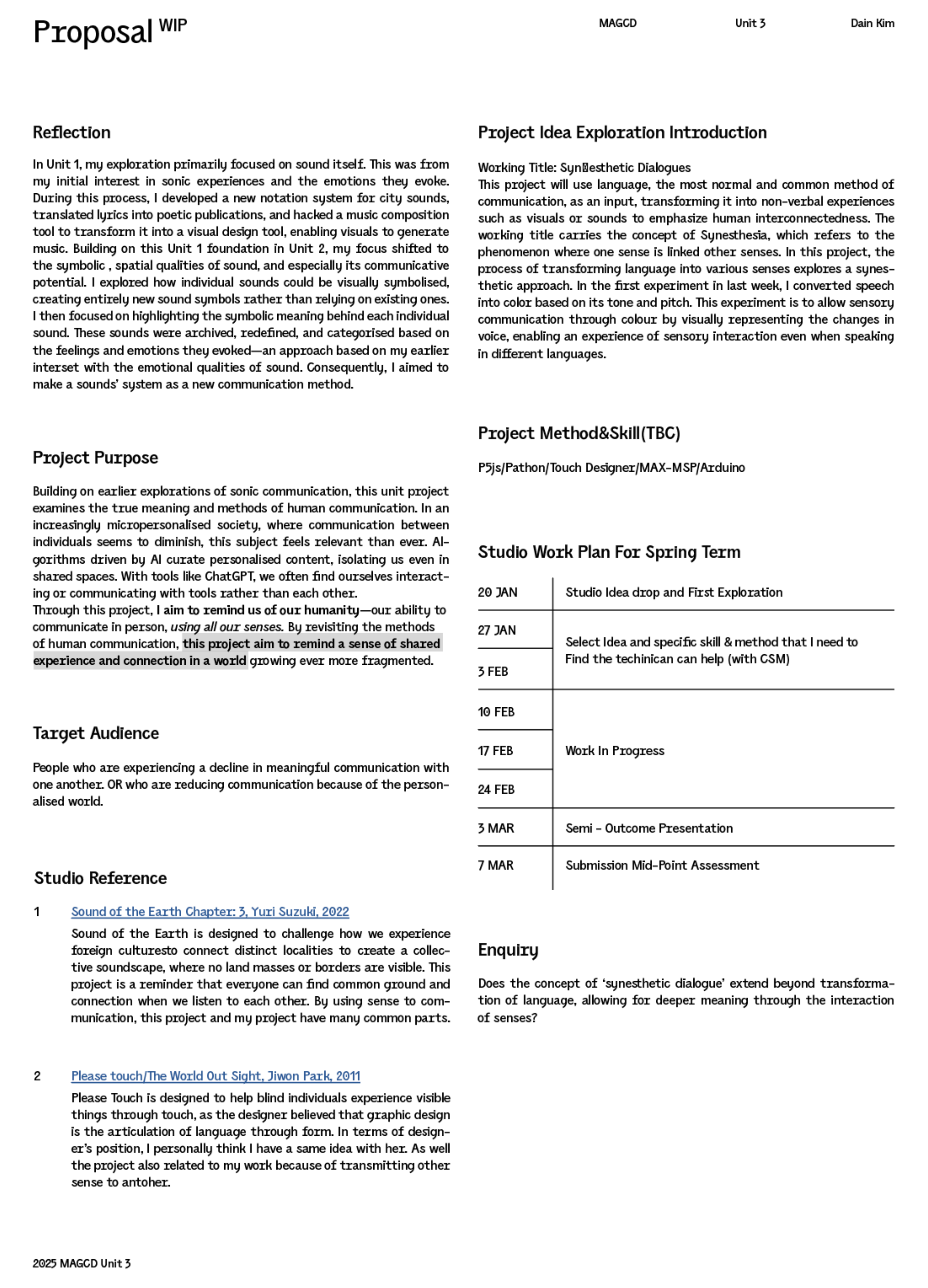


Proposal WIP

MAGCD Unit 3 Dain Kim

Reflection

In Unit 1, my exploration primarily focused on sound itself. This was from my initial interest in sonic experiences and the emotions they evoke. During this process, I developed a new notation system for city sounds, translated lyrics into poetic publications, and hacked a music composition tool to transform it into a visual design tool, enabling visuals to generate music. Building on this Unit 1 foundation in Unit 2, my focus shifted to the symbolic , spatial qualities of sound, and especially its communicative potential. I explored how individual sounds could be visually symbolised, creating entirely new sound symbols rather than relying on existing ones. I then focused on highlighting the symbolic meaning behind each individual sound. These sounds were archived, redefined, and categorised based on the feelings and emotions they evoked—an approach based on my earlier interset with the emotional qualities of sound. Consequently, I aimed to make a sounds' system as a new communication method.

Project Purpose

Building on earlier explorations of sonic communication, this unit project examines the true meaning and methods of human communication. In an increasingly micropersonalised society, where communication between individuals seems to diminish, this subject feels relevant than ever. Algorithms driven by AI curate personalised content, isolating us even in shared spaces. With tools like ChatGPT, we often find ourselves interacting or communicating with tools rather than each other.
Through this project, **I aim to remind us of our humanity**—our ability to communicate in person, *using all our senses*. By revisiting the methods of human communication, **this project aim to remind a sense of shared experience and connection in a world** growing ever more fragmented.

Target Audience

People who are experiencing a decline in meaningful communication with one another. OR who are reducing communication because of the personalised world.

