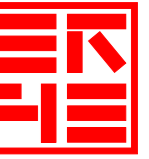


ERROR-43 and the creation of a new future

The idea was born as a post university laboratory where individuals where free to experiment techniques and evolve skills related with the human condition; by that we mean our perception, what comes with it and how can we amplify it, the perception of our environment, that today is directly influenced by the technologies that surrounds us.

With this exercise we created a language and a strategy, which was, using this technology in order to generate new space typologies, whether they were virtual, physical or a combination of both, all of them were interactive.

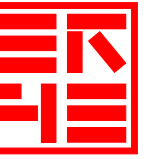
In this lab we named ERROR-43 were born a diversity of projects, whether to answer clients, competitions or self-made, that started a discussion of which is the difference in between real and reality, is real what we call nature and reality what we perceive? Does this mean that it is impossible to a human to understand real, since the idea of it is already altered by the one who perceives it? If so, then humans are not able to understand more than realities, and real would be something we would never be able to understand or even it doesn't really exist. If this is a possibility then as we start living more and more in these new cybernetic platforms, the idea of shaping realities appears as strong as ever.



Where art meets science

Through the process of five years of ERROR-43 and due to its abstract line of research, it became known as an artistic collective, but for us we are a scientific lab where experiments are made, we do not talk about theory without the practical research attached to it, by that we mean that for each question there is a technical project. Our background is architecture, so naturally we are used to live in between technique and aesthetics, therefore our experiments have a strong visual component which we like to achieve through trial and error. Our field of work involves, home automation, robotics, computer graphics, programming and data analysis, virtual reality, biology and cybernetics.

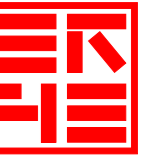
Our aim is to create living systems or tools, machines that evolve and transform accordingly with its user or users (either digital or physical), a system of mutations fed by the cyber-space which is fed by humans. Even though it has a direct application in the entertainment field, it has a strong background, our analysis is born not only from the technique itself, it's an interpretation of humanitarian, philosophical questions that have followed us through our existence. These existential questions that so many times have been answered differently through the abstract process of art and the concrete scientific field, are answered by us in a healthy mix of both.



The Process

With the evolution that took course in the lab it's impossible to identify which part of the project is made by which individual, our subconscious expels images that start gaining form through the discussion, it's a system of sharing knowledge that makes possible for everyone to understand a bit of each field in the research, a process without an end, continuous evolution, as the project never really finishes, it evolves through the different moments in which we are "obliged" to deliver an answer to a problem. Computers are treated as individuals, as they play their important role in the process of thinking, they help us generate these images or even texts, based on human culture and all the algorithms behind it.

As the project starts gaining form, some solder cables to boards, others experiment with plastics, silicones, liquids or even plants, as the structural skeleton starts appearing, housing a panoply of motors and other mechanical systems, meanwhile others create algorithms that are the base code of the "life" being invented, light and sound create the desired environment that is rebuilding itself at each interaction. The computers do what they do best, they process the information we give them and then compute it in a visual world which we now call cyberspace, that then is sent to the different processes it takes course.



Dream World

As we evolve, our aim is to fulfill our lab with different and more efficient equipments, where people can investigate, opening the idea to other talented individuals, giving them the means and consistency to pursue the research on human existence and technology. For this to happen we envision three moments, the lab, where the research is born and is developed, the festival, where we organize the research on a big event that generates relations and culture in between people and the city it takes place on, and finally the testing events, where some unfinished work can pop up and be tested for human interaction without pressure or compromise.

We want to insert ourselves in the market as a fresh system of knowledge sharing and to generate opportunities to others like us, people which their aim is to produce human/technological pieces that through serious research can redefine the course of our history and the ways we use this technologies, considering the ecological step it leaves behind and the social changes it creates, as it keeps growing.

The world as one being, the being as a part of the world, the mind, technology to unite it all.

We see the world as a mixture of different layers of matter, pumped by energy that keeps it moving and makes it alive, as humans we are part of this world, but we have something specific that makes us different from other species, a powerful mind. This mind allowed us to create the most creative solutions for survival, allowed us to break and recreate the patterns that were constricting our life, allowed us to create expressions and languages that later allowed us to record history, therefore passing the individual knowledge through generation to generation.

As we kept evolving we discovered ways of using and storing the universe's energy, leading to where we are now. We did it and we kept evolving through it, melting our organic brains and bodies with the devices and the clouds we invented. Our mind is deeply changed by this experience, as is our planet.

In ERROR-43 we believe a path can have turns but cannot have returns. Humans were touched by this knowledge and it will forever influence our ways, still we have much to learn and we can, and should, learn from all of the natural processes that surround us in order to use technology to melt with it and understand its logics in a deeper reality. Connectivity, all minds working for one cause, the notion of ourselves, of our body, or our reality, surpassed by a new being, a posthuman, a depository of our egos were they could dynamically grow meanwhile the planet is regenerating

'LILITH'S PARADISE' undergoing research as 4 joint PHD's
2019-ongoing



We were invited to create an electronic system, of LED's placed on an iron structure, to send several digital texts regarding the festival, Portuguese poets, rappers, specific contents and effects, therefore we created a program that allowed us to output these texts to the system we assembled.

Unnamed.

september2019. FESTIVAL IMINENTE

in collaboration with Pedrita studio

iron structure, led light tubes, aluminium structure, electronics





Loading Lilith's Paradise

or how the long time utopia of Paradise end up being a dystopia. The promised garden, the isle in between the apparent chaos, present in most of the mediterranean born religions, were humans and other animals could symbiotically live nature, turned into a damaged non continuous topos, where our grey spaces grow in detriment of most natural processes, altering all the loops we had known until now. Might it be because we, humans, were having power over nature? Maybe it was just fear, fear of the unknown, fear of the guessed and the strange, fear of us being Nature. Fears become myths, myths may have become dogmas.

Adam's house in Paradise

is small, is big, is individual, is isolated, is closed, is dark, is discontinuous, is shy, is a prison, is deaf; and mute.
is blind, bold, blame, BLANK.

And then, Nasci Nasci

or how Lilith's demands Paradise dropping new creatures on it. Organisms that resemble life and death, new technological creatures that mimic nature, that live thanks to it, and die because of it. Prosthesis in between nature and humans that enable a dialog, not a burden anymore. Small prototypes that embrace bodies, not just containers. Do we still have time to repair all the broken loops?

