

MORE or LESS
Transdisciplinary collective
Arts at CERN
Residency Application
2024

PORTFOLIO

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MORE or LESS

More or Less is a transdisciplinary collective based in Zurich, Switzerland, founded by Antonia Orfanou and Victoria Cheredeeva. Their work combines interaction design principles and performance art, enriched by philosophical and scientific perspectives.

Antonia Orfanou was born in Athens, Greece, in 1996 and is currently based in Zurich, Switzerland. She is an interdisciplinary interaction designer with a background in mechanical engineering, known for her creative approach and meticulous attention to detail. Her work is an interplay between technology, science, and art, with a great interest in complete design processes, from research to prototype development.

Victoria Cheredeeva was born in Moscow, Russia, in 1995. She is a multimedia conceptual designer and artist based in Zurich. She holds a Master's degree in Fine Arts and Interaction Design. Recently, her main research topic became pop culture, especially how it is uncovered in pop music. Across mediums, her work is characterized by improvisation, experimentation, and immediacy.

Image:
More or Less logo



2023–2024
Workshop Organization,
Prototype testing,
Video creation,
Sound design,
Website development,
UI, Interviews

Does this chamber remind you of a cloud ?

Workshop

A project to address complex topics and challenge the understanding of unperceivable phenomena through embodiment. The workshop communicates about Ionizing Radiation and reveals its value as a factor of being, or the existence of the whole world, working as a counterweight to the negative connotations. Ultimately, the project seeks to cultivate a mindset that embraces the unknown with curiosity and resilience by exploring an interdisciplinary approach and using embodiment

The workshop's development and final format were defined through 5 prototype tests with a specific testing group of 10 people.

Residence: ZHdK, Zurich and Cima Città, Ticino

Credits:
(Collaborator)
Victoria Cheredeeva
(Mentor)
Max Rheiner

Image:
Artefact's setup in Diploma exhibition



5 workshops, 7 interviews, 30–40 minutes duration

Inspired by

Methods:

Interviews, Experiments/Tasks, Prototype testing

Process:

Specified testing group of 10 people, Conversations, Feedback sessions, and in-person recordings and note-taking to collect data

Evaluation process:

