

Collaborative Dialogue in Cross-Disciplinary Sound and Design

Joshua Horsley and Rhianne van
Rheede-Toas

Contents

Nascent Interdisciplinary Practice

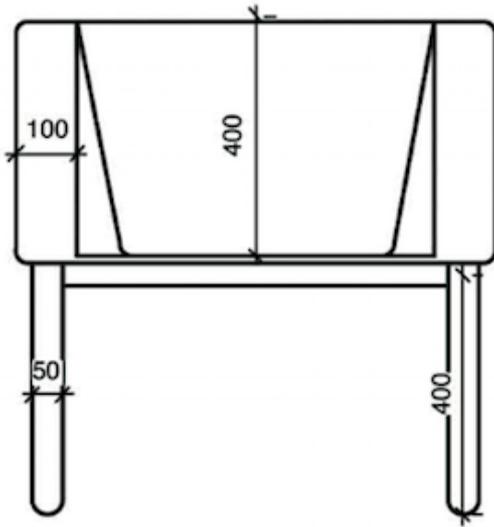
- Practices
 - Music and Design
- Practitioners
 - Academic, Artistic, Commerical
- Philosophical Underpinnings
 - Axiological, Ontological, Metaphysical, Phenomenological

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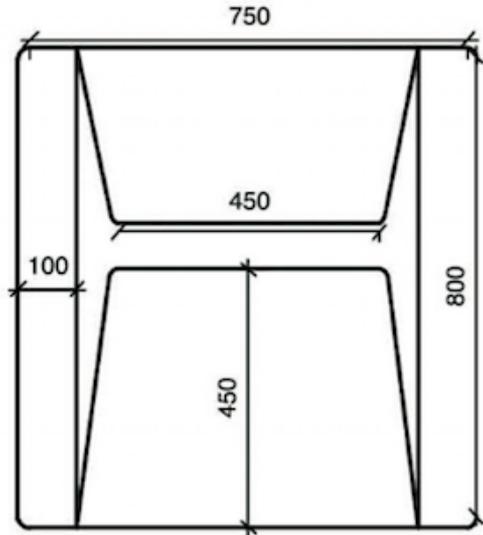
- Sonification
 - Mathematic practice
 - (sans aesthetic control)

- Sculpture, Structure, Music, and Sound
 - Structural Integrity between disciplines
 - Presence, absence, transparency, and silence

