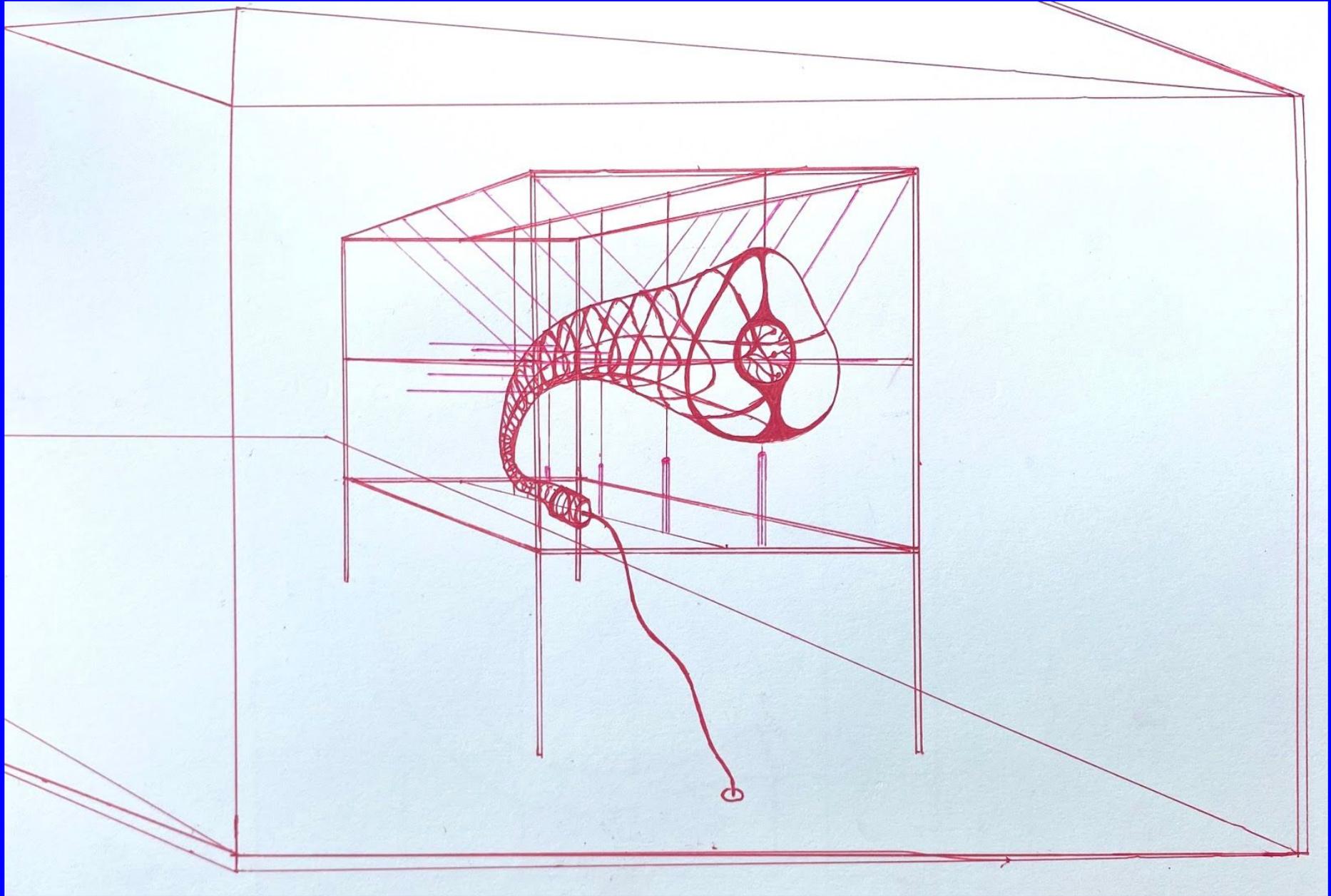


អាណា ក្នុងគណនា រចនាសម្ព័ន្ធ

ស្រាវជ្រាវ

Long Form Research / Notes / Sketches



CONCEPTUAL UNDERPINNING

- Abstract sound that is formed around the fundamental phenomenon of the voice, its sonic materiality and what it means as a physical connection from mouth to ear, or as it exists as a particle wave in air. What does it mean to physically deform this sound through material existence, a physical representation of our main communicative connection being deformed through varied perspectives and experiences embodied in a physical body. Also seeing it as a conceptual framework to possibly mean anything to any one being depending on their knowledge of language, their personal experiences and their grasp of social constructs within a sonic understanding. Sonic agency of the voice and what it means to physically deform it through materials that represent a human function, breathing and speaking but in a very raw form. An extension of the voice is what is applied to that voice from the experiences happening because of that sound being in existence for other people to listen to. We are influenced by many voices, even ones we would normally choose not to listen to, sound is ephemeral and therefore we experience it all of the time, and as we use it as a communication tool of all kinds, it is hard to let it not pass some meaning over with its materiality as just a sound. To objectify the voice and deform it is a representation of it fundamentally being a sound which is morphed through experience and listening to communicate. Communication through the voice played back through kinetic latex sculptures expanding and retracting to shape and change the voice. Showing that even a fundamental communication between beings through voice is always manipulated by someone's understanding / listening or experience of that communication or sound.

MATERIALS THAT SPEAK FOR THEMSELVES – AN EXPERIENTIAL UNRAVELLING OF CONCEPTUAL UNDERPINNINGS TIED TO MATERIAL OBJECTS, AN OBJECTIFICATION. Sonically charged objects that carry metaphorically audible concepts and meanings?

