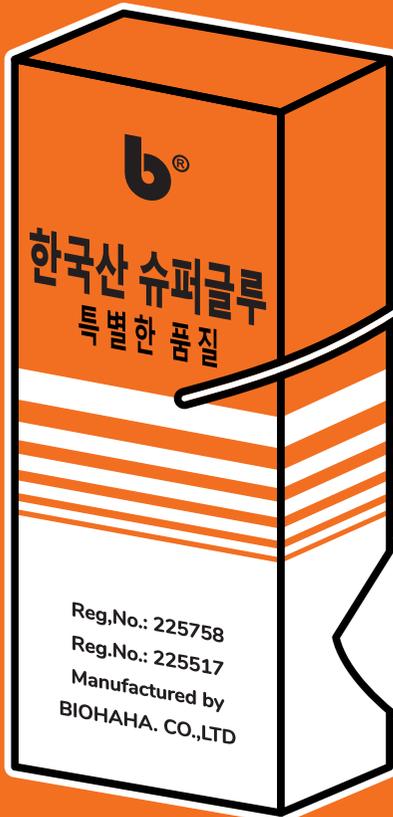


감각의 흐름속 걸기
SENSEWALKING
FLUAT

A PLAYFUL GUIDE
FOR GENERATIVE
SENSE INTERPLAY

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&
ANGELA SUNARYO





BIOHAHA

Pause. Breathe. Let the space introduce itself.

감각의 흐름 속 걸기 SENSEWALKING FLUT

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EXERCISE I
FOOTWORK



EXERCISE II
TUNING IN



EXERCISE III
SMELL NOTES



EXERCISE IV
TASTE RAVE



EXERCISE V
TEXTURE IMPRESSION



Sensewalking Flux is a participatory research workshop that explores multi-sensory navigation and experimental sound-making as methods to perceive and interpret the space. Through two phases, **Sensewalking & Mapping** and **DIY Bio-Synth Assembly**, participants document embodied experiences and translate them into sound-based expressions.

This project unfolds in two phases:

// **Sensewalking & Mapping** – Participants engage in guided sensory walks, using their bodies as instruments to navigate space through **sight, sound, touch, smell, and taste**. These observations are recorded through sketches, textures, and notations, forming a generative **graphic score** that captures an intersubjective experience of the urban environment.

// **DIY Bio-Synth Assembly** – Participants assemble a light-sensitive synthesizer that converts visual stimuli into sound, creating a tactile and sonic link between perception and the environment.

Optional Phase:

// **Collective Audio-Visual Performance** – The generated score serves as a guide for an improvised performance in public space, merging movement, sound, and visual projections into an intersubjective ecology between body, space, and technology.

This project highlights **spontaneity, perception, and intersubjectivity**, fostering an egalitarian interaction between the space and its inhabitants. By positioning the city as a "**living instrument**," Sensewalking Flux celebrates the unpredictability that emerges from the ecotone between body, space, and technology.



MARK YOUR CALENDAR!

Minor Adjustments: Sensewalking Flux

Location: Art Space Dugu, Busan

Date: Tuesday, July 15, 2025

Time: approx. 4-5 hours

Participants: Open to artists, designers, researchers, students, and anyone curious about embodied practice, DIY culture, or sensing space differently. No experience needed—just a willingness to explore.

Schedule

30m | Introduction & Briefing

Welcome, overview of the two workshop phases, and a short presentation of past projects and inspirations.

1h | Phase 1 – Sensewalking & Mapping

A silent, guided walk along a short urban route. Participants observe through all five senses and document their impressions as notes, sketches, or textures, later developed into interpretive graphic scores.

30m | Reflection & Sharing

Group returns to the studio to reflect and share observations. What changed in how you experienced the space?

1h 45m | Phase 2 – DIY Bio-Synth Assembly

Hands-on building of a light-sensitive synthesizer. Test and experiment with light-to-sound responses using shadows, movement, and the environment.