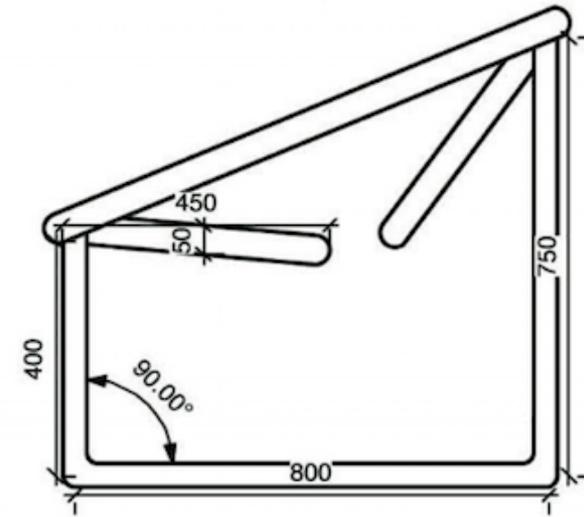
Sedemus



FRONT VIEW



PLAN VIEW



SIDE ELEVATION

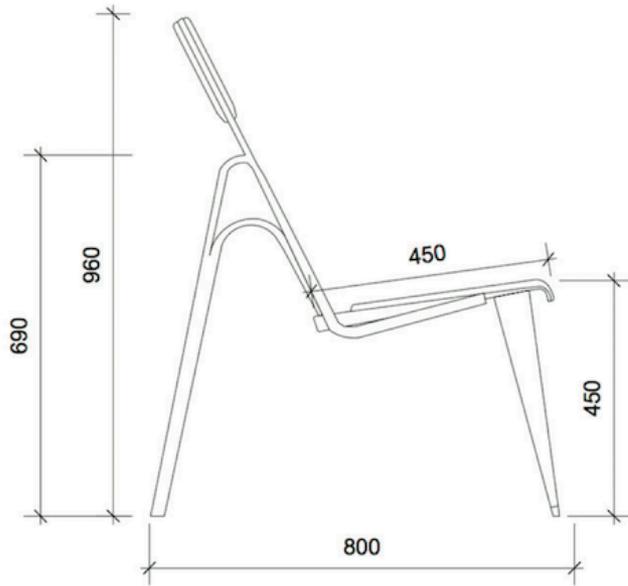
Schematic as Notation read as Absolute

x-axis = Pitch/ Frequency

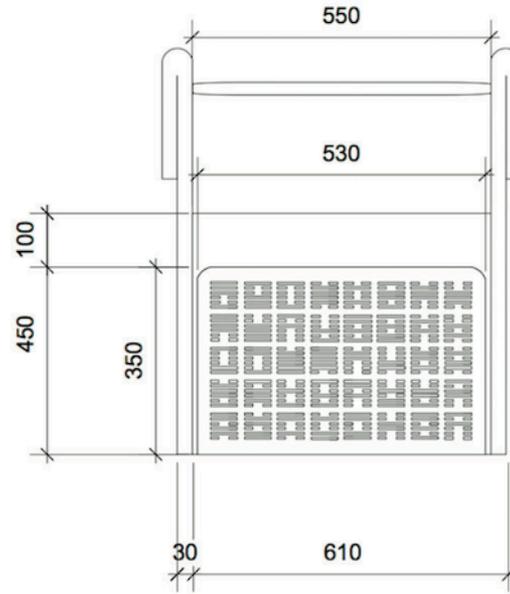
y-axis = Time

Sequential, Dualistic Process

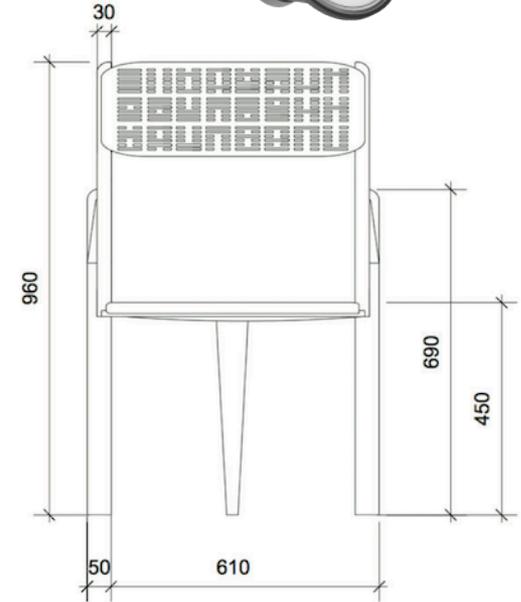
Sedere, Audire



SIDE ELEVATION



PLAN VIEW



FRONT VIEW

Schematic and Notation as Singular of Two Equal Components

Heterarchical Dialogue

Audio Realisation of non-audio contextual Object

1. Sonification

the quantitative audio realisation of quantitative analysis of non-audio data.

2. Data-based Composition/ Structural Composition (in this case)

the qualitative audio realisation of quantitative analysis of non-audio data.

3. Context Reflective Composition

the qualitative audio realisation of qualitative analysis of non-audio data.