Observatory, Video Recording

Image:
Workshop in Cima Città





Image:
Workshop video screenshot

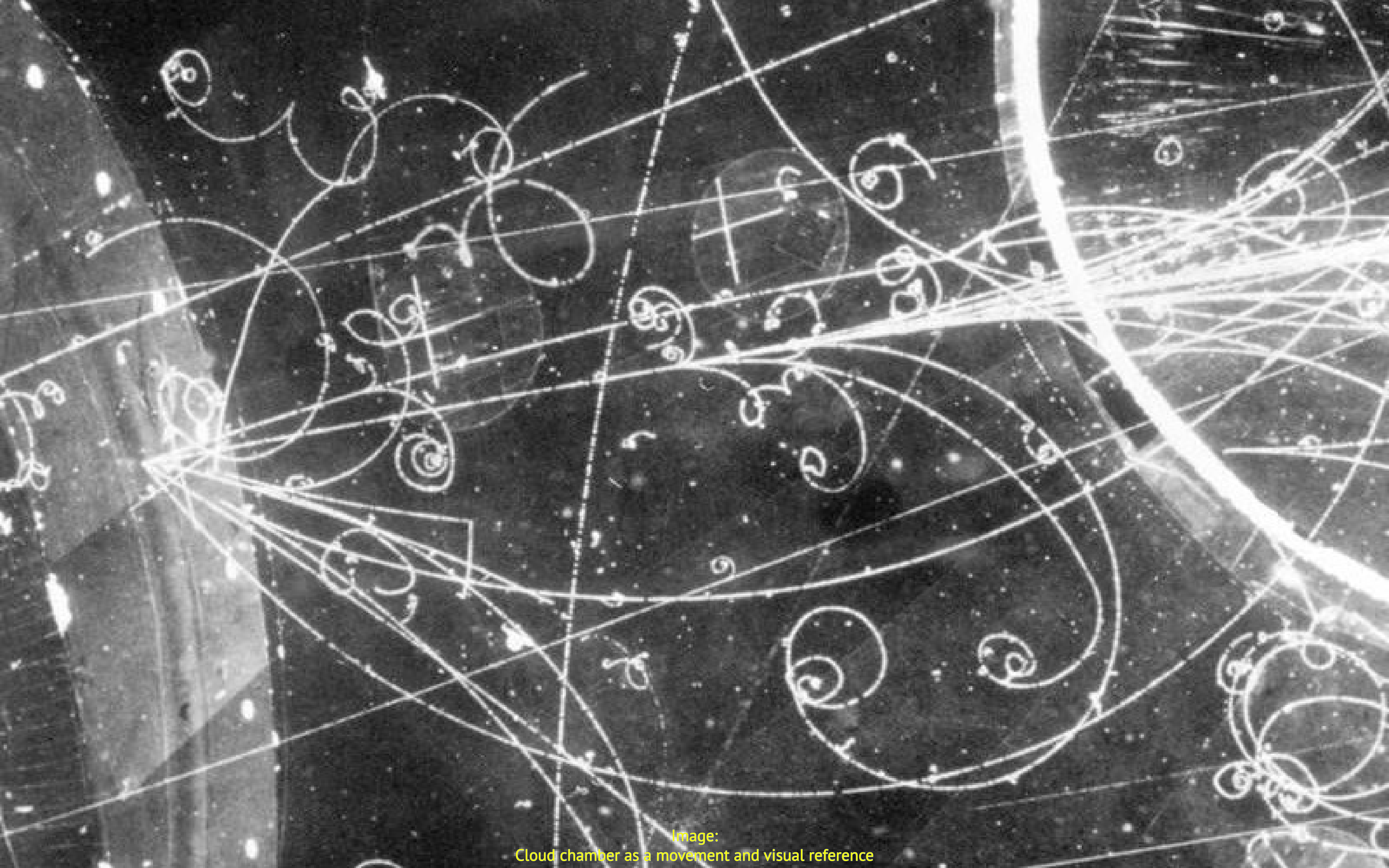


Image:
Cloud chamber as a movement and visual reference



Image:
Timelapse from the first performance of the workshop.
Participant acting as a gamma ray.



Image:
Potential visual representation as a cloud chamber (Ai generated)

2024
Layout,
A5,
172 pages

Does this chamber remind you of a cloud ?

Thesis

A journey into possible fears related to what we cannot understand, the unknown and knowledge, complexity and awe in the phenomena of nature. The thesis aims to tackle the phenomena of unperceptive substances illustrated on the narrative of radiation and dive into the factors that shape those fears. It explores in a critical approach through embodiment alternative perceptions and theories towards existence and engagement with our surroundings (Haraway, 2016). Ultimately, the thesis seeks to cultivate a mindset that embraces the unknown with curiosity and resilience, questioning preconceived fears and opening doors to new ways of engaging with the mysteries of existence by bringing this entities in a level that is perceivable by our bodily sensation.

Image:
Thesis cover



Chapter 2: Radiophobia

This chapter delves into the main topic of this thesis project regarding the perception of public towards ionizing radiation. It constitutes an overview of all information needed to be considered in advance for the following design approach of the topic. The chapter is based on a literature review from introduction to the term and the origin of the term to the historical, political social and cultural analysis established fear. The chapter concludes with a number of reoccurring themes of study were identified as well as key points that are necessary for the following practical research. These themes include risk perceptions, accident attention, media effect, trust, values, framing, cultural theory, knowledge, politics, climate change, nuclear waste, engagement methods, communication, public health, and radiation (Shasko et al., 2022).

Introduction to the term

Radiophobia, simply defined as the fear of ionizing radiation, has been increasingly prominent in societal discourse, shaping individual perceptions, influencing decision-making, and contributing to non-productive behavior and policies (Rice J., 2022). The reason above the necessity of a deeper understanding of the term. On the other hand, despite its widespread use, there is a notable lack of uniformity in the definition and understanding of radiophobia. This chapter provides a comprehensive exploration of radiophobia.

