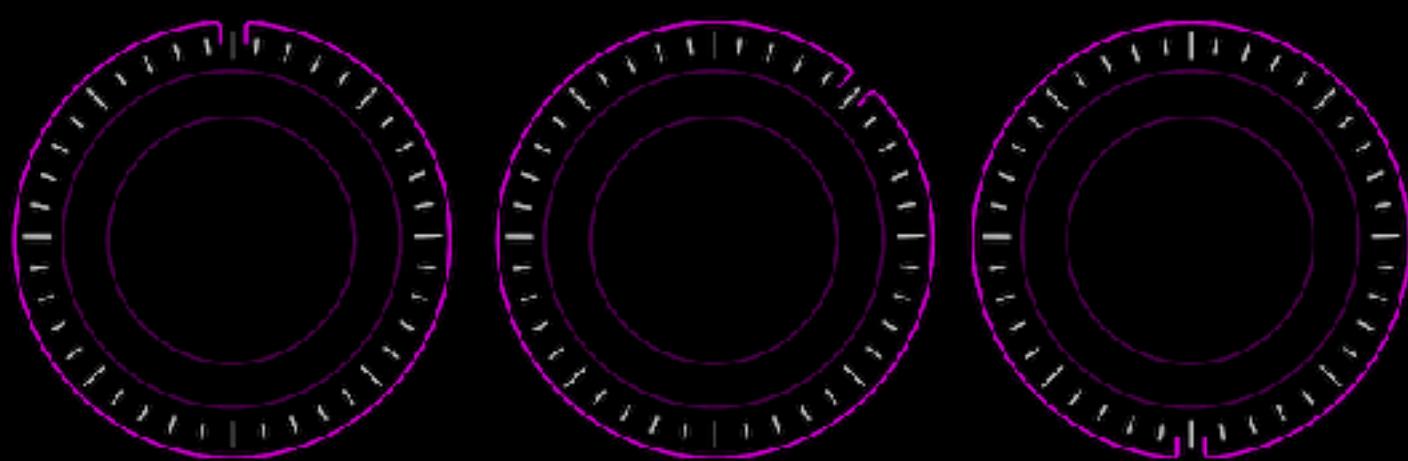


EXPERIMENTAL- SOUND DESIGN FOR REFLECTIVE VIDEO GAMES

**SLOW?REFLECTIVE?
CONTEMPLATIVE?**



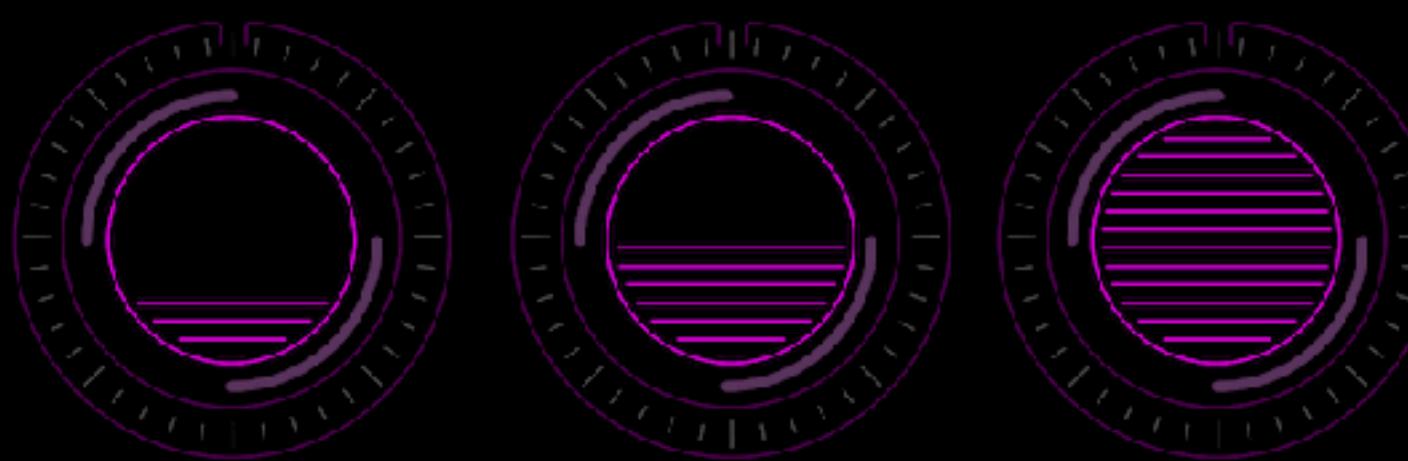
TOP RIGHT: ARPEGGIATOR 1



Outer ring- Location & timbre
Knob Mapping: Rotation- notches are fixed, ring rotates



Second Ring: Arp Length/Divisions
Knob Mapping: Number of Segments increase/decrease with knob turn, up to limit

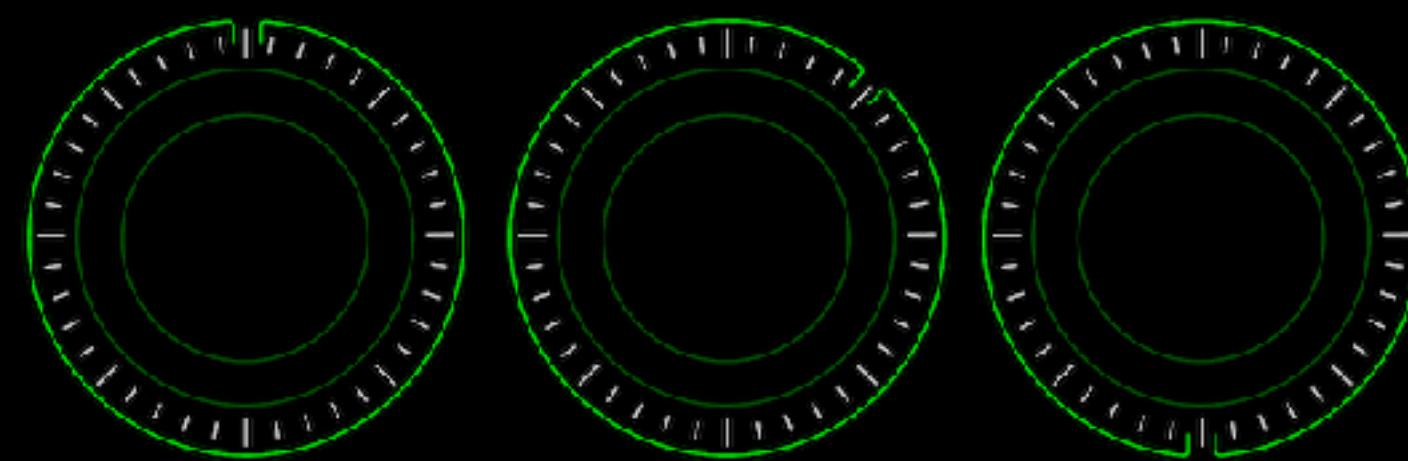


Third Ring LAYER ONE: Complexity?
Knob Mapping: Vertical Fill- lines fill in low to high to connote value