When Nasci Nasci means born in Nature and evokes a new relation in between us, exploring what it would happen if we put a new technological organism inside nature, and how one system could benefit the other, as a perfect symbiosis. A system inspired by natural processes, bacterial skin and skeleton-like design that performs movement with the minimum energy.

The project proposes the creation of three soft robotic creatures that will be activated with the circulation of energy. The system (deposits, tubes and creatures) will be displayed around the space, and interact in between the plants, present on it, and the visitors, suggesting a new upcoming future where we live in constant dialog with our environment.

NASCI NASCI

july2019. AURA SINTRA. Quinta de Regaleira

organza, silicon tube, nylon sleeve, air valves, compressors, electronics, el-wire, led light, smoke, soap bubbles, 3d printing, PVC transparent plastic.







(curatorial text) In 2019, we, cyber-humans (human + device) are halfway to become post-humans, a state that sets the mind free from our physical constraints. Since one of technology's greatest achievements is the speed, that gives us the ability to multitask without the need to leave our relative position, so the idea of movement have already been separated from our body.

One of our biggest fears is that if in the constant use of technology, to devote ourselves to Cyberspace, we will be allowing our minds to be manipulated, losing the opportunity to understand technology as a prosthesis of our shared minds.

What if we were spending our lives reinventing this cyberspace? It could be the space of paradise, a self-organized nature of mankind bits in a constant symbiosis with Gaya. Increasingly enormous collections of data processed in between our Real and a commonly shared virtual reality, where we, almost post-humans, inhabit borderless.

LOOP is a physical space in Maia, that only exists there physically, but all its complexity occurs in cyberspace. Both realities, physical and digital, are treated as one space that is able to set the mind free from our body, sums of 0 and 1 embodying us, a place of naturalized binary language to wrap up our psyche. (end)

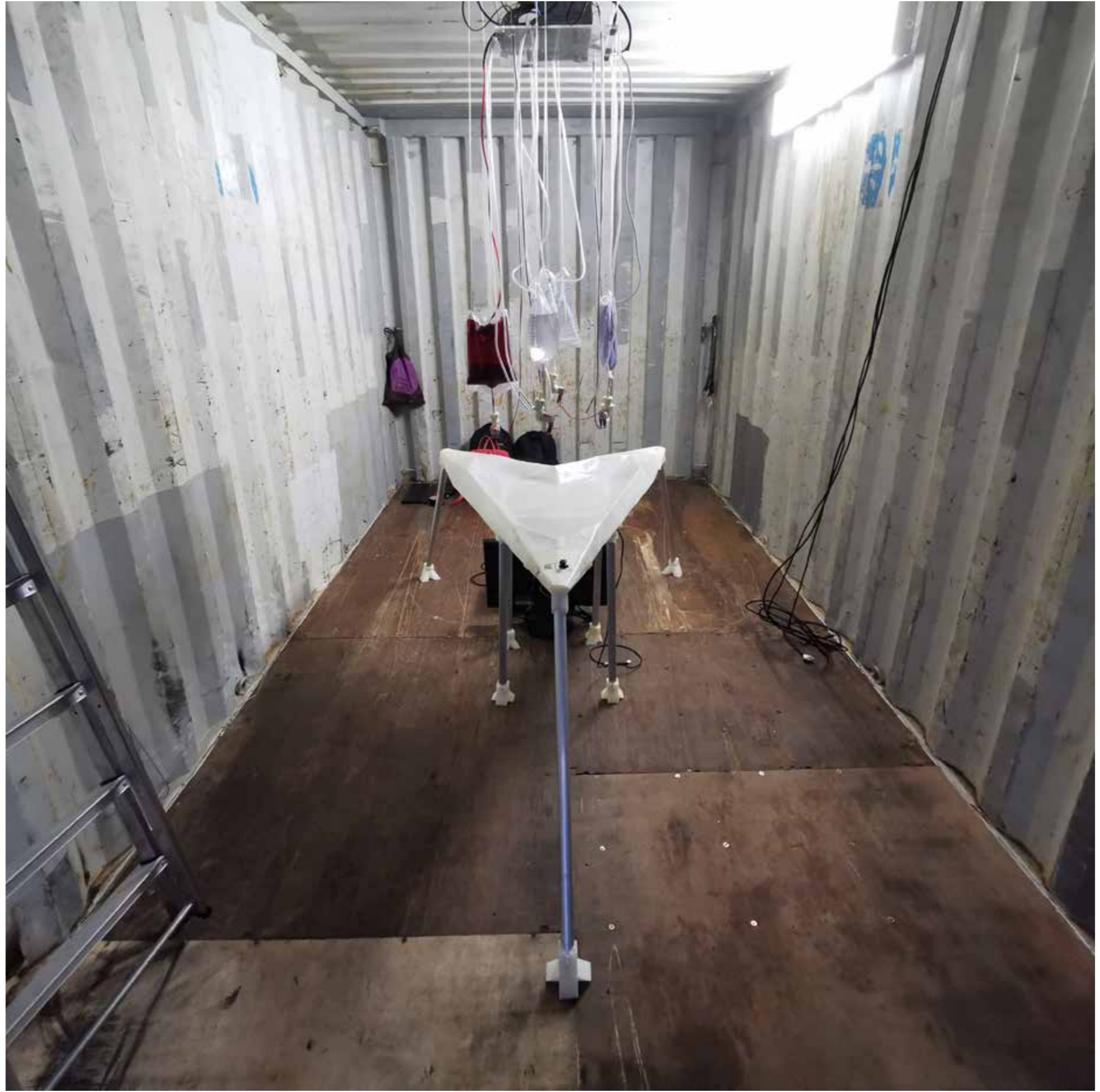
Loop was a combination in between a digital space and a physical space, in the digital we had a website were, as we entered, we would become our ip looping in graphical texts, meanwhile in the physical, located on the container in Maia's Picua's Park, we could play with a joystick that was controlling the magnetic fields inside of a tank with ferrofluid, therefore creating different mixtures of ink, that was falling every time a person was connecting in the website.

