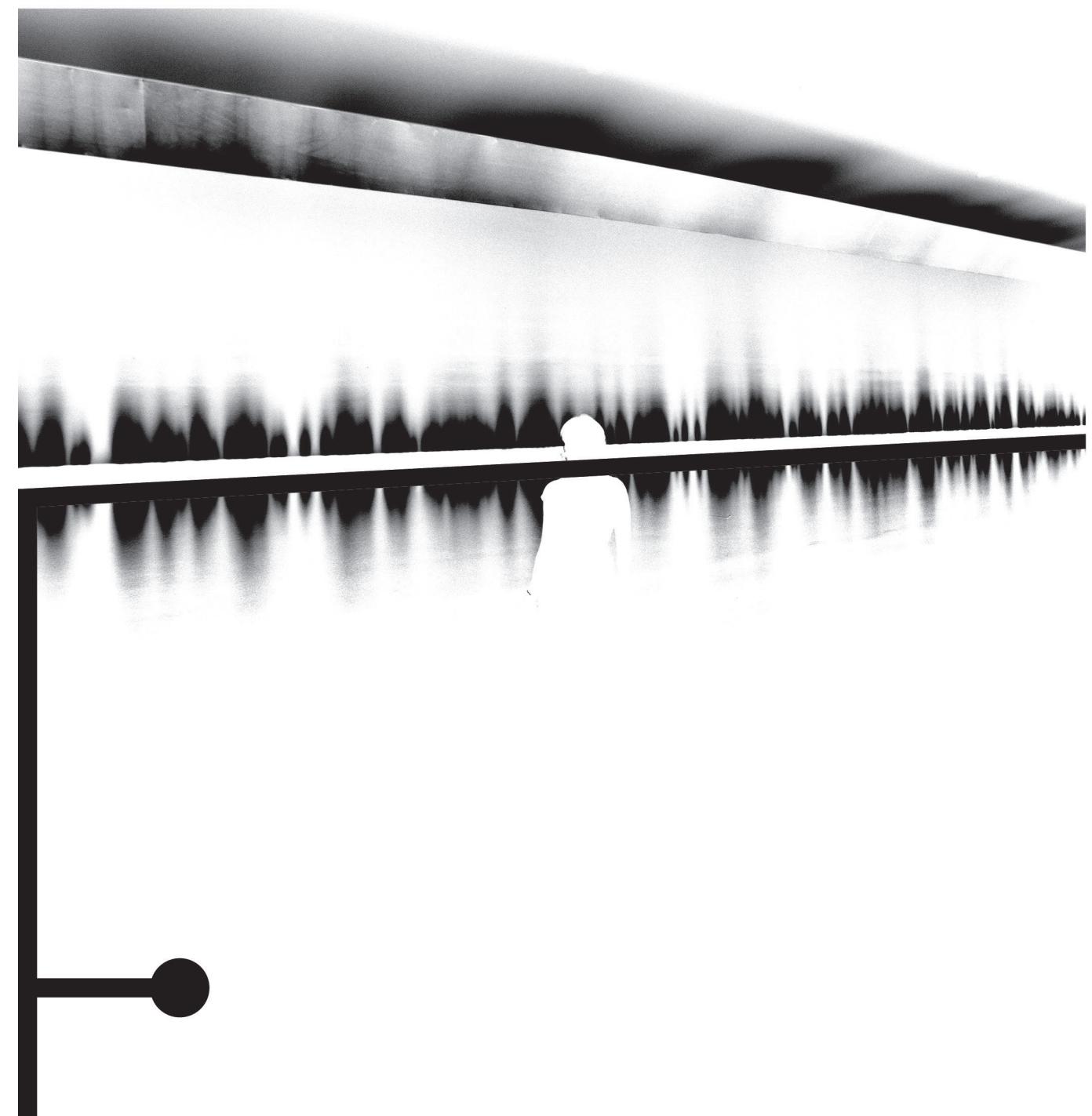
Voice Array

Rafael Lozano-Hemmer
Interactive installation
Sydney, Australia
2011

CREDITS
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Research

RECORD YOUR VOICE

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As a participant speaks into an intercom, his or her voice is automatically translated into flashes of light and then the unique blinking pattern is stored as a loop in the first light of the array. New recording pushes all previous recordings one position down and gradually one can hear the cumulative sound of the 288 previous recordings. The voice that was pushed out of the array can then be heard by itself.

Raquel Meyers

We live in a time where hardware and software become obsolete even before we have learned how to use them.

BIOGRAPHY

Raquel Meyers is a Spanish artist who defines her practice as KYBDslöjd (drawing by typing). KYBDslöjd is a brutalist storytelling about technology and keystrokes using Commodore 64 computer, Teletext System, and typewriters. These technologies are not souvenirs from the past. They are hard-won knowledge. Since 2004 she has performed at festivals like Transmediale, Fylkingen, Piksel, Mapping, La Casa encendida and Cimatics, at 8bit events like Tokyo Blip Festival and the Playlist exhibition, as well at Liste Art Fair Basel, Ars Electronica Center, Alingsås Konsthall, Bonniers Konsthall, Xpo Gallery, Click New Media Arts Festival, Alt_Cph, BEK- Bergen Center for Electronic Arts, LABoral and iMAL, among others.

PETSCII WONDERS OF THE OWL MACHINE

It is a digital collage using elements from the animation made on Commodore 64 Computer using the KYBDslöjd technique where the screen is the canvas, used as rectilinear grid on which one keystroke at a time build a character by character animation. You cannot make corrections, so any unintended strikes force you to start all over again.

They are a reminder, not for nostalgia, but for our impossibility of complete learning before they disappear into the consumerist void.