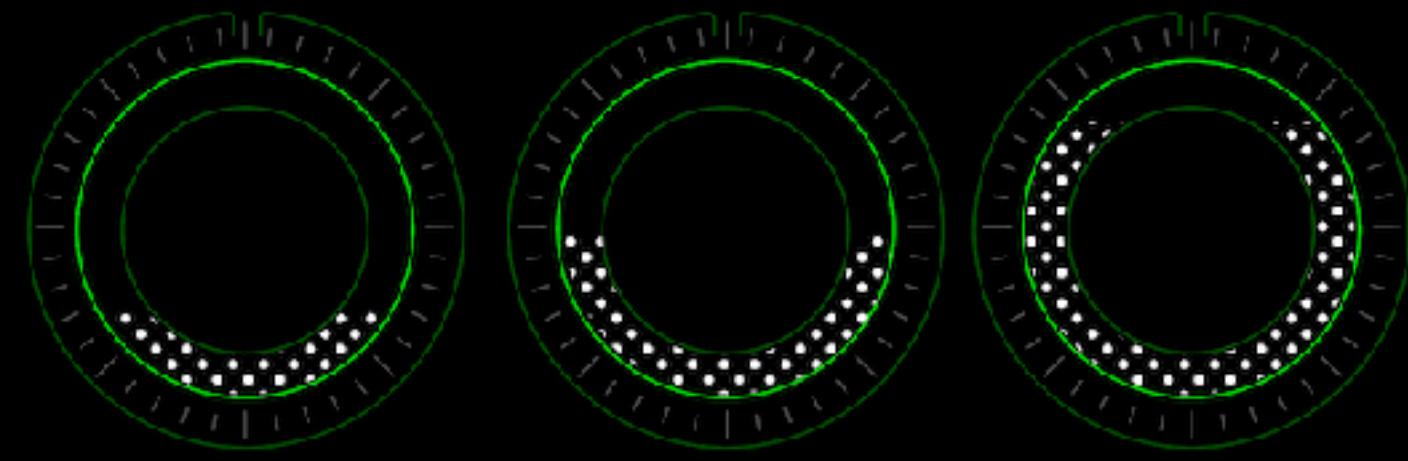


Third Ring LAYER TWO: SPACE?
Knob Mapping: Vertical Fill- lines fill in low to high to connote value

BOTTOM RIGHT: FX & NOISE LOOPS



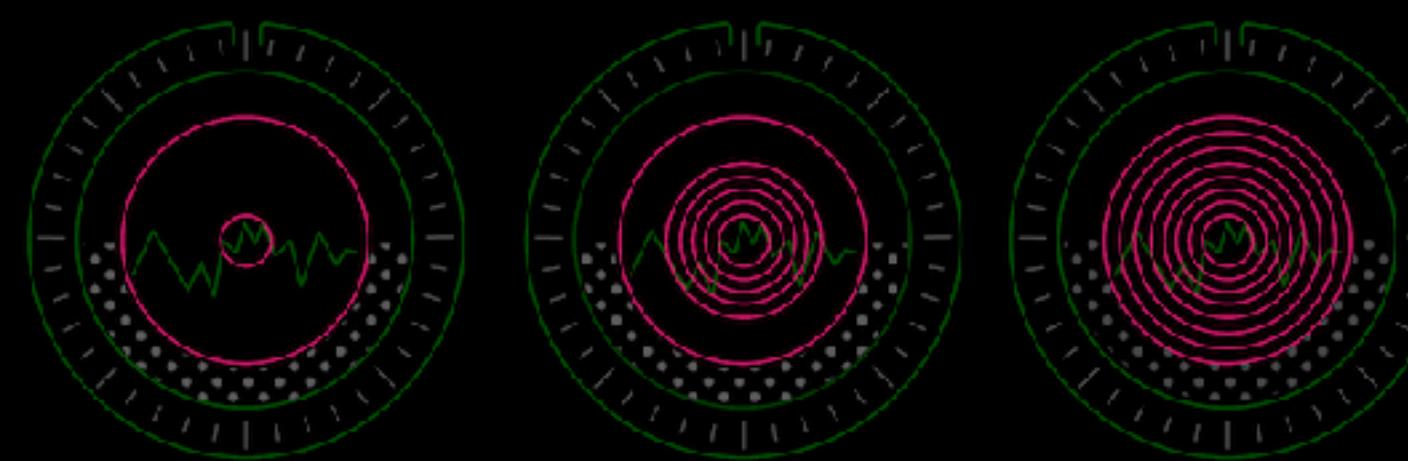
Outer ring- Location & loop
Knob Mapping: Rotation- notches are fixed, ring rotates



Second Ring: Master Reverb
Knob Mapping: Vertical fill- more full, more reverb

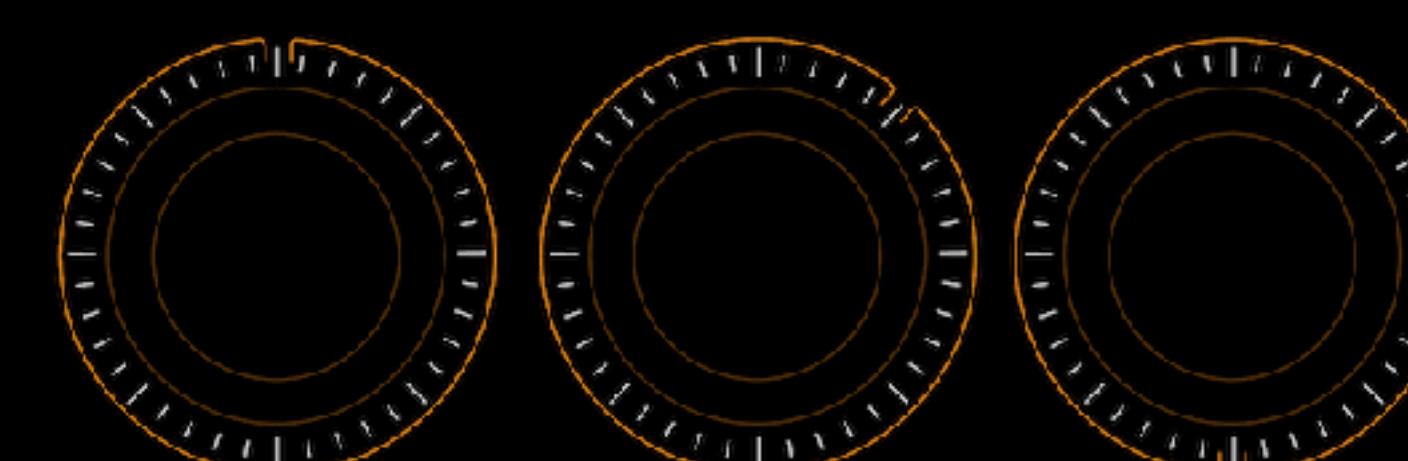


Third Ring Layer One: Glitchiness?
Knob Mapping: moving line graph, amplitude and movement increases

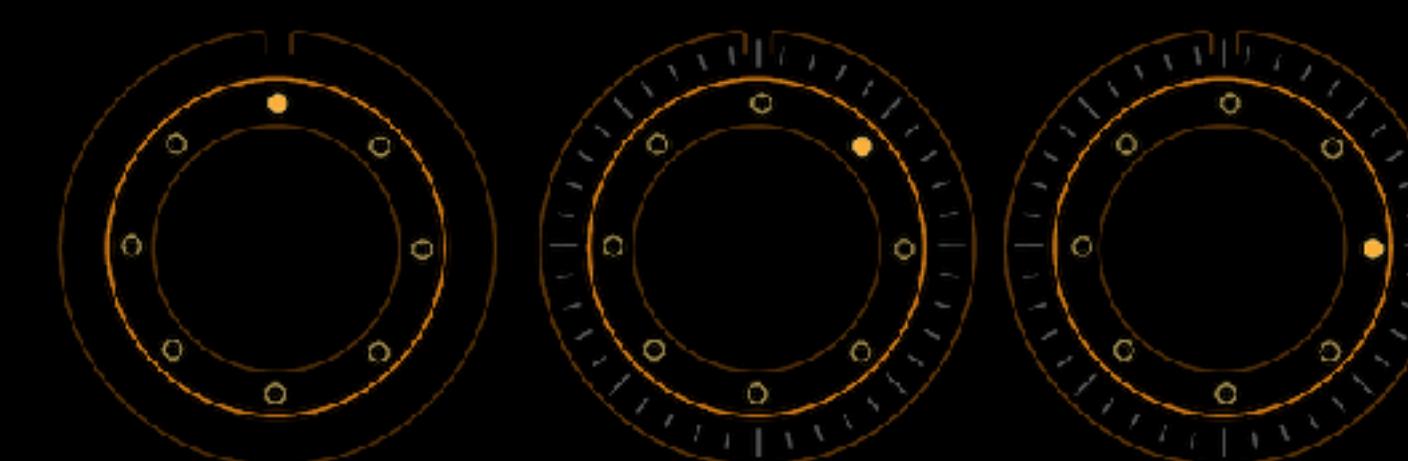


Third Ring SECONDARY: Master Delay/Echo
Knob Mapping: Concentric fill from center out- more circles, more delay