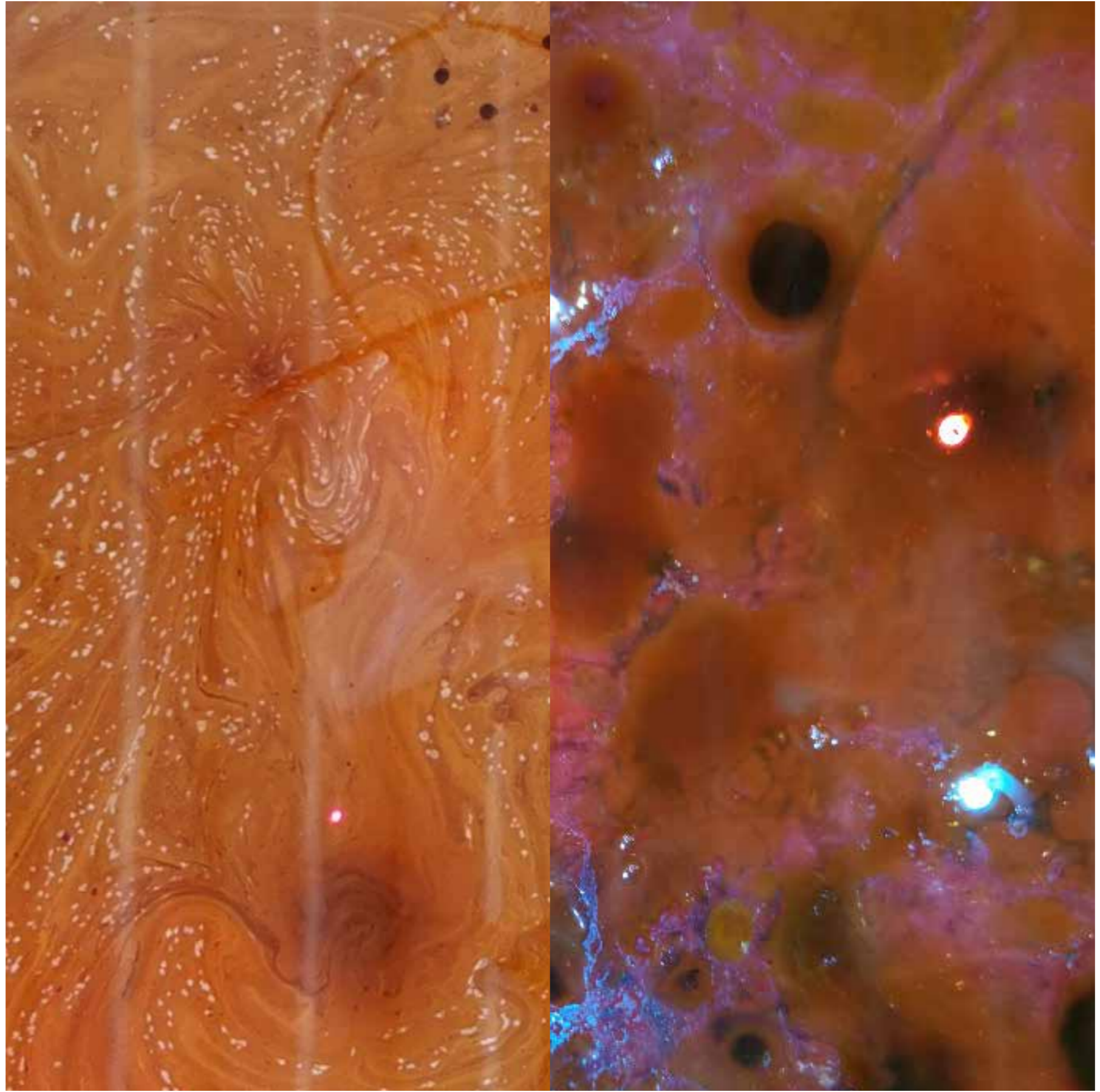
LOOP

**may-july 2019. BIENAL DE MAIA. Maia
Curated by Andreia Garcia and Sara Orsi.**

Glass fiber, aluminium ,3d printing, urine bags, acrylic, electronics, ferrofluid, oil painting, alcohol, water, oil.







The name Rhesus, the species of Sam the Monkey that was sent to space in 1960, is used as a metaphor for humans in relation with cyberspace. Using different apparatus, a group of humans will interact with a different reality where they will combine their efforts and transform organically the space



RHESUS

may2019. Ayahuasca world congress. Girona ,Spain.

VR headset, projector, leap motion







Creature Comforts is a multi-user VR experience where participants interact with the common goal of creating an artificial lifeform inside the virtual space. VR technology is commonly used as a solitary experience, replacing the physicality of the human experience with a virtual world that dislocates the user from beings around them. Our experience seeks to use the technology to enhance and expand the human experience by using the extension of our senses to create an experiential commons with other users within the virtual space.

Through the performance of specific physical movements achieved in tandem with the other user, a platform for mutual virtual creation can be realized. These movements are discovered by the users throughout the duration of the experience, that 'rewards' the user with visual feedback that helps the lifeform grow. As the users do these movements together, the lifeform evolves and mutates in response to the physical care and nurturing the users achieve through these motions.

Our goal was to create a platform that broke down the barriers of the solitary VR experience, and create a conceptual link between minds in the virtual world, an encounter that is unique to this technological model, but an idea that is as old as the earliest cyberpunk novels.



CREATURE COMFORTS
February 2019

in collaboration with Marco Accardi and Ryan Cherewaty

VR headset



Void4D is a light and sound interactive installation designed to have a considerable scale. It was materialized with an iron structure, delimited in some edges with LED tape and nylon wire where it visually accommodates several space changes. The central part works as a sort of portal of time where the interaction is made in order to experience a nostalgic and fictional warp journey through a mirror located on the floor and another on the ceiling that gives us the idea of infinity . All this experience was interactive, changing it's light/sound program with the user.