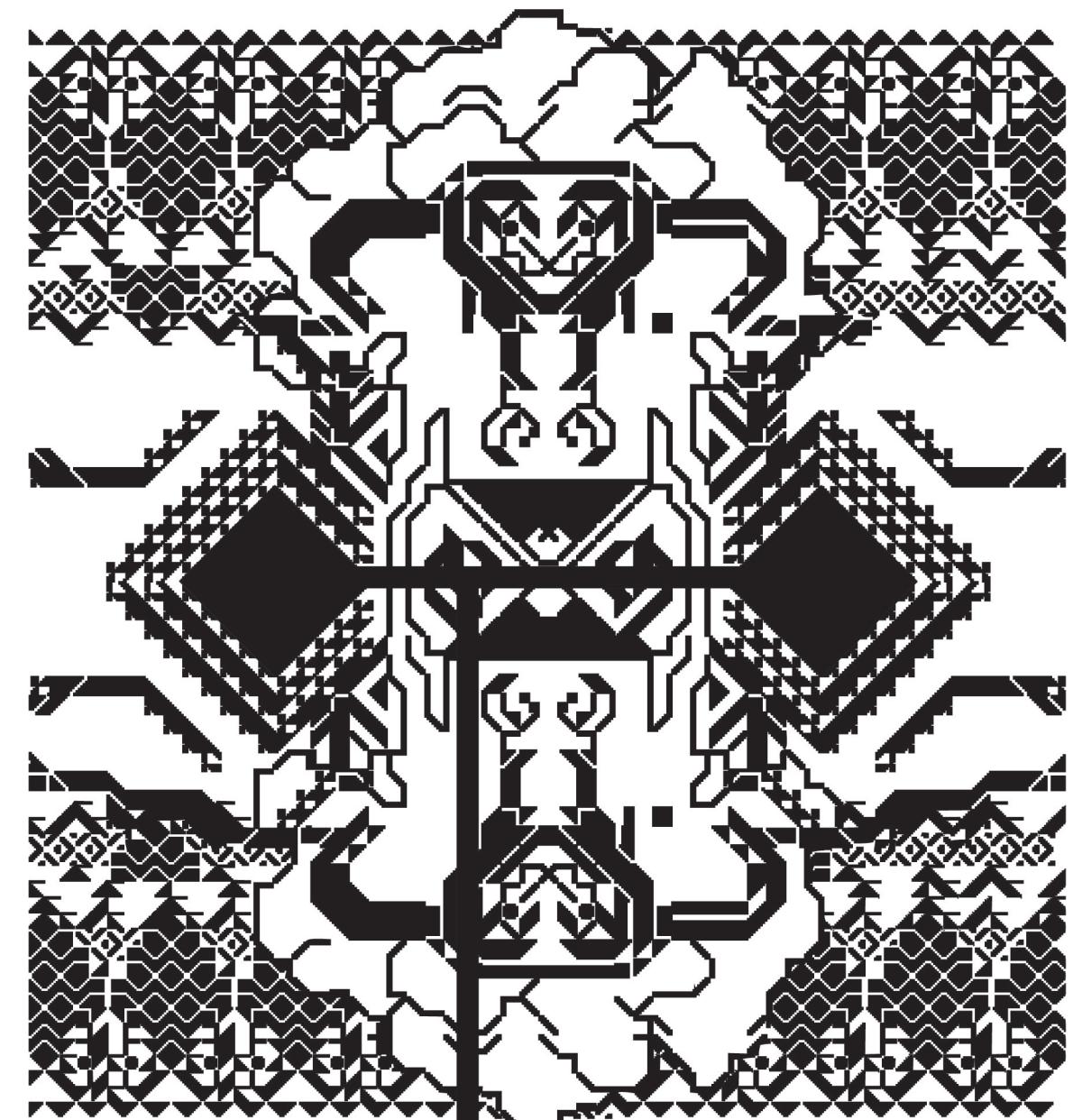
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PETSCII wonders of the Owl Machine

Raquel Meyers
Performance
Campbelltown, Australia
2017

KEEP TOUCHING THE TWO POINTS

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CREDITS

© Raquel Meyers

For a long time, I had the confidence of the closest relation between sound and motion in a 50% relation. The majority think that sound can work on its own but not motion. Thought experience I noticed, in relation to my work, that sometimes people did not pay attention to the musician in the live performance format because my visuals are full of narrative and in constant change. I ‘stole’ their attention and the music become a background noise who could be whatever.

When I work with KYBDslöjd (drawing by typing), the sound of the keystrokes is, sometimes, enough. And Teletext has no sound. The notion of silence take over. It is not needed. It can shut up. In my opinion it is impossible to make a statement about their relation as one and only absolute truth. Sometimes they work together, sometimes they can do it without each other. It is important to recognize that motion could live without sound. I love music and I have been working with musicians for a very long time but, sometimes it feels that motion is secondary and the main thing is sound. Motion is a decoration instead of a main element. It is not as recognizable on its own.

**Would it work without sound?
In my opinion, it does. Sound could be
a background noise that could be
just mute and everything will be all
right. Motion could be in silence
and conquer the senses. Music has
not the control over motion, it could
raise it but as well destroy it. It is time
to watch in silence.**

Francesco Perratone

He's constantly learning and experimenting new tools and techniques, trying to obtain something interesting.

LOUD

It's an interesting mix of polygonal and generative art, a constantly transforming symmetrical shape. I recorded some metallic sound and manipulated it to underscore that aspect. I like the results, especially when listening through earphones.

BIOGRAPHY

Francesco Perratone is a visual artist specialized in 3d graphics, VFX techniques and photography, his works range from music videos to projection mapping, commercials, real time applications and scripting for 3d graphics. From 2001 to 2006 he worked as artist and freelancer, while being active in the IT field. In 2005 he co-founded Galveston, a video studio that remained active until 2011, he was involved in the production of short movies, commercials, music videos and animations. In 2006 and 2007 he participated in Michelangelo

Pistoletto's Unidee residency, then worked with the Pistoletto Foundation. From 2014 to 2016 he has been the CTO of Bibak, active in the development of technology for non-profit humanitarian demining. Currently he's a full-time artist and freelancer, also exploring the creation of VR environments and interactions.

