

Positions through Essaying
By Dain Kim



Video Essay
<https://youtu.be/LfKjafgoyho>

Written Response : Positions through Essaying

By Dain Kim

PART 1 (1min 10sec)

In exploring my position, I've analysed my interests through our established method. Core of all my work lies sounds. While I love every facet of sound, my strength as a graphic communicator lies in "sound visualisation."

This expertise can be manifested through two practices I did :
sound mapping and audio interaction.

As I'm trying deeper into my practice. For extracting symbol of sound, I attempted to represent sound in various forms using a simple knocking sound as my start.

However, in this process, a keyword emerged: simplification. This prompted a fundamental question:
How do I define/limit simplification for symbolisation?

PART 2 (1min 40sec)

Let's redefine the essence of a 'symbol.'

Why is it that every symbol when transferred to the static world starts undergoes a process of simplification? Because it becomes compact and universally accessible. Current music notation systems are simplified, akin to the hieroglyphics.

But how do they truly record the richness of sound?

This question brought my experimentation, and as I sought to reimagine and recreate these symbols.

Gone are the days of extreme simplification by modernism. What truly matters is how we communicate with diverse audiences, ensuring accuracy and understanding across cultures. This, I believe, is the essence of modernism—a world where no one feels alienated, where we try for a cross-cultural world.

PART 3 (2min)

For the initial step of my project, I chose John Cage's "Water Walk" as the source of sounds. 13 distinct sounds were extracted for analysis before visualisation.

My focus was on two categories:
Sound Pressure and Sound Vibration.

Starting with Sound Pressure, I extracted the Sound Pressure data. I then divided the soundwave and mapped it onto the Soundcube notation system, from Leitner's work 'Soundcube'. Plus, To better represent the spatial aspects of sound, I explored different spatial variations.

In this journey, finally, I found that light could be used efficiently to fill and manipulate the entire space.

To bring them to the real world, Interactive symbols for the sounds were created and a tiny projection mapping method was considered by light.

I wondered why sounds' symbols persist in being portrayed solely on static paper from the 13 century. This question made me find answers, propelling me to seek different methods.

Returning to my project, let's revisit the definition of sound. In the definition of Sound, I found the capacity to dominate the space sounds have.

As Bernhard Leitner mentioned, "I can hear with my knee better than with my calves." This phrase can be transferred to "Sounds can dominate the space by filling every part of the body" Leitner sees sounds as architecture, for highlighting this value. What about my view as a visual communicator?

So, the enquiry arises:
How can a visual communicator fill the space with the visceral representation of sounds as a grammar of 'symbol'?

This interaction symbol exists within a spatial dimension, where the lines in the graphic represent the sound pressure of the extracted before. The graphic adjusts in real-time interaction to show the low, mid, and high beats of the music, represented by variations in velocity.

This symbol also rotates in sync with the sounds of the Snare, Kick, and Rhythm, visually capturing these auditory elements.

Now, what do you think about 'Symbol'?

I believe here, in my position, are many invisible possibilities that we can do as graphic communicators.

PART 1



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PART 2



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PART 3