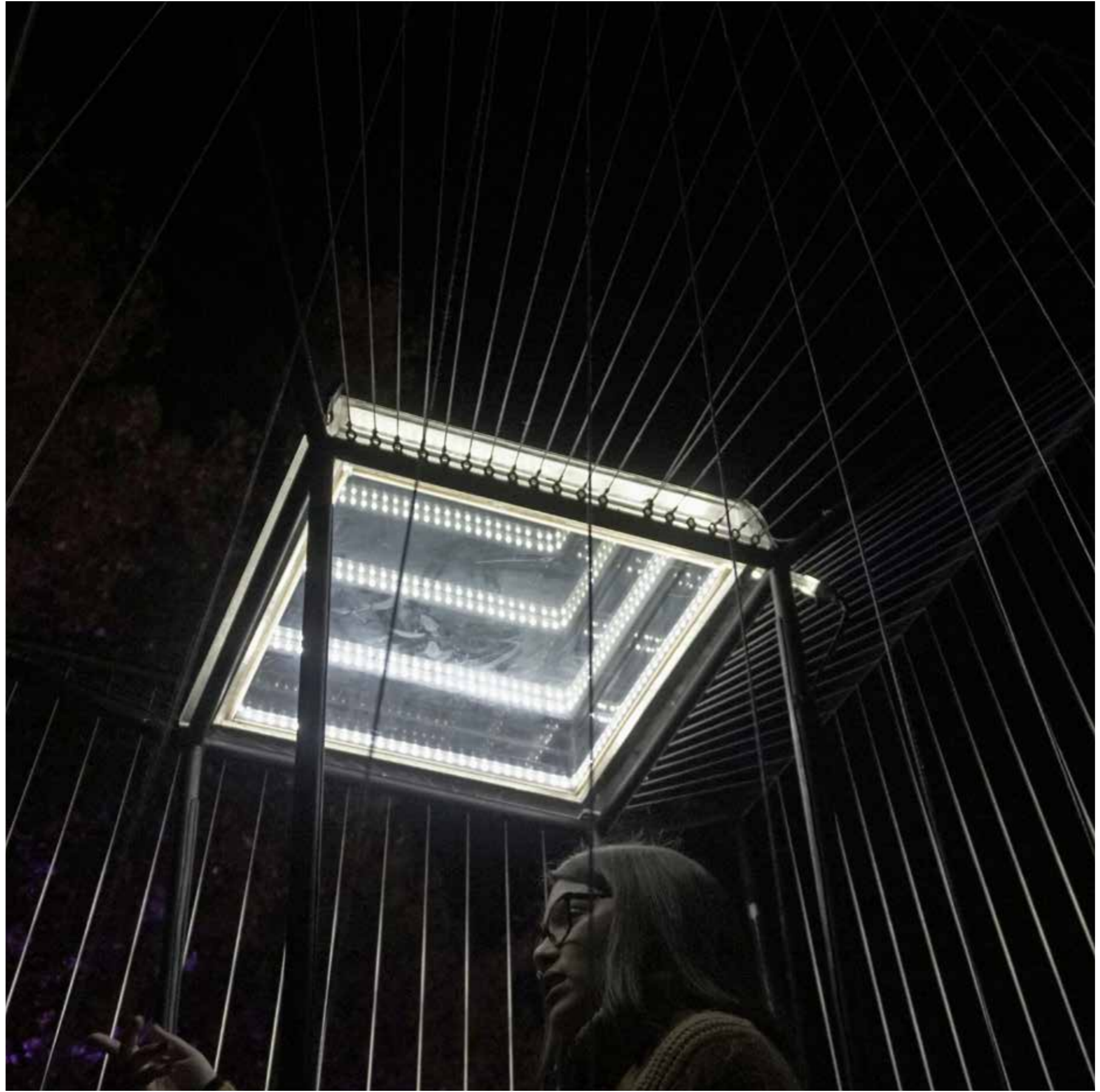
VOID4d

december-january2019. Loures Shopping

iron, wire, mirrored acrylic, electronics







The project consists on a silicone body composed by a vital central zone that feeds the associated tentacles. Rorschach exists suspended, supported by wires associated with stepper motors that cause it to move in height. This allows an interaction between the users and the object, through a kinectic system, which reacts to human presence according to position and arms movement as the object shapes itself. The interaction starts as soon as the user is detected by the kinect 2 and subsequently triggers each led associated with each member. Rorschach is composed of 5 tentacles, with the interaction being possible by 5 people at the same time.

