DESIGN DECODED 2021 : ART EXHIBITION

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Metahingaq

"Test of Self por[decoded]trait no. 2"

SYAFIQ ABDUL SAMAT
"Test of Self por[decoded]trait no. 2 "

Digital
11520 x 6480 pixels
(equivalent to 80 x 45 inch at 144dpi)
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Inspired by some of the generative art made via programming, I was able to create my own algorithmic concept, using these "noises" as factors or variables to affect the creation of the proposed visual. In this case, difference in sound level may change the shape of a brush and introduce different colour at random time may affect the look of a render. However, since this is generative art, result often varies by each render, yet maintain recognizable similarities between the same algorithms. These process of collecting variables of available sounds and lights was the origin for the name "Hingarmera", a wordplay of "Hingar" (means "noisy" in Malay language) and Camera.

In this masterpiece, I present another variation of Hingarmera algorithm titled "Noise Per Dot", which mimics some of the traits of making a painting. Incoming real time feed (sound and light data) from the webcam will be divided into several columns and rows. For each section, the code will divide it again for several parts horizontally. Within each part, the code will sample a color, and will draw a rectangle based on sound volume level at the time the sample was taken; the louder, the taller the rectangle will be drawn. This process is repeated for the next part within the same section and continued for the next row beneath it per column. Intentionally, each drawn rectangle may overlap other rectangle, imitating overlapping brush strokes in a painting.

Furthermore, due to the slow process of sampling each pixel per part, section, and columns, it usually takes about one to two hours to completely generate a full image, hence, mimicking the timely process of making a painting. This means, if a subject sitting in front of the camera, any large movement will distort the drawn subject which is quite visible in this piece.

Due to its dependency on available light and sounds, each of the resulting image files are unique, representing the living moment at the time the image is generated. Although the final image may look glitchy, zooming in closer into the image will reveal the overlapped rectangles, each altering the appearance of other rectangles beneath it. These are also intentional, since the idea of Hingarmera itself is to appreciate and accept the non-controllable elements around us, such as noises and events that may occur without intention. The algorithm itself is not final but continues to improve and may influence the development of another Hingarmera project. The appreciation is not just on the final image, but also on the repeated trials and experimentation, thus expanding my Hingarmera series.

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