Studio Reference

1 Sound of the Earth Chapter: 3, Yuri Suzuki, 2022

Sound of the Earth is designed to challenge how we experience foreign culturesto connect distinct localities to create a collective soundscape, where no land masses or borders are visible. This project is a reminder that everyone can find common ground and connection when we listen to each other. By using sense to communication, this project and my project have many common parts.

2 Please touch/The World Out Sight, Jiwon Park, 2011

Please Touch is designed to help blind individuals experience visible things through touch, as the designer believed that graphic design is the articulation of language through form. In terms of designer's position, I personally think I have a same idea with her. As well the project also related to my work because of transmitting other sense to antoher.

Project Idea Exploration Introduction

Working Title: Syn□esthetic Dialogues
This project will use language, the most normal and common method of communication, as an input, transforming it into non-verbal experiences such as visuals or sounds to emphasize human interconnectedness. The working title carries the concept of Synesthesia, which refers to the phenomenon where one sense is linked other senses. In this project, the process of transforming language into various senses explores a synesthetic approach. In the first experiment in last week, I converted speech into color based on its tone and pitch. This experiment is to allow sensory communication through colour by visually representing the changes in voice, enabling an experience of sensory interaction even when speaking in different languages.

Project Method&Skill(TBC)

P5js/Pathon/Touch Designer/MAX-MSP/Arduino

Studio Work Plan For Spring Term

20 JAN	Studio Idea drop and First Exploration
27 JAN	Select Idea and specific skill & method that I need to Find the techinican can help (with CSM)
3 FEB	
10 FEB	Work In Progress
17 FEB	
24 FEB	
3 MAR	Semi - Outcome Presentation
7 MAR	Submission Mid-Point Assessment

Enquiry

Does the concept of 'synesthetic dialogue' extend beyond transformation of language, allowing for deeper meaning through the interaction of senses?

2025 MAGCD Unit 3

Synesthetic Dialogues$^{\text{WIP}}$

My Position

Graphic communication design is the expression of language through visual and tangible forms. My passion for multi-sensory design, inspired by my love for music and sound, has shaped my approach and guided my exploration of the emotional and sensory qualities of sound in previous works. Through my CSM coursework, I discovered a interest in the sensory experiences (especially sounds) unique to humans and highlight them all. I have focused on pushing the boundaries of traditional graphic methods, using sound as a key medium for communication before. But moving forward, I aspire to expand into multi-sensory design, creating storytelling and shared experiences that connect people across the world.

Reference 1

Please Touch / The World Out Sight, Jiwon Park, 2011, Practice Reference

"Please Touch" is part of the series The World Out Sight, which explores themes of visual impairment. The project originated from the realization that, for some, even the most famous design may hold no meaning—much like how visual design can feel irrelevant to those who are visually impaired. This insight brought me to reconsider the meaning of design and the perspective we bring to it. Rather than simply presenting a visual interpretation of the world for the visually impaired, The World Out Sight aims to foster mutual understanding by sharing stories and experiences. Although the project is graphic design, it emphasises communication through various senses, not just vision. This work tell I wish to pursue in my own work.