Non human entities that organise fields of sonic law, voices, new voices being synthesised. A whole character can be made from the construction of a voice, someone that doesn't exist, where does this fit into the idea of an aural contract, or a piece of sound being lawfully bound and being able to be used as evidential material. As Lawrence Abu hamdan discusses, a noise, sonic resonance, vocal gesture if tied to a crime etc. can be used as rightful evidence. Make new sonic entities that surpass aural laws or defy the ideology of the voice being used as a political tool. An ever changing non human entity with shifting vocal persona's? Showcase imagined materials that represent the synthesis of a new voice. Truths residing in material forms of expression.

AI forms of speech sonified? Two robotic silicone sculptures having a conversation with each other through new forms of speech

A synthesised non-human environment containing non-human entities, a clinical suggestion into new forms of communication. Robotics (Gestures), silicon, metaphorical materials (figures of speech) . Pneumatics / movement, synthetic voices, synthetic silences. A synthetic sculpture speaking voice with a material (latex) being matched sound to movement, latex being moved by pneumatics quite vigorously.

Objects that exist to create the synthetic speech persona – one re imagined model of the vocal tract vocalising through air and movement. One sheet of material being kinetically moved by pneumatic actuators, suggestive non human objects that represent non human entities regarding aural laws / forensic listening. Tools used in the aid of speech reconstruction or speech synthesis.

A conceptual synthesised voice made from sounds that sound like a human, but are not, but make up the voice and sound bank of a characterised humanised full voice. Make the latex move with the synthesised voice.

A metaphorical future communication environment to be conceptualised on the unravelling of experience.

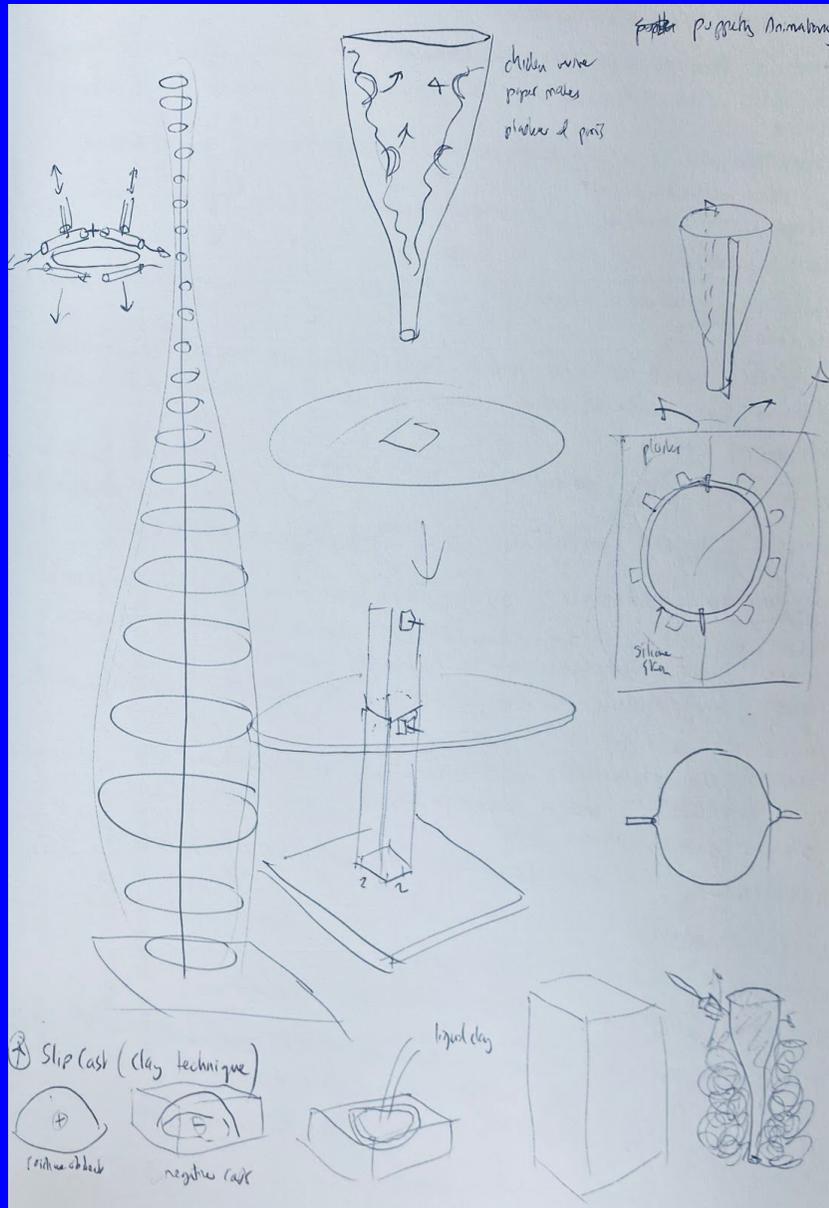
Marguerite Humeau's spike sculpture representing borders, take significant interesting items that contain a conceptual underpinning and re imagine them?