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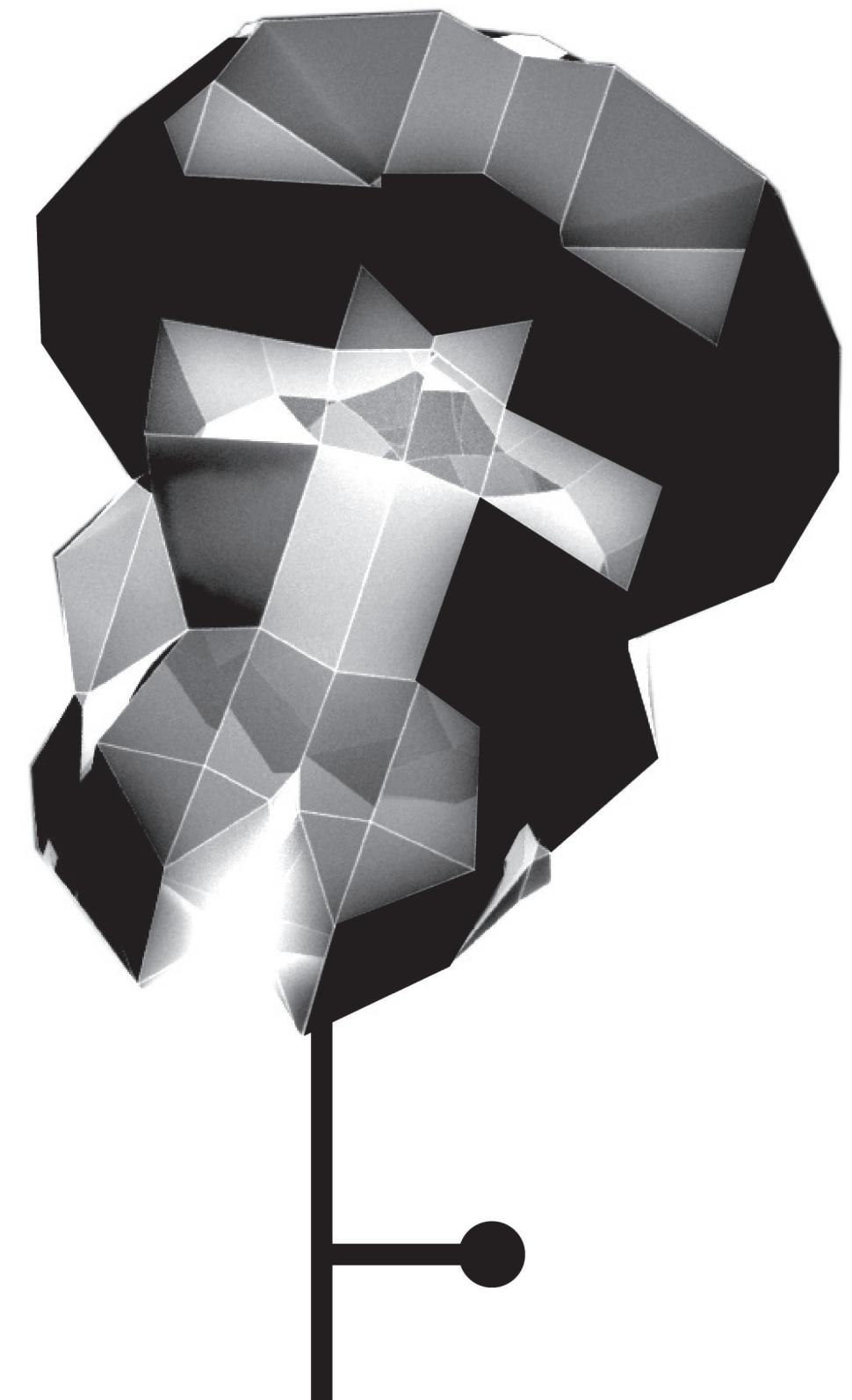
Unstable Simmetry

Francesco Perratone
Animation
Italy
2016

CREDITS
© Francesco
Perratone

TURN THE BOOK UPSIDE DOWN

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In “Unstable Symmetry” the sound is a key element. It makes it alive and tangible, a crystal creature in constant evolution. In many of my works the sound part, made of sound effects and sometimes proper synchronized soundtracks, adds a very important dimension, making them more realistic, but also interesting and complete. It opens a large range of opportunities during the exploration. Whole experience can be influenced and even suggested by the sound. Think about the observation of a static artwork such as a painting and how much that can change if put together with a soundtrack. In “Unstable Symmetry” the sound covers a major role being at least 50% of the experience for the viewer.

Sfelab

The research in new technologies meets the communication aiming to an active participation of the user.

BIOGRAPHY

Sfelab is a team of designers and engineers specialized in multimedia communication and interactive installations. The study is involved in research and communication with expertise in different disciplines: graphic, coding, video, app, interaction design, web and photography. Sfelab was conceived and founded in the summer of 2011 by Marco Brienza, Giorgio Pagani and Tommaso Nava. In the following years other two member joined the group:

Pietro Porro and Gabriele Casati. Sfelab projects are developed taking consciousness by the presence of different skills. This heterogeneity allows the group to make multidisciplinary projects taking care of aesthetic and practical aspects. Sfelab researches a direct and active involvement of the spectator who becomes integral part of the work. Sfelab's aim is to provide innovative solutions to cultural or commercial projects which open a window onto tomorrow's world.

BOSCO SENSORIALE

This is the first of five interactive installation that make up the exhibit "La Botanica della Musica" exposed in Villa Carlotta in the region of Como Lake. Before talking about instruments and music, you have to be aware of plants. Safeguarding them is fundamental to our future. We therefore enter the woods and walk among the plants from which we take the wood we use for making musical instruments. These plants have music inside. In the opening room of the exhibition you can immerse yourself emotionally in the world narrated in "The Botany of Music". Six white lightboxes outline a path you can go along. Next to each one of these, you can find a wooden sample. Touching it, you put in action the audiovisual contents of the room: on the lightboxes, the sample-related plant photo appears. Moreover, a music played by an instrument built with that particular wood is switched on. Each instrument plays a part of a symphony. Switch on all the lightboxes, and discover the music of the wood.