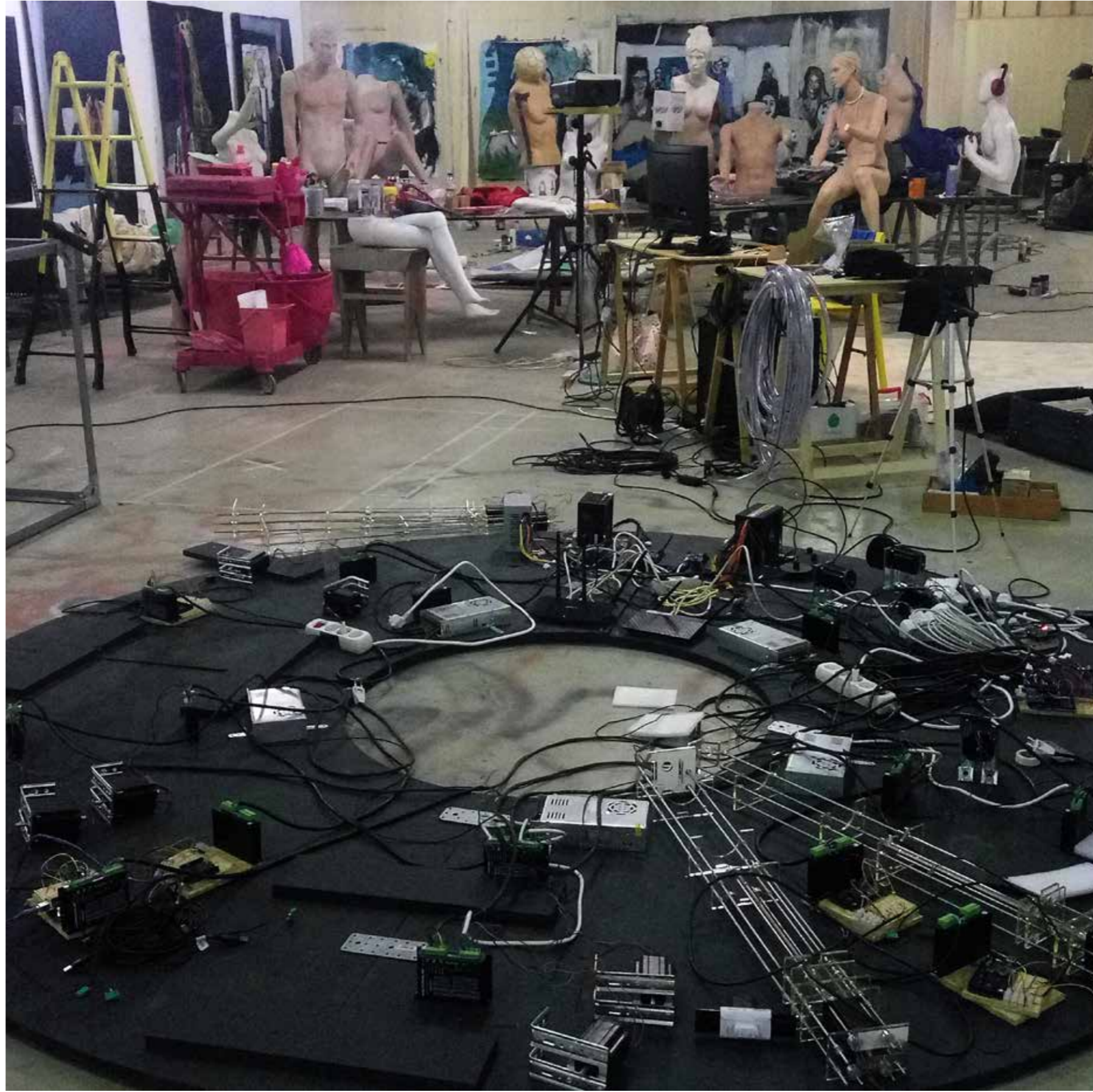
RORSCHACH

september2018. FESTIVAL IMINENTE. Lisbon

Engine system: Allows suspension of the object and variation of heights, connected through nylon wires. / Led light system that creates an interaction with the object's members.







Manifesto III (and the hairy red demon's emoticon)

because the other II are obsolete, or how to find a name for an introduction, while our Instagram boils of new suggestive and sexy images of blind interpreters of the surrounding. An army of cognitive dissonance patients unable to understand that we suffer from it. We, mankind, complain about the damages of our planet, but we keep mixing our garbages because recycling occupies too much space, using oil, but it's not our fault, and wishing to arrive at home, in january, to turn on the heating system until we reach the 32 C, so we can be sleeveless during all year. An altar to gaia

in this matrix society. We talk a lot about nature 'lol', often confusing it with landscape, and imagining just the hardware part of the concept, or the visual characteristics of the physical matter. Nature goes further, but our perception has strong difficulties to percieve it, mainly because we trained so much our eyes and forget that we have, at least, four other senses. Maybe in a close future we will be able to extend our perception through specific artifacts that will make from humans a civilization of cyborgs finally connected to the gaia system.

Being mushishi, or mushi hunters

to discover mushis and the flow of nature. The name of the installation 'mushi' comes from the japanese anime Mushishi created by Yuki Urushibara. Mushis are small creatures that live in between human and nature, and are non visible for most of us.

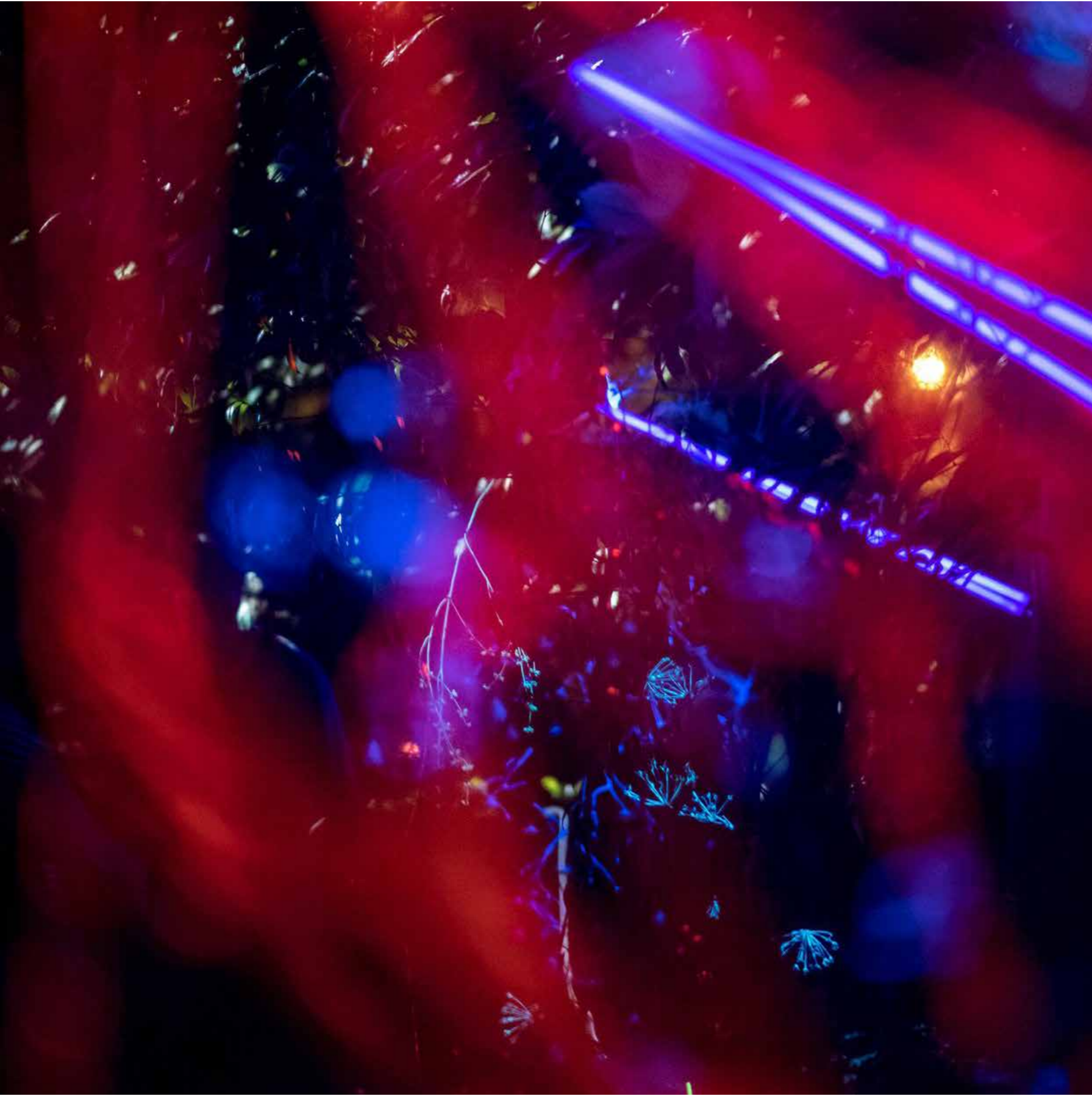
This project explores the unhidden layers of our natural system through several sensors spread in a forest or anatural landscape. Different stimulus such as the presence of people, humidity, wind, sun, etc, will activate the sensors and create a multi sensorial interaction, such as a specific sound, or light effect. The uncontrolled composition of effects will draw a virtual space with light and sound, in this natural place. With 'mushi' we pretend to amplify our perception from nature, and show that we can percive much more than trees and soil.