A synthesised environment based on the synthesis of a non human entity that still contains a voice and some gestural qualities.

How do we portray two realities in one unfolding of materials, technique and magic through practical means to exist at any one time and experienced through being conscious of these materials or pieces of art. Can a collective of suggestive materials, movements and imaginative sculptures, synthesised replicas make us think differently towards how we may communicate in the future. Surely there will be a quicker way to communicate than writing out our thoughts, communicating complex meaning through existing on the same frequency or through abbreviated means of a new language or sonic palette to be owned by the communicator ?

I like to think that in our abstract forms of subconscious we communicate a lot more than we think, a non knowing of connectivity through presence between two living experiences. We are drawn to certain people for unknown reasons, I could have a more connected relationship with someone that I can't communicate through language but know they understand my presence and I understand theirs. And sometimes speech can complicate matters.

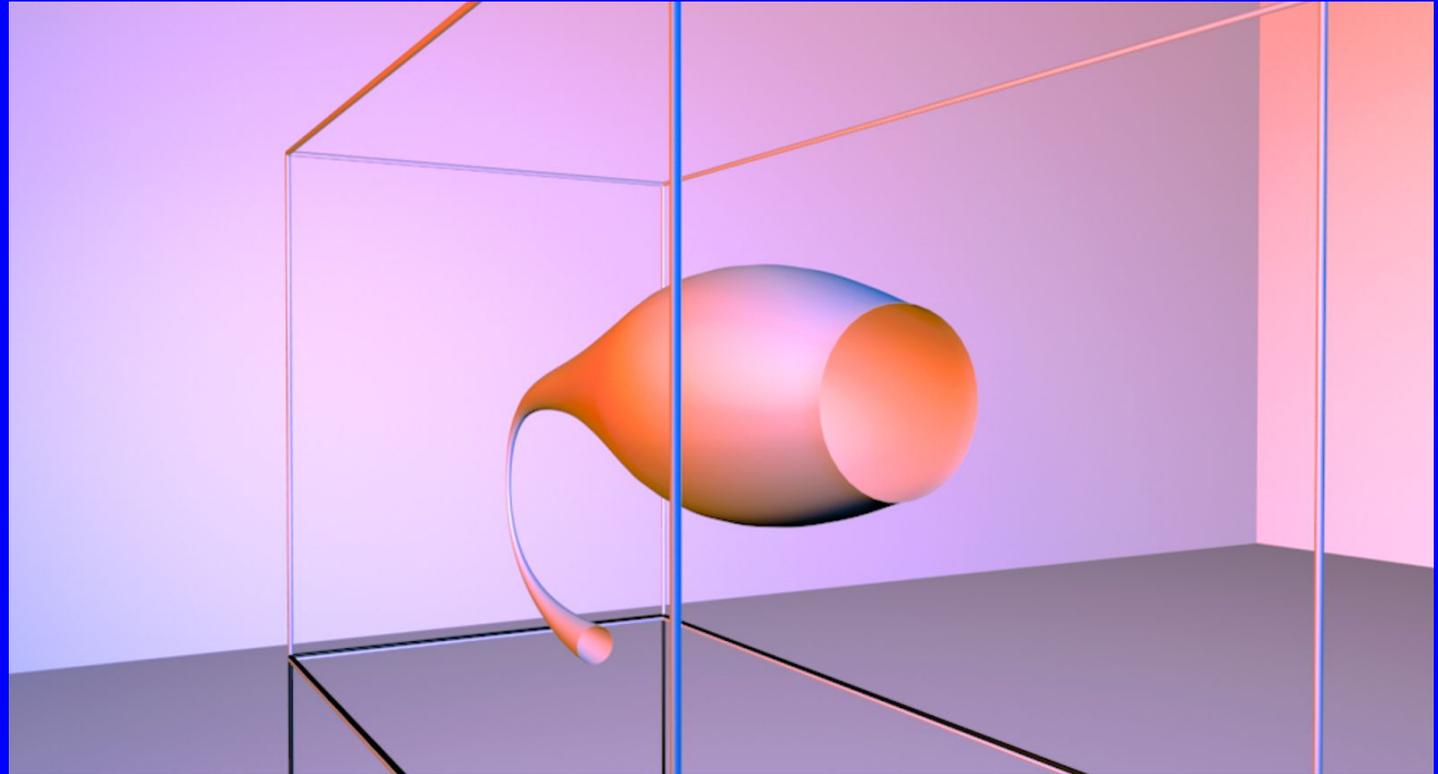
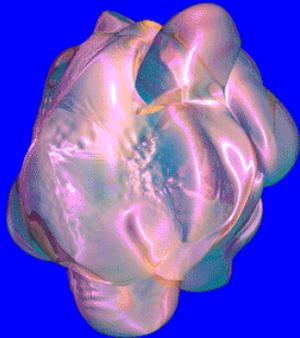
SKETCHES / IDEAS / TECHNICAL / WORKING METHODS : Large Silicone Mould Making