The power of Sfelab lies in the peculiarities of each individual in favor of the community: the high quality of the final product is the result of the cooperation within the group.

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Bosco Sensoriale

Sfelab
Interactive installation
Como, Italy
2017

TOUCH THE FOUR POINTS

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CREDITS

© Marco Brienza

The sound allows the visitor to approach the work through several interpretations. The direct interaction with the wood creates a strong relationship between the visitor and the tree: in this case, the sound that propagates also in the wood itself reaching the user both through the hearing and through the touch, assumes a didascalic connotation, providing the visitor with information about which instrument is associated with the touched wood. The choice of response durations and the layout of the artistic elements in the room allow the visitor to come in contact with several woods in succession: at this point, a new, more emotional, interpretation takes over in the reading

of the work. The sounds that come from the various elements are not separated, but complement each other in a harmonious way, forming a symphony well-recognizable to the user, which feels itself in the center of a string instrument concert. The idea is inspired by Francois Bayle's Acousmonium re-examined in an interactive way.

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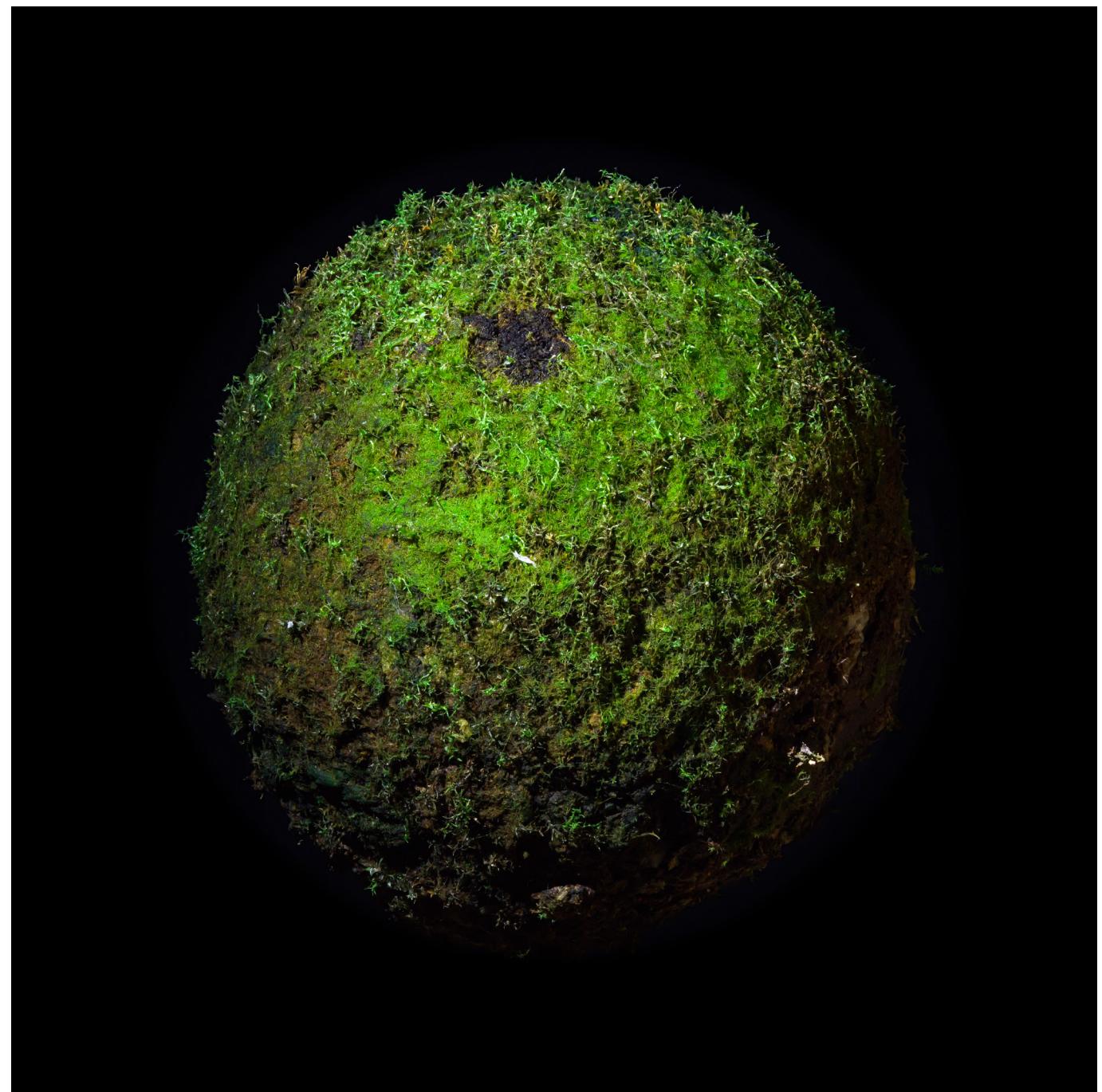
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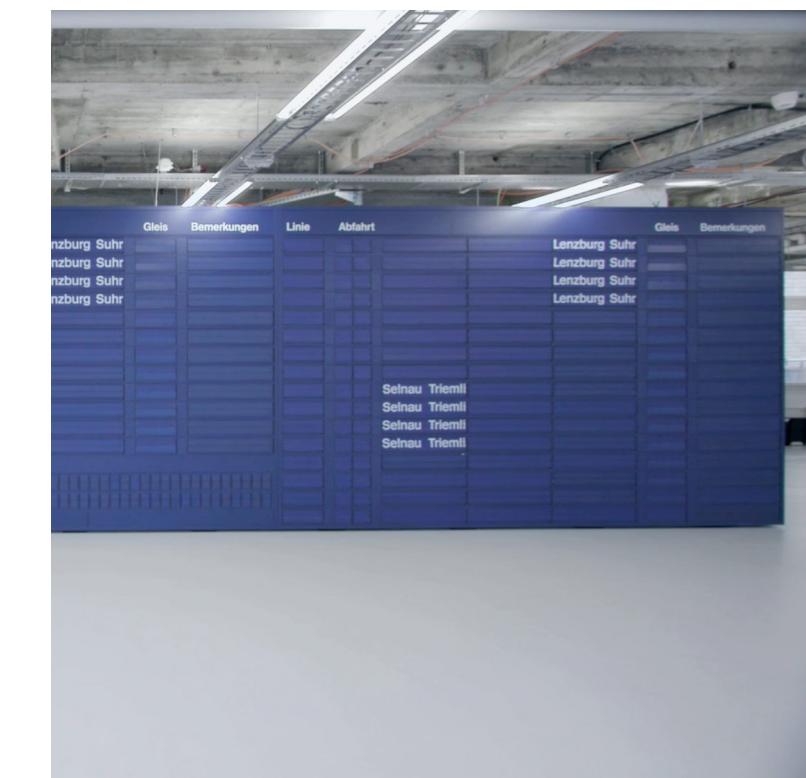
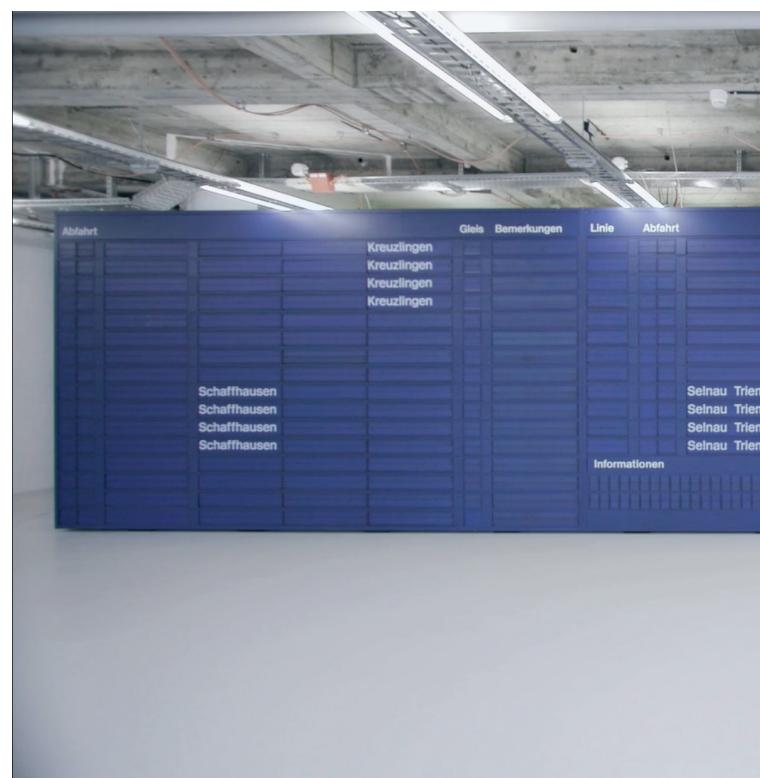
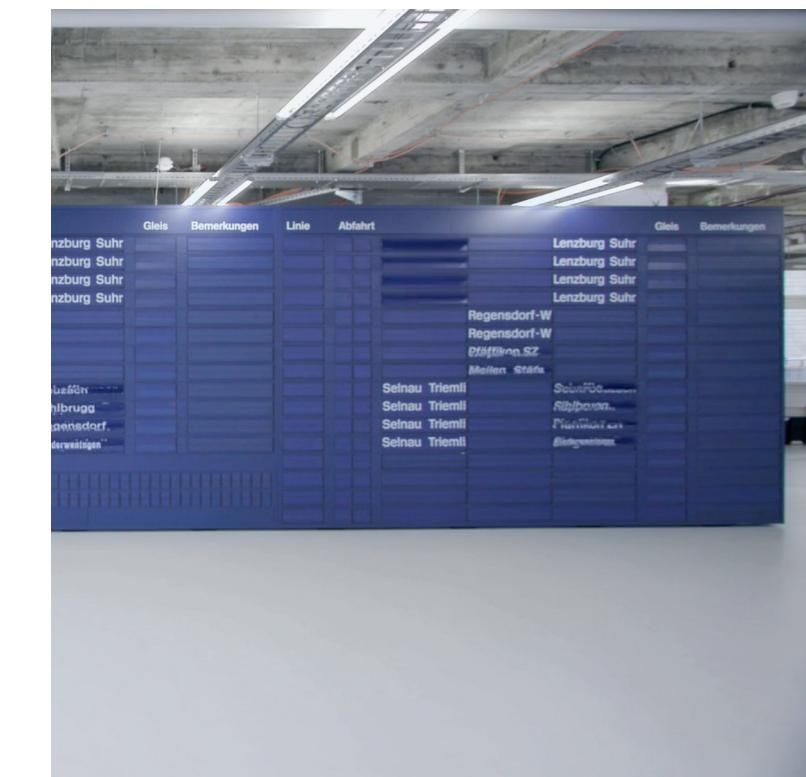
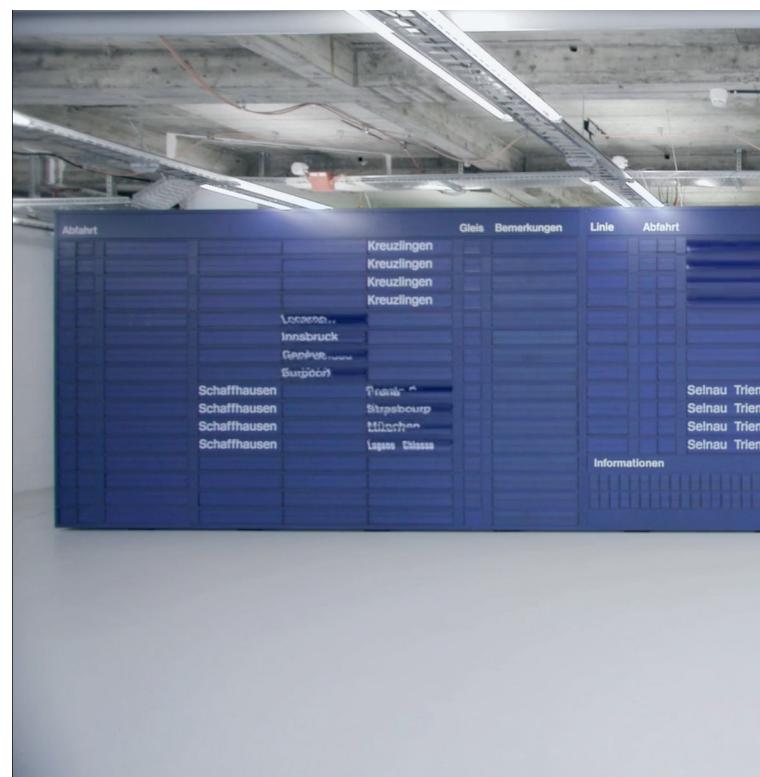
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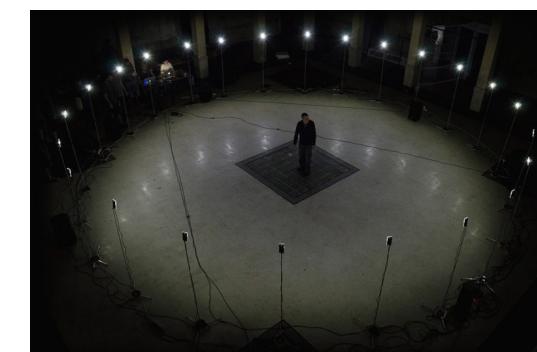
**PETSCII wonders of the
Owl Machine**
Raquel Meyers