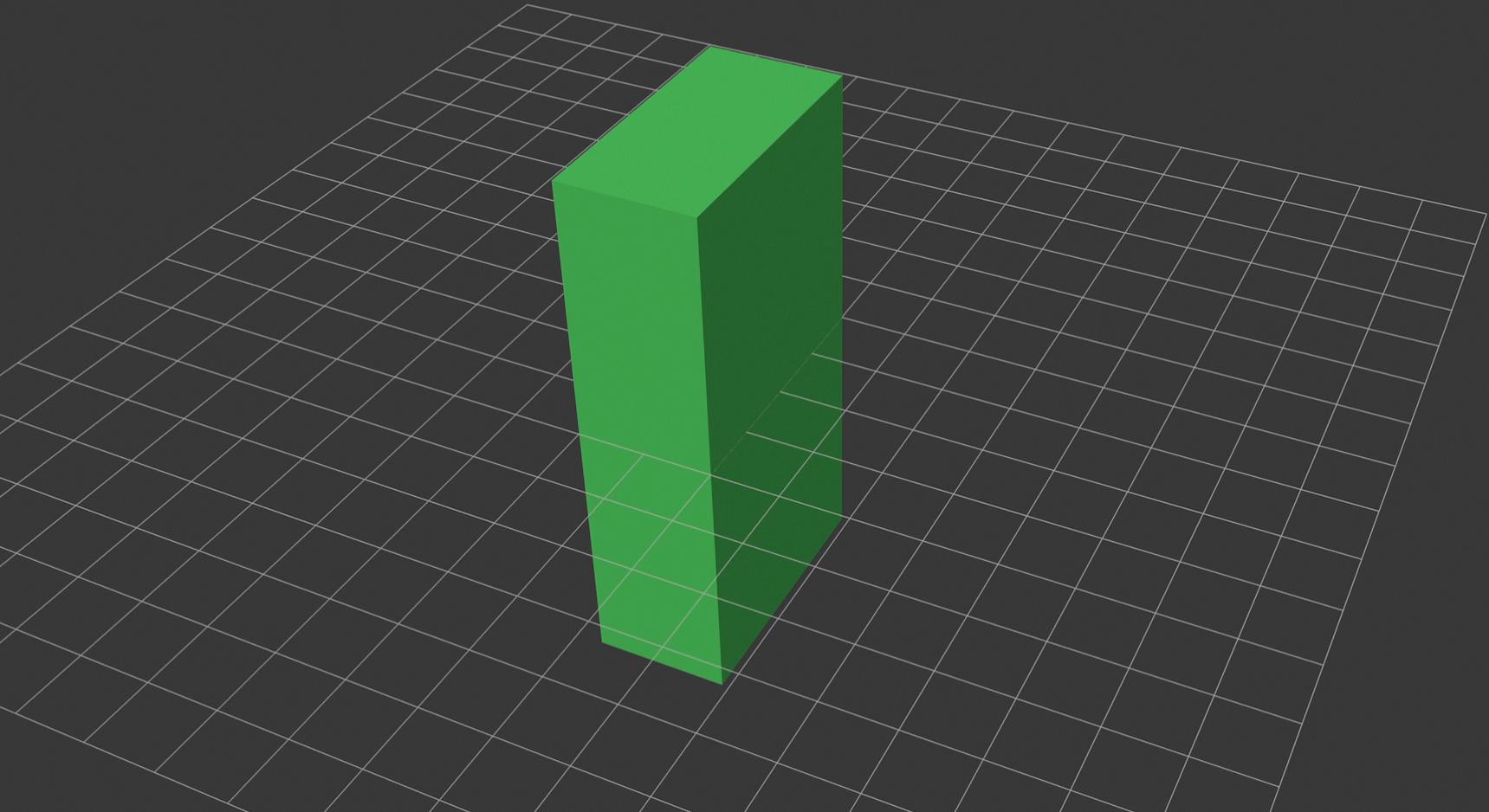
Sonification

‘A Technique that uses data as input, and generates sound signals [...] may be called **sonification**, if and only if (C₁) The sound reflects objective properties or relations in the input data’

(Hermann, 2008)