The term 'radiophobia' has roots dating back seven years after the discovery of ionizing radiation by Wilhelm Roentgen. Initially it was associated with radio waves and radios and it took almost five decades before a direct connection between radiophobia, ionizing radiation and the risk of nuclear weapons, war and power in an article in the Medford Mail Tribune was made. The American Psychiatric Association's definition of radiophobia was given in 1960 was made. The fear or anxiety of radiation being "out of proportion to the actual danger posed by the specific object or situation and to the sociocultural context".

A more anchor point of explaining and framing the term of radiophobia is the nuclear industry. Radiophobia has been a cornerstone in nuclear discourse for the past seventy years, often used as emotional overreactions towards radiation's risks rooted in public ignorance. Radiophobia is also used to describe the shaped public perception and influenced policies related to nuclear technology. Smith suggests that the fear of nuclear energy is not an individual-level psychological abnormality and known not for its inconsistency with existing culture (Smith M., 2005). Rice in his case Rice proposed radiophobia's definition, assessing the prevalence of the fear as being very low (Rice J., 2022). Rice proposed radiophobia as the relationship between individuals and

Image:
The project addresses "radiophobia," a cultural and emotional response to radiation.

Does this chamber remind you of a cloud ?

Website

The Dashboard introduces a series of interactive meditative practices, each centered on different forms of radiation (alpha, beta, gamma), inviting users to connect with the subtleties of radiation's presence in our environment. Tutorials explore themes like transformation, interconnectedness, and the fluid boundaries between self and atmosphere, guiding users to embody and creatively reimagine radiation as part of everyday life. By fostering awareness and challenging misconceptions, “Embodying Radiation” seeks to demystify radiophobia and promote a holistic, resilient mindset toward the unseen dimensions that shape our reality. Through both the digital and physical experiences, the “Embodying Radiation” Dashboard opens up new perspectives, where users are invited to reconnect with the intangible forces that define our world.