BOTTOM LEFT: ARPEGGIATOR 2



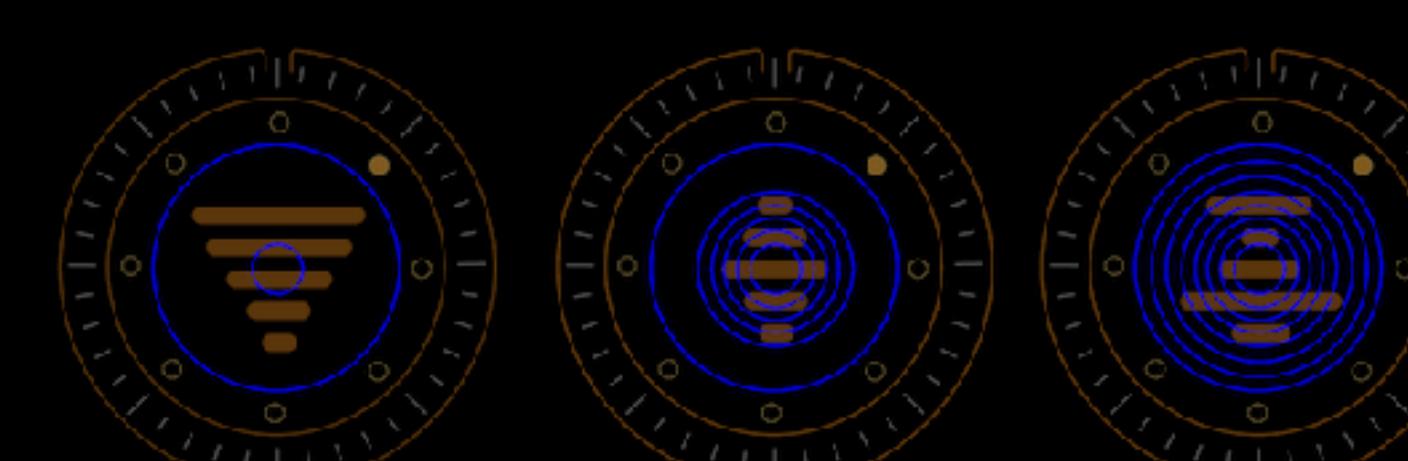
Outer ring- Location & timbre (ideally, different sounds than Arp 1)
Knob Mapping: Rotation- notches are fixed, ring rotates



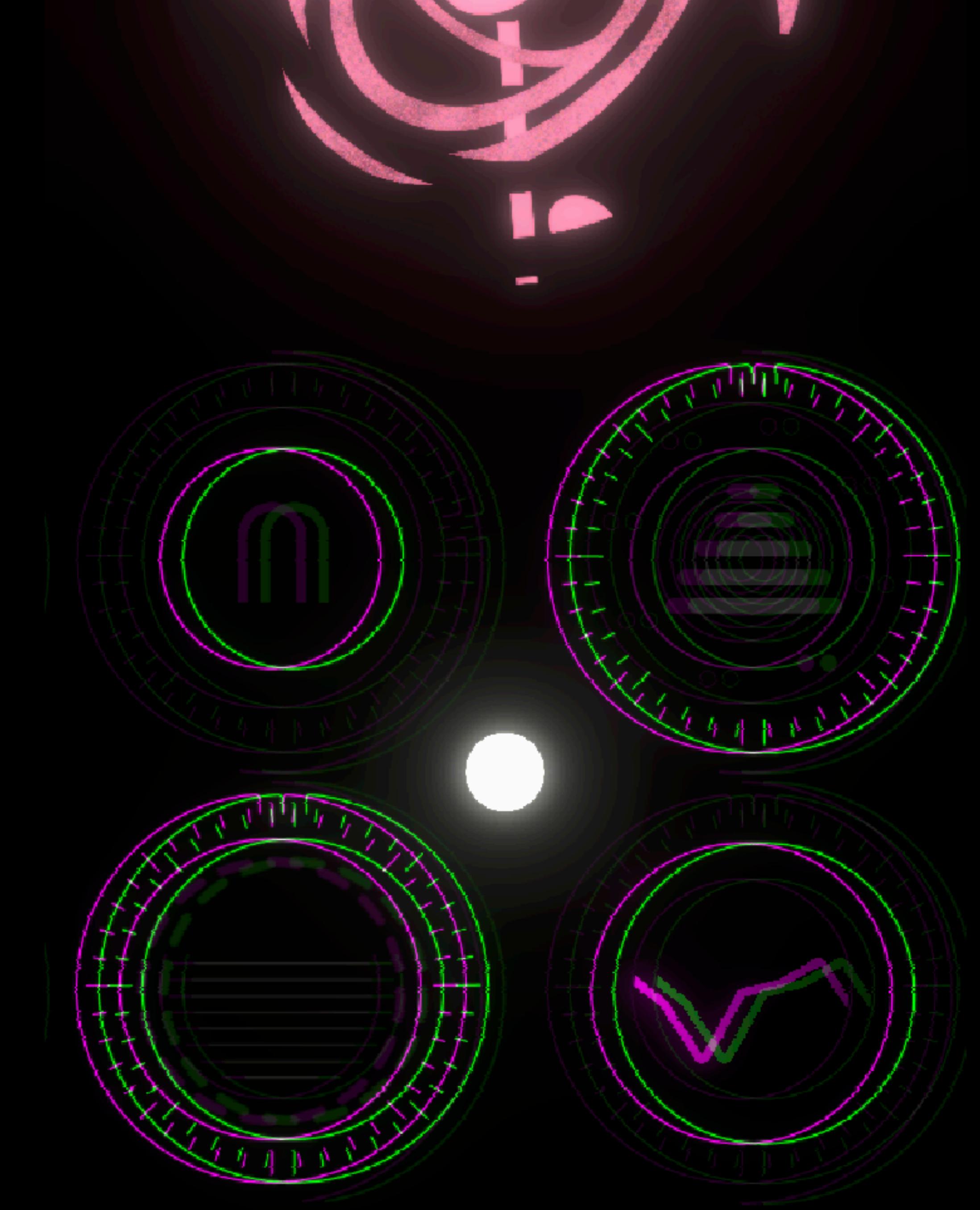
Second Ring: Arp Speed (number of steps is fixed on this arpeggiator)
Knob Mapping: Animation - dot cycles around to each spot faster/slower as knob turned

