**Phase 2 Project Description**

* The problem that I am approaching for this project is the continuation of my last project, in that I find a way to explore the different ways to transcribe visuals, to data, to audio. In this sense, an animator, dancer, or any individual can become a musician with their computer-interpreted movements. As from my previous phase, “In the previous session of Graduate Studio I created “visual audio-izer” that, when used, would output the sound of any sort of digital media (photo/video)…based on visual properties such as: opacity, movement speed…”
* This project is relevant to my current research because it addresses my interest in finding an equivocal relationship between sound and image. It explores inventive ways of considering how movement, opacity, color, etc. all have an influence in the creation of audio from a visual input.
* Benefits of working on this project include moving closer to an undetermined final thesis project including the use of the patch created. It also allows for me to explore how animation and movement can be a direct influence to sound. It’s also addressing how the bridge between visual, data, and audio can be bridged into an equal environment and allow individuals from different communities find an appreciation for one another’s academic/personal interest in movement and audio.
* I would consider this project successful if I have the ability to utilize synthesizer in the process of transcribing visuals to data. I would also like to have the ability to switch between different types of Audio-izers that would be created changing how the values affect different aspects of the synthesizer (such as frequency, instrument type, amplitude, etc.) Having myself and/or a user understand how the patch can have a direct influence on the way movement/visuals can have an equivocal relationship to audio.
* Production Calendar:

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| **Week Number** | **Production** **Notes**  |
| 1 | -Synthesizer Pt.1: -Begin / finish work with size >> amplitude translation -Begin / finish work with elongation >> [ ? ] translation -Theoretical / Conceptual research |
| 2 | -Synthesizer Pt.2: -Begin /finish work with orientation data >> [ ? ] translation -Begin /finish work with number of blobs >> amplitude distribution-Rework pre-proposal for Phase II |
| 3 | -Synthesizer Pt.3: -Find suitable way to extrapolate color data -R/G/B values -R data, G data, B data -Determine how each respective value could influence sound |
| 4 / 4.5 | -Testing, Testing, Testing-Webcam usage and experimenting-Patch clean-up -Presentation preparation |

* The deliverables for this assignment:
	+ A patch that is interactive that if explained to someone they wouldn’t have much difficulty understanding how to work it themselves.
	+ An “instrument” that only works when visuals are present and/or moving.
	+ An interactive piece that allows a person to use their own body as an instrument.
	+ A tool to explore how the principles of animation can have an influence on the translation of visuals to audio.
* The skills and resources of this assignment include:
	+ Programs:
		- Max / MSP / Jitter, Audition / Audacity, After Effects / Photoshop
	+ Concepts
		- Data collection, interpolation, output
		- Audio-Visual Interpretation techniques
		- Animation principles and experimental movement concepts
* The risks for this project include not having the understanding of creating a synthesizer that makes the visuals sound pleasing to listen to. There’s also the complication of knowing when a certain sound is the actual sound to stick with; and the consideration of having multiple objects at once on screen but creating problems with collecting the data correctly between each respective instance and having the visual capacity to understand what sound is attributed to what object.

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| **Works / Films / Articles** | **Theory / Concept** | **Role of Theory / Concept** |
| Jerobeam Fenderson“How to Draw Mushrooms on an Oscilloscope with Sound”([link](https://www.youtube.com/watch?v=rtR63-ecUNo)) | -How is sound warped and manipulated, in terms of mathematical analysis, and later attributed to different visual abstraction techniques. | -TBD |
| Normal McLaren“Norman McLaren: Pen Point Percussion”([link](https://www.youtube.com/watch?time_continue=340&v=Q0vgZv_JWfM)) | -How analog techniques of drawing / animation can be attributed to sound on a film strip. How the adjustment visuals directly influence sound quality. | - TBD |
| John Detheaux“Niether Fischinger nor McLaren, Visual Music in a different key”([link](https://blog.animationstudies.org/?p=346)) | -“Visual Music is the manimfestation of a dialog between music and images, music (can) give(s) sense to image, images (can) give sense to music. | - TBD |
| Paul Wells“Understanding Animation”[on experimental animation & dynamics of musicality] | -“Experimental animation has a strong relationship to music and, indeed, it may be suggested that if music could be visualized it would look like colors and shapes moving through time with differing rhythms, movements and speeds.” | - TBD |

 **Theoretical / Conceptual Framework**

**Current Thesis / Topic Statement**

* Modern audio-visual translation methods focus too heavily on the audio to directly influence the visual; this creates a lack of influence from traditional animation techniques and motion influenced expression.

**Definitions**

* *Tacit Knowledge*
	+ “…personal knowledge embedded in individual experience and involves intangible factors, such as personal beliefs, perspective, and the value system.” ([link1](http://www.nwlink.com/~donclark/knowledge/knowledge.html)) ([link2](http://www.nwlink.com/~donclark/history_knowledge/polanyi.html))
		- Not sure of the significant researchers…
	+ Strength & Weaknesses
		- ...yet to define.
* *Empirical Research*
	+ “..a way of gaining knowledge by means of direct and indirect observation or experience. Empirical evidence (the record of one’s observations or experiences) can be analyzed quantitatively or qualitatively.” ([link1](https://studyres.com/doc/4922945/empirical-cycle-according-to-ad-de-groot))
		- AD de Groot
* *Theoretical Research*
	+ Research that is mainly for the sake of gaining knowledge. It doesn’t necessarily have developmental / practical purposes. Mainly for finding how explorations will later inform practical work.
		- Not sure of the significant researchers…
* *Tactile / Kinesthetic Learning*
	+ Absorbing and utilizing information that is learned through touching, moving, experiencing, or being active in a way that promotes an environment in learning occurs.
		- Howard Gardner, Rita Dunn, S. J. Denig