Rigorous with Aesthetics Subsumed

Sonification



Structural Composition

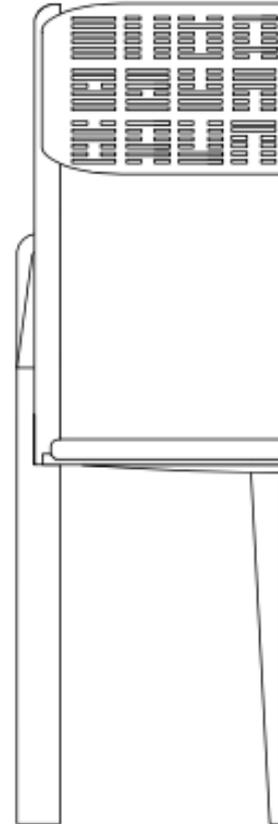
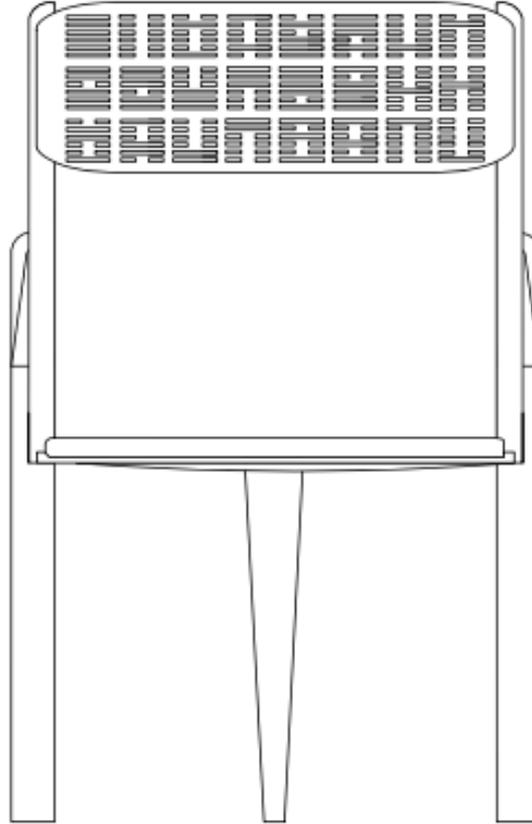
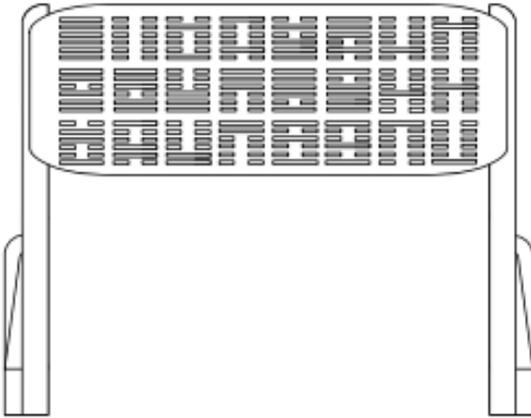
Schematic: Objective representation with Objective interpretation (lacking nuance in relation to instruction)

Notation: Objective representation with Subjective interpretation (nuanced in relation to instruction)

Structure & Sculpture



Structural Integrity



Structural Integrity



Sound and Music

Silence

[tacet]

Sound and Music

Occupancy:

typically with music there is an aural presence;

there *is* aural presence with sound.

Music's existence is not dependent upon constant aural presence. Sound is at mercy of aural presence, absence of which is absence of sound.

