dataphonic audio solutions

Project	**Web of Life**
Customer	ZKM Karlsruhe
Format	Interactive networked audio-visual installation employing 3D-video und -audio. Topic: networks of networks
Task	Idea audio
	Project leader audio
	Architecture and development of the RAVE spatial rendering system
	Specification audio hardware
	System integration
	Sound design
Status	Realized
Display	The main installation was premiered in March 2002 at the Intermedium-2 festival and has been on display in the permanent exhibition at ZKM Media Museum Karlsruhe since then.

Remote Terminal Presentations:

Hochschule für Gestaltung Karlsruhe 2002

Die Erde 2.0, Messe Stuttgart 2002

Museum für Kommunikation Frankfurt 2002

Aventis SA Straßburg 2002

World Conservation Union Johannisburg 2002

Instituto Itau Cultural Sao Paulo 2002

Multimediainstitut Zagreb 2002

InterCommunication Center [ICC] Tokio 2003

ISEA 2002 Nagoya

Multimedia Art Asia Pacific, Millenium Monument Peking 2002

DEAF Dutch Electronic Arts Festival Rotterdam 2003

Caesar Forschungszentrum Bonn 2003

mind (21) house, TU Bratislava 2003

Melbourne International Arts Festival, ACMI Melbourne 2004

QUT Festival Brisbane 2004

The Sydney Festival 2005

Info	www.web-of-life.de
	www.ntticc.or.jp/Archive/2002/Web_of_Life

Concept

The theory of networks and networking is providing us with radical new insights into the underlying processes of nature, economy, and society. The »Web of Life« is conceived as a multi-disciplinary project that conjoins art and science to give form and expression to this fundamentally important new realm of understanding. Its three components are a book titled »The New Web of Life: the Art of Networked Living«, a large scale distributed interactive artwork, and a web site.

The Web of Life artwork allows persons to interactively influence the performance of an audio-visual environment by their imparting to it the unique patterns of their individual hand lines, thus giving symbolic and experiential expression to the action of connecting oneself to an emergent network of relations. This audio-visual environment is formed by an immersive conjunction of projected three-dimensional computer graphic and video images, together with a fully spatialized acoustic experience and a specially conceived architectural surrounding. Interaction is effected via a hand scanning user interface.

This artwork is configured as a distributed network of installations – one large-scale environment situated permanently at the ZKM, and four others designed to travel to various locations around the world
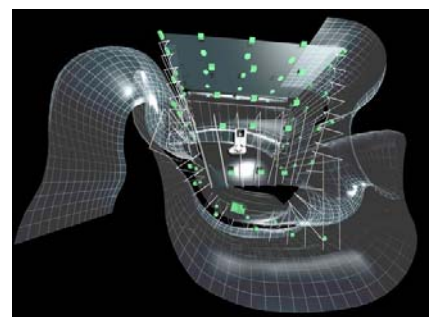
during the period of the project. User interaction at any location communicates with and affects the audio-visual behavior of all the installations.

The audio rendering environment enables the user to experience sound-field movements in three dimensions by means of true multi-channel audio projection. The aesthetic aim behind this approach is to create dynamic webs of sound vectors all around the visitors, and to imprint this sound image as a gestalt onto their perception. These three-dimensional sound gestalts move within their virtual sound spaces in varying relationships with the graphics.

Sound

The sound engine is laid out in a twofold manner. One layer is constructed as a network of sound streams that interlock with each other in various ways in relationship to the content structures of the imagery. A second layer projects these streams into the installation room as the hand lines dynamically evolve and fill the installation space over time. Various links between the imagery and the soundscape control its levels of complexity and spatial distribution. The audio environment inside the ZKM installation is connected (via the Internet) to those at the four traveling installations, so that when a new hand is scanned at any one of these sites, a new soundscape (relating to the new image sequence) is triggered at all locations.