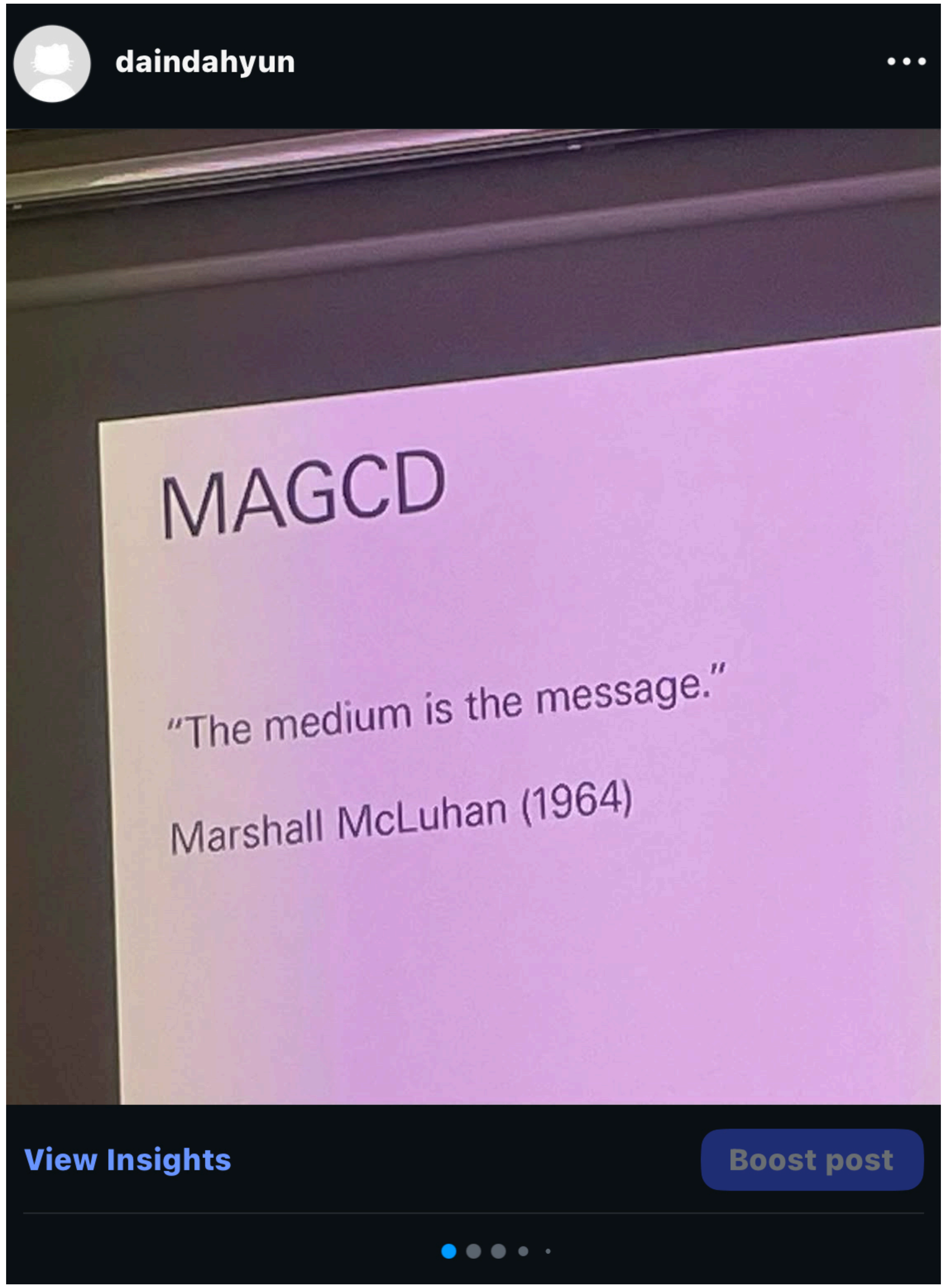
Project Context

The digital world is dehumaising us. In an increasingly micropersonalised society, where communication between individuals seems to diminish, this subject feels relevant than ever. Algorithms driven by AI curate personalised content, isolating us even in shared spaces. With tools like ChatGPT, we often find ourselves interacting or communicating with tools or machines rather than each other. Through this project, I aim to remind us of our humanity—our ability to communicate in person, using all our senses. By revisiting the methods of human communication, this project aim to remind a sense of shared experience and connection in a world growing ever more fragmented.

Reference 2

Understanding Media: The Extensions of Man, Marshall McLuhan, 1964, Text Reference

"The medium is the message."(McLuhan, 1964) tell us that media change the way we perceive the world, stimulating our senses and awareness. For example, he argued that text created a visually oriented culture. Building on his ideas, I aim to experiment forms that expand sensory experiences and enable new ways of communication. McLuhan also proposed that medium diminishes physical distances, forming a new kind of community he referred to as the "Global Village."(McLuhan, 1964) Applying this concept, this project (medium) focuses on fostering a sense of community and restoring humanity, encouraging individuals to reconnect on a deeper level.



MAGCD

"The medium is the message."

Marshall McLuhan (1964)

Reference 3

How a handful of tech companies control billions of minds every day, Tristan Harris, 2017, Text Reference

In this speech, Tristan emphasises the need to be care about tech development. He argues that the core focus of tech is "human attention." This focus is highly addictive and, ultimately, robs us of our agency in choosing where to direct our attention. Furthermore, he claims that technology distorts not only how we interact but also our ability to communicate with one another. With over a billion people carrying technology in their pockets, it fundamentally changes people. In essence, the medium becomes our world, and we understand the world through it. The social issue I want to address through my project is the diminishing of "communication" between human caused by tech development. Tristan's speech and reasoning strongly support my project's theme.

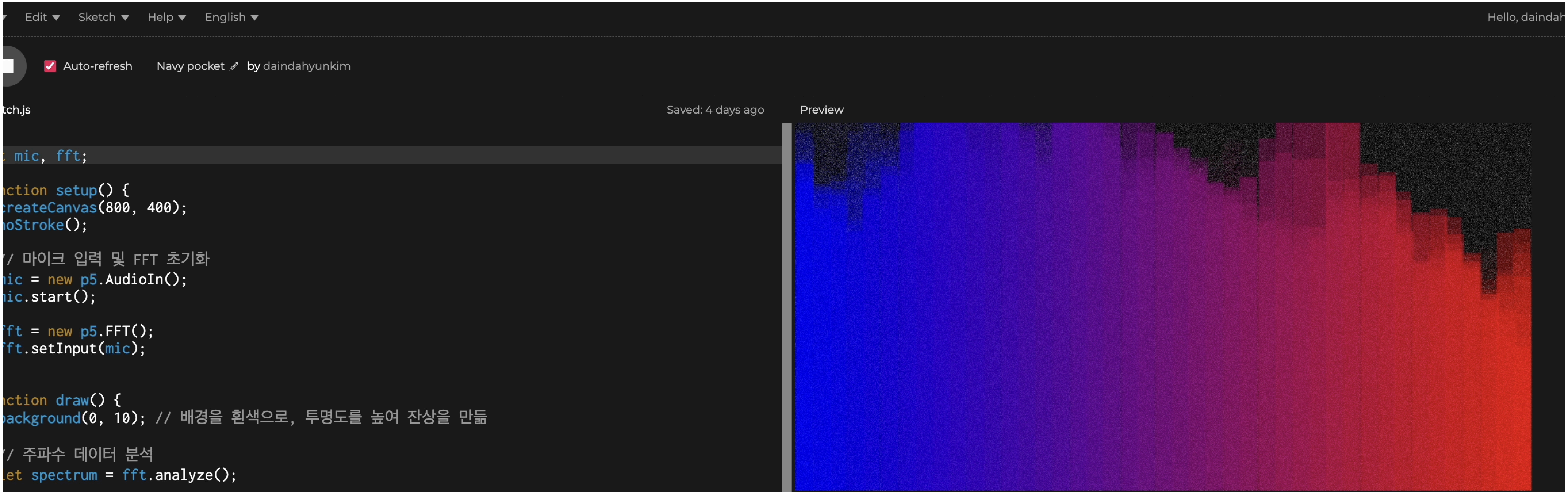
McLuhan and Tristan's ideas provide valuable context for my project. McLuhan stated that the medium is both our world and the message, while Tristan highlighted how the medium has altered the way people communicate. Ultimately, these references align with and reinforce my project's focus on the diminishing of real communication between people due to the medium's transformation through technological advancement.