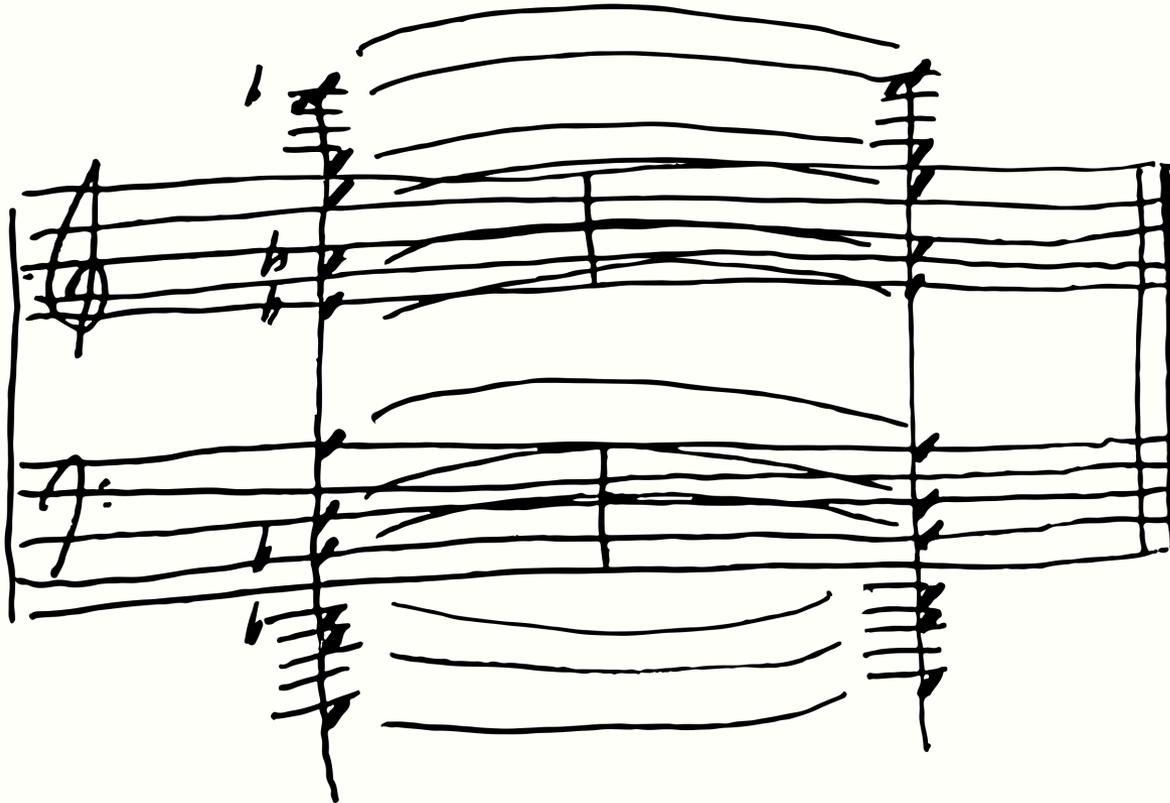
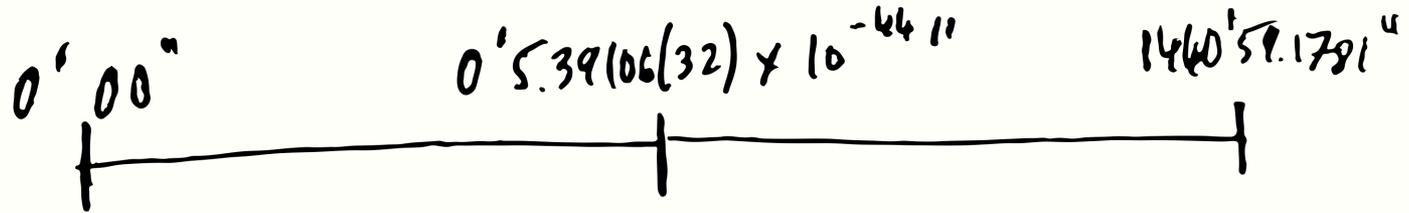
Sound and Music

1. Sound has absence and non-suspension of perception,
2. Sculpture has presence and suspension of perception,
3. Music is presence and non-suspension of perception.

Illusion of absence is something; absence is
nothing

Structural Integrity in Music

0' 00" 0' 5.39(06(32) × 10⁻⁴⁴" 1460' 59.1781"



Conclusion

Practice -> Praxis