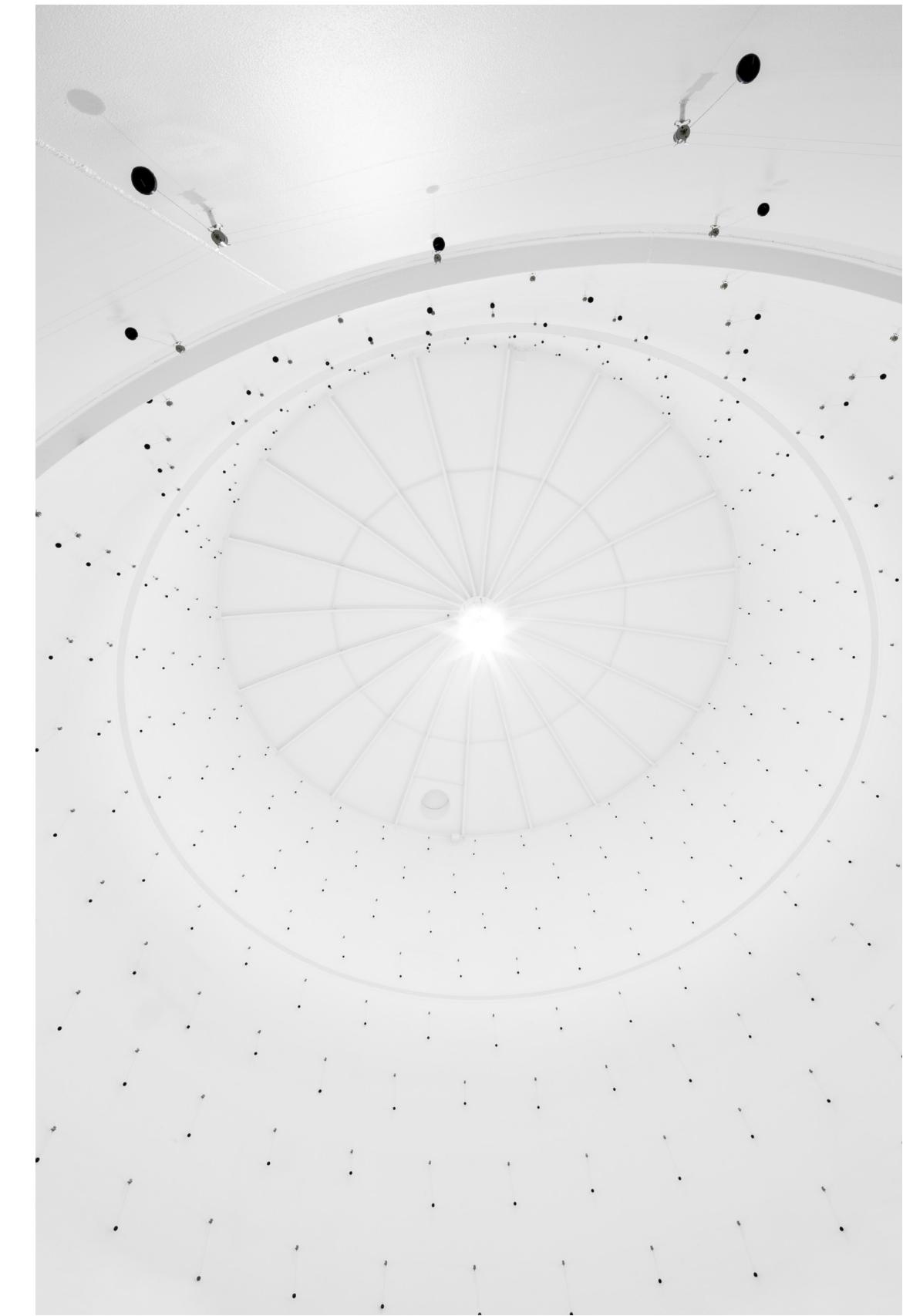
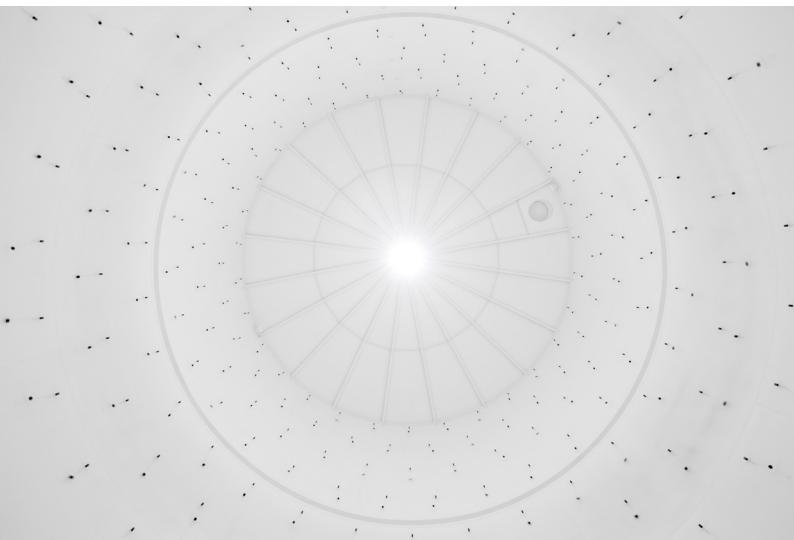
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