Target Audience

People who are experiencing **a decline in meaningful communication** with one another.
OR who are reducing communication because of the personalised world.

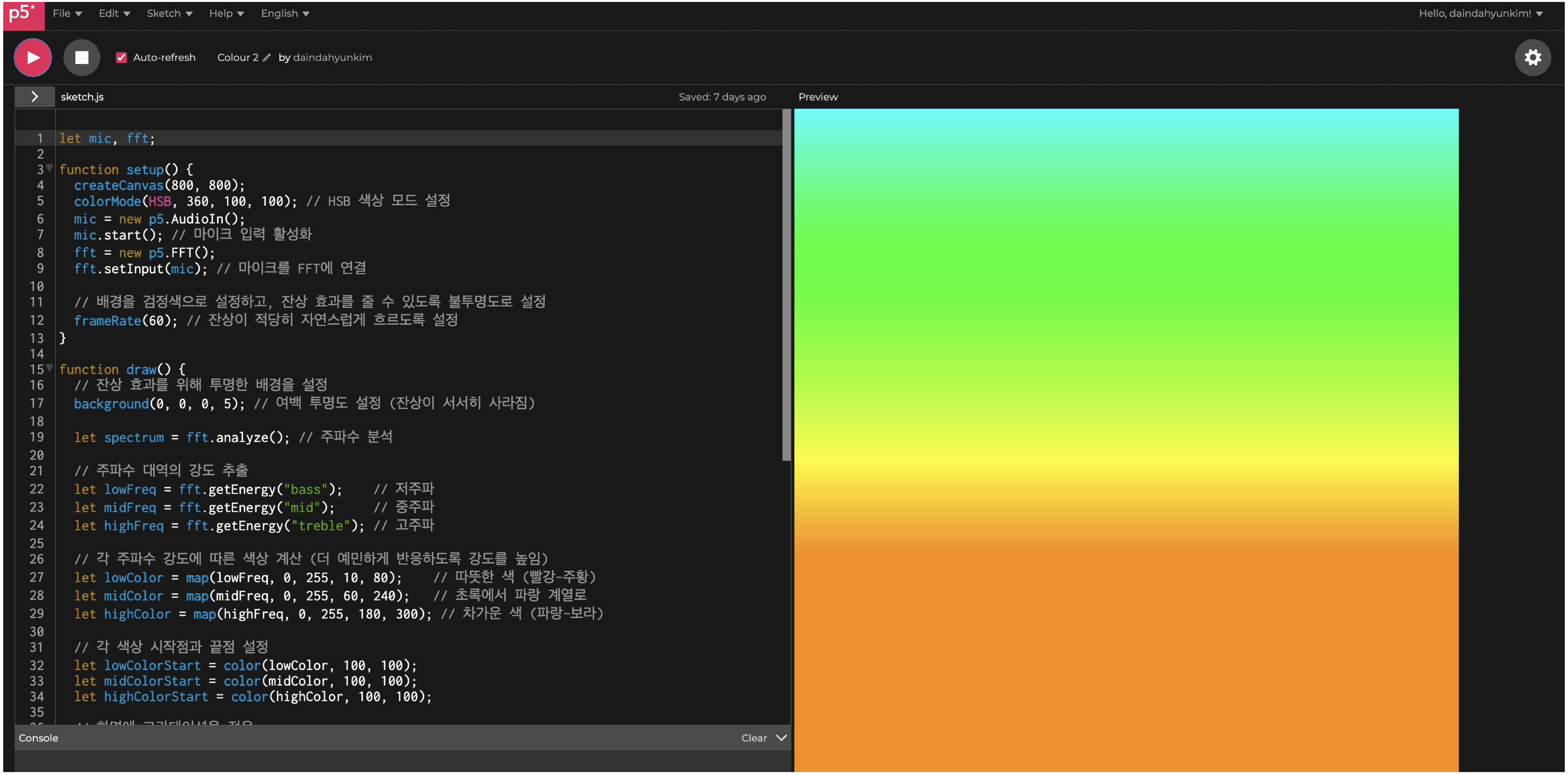
Project Experiment - Week 1

In the first experiment of initial week, I converted speech into color based on its tone and pitch. This experiment is to allow sensory communication through colour by visually representing the changes in voice, enabling an experience of sensory interaction even when speaking in different languages.