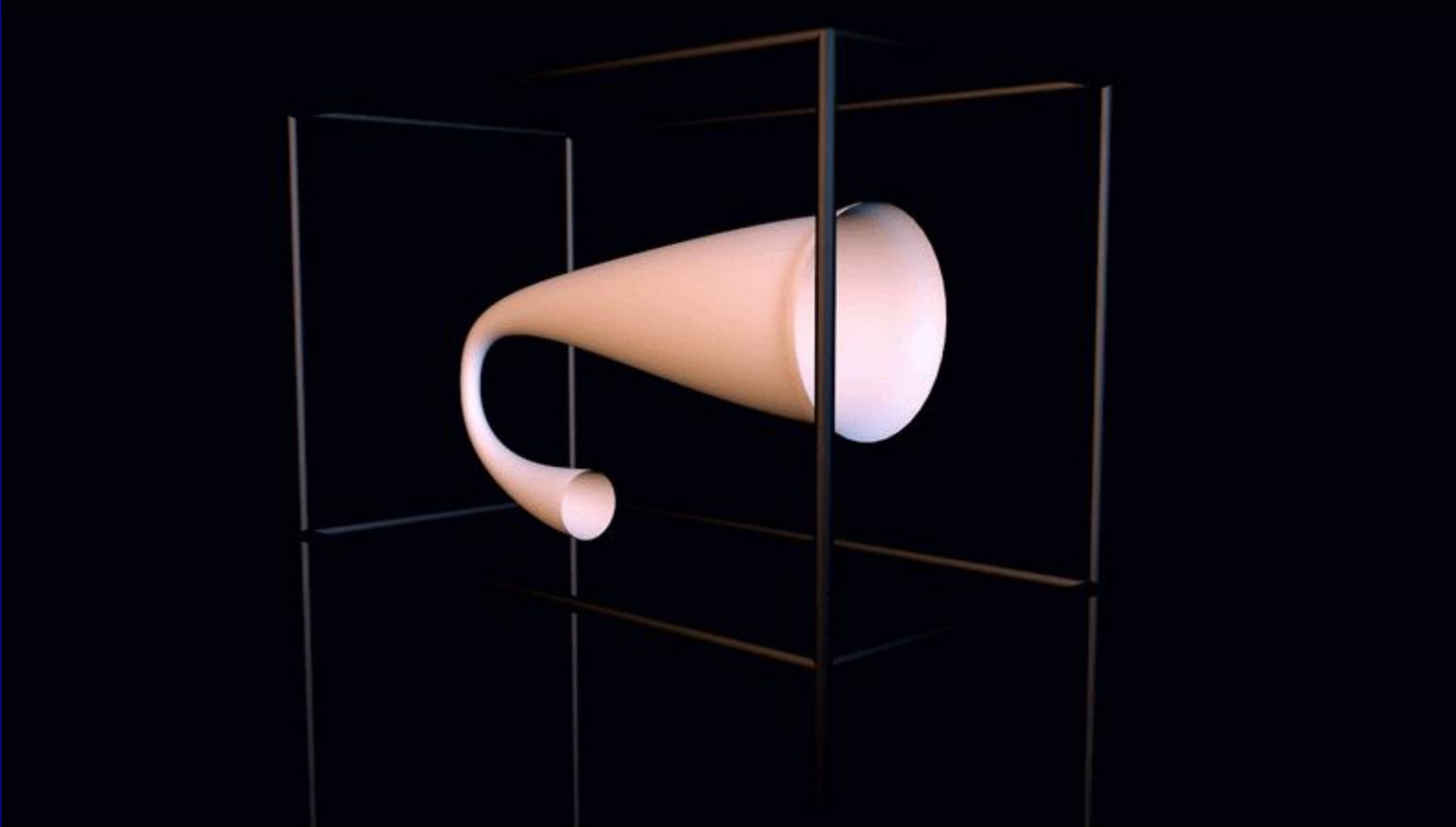


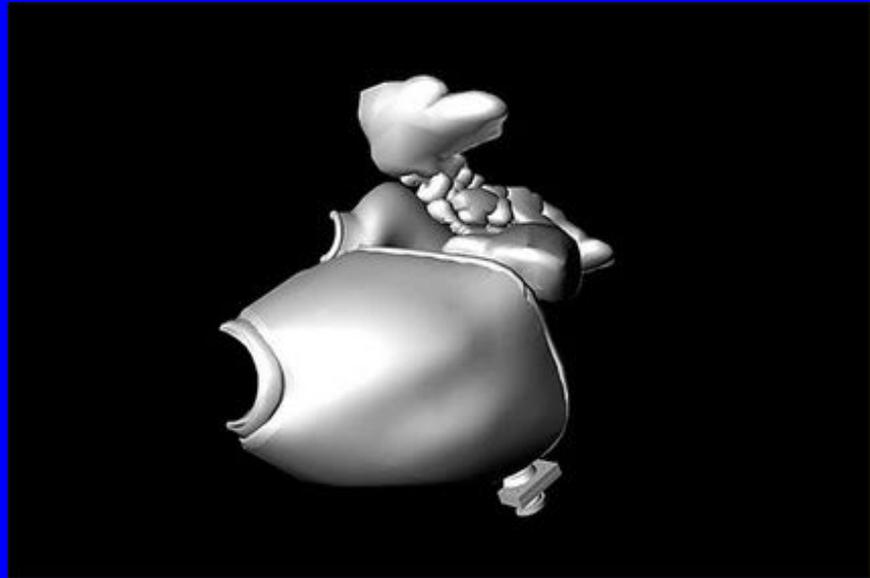
NON-NARRATIVE - NARRATIVE
 SETTING, PLOT DEVELOPMENT, CHRONOLOGY OF EVENTS, ABSTRACT, FLASH FORWARD, AN INSIGHT TO A WORLD, A CONTINUOUS STORY THROUGH TIME •
 EVERYTHING WE DO AS A FORM OF FICTION, APPLYING IT TO REALITY, AN ART INSTALLATION •
 RIGOROUS BUT UNUSUAL, WORKS FOR RESEARCH, RISK TAKING PHD. THE CONVENTIONS OF WAYS A STORY IS TOLD •
 NARRATIVELY ORIENTATED HUMANISM, WE ARRANGE IT SOMETHINGS AS A NARRATIVE •
 WE ALWAYS NEED TO LEAD PEOPLE INTO SOMETHING WITH SOMETHING, GRIPPING INTO EXPERIENCE EVEN IF ITS ABSTRACT AND WEIRD. SETTING A SCENE •
 PROTAGONIST, DIS-EQUILIBRIUM, SOLVE, METHODS, ALWAYS BUS - QUESTION RESEARCH "NEW", PRODUCING NEW KNOWLEDGE, PHD •