30m | Improvised Demo & Closing

Participants use their sensory scores to guide an informal, improvised performance. Sound, light, and gesture merge in a playful closing session. Followed by final reflections, group photo, and discussion.



Phase 1

Sensewalking & Mapping

Seeing Beyond Sight: A Sketching Exercise

Sketching is more than just drawing what's in front of you—it's a way of learning to see. It trains us to observe details, patterns, and relationships between spaces, objects, and people. Sketching helps us analyze our surroundings, making us more aware of the invisible forces shaping them.

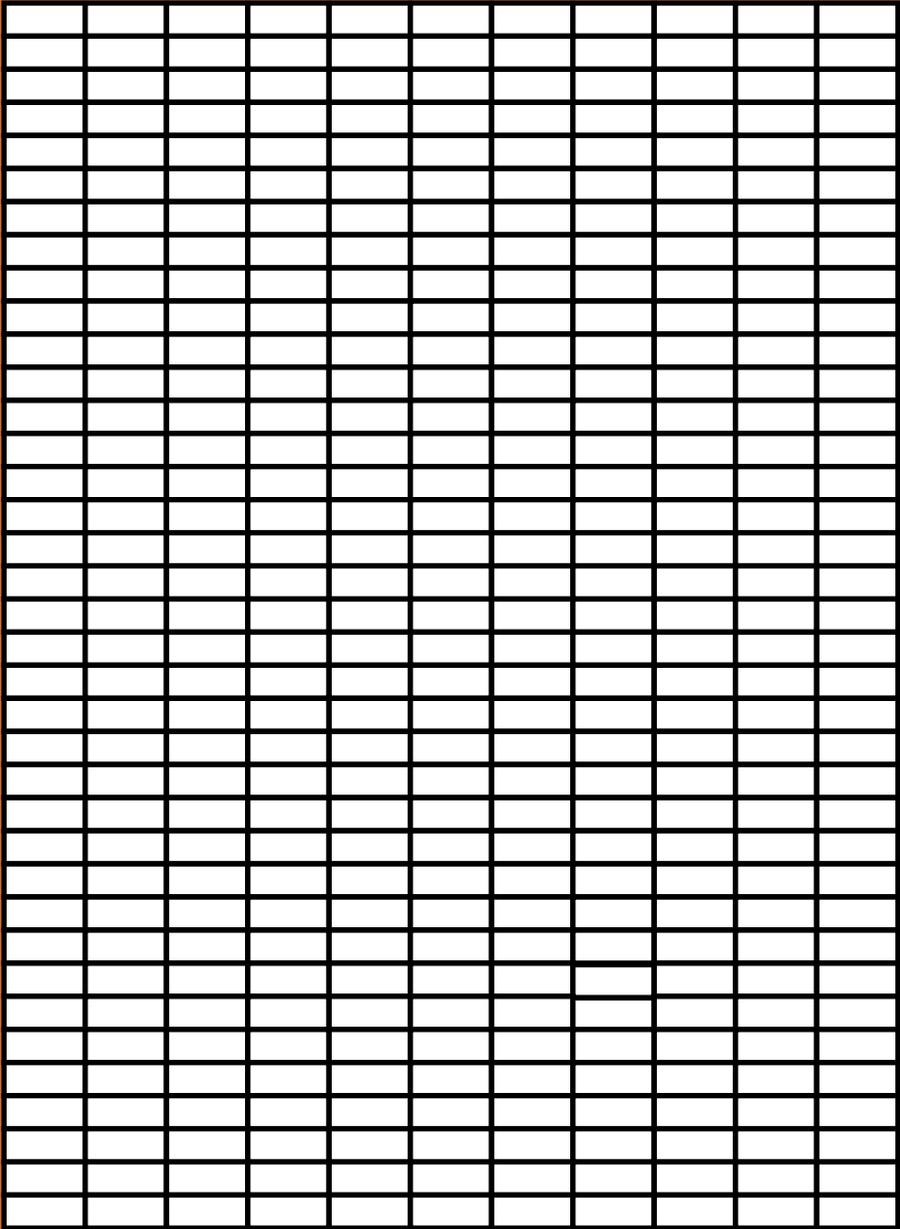
As Norman Crowe and Paul Laseau put it,
"Seeing is a necessary prelude to visual expression."