Edit
Sketch
Help
English
Hello, daindah
☑ Auto-refresh
Navy pocket
by daindahyunkim
tch.js
Saved: 4 days ago
Preview

```
 mic, fft;

ction setup() {
reateCanvas(800, 400);
oStroke();

/ 마이크 입력 및 FFT 초기화
ic = new p5.AudioIn();
ic.start();

ft = new p5.FFT();
ft.setInput(mic);


ction draw() {
ackground(0, 10); // 배경을 흰색으로, 투명도를 높여 잔상을 만듦

/ 주파수 데이터 분석
et spectrum = fft.analyze();
```

Project Experiment - Week 1

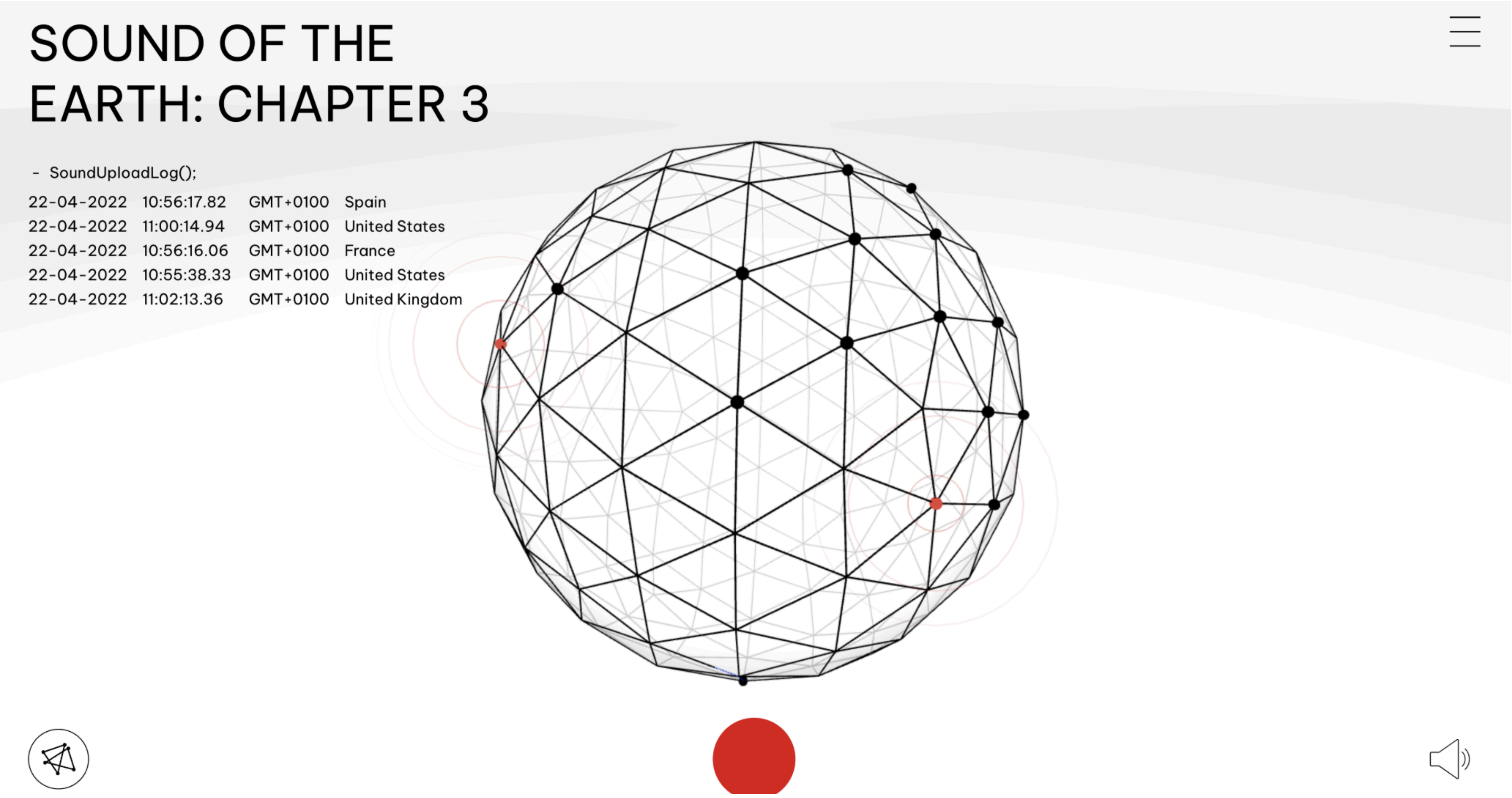

p5*
File ▾
Edit ▾
Sketch ▾
Help ▾
English ▾
Hello, daindahyunkim! ▾
☑ Auto-refresh
Colour 2 by daindahyunkim
sketch.js
Saved: 7 days ago
Preview
Console
Clear

```
let mic, fft;

function setup() {
  createCanvas(800, 800);
  colorMode(HSB, 360, 100, 100); // HSB 색상 모드 설정
  mic = new p5.AudioIn();
  mic.start(); // 마이크 입력 활성화
  fft = new p5.FFT();
  fft.setInput(mic); // 마이크를 FFT에 연결

  // 배경을 검정색으로 설정하고, 잔상 효과를 줄 수 있도록 불투명도로 설정
  frameRate(60); // 잔상이 적당히 자연스럽게 흐르도록 설정
}

function draw() {
  // 잔상 효과를 위해 투명한 배경을 설정
  background(0, 0, 0, 5); // 여백 투명도 설정 (잔상이 서서히 사라짐)

  let spectrum = fft.analyze(); // 주파수 분석

  // 주파수 대역의 강도 추출
  let lowFreq = fft.getEnergy("bass");    // 저주파
  let midFreq = fft.getEnergy("mid");     // 중주파
  let highFreq = fft.getEnergy("treble"); // 고주파

  // 각 주파수 강도에 따른 색상 계산 (더 예민하게 반응하도록 강도를 높임)
  let lowColor = map(lowFreq, 0, 255, 10, 80);     // 따뜻한 색 (빨강~주황)
  let midColor = map(midFreq, 0, 255, 60, 240);   // 초록에서 파랑 계열로
  let highColor = map(highFreq, 0, 255, 180, 300); // 차가운 색 (파랑~보라)

  // 각 색상 시작점과 끝점 설정
  let lowColorStart = color(lowColor, 100, 100);
  let midColorStart = color(midColor, 100, 100);
  let highColorStart = color(highColor, 100, 100);