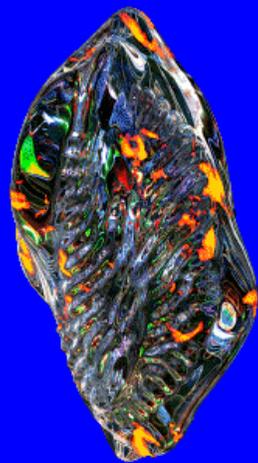
POLYPHONY - BAKHTIN, UNDERSTANDING NEEDS A MULTITUDE OF CARRYING VOICES, IT CANNOT BE HELD WITHIN A "SINGLE MIND", OR EXPRESSED BY A "SINGLE MOUTH":
 "THE POLYPHONIC EXPERIENCE", COLLECTIVE CONSCIOUSNESS, THE X-PERIENCE OF • ETC •
 EVERYTHING, WITH YOU, NOT "YOU EXPERIENCING "IT". YOU ARE YOUR EXPERIENCE WITH EVERYTHING EXPERIENCING YOU. OBJECTS EXPERIENCING YOU.
 MIERE BAL. AUTHOREAL CONTROL AND MIMESIS,
 NARRATIVE VOICE *
 OMNISCIANT - AUTHOREAL SUBJECTIVITY
 LIMITED OMNISCIANT - NOT ABLE TO "SEE/KNOW"
 INTERIOR MONOLOGUES - ONLY EXPERIENCED BY THE CHARACTER.
 STREAM OF CONSCIOUSNESS
 (GREAT GATSBY) - FLASHBACK MEMORY, DREAM LIKE.
 CHARACTERS - SOUNDS, EXPERIENCES, SMELLS, SENSES, ETC.

Webspace Planning









3D WebSpace Design

Title Page - strong one colour with text in middle large.

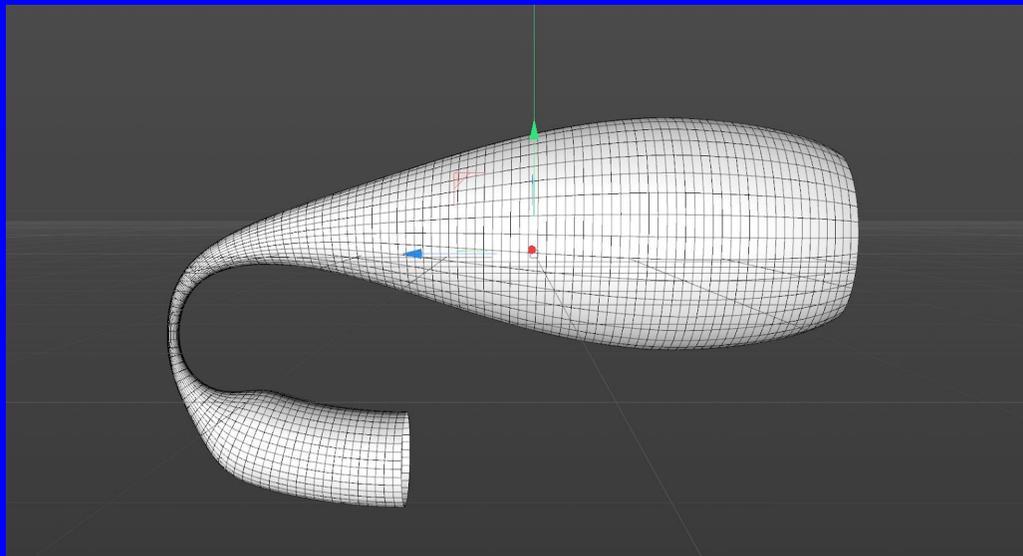
My Title - Non human sonic entities (Like your examples below, shiny moving text on a blue background.)