Eric Jenkins expands on this, explaining that sketching is a bodily interaction:

"It is necessary to learn from the world by engaging in its reality—its materials, its columns, its smells, its temperature."

But here's the twist: sketching isn't just about what's in front of us. It's also about what we feel, remember, and imagine. There are two ways of sketching:

1. **Referential Sketching** – recording exactly what you see.
2. **Analytical Sketching** – capturing movement, patterns, and sensations beyond the visual.



Exercise 1:

Footwork – Mapping the Unseen Movements

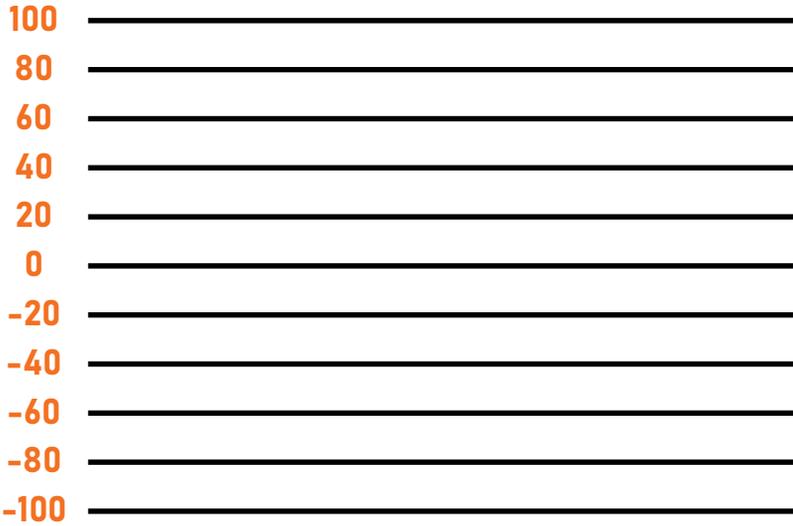
Every step tells a story. Movements—whether human, animal, or even mechanical—shape the rhythm of a place. Let's capture these unseen patterns through sketching.

Try this:

- // Find a space where people (or creatures) are moving—maybe a busy street, a park, or a café.
- // Observe the movement. Where do people walk? Where do they pause?
- // Now, sketch the movement—not the people themselves, but the *pathways* they create.
- // Can you show the difference between a steady walk, a hesitant pause, or a sudden sprint?
- // What would movement *sound* like if it were a shape?

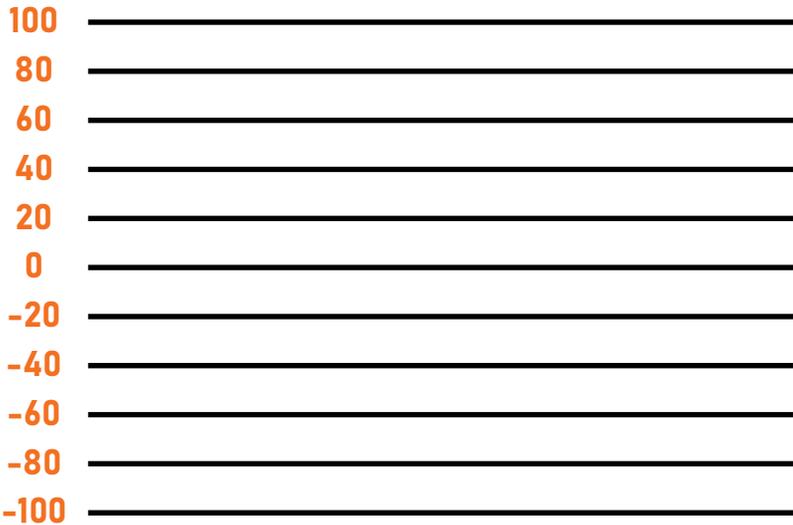
Location:

Time:



Location:

Time:



Tuning In: Listening to Space

"Architecture shapes sound, and sound shapes architecture."