```

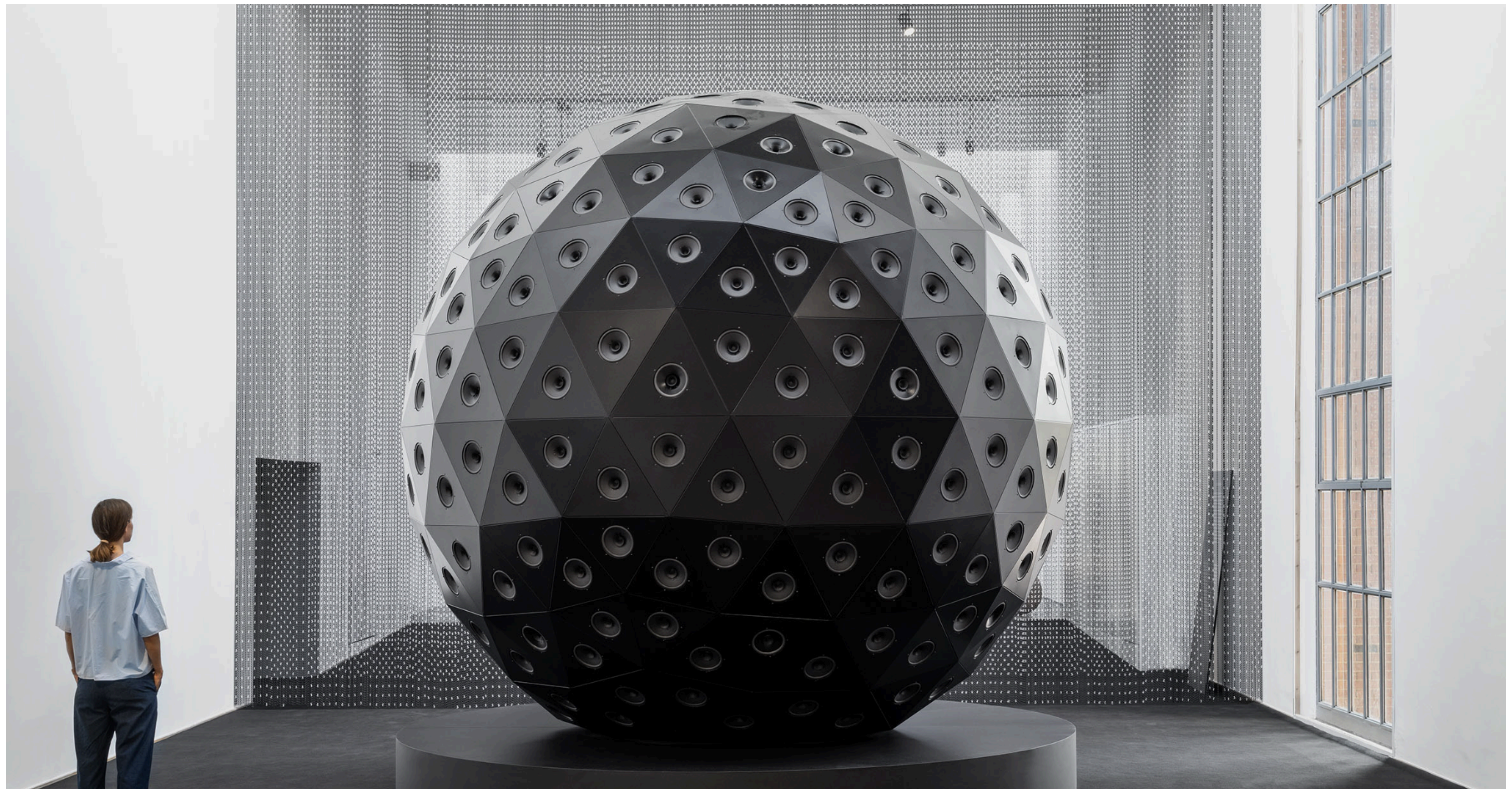
Reference 4

Sound of the Earth Chapter: 3, Yuri Suzuki, 2022, Practice Reference

This project by Yuri Suzuki embodies the concept of a global community connected through sound. It challenges how we experience foreign cultures, inviting us to connect within a shared soundscape where borders are invisible. The project serves as a reminder to find common ground and foster connection. In its emphasis on non-visual and non-verbal experiences, this work shares many similarities with my own. Like Suzuki's project, mine also seeks to remind us of our shared humanity. Inspired by its communal essence, I used it as a foundation to outline my own project.



```
 -  SoundUploadLog();
22-04-2022   10:56:17.82   GMT+0100   Spain
22-04-2022   11:00:14.94   GMT+0100   United States
22-04-2022   10:56:16.06   GMT+0100   France
22-04-2022   10:55:38.33   GMT+0100   United States
22-04-2022   11:02:13.36   GMT+0100   United Kingdom
```



Project Method

Last week, I conducted a simple experiment where I converted sound into colour—translating one sense into another. However, it felt more like a transformation than true communication. This made me think: how can I approach synesthesia more meaningfully, and why is it necessary? I believe that a synesthetic approach isn't just about transferring one sense to another. It's about breaking down and reshaping the boundaries of communication itself. Traditionally, different senses are perceived as separate. For example, when we use text-based communication, we often add emojis to represent facial expressions, combining two ways of conveying meaning.