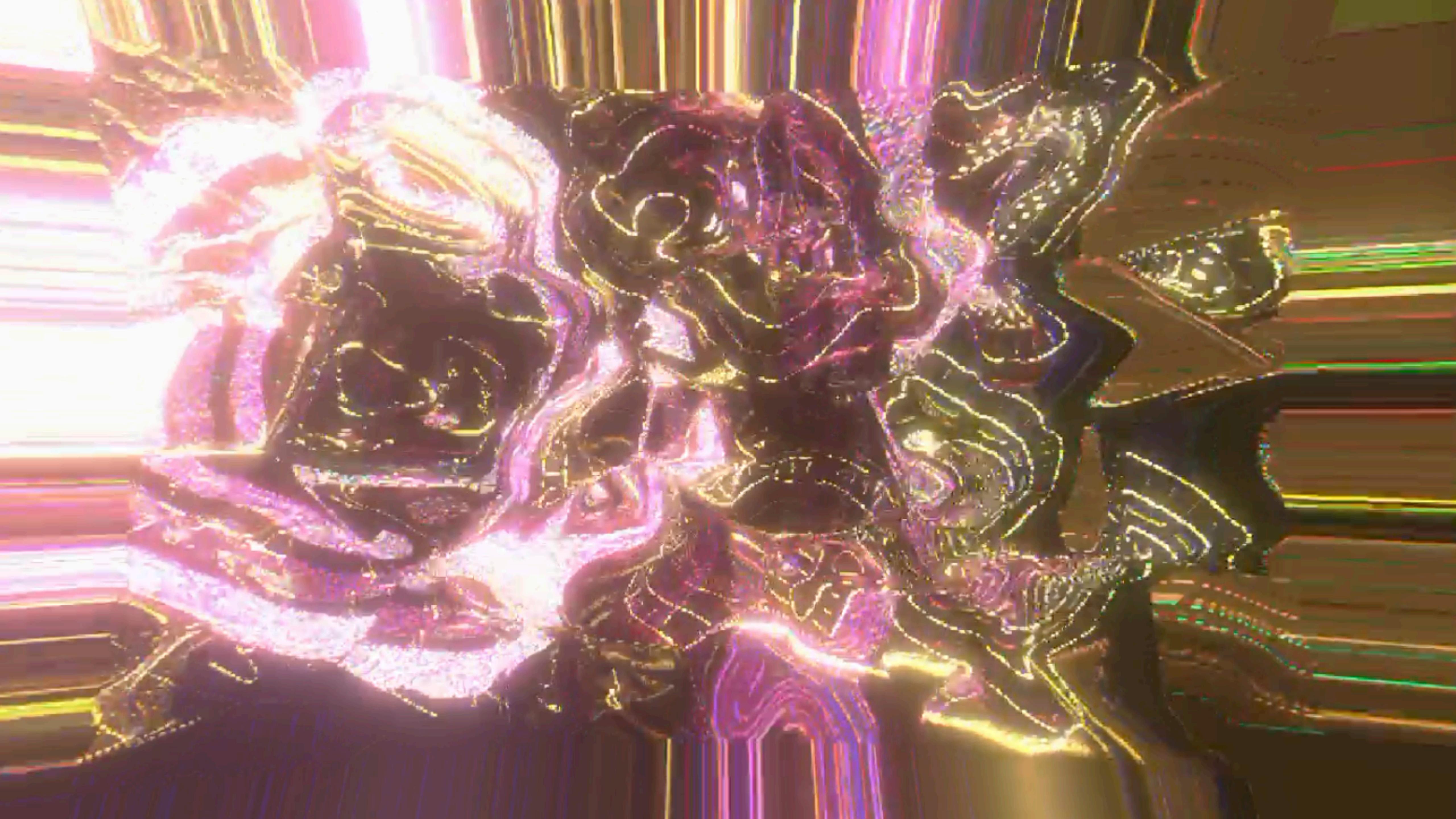


Third Ring: Layer One: Pattern (ascending/descending/ping pong/random)
Knob Mapping: toggle thru patterns



Third Ring Layer Two: Local delay- dotted 1/8 note delay, feedback amt



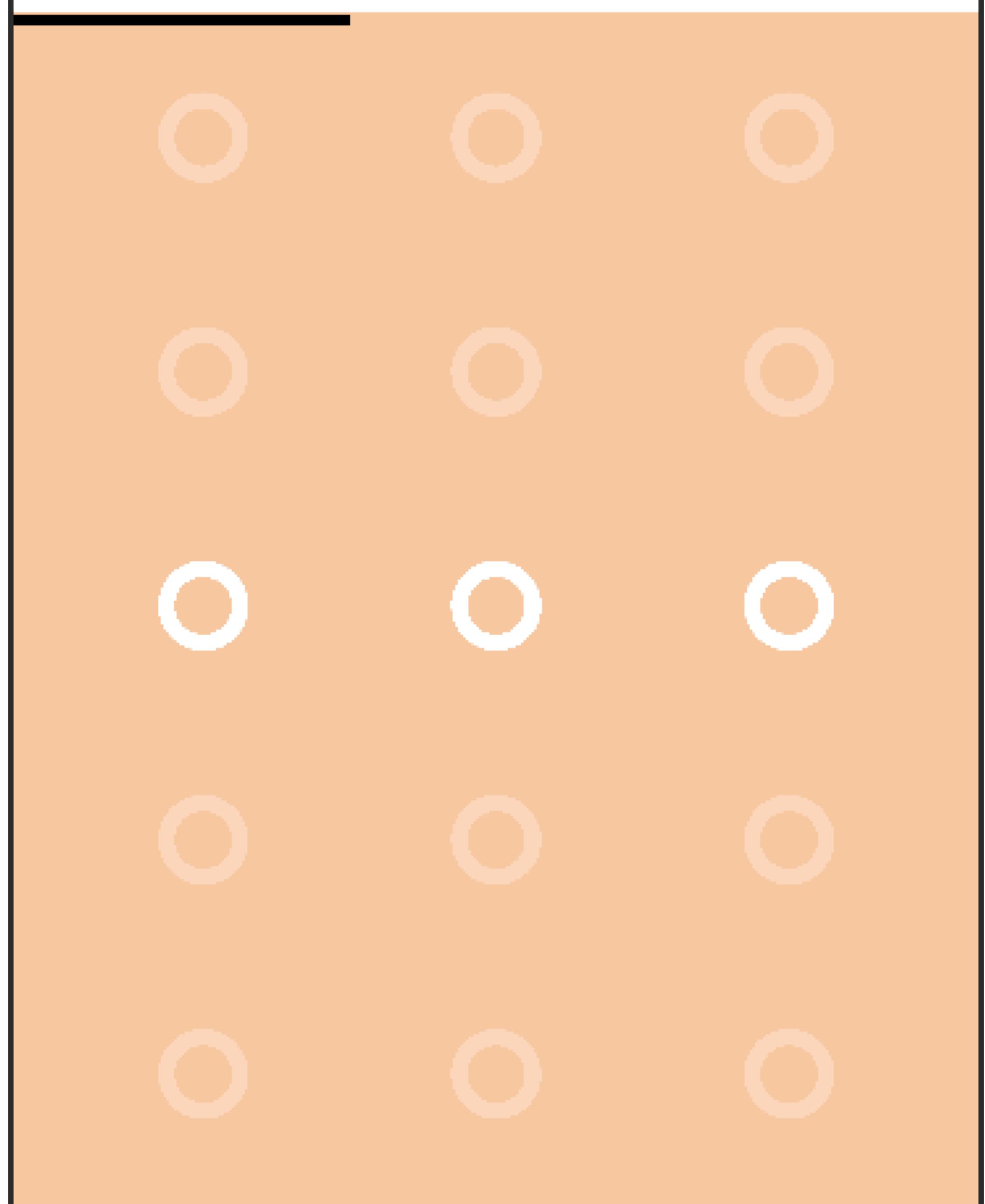






0:40

Current Pose: The Wall (3)





GOALS

- How can we get players/users to engage with something confusing/abstract/"difficult" for a decent length of time?
- Create more complex and lengthly musical interactions (playable album)
- To initiate contemplative/reflective experiences

**PRECEDENTS
+ FRAMEWORKS
++ CATEGORIES
+++ IDEAS
++++ EXPERIMENTS**

SOUNDWALKS

WESTERKAMP



IDEAS

- Guided soundwalks that call attention to the acoustics of the natural world
- This can help to “tune” a listener’s ear to better hear what’s happening around them
- Create recorded versions of these spaces to share with those who cannot be there