– Lupton (2018)

Sound surrounds us in ways sight cannot. Close your eyes in a crowded café, a marketplace, or a quiet alley. The city hums, murmurs, clicks, and echoes. It reverberates against buildings, dissolves into the wind, or lingers in forgotten corners.

Exercise 2:

Tuning In – Drawing with Your Ears

Listen deeply. Can you *see* a space just by listening?

Try this:

// Choose a spot to sit or stand. Close your eyes. Just listen.

// Start documenting the sounds—write them down, sketch their shapes, or record them as voice notes.

// What's the loudest sound? The quietest?

// Can you feel vibrations in the ground? In your body?

// If sound had a texture, what would it be? Smooth? Rough? Fuzzy?



Smellscapes: Mapping Invisible Memories

Smell is the most *unnoticed* but *memorable* sense. A single scent can transport you back in time—a childhood home, a street market in another city, the salty breeze of a distant beach.

Pallasmaa calls this the “*space of smell*”, where scent engraves itself into our perception of place. In urban design, scent can reveal the history and character of a space, influencing how we navigate it.

Exercise 3: Smell Notes – The City’s Invisible Layers

Try this:

// Take a slow walk and focus only on smell. What do you notice?

// Are the smells pleasant or unpleasant? Do they remind you of something?

// Where do certain scents appear and disappear?

// How does smell shape your experience of a place?

Pro tip: Try mapping your journey using only smells. Imagine drawing the city with scent trails instead of streets.



%	SWEET	SALT	SOUR	BITTER	UMAMI
100					
90					
80					
70					
60					
50					
40					
30					
20					
10					
0					

-
-
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Four horizontal white lines for writing, separated by orange lines.



Taste Rave: Flavors of the City

Taste is a multi-sensory experience. It's not just about flavor—it's about texture, temperature, smell, and even sound (think of the crunch of chips or the fizz of soda).

We often say we "*eat our way through a city*", and for good reason—food plays a major role in how we experience urban life.

Exercise 4: Taste Rave – Sensing with Your Tongue

Try this:

// Pick three foods—bonus points if they're new to you!

// Before eating, observe: What do they smell like? Feel like? Look like?

// Close your eyes as you take a bite. What textures do you notice?

// Does the taste remind you of another place or memory?

// Can you describe the flavor using words, colors, or even a drawing?

Location:

Time:

Notes:



Texture Impressions: Feeling Space with Your Skin

"Touch is the mother of all senses." – Pallasmaa (2005)

Touch is how we first experience the world. Before we see clearly, we *feel*. Spaces aren't just visual compositions—they have textures, temperatures, and sensations that define how we experience them.

Buildings aren't just shapes; they're warm, cool, rough, smooth, grainy, or metallic. Our skin sees just as much as our eyes.

Exercise 5: Texture Impressions – Reading with Your Hands

Try this:

// Find different surfaces—walls, fabrics, tree bark, metal, glass.

// Close your eyes. Run your hands over them. What do they feel like?

// Can you describe the textures in words?

// If you were to draw this feeling, what would it look like?



Final Thoughts: What Did You Discover?

Senswalking Flux isn't about *finding* something specific—it's about *noticing* what's already there. Every sense tells a different story of the space, and together, they create an experience that goes beyond just looking.

Some final prompts to reflect on:

// Did you notice something today that you had never paid attention to before?

// How did different senses shape your perception of a place?

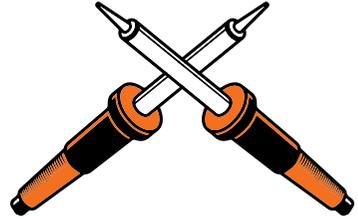
// Did mapping movement, sound, smell, or texture change how you understand the space?

// If you could create a map that isn't based on streets, what would you include?

Senswalking is a way of tuning in—to the environment, to others, and to yourself. Keep sensing, keep walking, and keep rediscovering the world around you.