Image:
Website display in exhibition setting



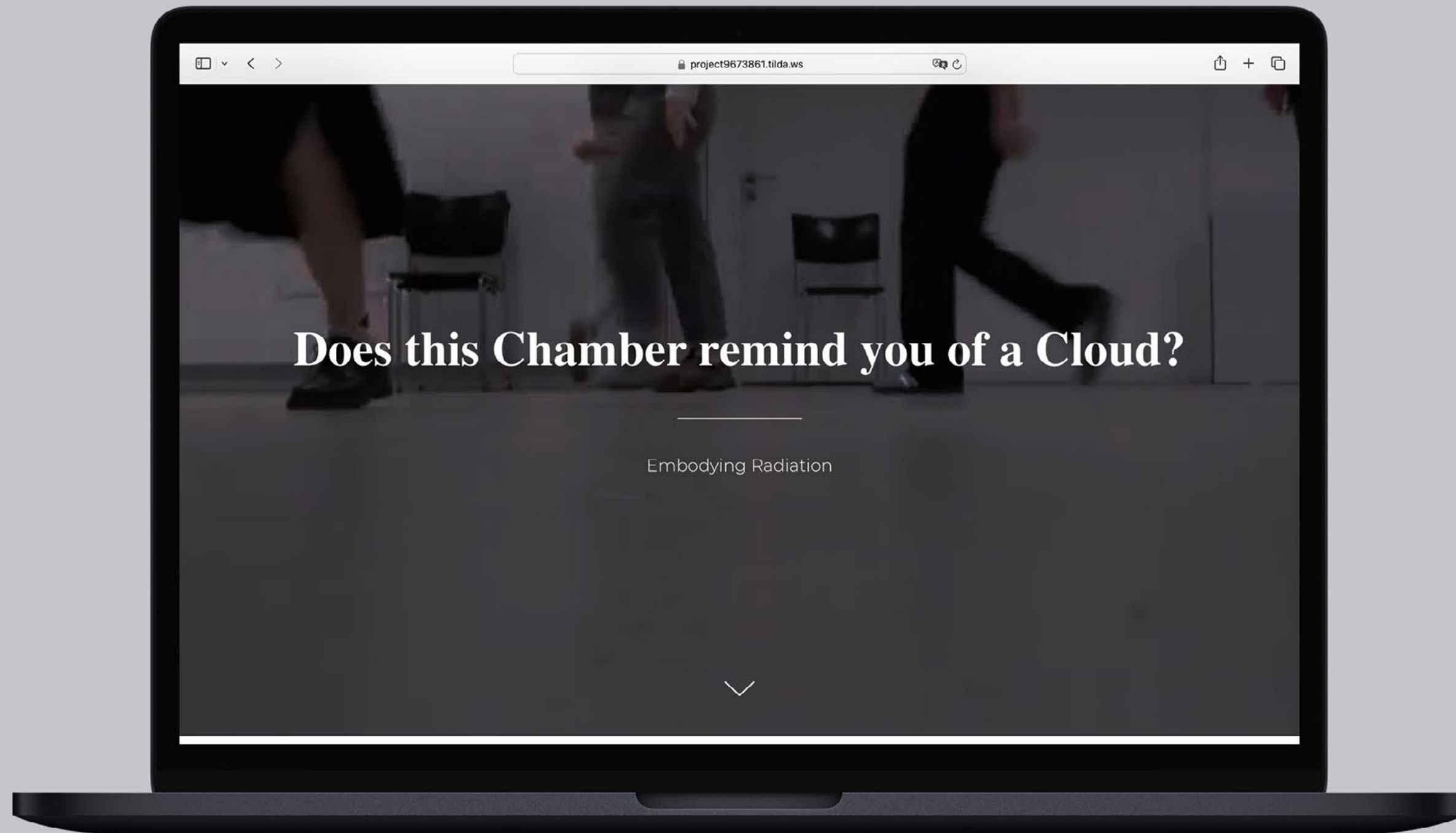


Image:
Website UI and Website access

2024
3 minutes
digital avatar,
graphic design,
motion capture
movement,
camera move,
video editing,
projection

G.-Ai; performance

The digital world is a place where reality collapses, and it seems that everything is possible. Become an idol and perform in front of an audience, where the avatar you created transforms the space into a brilliant show—an attempt to create a digital realm where everyone can be an idol, no matter the limits. “G.-Ai performance” uses constructed narratives in the idol industry and tries to reinvent and deform them.

<https://vimeo.com/967671195>

Credits:
(composer and producer)
Claudio Linares Burbat
(cartographer and performer)
Antonia Orfanou
(singer)
Lea Bishoff
(audio engineer)
Alberto Mancini
(Immersive Arts Space support)
Stella Speziali

Image:
Digital stage overview





Image:
Landscape Performance overview, 3D render (Unreal Engine 5)

The choreography was recorded for three avatars, and each embodiment was realized through a full motion capture recording.

Physical movements were mapped and aligned with the 3D virtual space to ensure accurate placement and to prevent glitches during the virtual dance sequence.