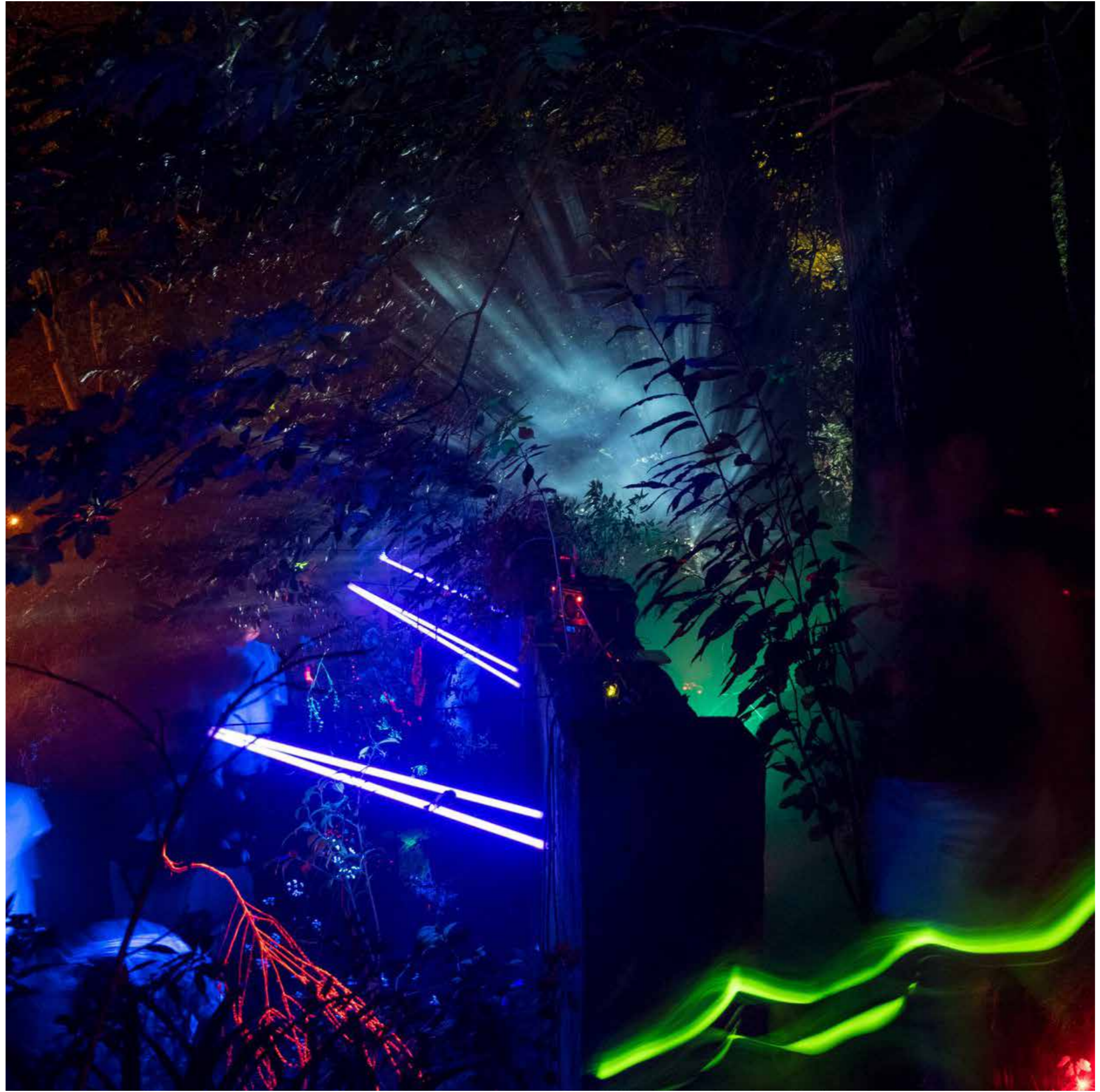
MUSHI

august2018. AURA FESTIVAL. Sintra, Portugal

uv light, projector, led lights, lasers, motors, painting, electronics, bubbles , smoke.







What is nowadays the cyberspace? 'Archive of reals' is a double projection against two layers of translucent plastic, where the user moves in between real time headlines of several newspapers from all over the world, actualized every 2 minutes, and a loop of several bank account numbers translated in binary code. Is cyberspace still a place for freedom?