CARDIFF/MILLER



IDEAS

- ***Synchronization*** - Creating a sense of rhythm and focus by asking the participant to align physical actions to the audio (breathing, walking, looking)
- ***Frame-Shifting*** - Indirectly encouraging active listening by juxtaposing and overlaying incongruous and/or complex sounds
- ***Parallel Realities*** - Layering 3D sounds and effects that blur the listener's perception of recorded and live space
- ***Alternative Scoring*** - Overlaying musical combinations on an existing space
- ***Historical Narratives*** - Presenting stories and other history-telling forms relating to the current space inhabited by the listener
- ***Personal Narratives*** - Incorporating personal speech from a narrator, including environmental sounds local to the narrator, often set in the same space the listener is in

SOUNDWALK EXPERIMENTS







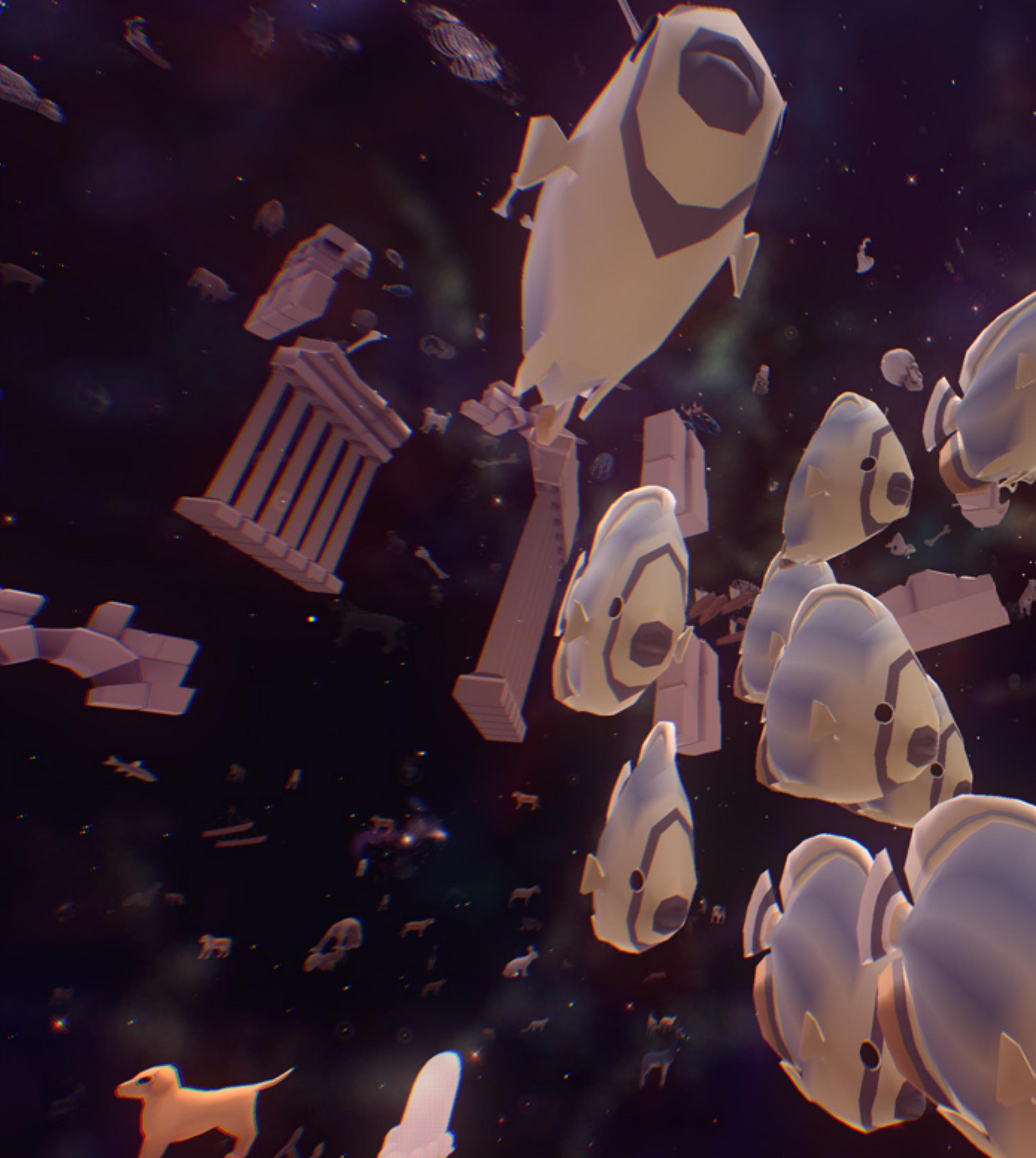
SLOW GAMES+AUDIO?

LUKE JAANISTE

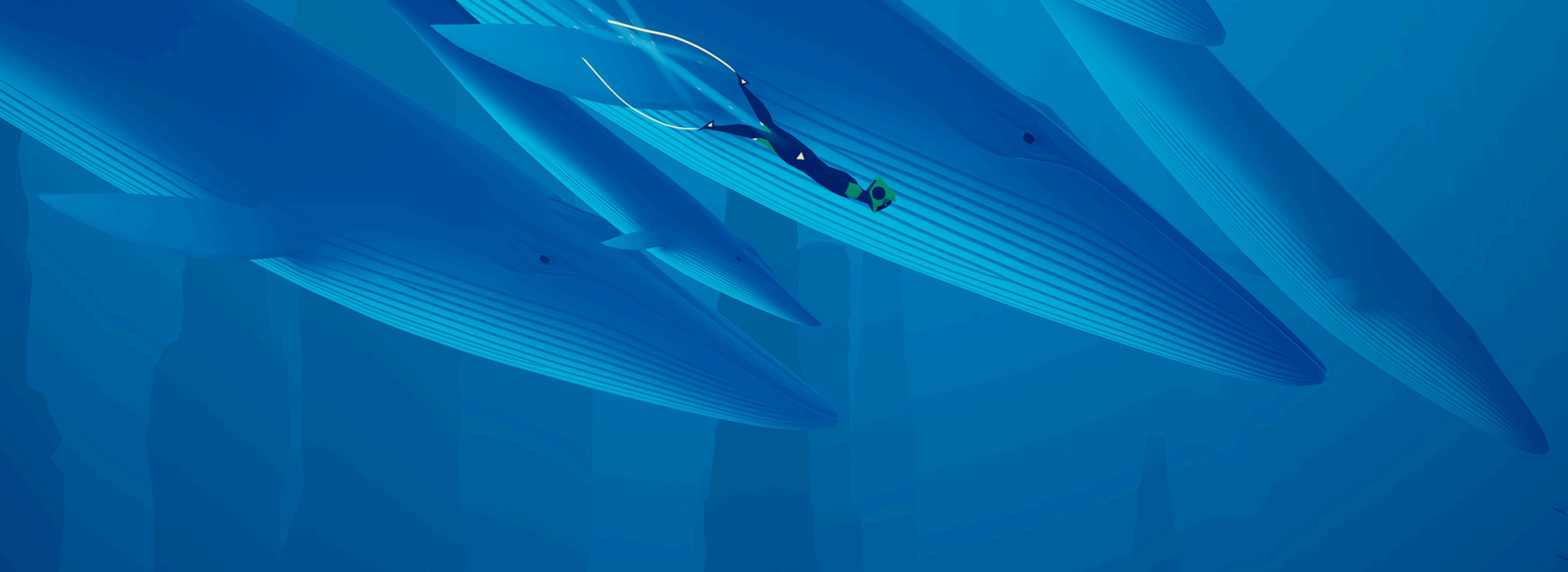


IDEAS

- Jaaniste's "Ambient Mode" is an eternal somethingness as opposed to Eno's fluid state between attention/background
- Foreground vs Background vs Ambivalent (Ambiguous) vs Ambient
- Mountain vs. Everything