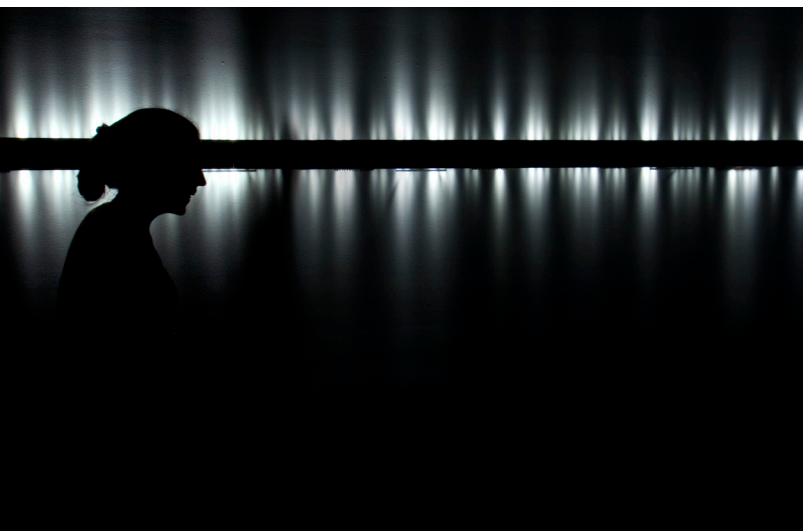
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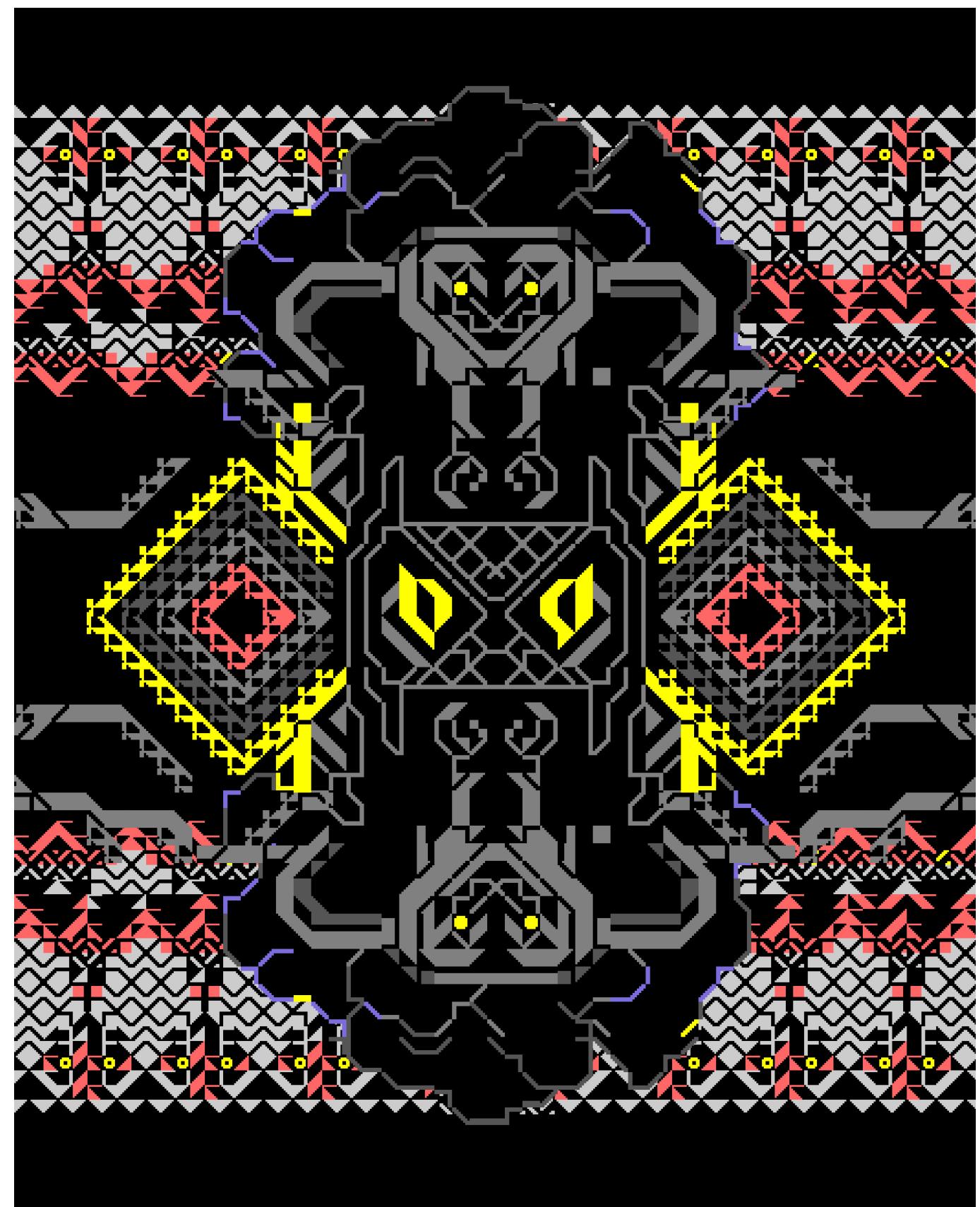