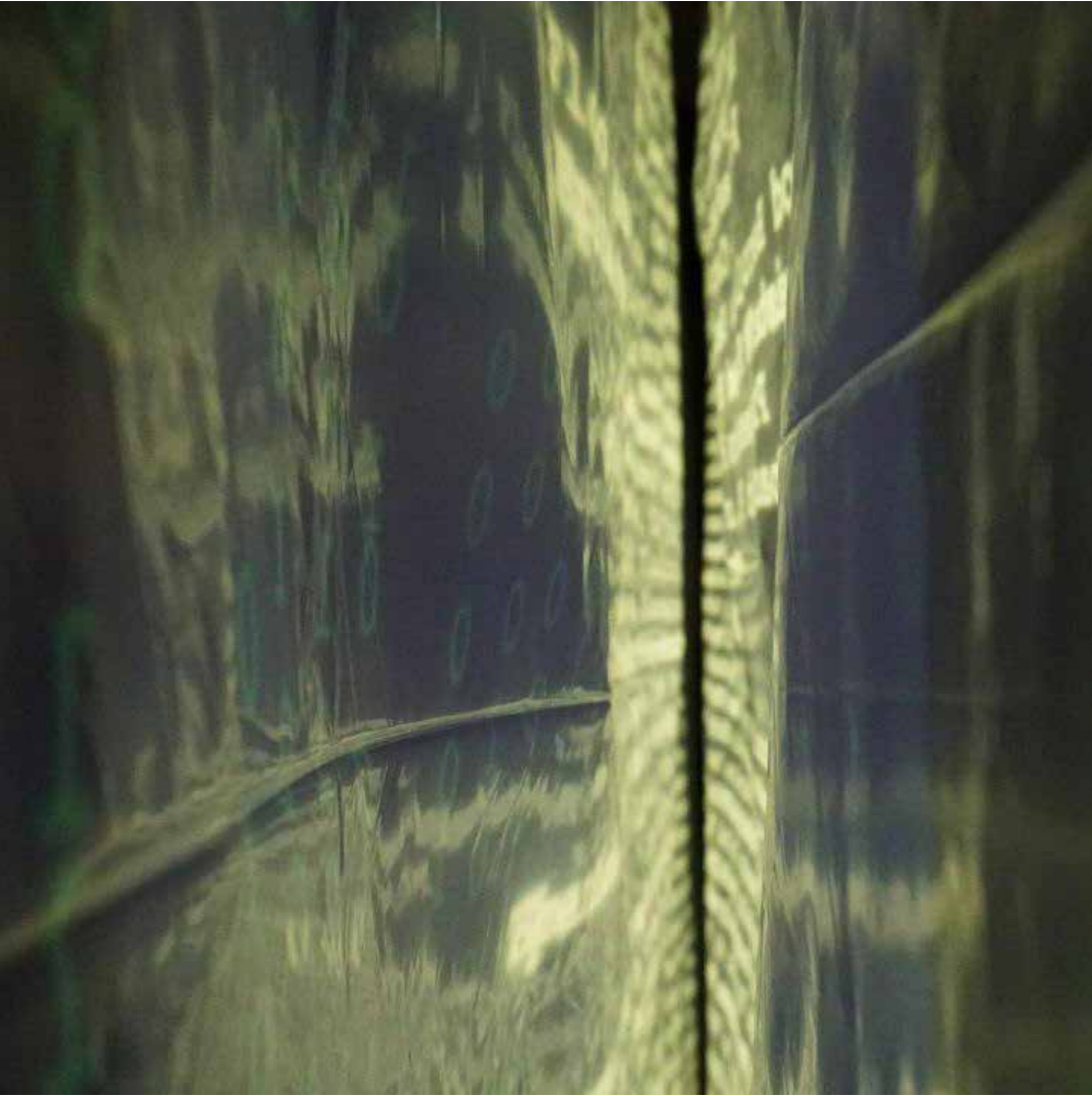
ARCHIVE OF REALS IN CYBERSPACE

november2017-february2018. Temp studio, Galeria Muxima, Braço de Prata. Lisbon, Portugal

PVC plastic, 2 projectors







The concept of this project turns to a microscopic scale of the bacterial system of the water that in a certain way defines the quality of the same. It is an installation composed essentially of light and sound expressing our vision of what could be the interior of a bacterium. Made with materials such as iron, fiberglass and glass water bottles, the "Bacteria" comes to life when it has human presence.

When activated it will react with the user's position in space, transforming both visually and sonorously, as if we were going through the interior of a living organism.

BACTERIA

july2017.Castelo de Vide. Portugal

glass fiber, resin, iron structure, led lights, electronics, sound system.