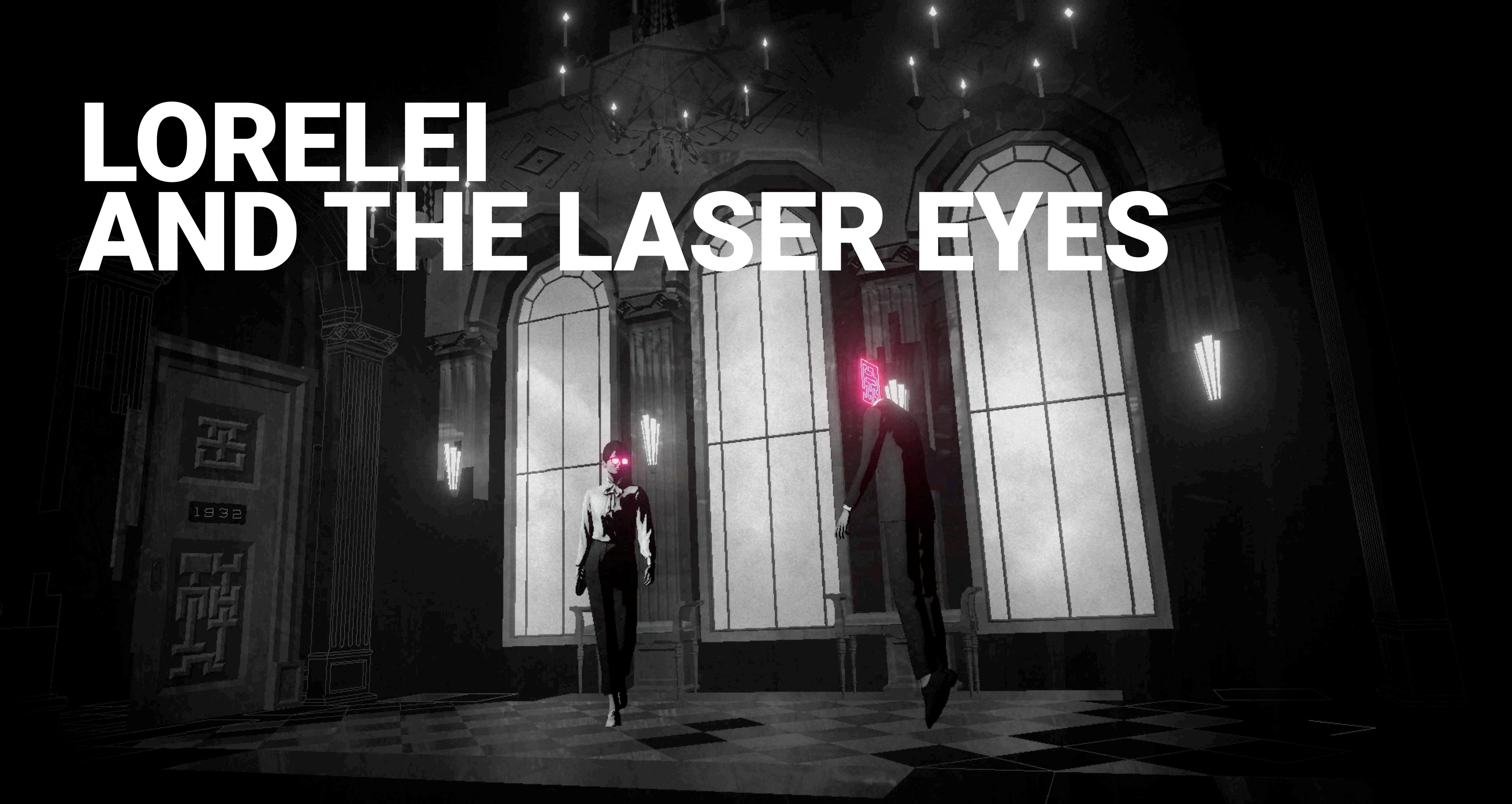
ABZU



IDEAS

- **Gameplay in opposition to RK's *Reflective Game Design***
 - *puzzles have single answers (Answers OVER Questions)*
 - *values are infused through stealth (Stealth OVER Clarity)*
 - *comfortable in the flow/flower kind of way (Comfort OVER Disruption)*
 - *an immersive experience (Immersion OVER Reflection)*

LORELEI AND THE LASER EYES



IDEAS

- Ambiguity?
- Puzzles as the wrong kind of reflection

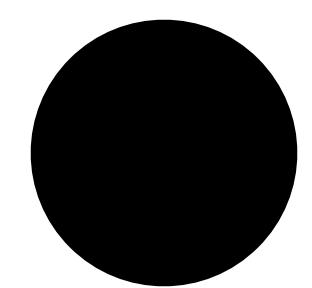
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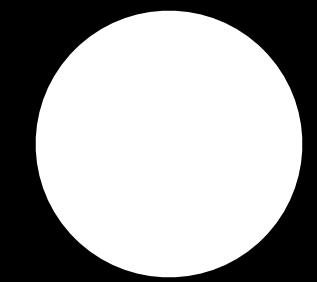


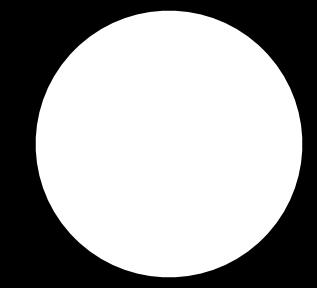
IDEAS

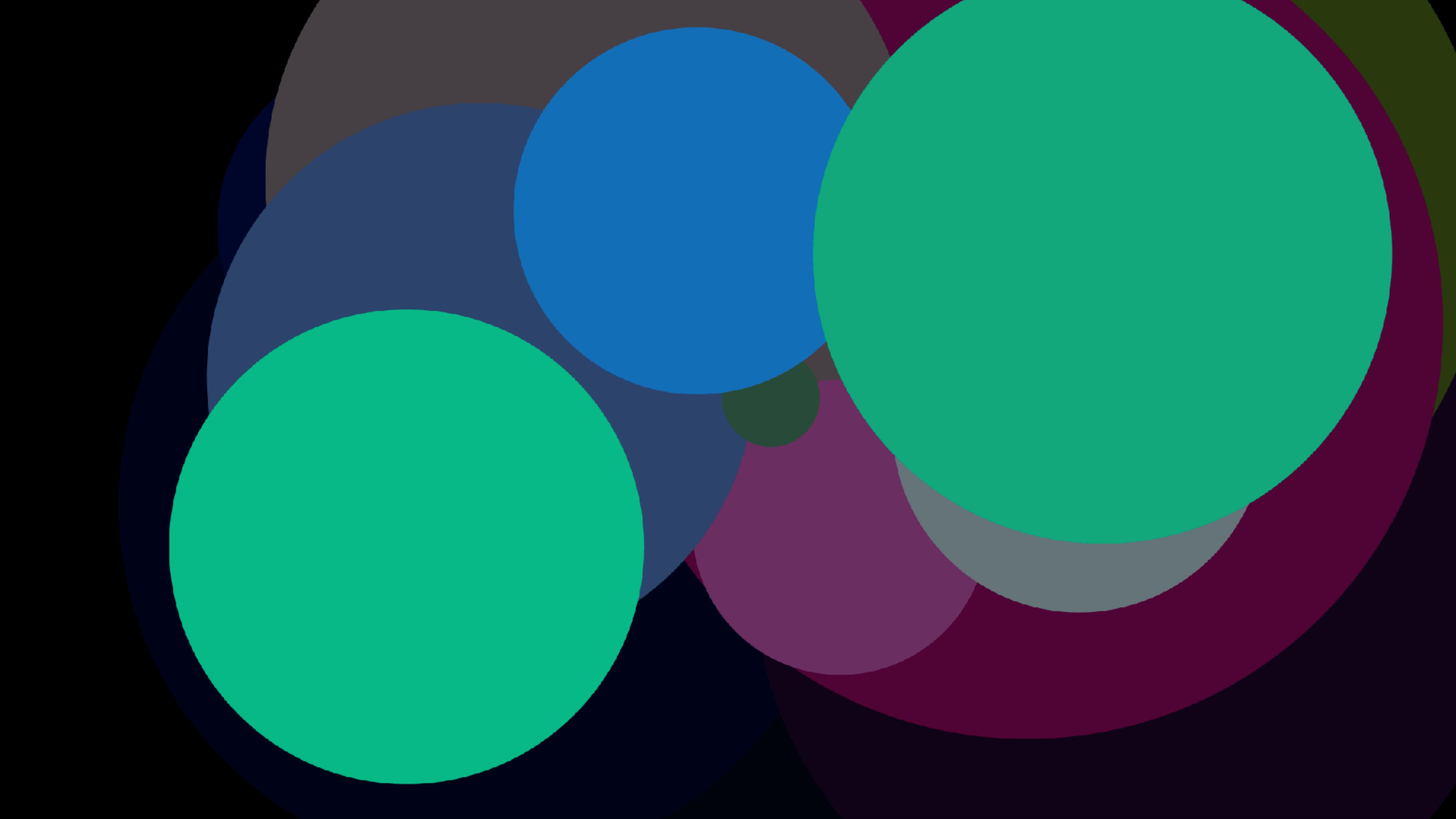
- Accomplishes the contemplative/reflective state by creating a structure of importance (buildings, traversal, etc)
- Map cements/encourages “achievement-focused” gameplay
- What would a version of this with audio sound like?
 - Natural sounds?
 - Electronic sounds?
 - Soundtrack

