Super Huge Balls

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Synopsis

First, we are interested in the creation of visual vocabularies anchored in the evolution of technology and methods of communication that have become both understood by a broader population, across countries and languages; and complex by the re designation of icons and meanings, a new grammar. Second, the relationship between body and machine, and the exploration of possible and meaningful interactions. On one side, looking to explore the way interfaces aim to handle the semiotic, use, and technical requirements of the game. On the other side, aiming to visualize the impact of the interfaces in the body and how the interface configures the exchange game-user-game. And finally, we want to explore video game reception and preconceived ideas, in general the public response and reactions towards mature themes, particularly hidden by colorful and family friendly visual and sound codes.

In order to address the precedent questions, for *Super Huge Balls* we focalized on the visual language of emoticons, especially to sexting dynamics, because we consider it has stabilized, with a grammar that allows to communicate effectively in a complex array of meaning were the connotation is far more important than the denotation. The visual treatment of the icons and its selection responds to the third interest, a joyful and family friendly which plays around the ambiguity of reading and the interpretation of publics, supported heavily in the connotation process. The visual approach is reinforced by the sound design, re-signifying familiar sounds like the ice cream car's melodies. The gameplay proposed by the game look to address the user-game questions. The game is played by interacting with the balls, the juggling in the physical interface corresponds to the virtual space. The players have to move the balls in order to interact with the objects present in the screen, the result of the interaction forces the body of the gamer to uncomfortable positions. The size of the exhibition plays around the concept of *mise-en-scène* of gamers, aiming to expand the game to a multidimensional experience, not limited to visuals, and sound, but also related to touch and the social aspect of gaming.
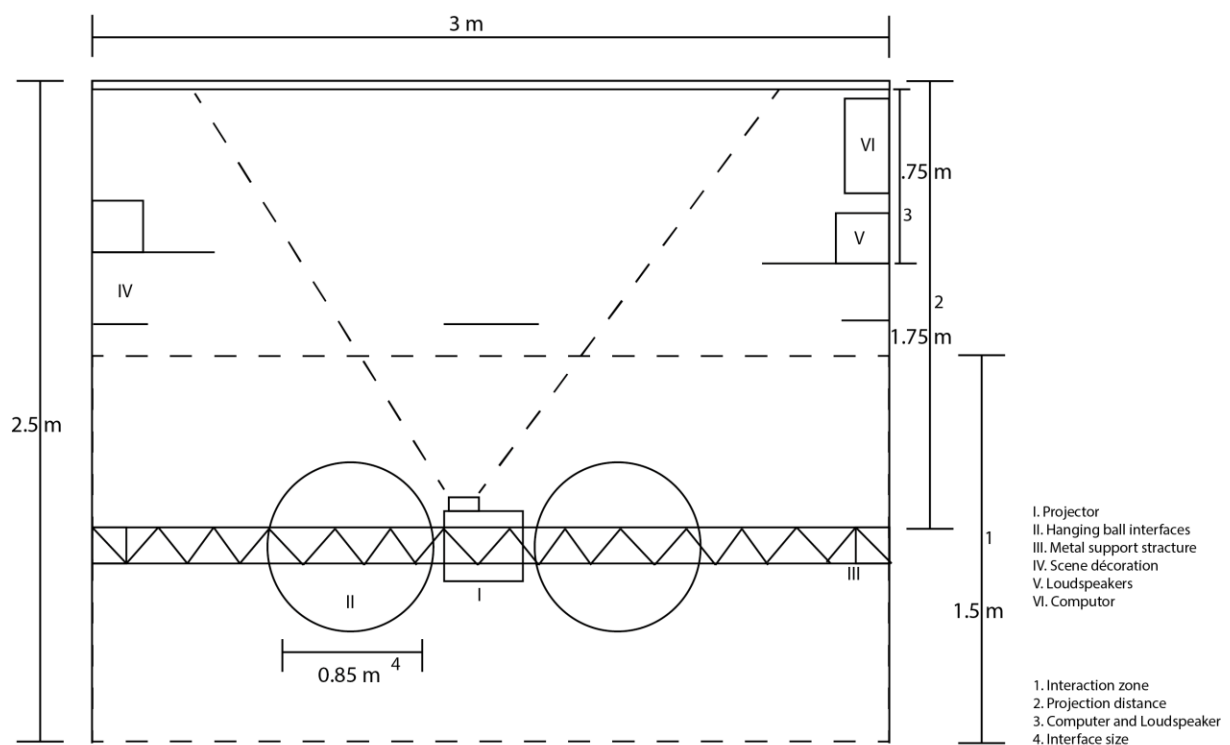
Virtual and Play

Video games create a virtual reality in which the individual plays the game. Virtual reality is understood as an environment that is created by a computer or other media and in which the user has a feeling of being present in the environment. For questioning, if the feeling of reality is an illusion, we have to play. We play it to explore, to learn about ourselves and the reality we created. Because the action of the play is both creative and expressive, it is both a way of being side the world (virtual or real) and a way of making sense of it.