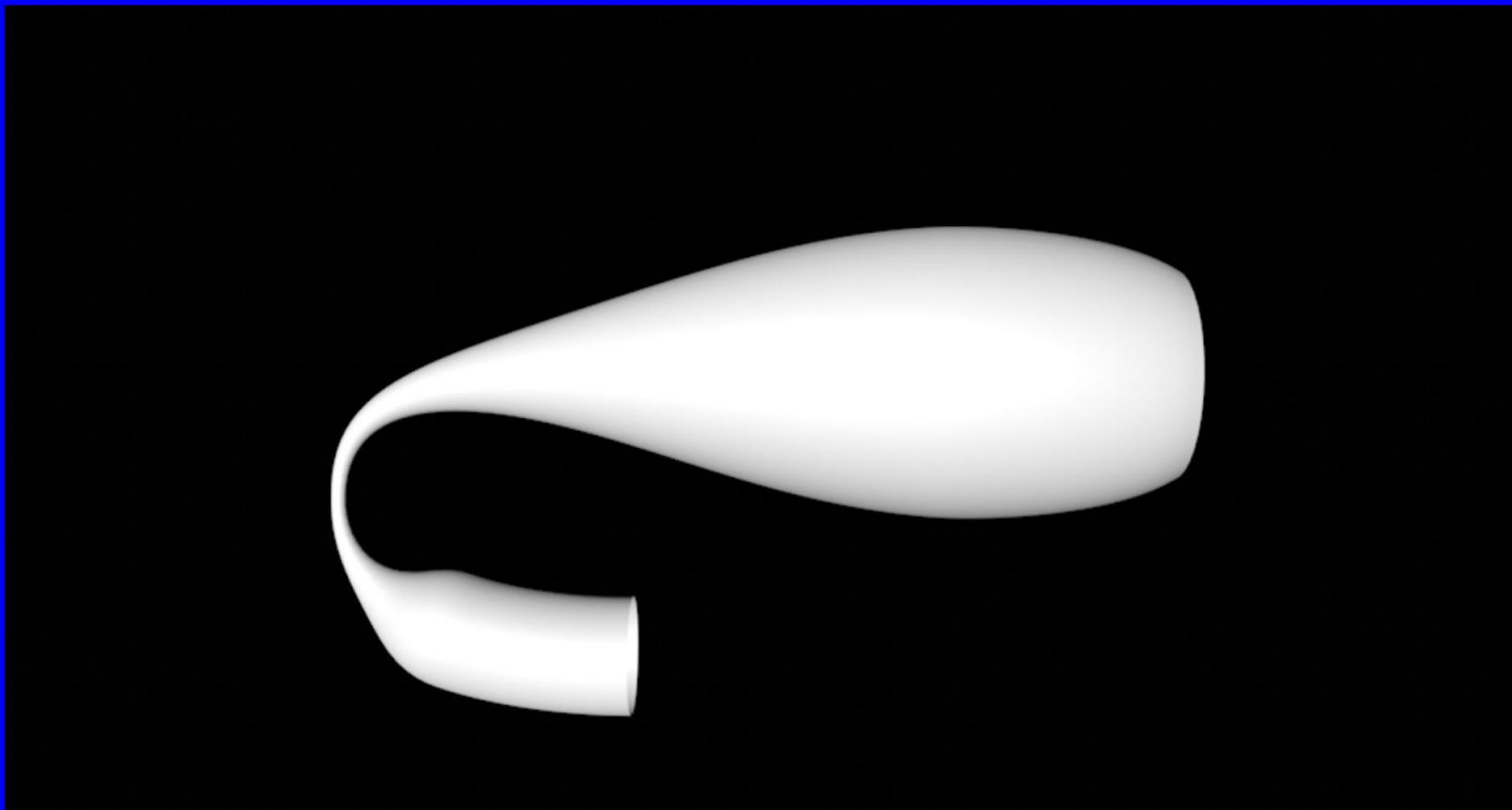
Bacteria-sex, molecular-sex,
nuclide-sex, quark-sex (fading out)

Second / Interactive Space (be able to move about or even just spin on the spot, environment sound and sounds attached to 3D Models)

A White Reflective open space (basically nothing, just a texture) Like a gallery without walls. Like this but inside of it -

Containing 3D Models, the idea is to attach sounds to these objects so you can hear them / walk around and listen to moving animated 3D objects. (These are animated)





- whilst reading a text that types out at the front of the screen.