Phase 2

DIY Bio-Synth Assembly



Let's Make the Space Sing!

Before we step into the sensory field, we need a way to translate the unseen (light, movement, and energy) into something we can hear. That's where DIY Bio-Synths come in!

What's a Bio-Synth?

Think of it as a tiny electronic creature that listens to the world in ways we can't. Instead of using a microphone, it captures **light intensity** and turns it into **sound**. The brighter the light, the louder or higher the pitch. Kind of like the space humming its own tune!

What We'll Do

// **Assemble Your Synth** – We'll guide you through building a simple bio-synth using sensors, circuits, and a bit of magic.

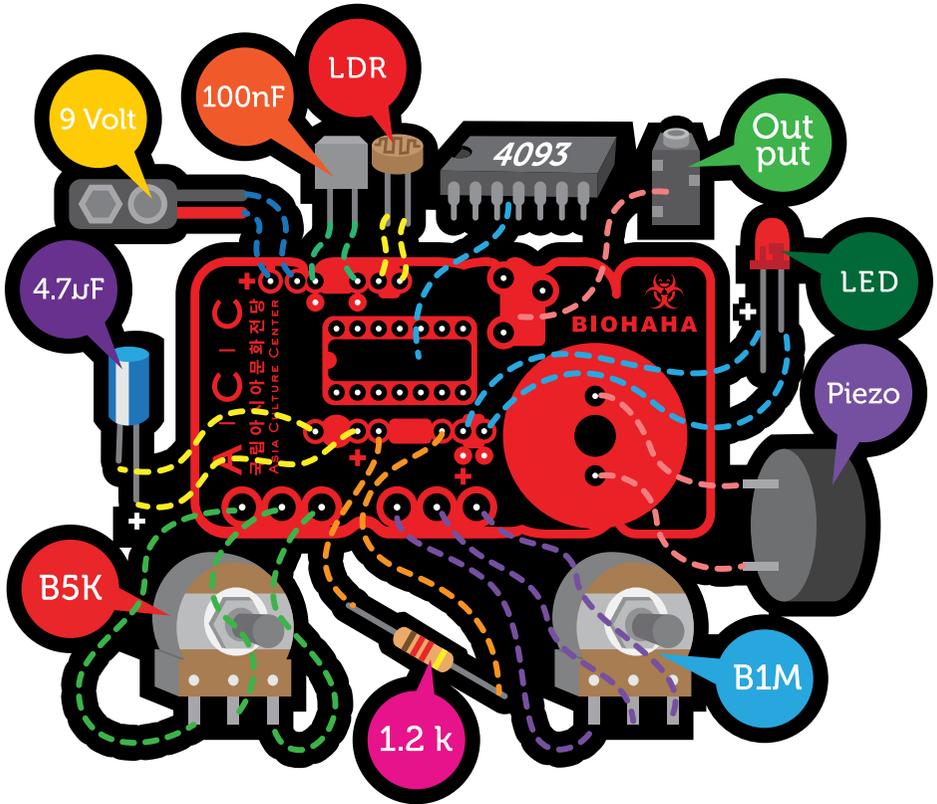
// **Experiment with Light & Sound** – Wave your hands, block the light, or let the sunset play its own melody.

// **Play with Perception** – Try different angles, surfaces, or use your phone flashlight. You can also use your **graphic score**, the sensory impressions from all five senses, now transferred onto acetate sheets as a tool to shape the sound through light.

Why This Matters?

This isn't just about making cool noises (though that's a bonus). It's about **expanding perception**, listening to the environment beyond human senses, and finding new ways to interact with the environment.

Ready to tune in? Let's build, explore, and make the space sing!



Optional Phase

Collective Audio-Visual Performance

Welcome to the Flux!

This is not your usual performance. No set melodies, no fixed rhythms —just you, your hands, and the light-sensitive soundscape we create together. Imagine mapping a city through sound, translating movement into frequencies, and letting light shape our sonic world. Ready to dive in?

