

In contrast to this is actual communication, which is represented by pitched sound of few frequencies. This pitched sound is generated from the basis sound. Its characteristics of rhythm and dynamics, however, resemble the periodicity and phrase oriented structure of speech and thus make reference to verbal communication.

The spectrum of possibilities between potential and actual communication are made audible through the interaction of passers-by on the square. The distance of an individual or of several people to the sound sources determines the degree of sonority and the differentiation of rhythmic and dynamic structures. The closer a person stands to the sound sources, the less noisy, and thus the more sonorous, differentiated and periodic the sound becomes. This transformation is audibly experienced as a seamless, gradual metamorphosis. In this regard, communication is experienced as segment of the possible, as well as the individual in contrast to the general.

In comparison to other installations, in which the spatial and sonorous characteristics of a given location are implemented into the work, for example through the composition of sound spaces in order to draw out the specific essence of the location [2], or through the transformation of the sound characteristics of the given location as an ordering principle [3], or by utilizing these means with the intention of offering the viewer and listener a new perception of these spaces, the objects and sound events spatially integrated into the given location in zone_01 are to serve the transformation of the transitory function of this location into a simulation of a communicative function of the same location and thus of a current potential for communication.

Composition and Fluidic Form

If one does not consider the concept of composition in the self-evident context of music but instead betakes oneself to another realm of thought, the principle upon which zone_01 rests becomes clearer.

When one observes architectonic approaches in cyberspace, such as in the work of Marcos Novak and Stephen Perrella, who formulate concepts such as “liquid architecture” or “hypersurface architecture” [4], a significantly different approach can be seen to that of the interventions into real space commonly considered architecture. The structures are bound to time. The laws of static are lifted, and form, subjected to a continuous flux, presents itself as a temporally limited condition. The composition is determined by the various parameters which constitute the flexibility of the form.

zone_01 is an experiment in the retransfer of a “liquid architecture” into the urban context. Thus, the integration of space in the project is not an attempt to remove sound from time and place it into space, in the sense of the work of Max Neuhaus [5]. Instead sounds, which are of their nature 4-dimensionally perceptible, are utilized as material for construction. Their temporal elements form a fundamental component of the compositional concept.

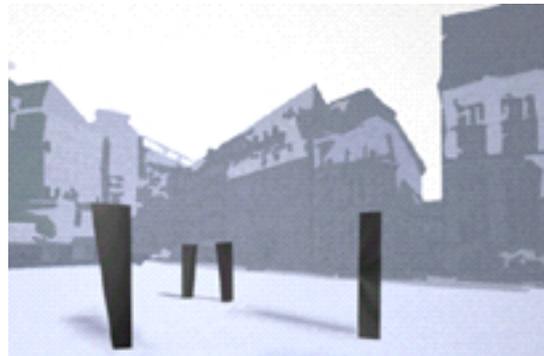
In accordance with this, the composition does not arise through the means of pre-programmed sound which follows a determined course. Although the eight sound sources have the same initial sound as their departure material, this sound assumes an individual character for each individual sound source through pitch transposition performed prior to the installation and the transformations influenced by the users.

Within the spatial field in which the installation is influenced by the users, every possible location is connected

with a spectrum of pre-determined probability as to how noisy or sonorous the sound will be and how long and periodic the rhythmic phrases can be.

Even if the observer and listener remains at the same position over a certain period of time, he or she will not experience the repetition of a singular sound, but rather will experience a continually changing series of similar sound events. In the same way, if the observer walks towards the sound source and then back along the same path, he or she will not merely hear the same sounds in reversed order. In this case, the connection of the position to a probability results in an increase in the frequency of perceivable phrases and pitched sonority as the sound source is approached. The specific sound events will thus never repeat themselves although the condition and atmosphere remains the same.

The composition arises from the determination of the individual parameters that allow for a specific overall atmosphere and a limited number of combinations. They form the framework for a temporally open form which contains non-repeating rhythmic and phrase oriented structures and which emerges in real time through the interaction with the passers-by. The composition is thus not formless, but rather components of the form may be influenced in time, corresponding to the concepts of a “liquid architecture”.



Technical Description

The installation consists of eight objects (approx. 25 x 25-40 x 200 cm), which are each equipped with a loudspeaker and a radar sensor to determine the location of the people on the square. The power supply occurs by means of integrated lead batteries. A computer with an 8-channel sound card can be housed in a building in the vicinity of the installation. The transmission between the sensors, the computer and the loudspeakers will prospectively occur by means of a radio network.

Examples of the Sound Events

The following images are taken from the documentation of the installation at the above named website. The website also contains animations with the corresponding sounds from the examples presented here. The red squares represent the sound objects. Pale violet representations of the sound indicate impulses of white noise with non-differentiated rhythmic structures and dynamic envelopes, dark blue, semi-circular waves represent sound in the spectrum between periodic, pitched sonority and non-differentiated white noise. The green circles show the region which is registered by the sensor located within the individual object. People are indicated by green dots.