SLOW GAME EXPERIMENTS

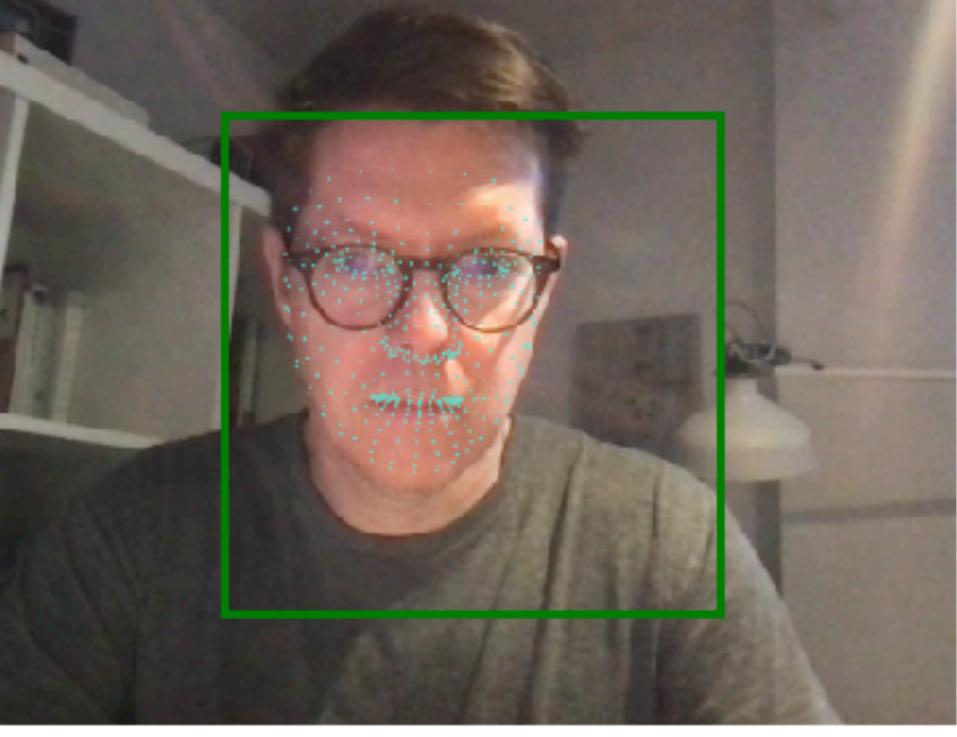












EXPERIMENTAL IDEAS

KRISTINA NIEDDERER PERFORMATIVE OBJECTS

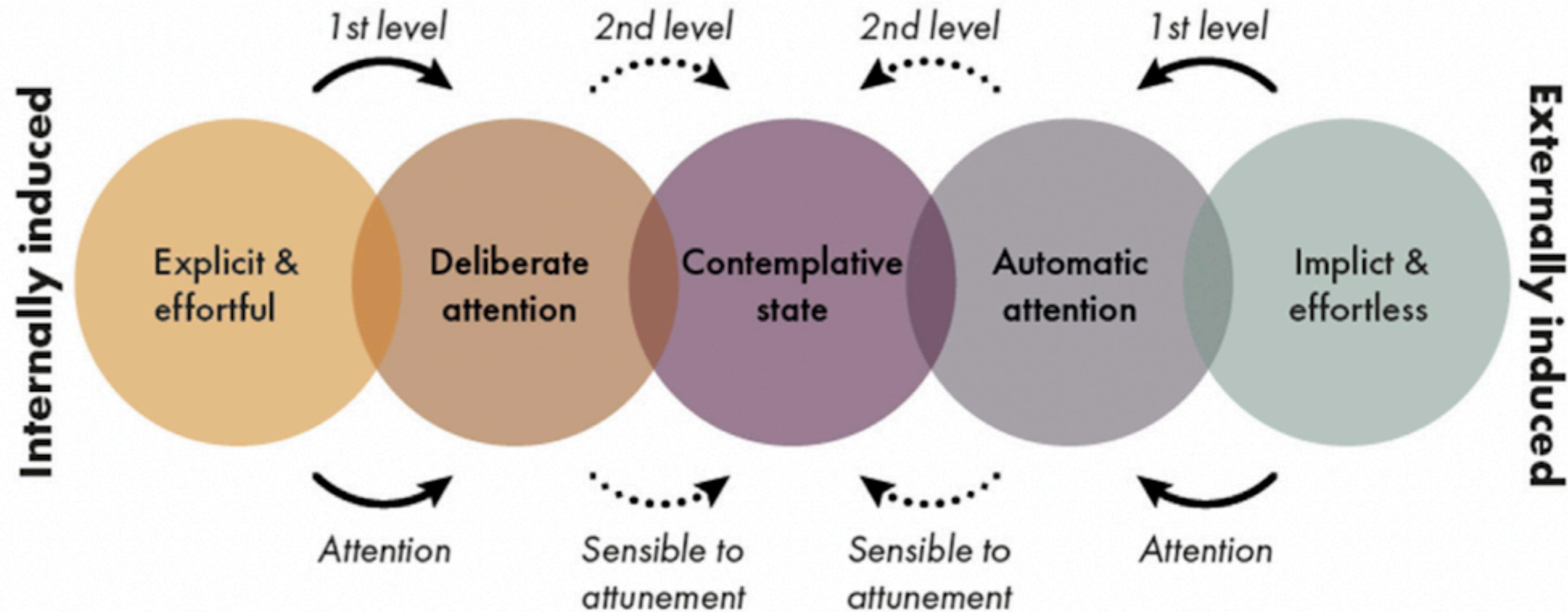


IDEAS

- The form of the object itself (materiality) communicates something about itself and the world
- “Difficult” (but not unfriendly)

CONTEMPLATIVE ARCHITECTURE





IDEAS

- “Contemplation [is] a state of intense concentration, introspection, and open or directed consideration”
- Not leading the user to water, but introducing the concept of drink