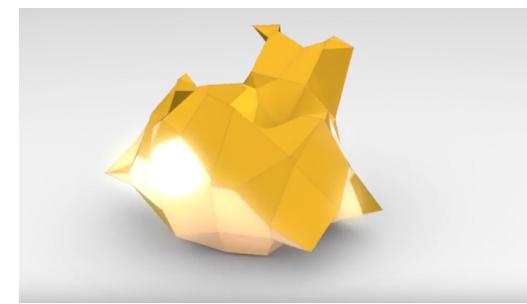
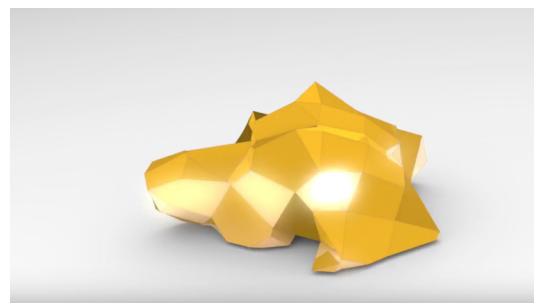
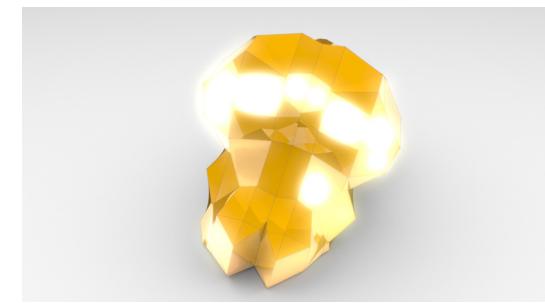
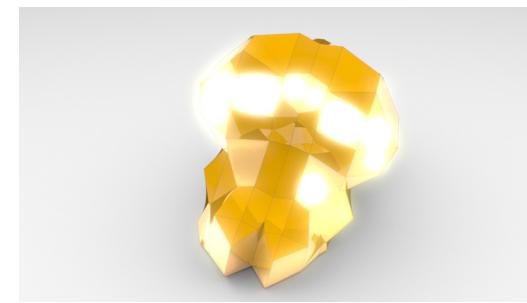
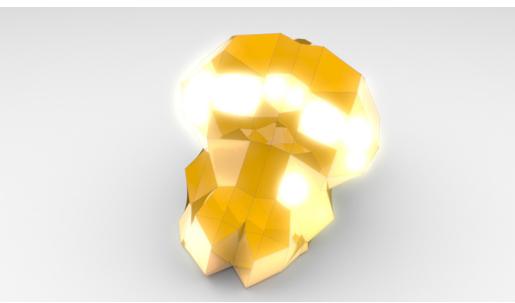
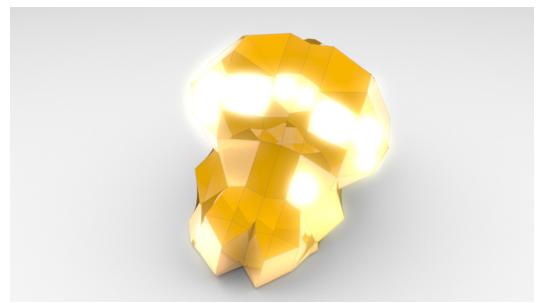
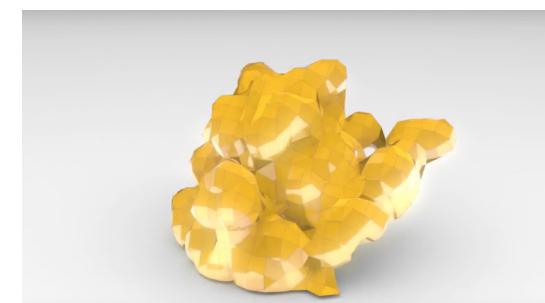
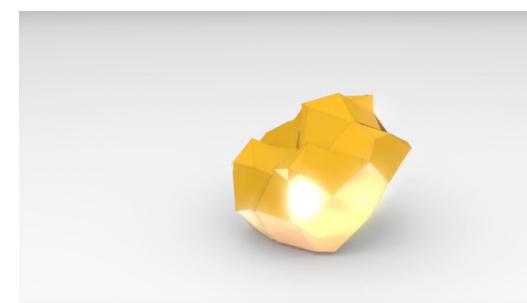
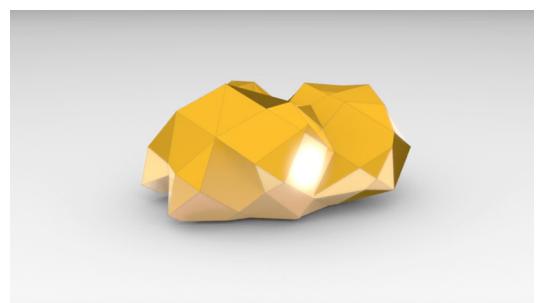














Artists

All texts published in Loud are developed from interviews and declarations directly released by the authors or taken from their websites.

Francesco Perratone
<http://matericlook.com>

Gysin-Vanetti
<http://www.gysin-vanetti.com>

Otolab
<http://www.otolab.net>

Philip Klawitter
<http://www.microinfinito.com>

Rafael Lozano-Hemmer
<http://www.lozano-hemmer.com>

Raquel Meyers
<http://www.raquelmeyers.com>

Sfelab
<http://www.sfelab.it>

Zimoun
<http://www.zimoun.net>

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Roberta Nozza
Thesis project

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Bachelor of Arts
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