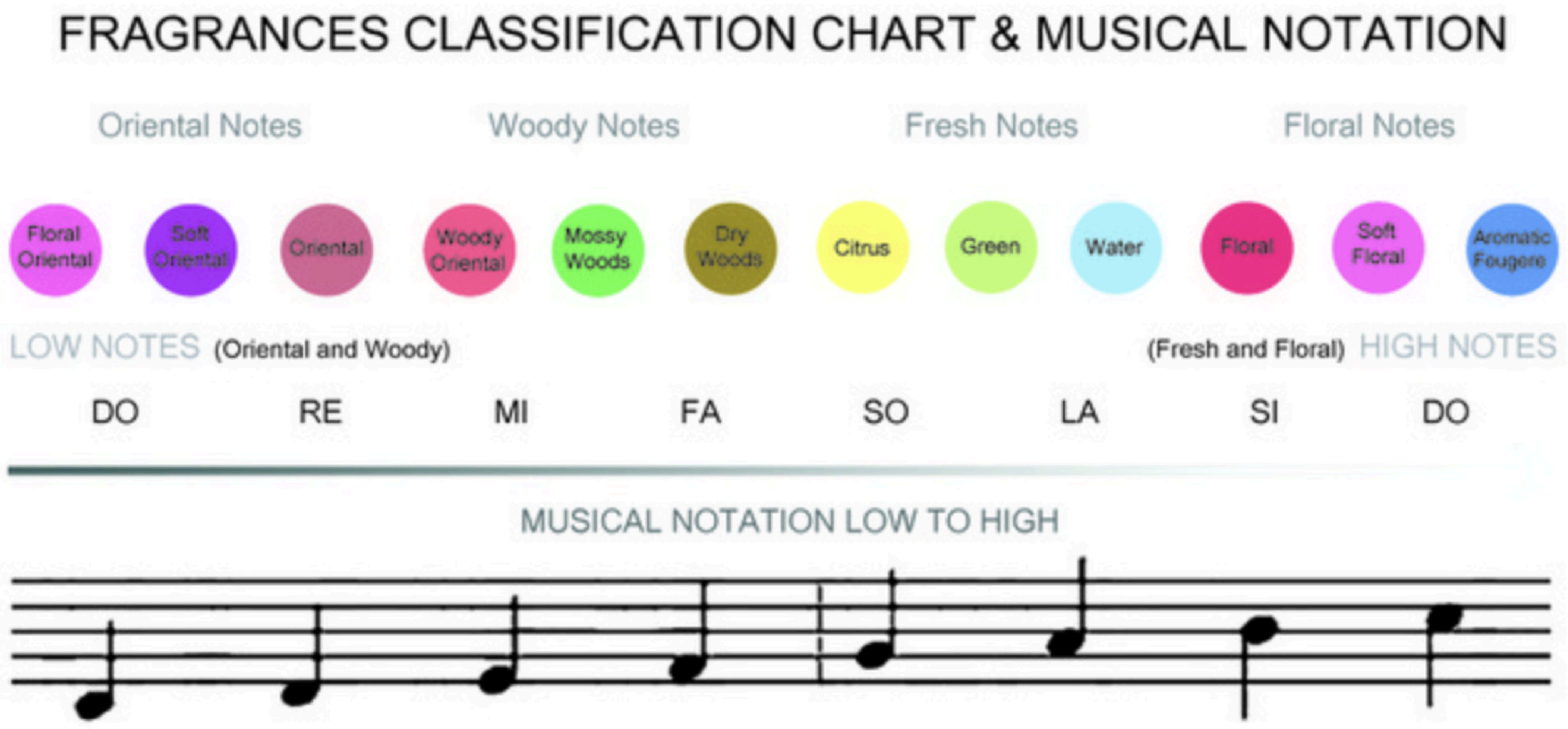
In my next experiment, I want to challenge these separations further by creating experiences where senses are not perceived as isolated but instead blend together naturally. I see this as a way to rethink how we recognise and engage with mediums, inspired by McLuhan's idea of sensory extension (1967). By dismantling the usual ways we perceive mediums, we can explore new possibilities for how we experience the world.

Additionally, as I've mentioned before, a synesthetic approach also serves as a space for re-examining human connections. When different senses merge to create a new way of communicating, participants can experience a natural sense of shared understanding and connection. It reminds us that, although we are different, we are fundamentally linked. This creates an opportunity to deeply explore the essential connections between people.