How It Works

Each performer holds a **transparent acetate sheet** with **black marker patterns**—this is your score. By moving your hands along the drawn paths, you control how much light passes through. These light variations are picked up by **DIY synthesizers**, which respond through potentiometers or variable resistors, translating gestures into sound.

// More light = Higher frequencies or increased modulation.

// Less light = Lower frequencies or subdued sound.

Meanwhile, the environment is part of the composition. Shadows, external light sources, and movement introduce unexpected shifts. Our **live digital processors**—one on **sound mixing & FX**, the other on **visuals & LED mapping**—shape this real-time dialogue, amplifying the city's hidden textures into an immersive performance.



Composition Structure

Like a city breathing in cycles, the piece unfolds in three evolving phases:

I. PER SENSES – Structured Exploration

Follow the path. Performers closely trace the drawn lines on their acetate sheets. Let your touch guide the light, let the synths whisper what they sense. This phase is about precision, listening, and feeling the city as it is.

II. UNISON – Free Interaction

Loosen up! Break free from strict paths. **Explore textures, alter light exposure, interact with the sonic space.** The city is alive—let it breathe through you.

III. DISRUPTION – Environmental Interference

External light sources shift, shadows block paths, sudden brightness challenges control. Adapt, respond, and find harmony in the chaos. The composition is no longer just yours—it belongs to the space, to unseen forces at play.

Beyond Sound: Live Processing

Throughout the performance, digital elements enhance the experience:

// **Live Sound Engineering** – Mixing raw DIY synth outputs, adding textures, effects, and spatial depth.

// **Visual & LED Mapping** – Reacting to performers' gestures, transforming light distortions into projected visuals.

You Are Part of the Space

The space is not just a backdrop—it's the instrument. Through Sensewalking Flux, we dissolve the lines between performer, space, and observer.

We play the unseen frequencies of the city, sculpting them into fleeting moments of sound and light.

So, let's listen with our hands, see with our ears, and move through light.

Let the flux begin!

Now that you have seen differently, how will you walk tomorrow?



About

Art Space Dugu

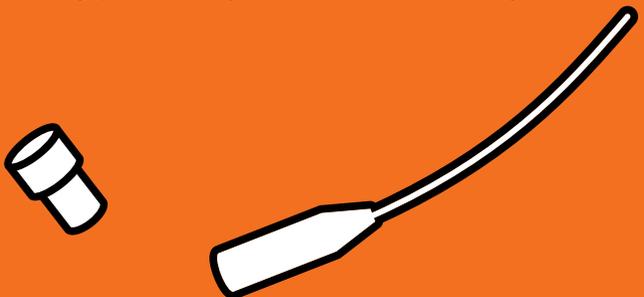
Minor Adjustments is a collaborative project initiated by Junghun Kim and Hyemin Son in partnership with six artists from Art Space Dugu. A creative space in Busan that supports the practices of artists with and without disabilities. The project centers on the idea that collaboration is not just about working together, but about attuning to one another through small, subtle shifts, what we call “minor adjustments.”

By exploring how bodies with different speeds, perceptions, and ways of moving can coexist, the project embraces difference as a condition for learning and transformation. Through workshops, performances, and shared processes, Minor Adjustments becomes a space for embodied dialogue, where the act of adjusting becomes a gesture of care, solidarity, and creative exchange.

Biohaha

A workshop for artists who want to explore their environment through the senses and translate those experiences into sound. Participants engage in sensory walking, create graphic scores, and experiment with the relationships between perception, space, and technology through DIY bio-synths they build themselves.

Biohaha is a collaborative platform co-founded by media artists Helmi Hardian and Angela Sunaryo in Bandung, Indonesia. Their work explores the boundaries between biology, technology, and subculture. Rooted in eco-centric and process-based art, Biohaha weaves together sound, walking, and mapping to reimagine relationships between body, place, and practice—both in the city and in nature.



안녕하십니까



BIOHAHA

⊗ Biohaha 2025
Biological Weapon and
Poisonous Plant Specialist

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