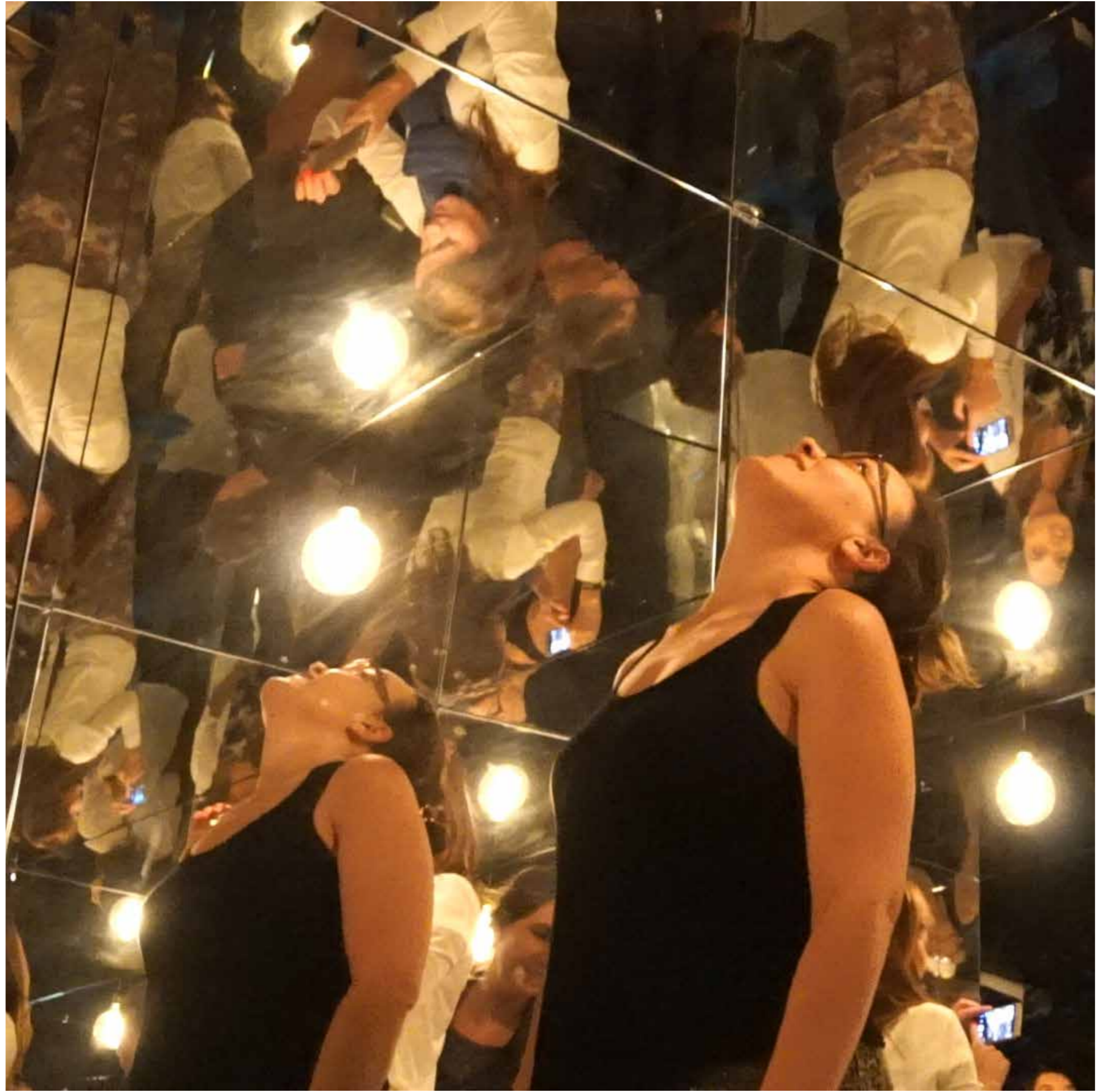


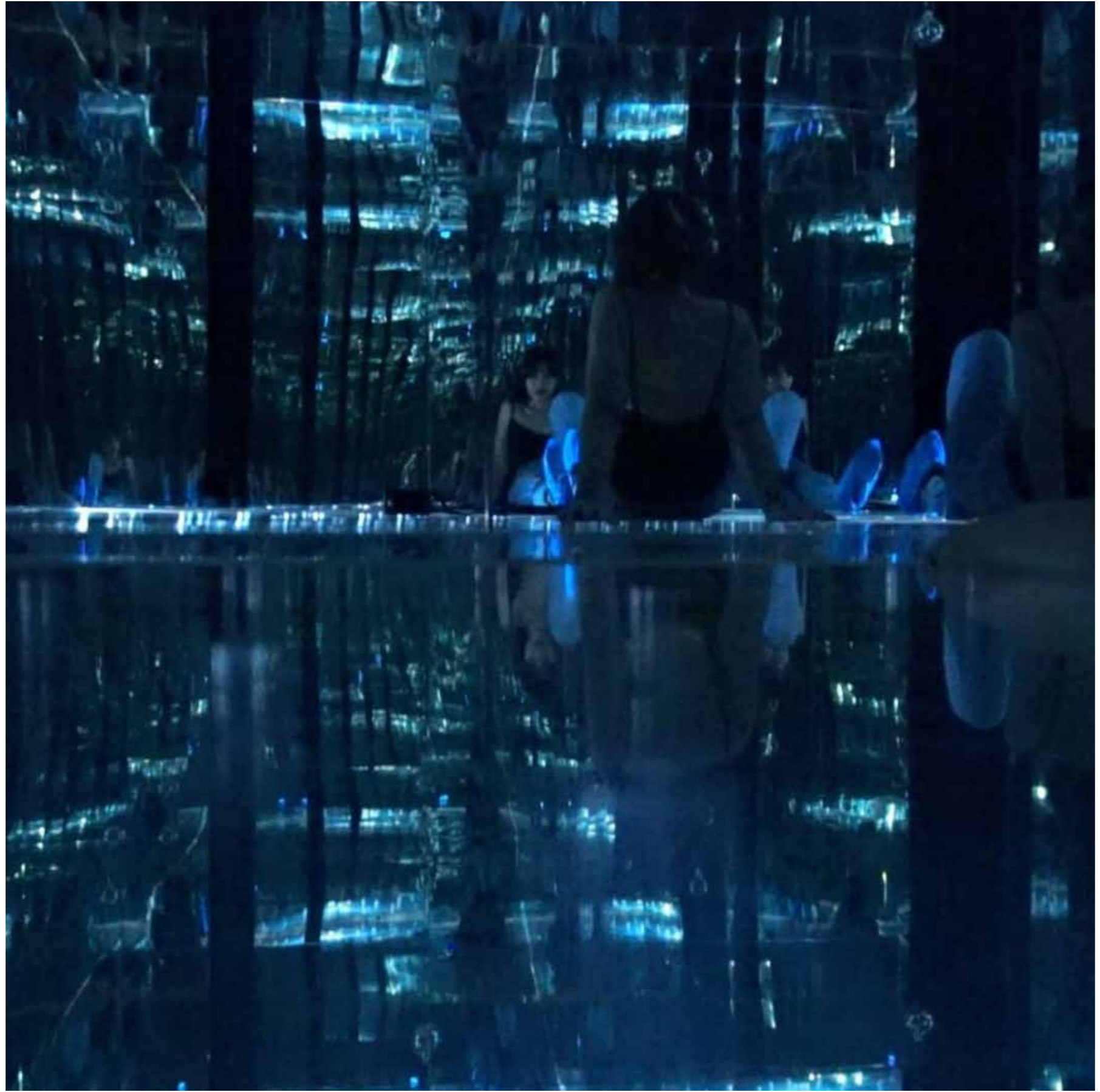
The project we conducted within the synagogue, the No Mikveh, focused on the interaction of the body with a fantastic spatial notion, augmented through technology. For this purpose we created a space of 2 meters by 2.70 meters in area and 2.3 meters in height, using a wooden structure covered with mirrors on the ceiling and walls, leaving only place for an entrance. The floor was acrylic coated mirrored film, raised to leave room to the lighting system. The goal was to create the effect of an infinite space. The digital program was reproduced in a loop, and alluded to each of the uses of the true Mikveh, the name given to the Jewish bath where various rituals of purification are performed. Each of the rituals we identified were represented by type and color of light, and a specific song, which altered the dynamics of reflection in space and our sensations within it.

THE NO MIKHVÉ

JULY2017. Castelo de Vide, Portugal

pine wood structure, nails, mirror, PV plastic, acrylic, mirrored acrylic, lighting system, sound system, electronics, water .







(end)