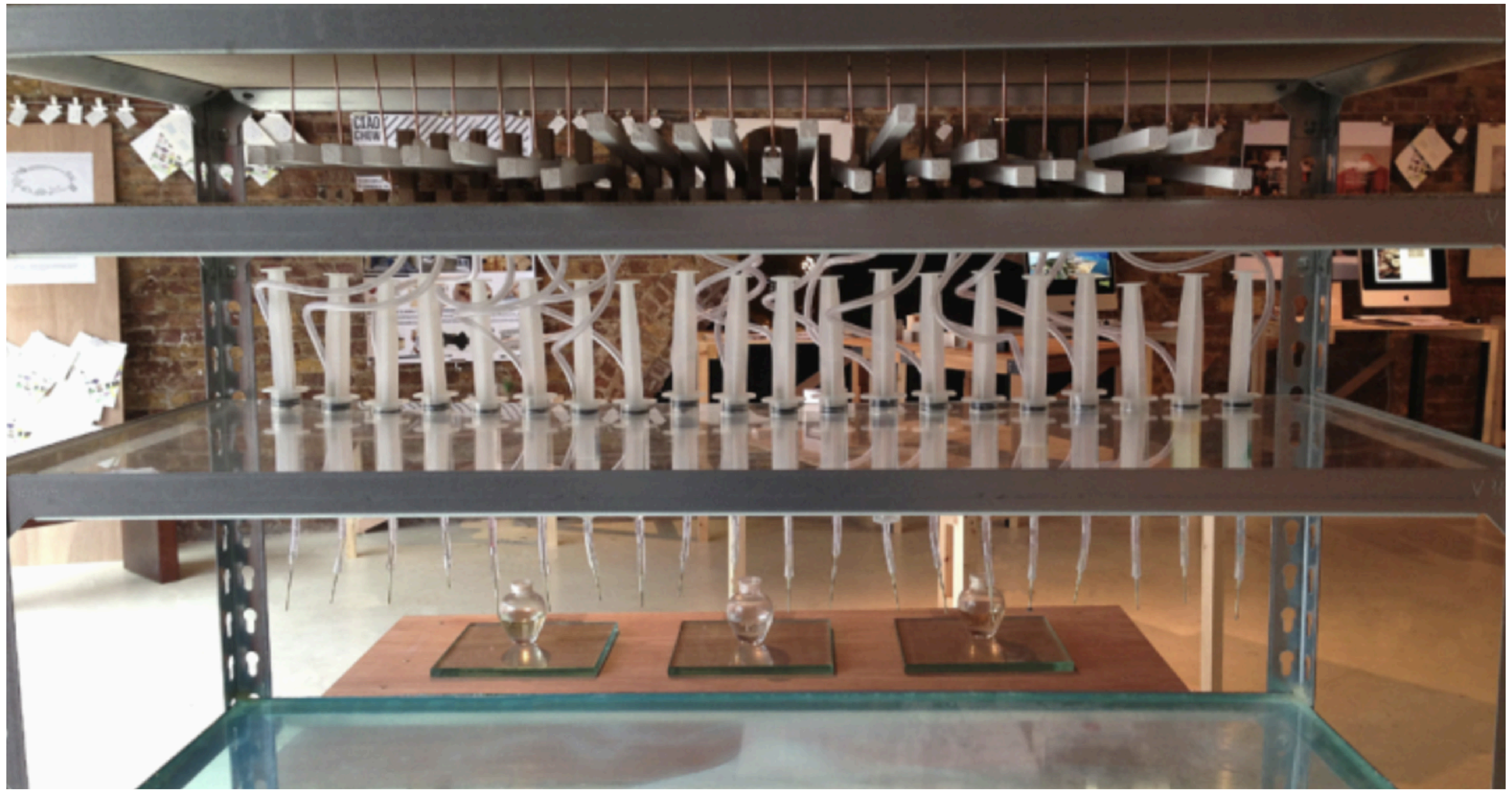
Reference 5

Essence in Space, Chang Hee Lee, 2013, Practice Reference

This project stablishes a synesthetic connection between music and fragrances in order to create a unique perfume of Mozart's Turkish March, Bach's Moonlight Sonata, and Chopin's FantasyImpromptu. The designer identifies the links between the fragrance classification and musical S4522 Synesthetic Approach in the Design Process for Enhanced Creativity and Multisensory Experiences. notation and each musical note releases a droplet of perfume by pressing the key on an adapted keyboard.


FRAGRANCES CLASSIFICATION CHART & MUSICAL NOTATION
Oriental Notes
Woody Notes
Fresh Notes
Floral Notes
Floral Oriental
Soft Oriental
Oriental
Woody Oriental
Mossy Woods
Dry Woods
Citrus
Green
Water
Floral
Soft Floral
Aromatic Fougere
LOW NOTES (Oriental and Woody)
(Fresh and Floral) HIGH NOTES
DO
RE
MI
FA
SO
LA
SI
DO
MUSICAL NOTATION LOW TO HIGH

★ **EXAMPLES:** Fragrance Order for **"36 Piano Keys" = 36 piano keys / 12 (fragrance families)** = Every three keys share one fragrance family
Fragrance Order for **"48 Piano Keys" = 48 piano keys / 12 (fragrance families)** = Every four keys share one fragrance family



Reference 6

“Lickestra” by Emilie Baltz, Carla Diana, and Arone Dyer, 2017, Practice Reference

This project stablishes a synesthetic connection between music and fragrances in order to create a unique perfume of Mozart’s Turkish March, Bach’s Moonlight Sonata, and Chopin’s FantasyImpromptu. The designer identifies the links between the fragrance classification and musical S4522 Synesthetic Approach in the Design Process for Enhanced Creativity and Multisensory Experiences. notation and each musical note releases a droplet of perfume by pressing the key on an adapted keyboard.