VILÉM FLUSSER



IS AS IF WE HAD DEFINED »TABLE« AS AN »ANTI-CHAIR« AND »CHAIR« AS AN »ANTI-TABLE«. THIS TYPE OF CLUMSY CONCEPT IS CALLED »METAPHYSICAL«, AND ALTHOUGH IT MIGHT BE ELEGANT IT IS NOT VERY USEFUL. ¶NON-WESTERN CULTURES DO NOT SEEM TO BE TROUBLED WITH THIS SORT OF METAPHYSICAL SCRUPLE, AS FAR AS THE CONCEPT »MATTER« IS CONCERNED. FOR INSTANCE, THEY QUITE HAPPILY CONSTRUCT A GREY ZONE BETWEEN »MATTER« AND »SPIRIT«, WHICH THEY FILL WITH THIN MATTER OR THICK SPIRIT OF THE TYPE »GHOST«, OR »ANGEL«, OR »ASTRAL BODY«, AND THEY

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VILÉM FLUSSER

WALTER BENJAMIN

THE WORK OF THE YOUNG INVESTIGATOR

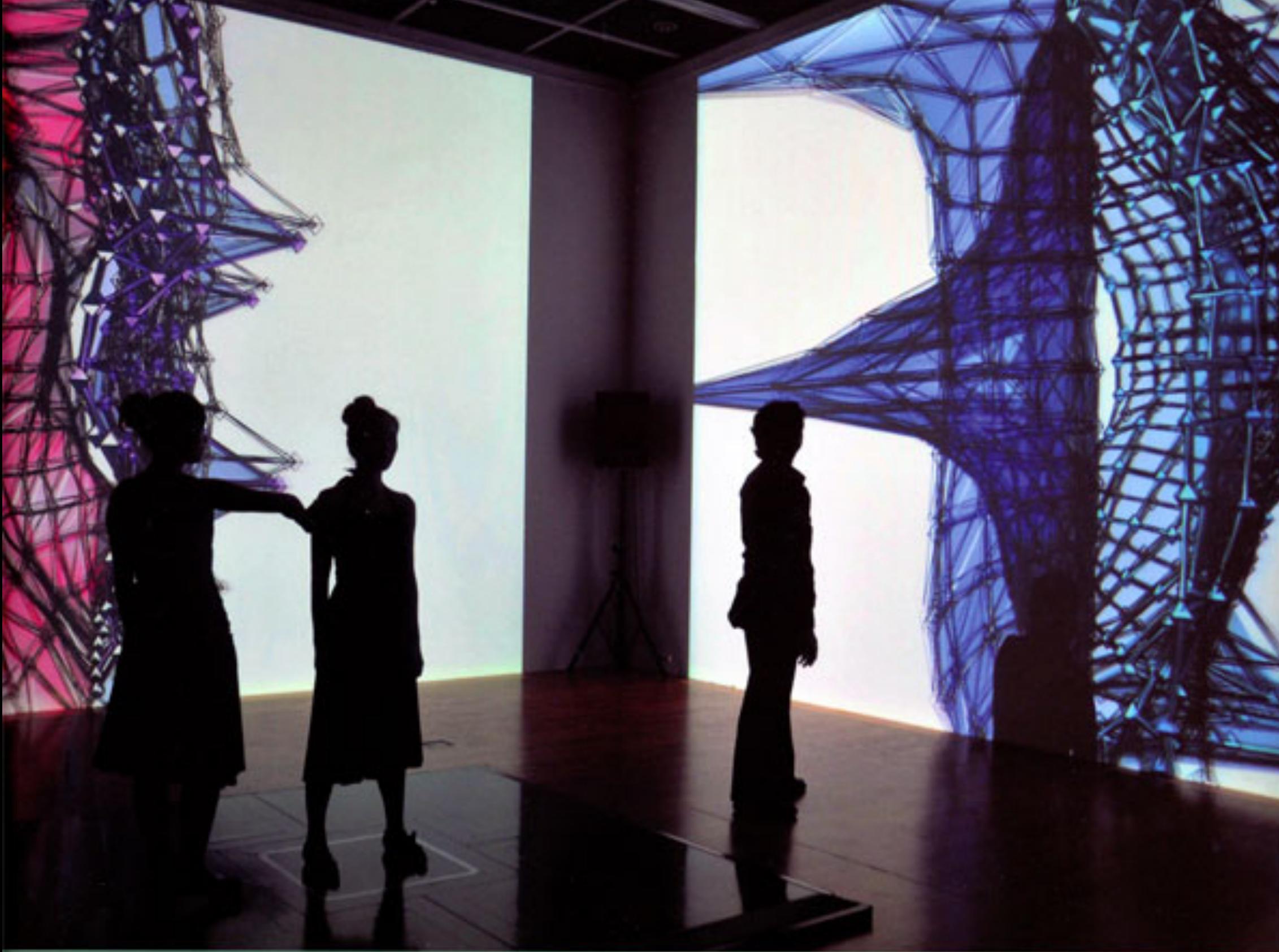
TEXT+AUDIO EXPERIMENTS

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GOALS?

- How do we get the player to do something “hard” if the difficult thing is sitting/waiting/inactivity (is there a souls-like for contemplative games)
- Can we explore this space of a game that is antagonistic towards the player?
- Can the materiality/nature of games/experiences communicate something deeper to the player?

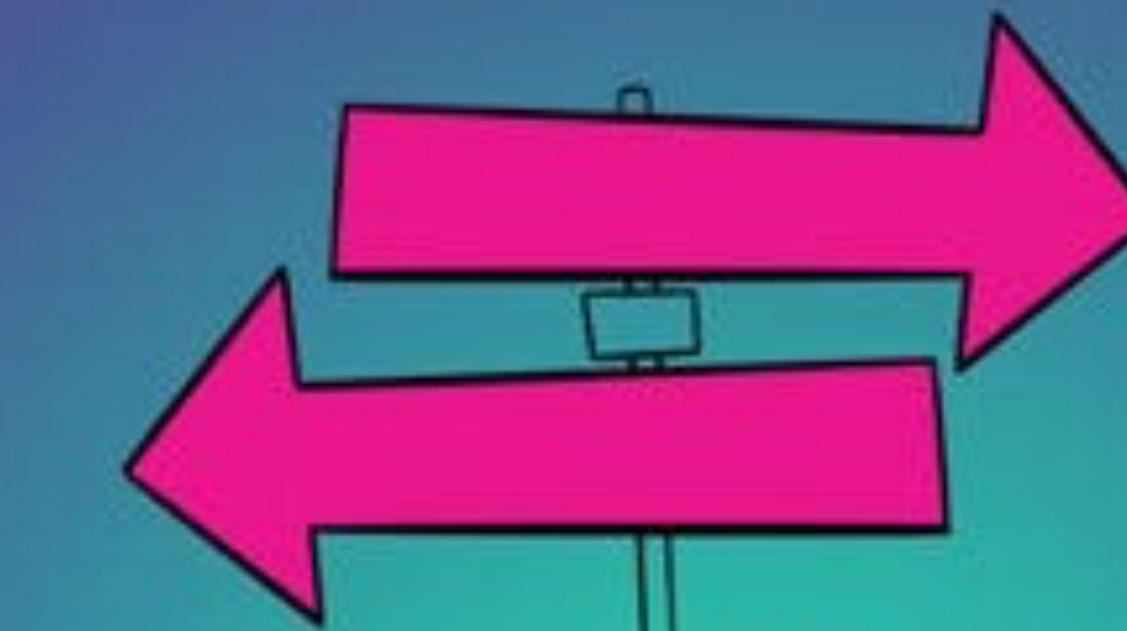




Aesthetics of Interaction in Digital Art

Katja Kwastek

GAMES AGENCY AS ART



C. THI NGUYEN

REFLECTION?

- Tracy Fullerton - “the process of making meaning through reflection requires time at a human pace and cycles of response, interpretation, and unpacking of experience.”
- Djeberra et al. - “Contemplation [is] a state of intense concentration, introspection, and open or directed consideration”
- Simone Weil - Attention: Reflecting on a problem, rather than solving it, is the goal
- Virginia Woolf - Moments of being: Periods in which we truly experience life, rather than our general “non-being”
- Thomas Merton - Contemplation is life itself