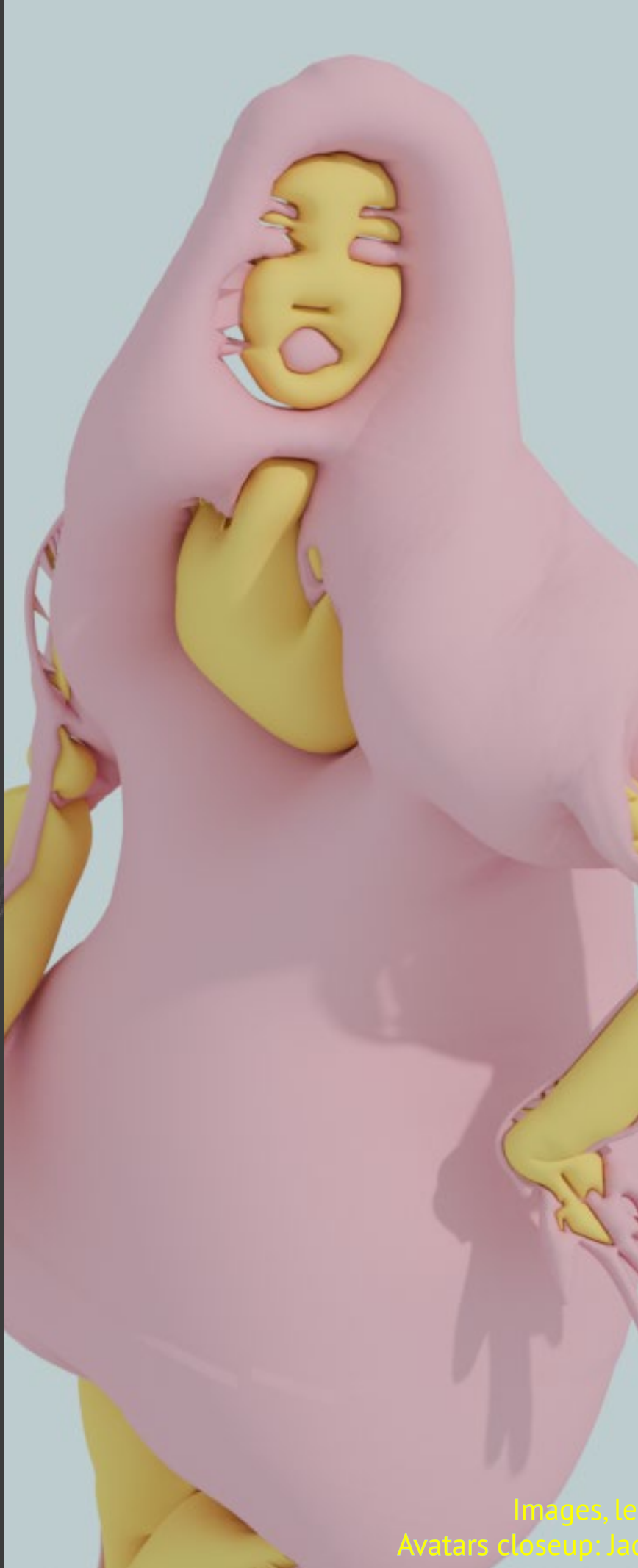
K-Pop choreography was taught, with performer movements adapted to the physical space based on a sequence developed in Unity.

Image
First dance recording of
a virtual METAHUMAN avatar.





Images:
Performance snapshots; different parts of dance and motion capture movements



Images, left to right:
Avatars closeup: Jade; B.Lo; E621; Lilia

2023
Technical support,
Light development,
Arduino

Act by Omission

An installative performative discourse format
by Nora Sobbe ZHdK

Act by Omission (GER Handeln durch Unterlassen) is a programmed dramaturgy of conversation. It is characterized by two moments that enable the participants to intervene in the conversational space (GER Gesprächsraum in the mode of omission and silence). Connected to an organism via foot buzzers, the participants can initiate reflexive interim phases during the joint discussion by refraining from buzzer push. The installation setup communicates with the participants via a light signal.

Credits:
(product design, technical realisation,
lighting design)
Antonia Orfanou

Image:
Installation. A buzzers with light





Image:
Installation. A composition of chairs, buzzers with light and
the control area in the center

2023
digital animation,
fog machine,
motion capture,
projection mapping,
sound mapping,
interactive audio,
projection

Alice in Wonderland

The Alice in Wonderland project aimed to create a truly surreal space within the digital realm. Central to this experience was a smoke machine, which transformed a misty, constantly shifting surface into a canvas for projected animations. As participants navigate this “Zone,” they are surrounded by an ASMR soundscape and illuminated by moving lights, giving them the feeling of being under the watchful gaze of the iconic Cheshire Cat.

Credits:
(Conceptual design, Sound design
and prop design)
Antonia Orfanou
Victoria Cheredeeva
(Digital animation and Fog machine)
Elias Müller
(Projection mapping)
Manami Galliker
(Immersive Arts Space support)
Stella Spezial
Eric Larrieux
Martin Fröhlich

Image:
The Zone overview





Image:
User interaction with the Zone



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