This new version of the installation fosters spontaneous the whole body movements instead of partial ones (as previous versions are more about hand movement). The decision is aim to make the action of its players performative and immersive. Within the safe space (or magic circle) of the play, this digital art installation also uses the strategies of the video game to extend its fictional reality that created by the technologies. At the same time, the physique interfaces transfer the movements and sensations of its player into virtual reaction within the digital space which gives them an illusionary feeling of being in control. As this work heavily depends on its visitors to carry out its artistic experiences, can we question the role of the artists and the visitors within the virtual space and the illusion of being in control in virtual and in reality?
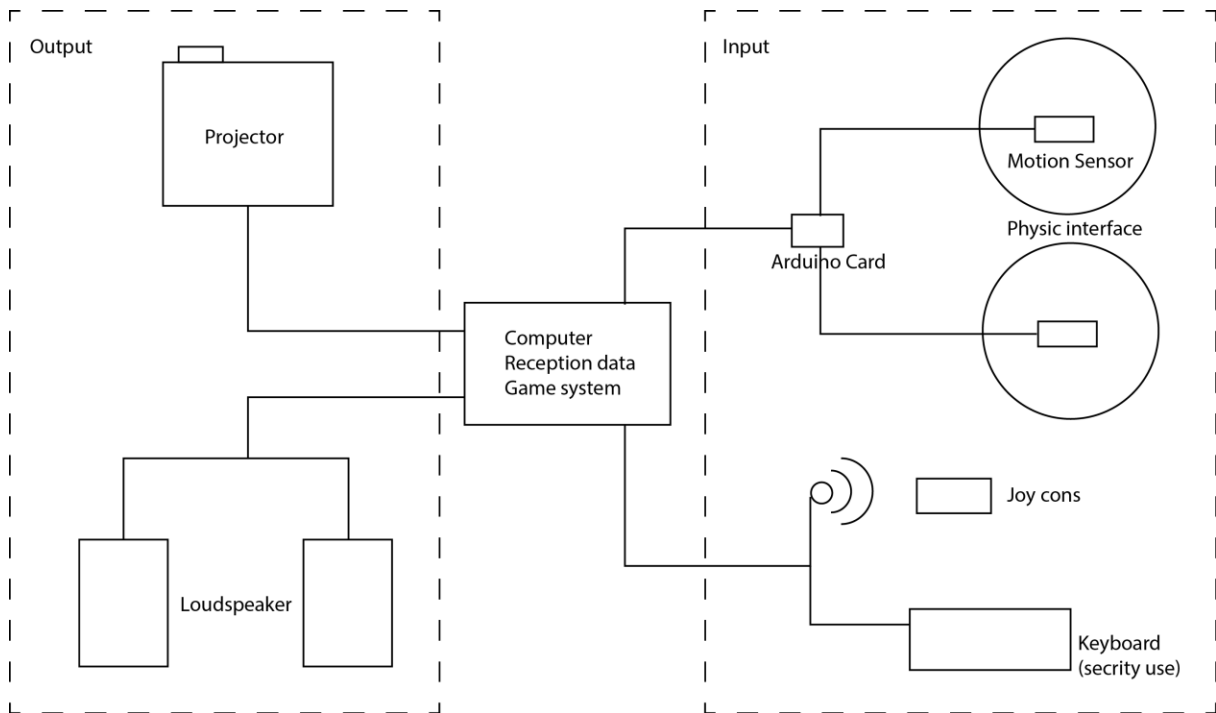
Gameplay:

This art game installation can be played by one or more visitors/players. The players position themselves inside the interactive zone which can be considered to be an extension of the 3d space inside the video game. By interacting with the hanging ball like interfaces, players can use the first person vision and action controller to explore the virtual space and to interact with the objects inside the game. Because of the considerable large sizes of the interfaces, the players have to use their whole bodies or even collaborate with others to receive the highest scores possible within a limited time.

Floor plan

I. Projector
II. Hanging ball interfaces
III. Metal support stracture
IV. Scene décoration
V. Loudspeakers
VI. Computor

1. Interaction zone
2. Projection distance
3. Computer and Loudspeaker
4. Interface size

Technique plan

Output

Projector

Computer
Reception data
Game system

Loudspeaker

Input

Motion Sensor

Physic interface

Arduino Card

Joy cons

Keyboard
(secrity use)

Visual plan