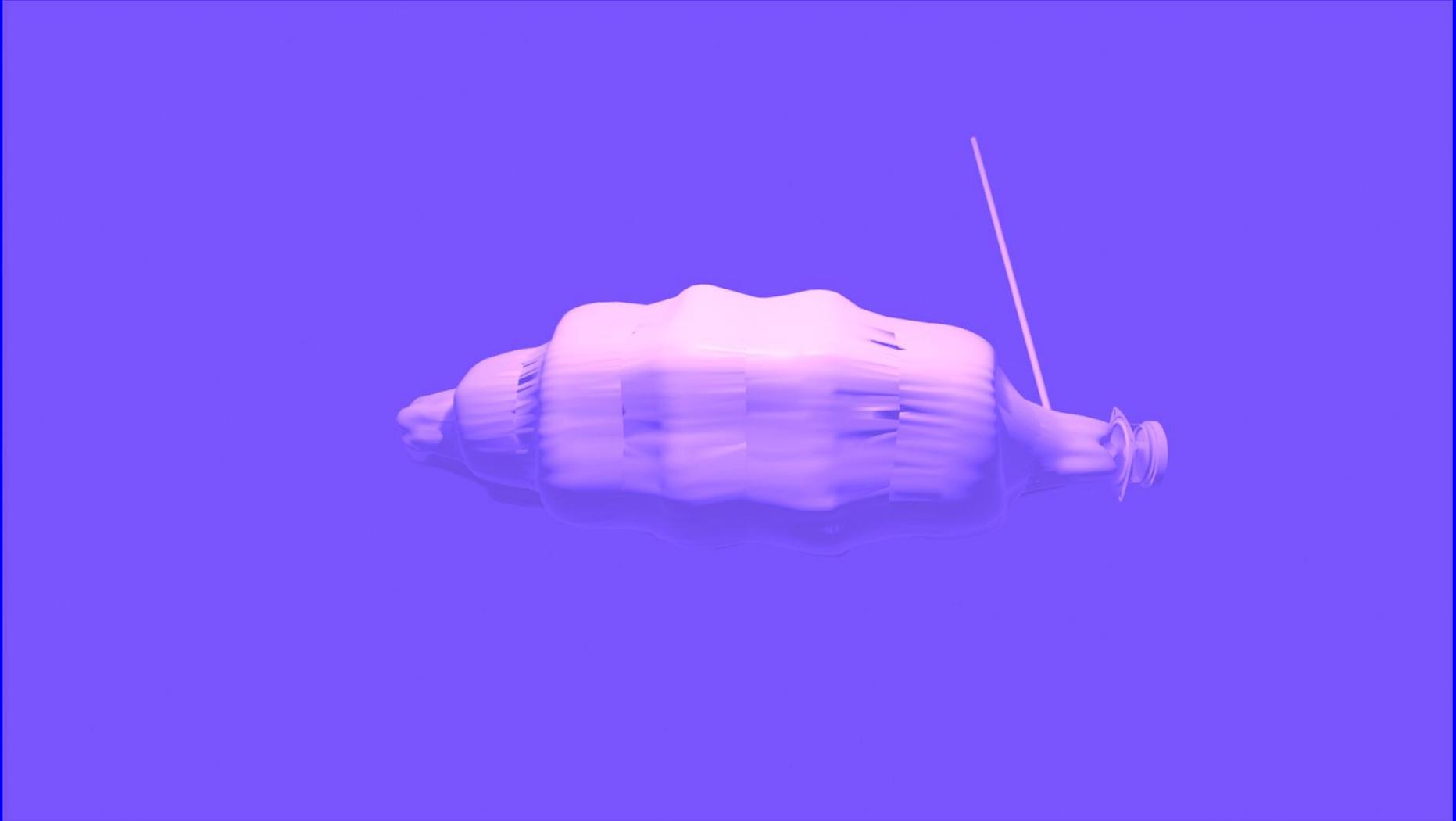
Example - <http://www.campoallicomete.it/#!/en> (The first part as the text is typed out in front of you)

Obviously this is horrific, it's just to show functionality.

Finally two links in a corner of the screen, one taking you to a piece of text about the web space (this could come up above the interactive part and blur the rest out and stop functionality of the space) or take you to a new page with just text on it.

And one taking you to a PDF or a larger text page.

RESEARCH DURING KYOTO, JAPAN, EXCHANGE PROGRAM - MATERIAL PHONETICS | 材料 ふりがな
Kinetic, Latex Sonics | キネティック、ラテックスソニック



MATERIAL PHONETICS

- Since I have been experiencing Japan I am mainly listening to the voice as a material sound, not a communication tool as I do not understand it. A voice can be understood only if you understand the language it is speaking, otherwise it exists as phenomena? Or a meaning to be withheld to the person experiencing it, a gate into another world or realm? change and DEFORM the understanding through acoustic regeneration, changing shapes of spaces I.e kinetic latex acoustic chambers. Public communication through the voice, through environmental sounds. What does it mean to a foreigner to hear a shrine bell and what political connotations does that rise. I feel like I understand some Japanese ways of being and culture but I don't understand communication yet. Why? To explore and understand the fundamentals of communication through voice, to show that when we communicate it is never a pure true intention of what the other means / or it can be. But we add meaning from our own experiences of what it could mean and what it means to us. The voice as a sonic object, to be treated as just a sound, communicate nothing? Only changeable as a phenomenon, a sound, not a communication. Dropping meaning from communicative sound gives us a chance to think about it in many ways, a tool to imagine design from. A shape or a sonic object to be reformed and re evaluated. Rid communication of its thoughts, what does it mean to speak freely from the subconscious without communicating anything, or communication from somewhere else. What does it mean to bring a new communication into the world. I.e a new language or alphabet, does it have to be communicated through the voice, could we create a complex language through a sound object.

(PNEUMATIC ACTUATOR MOVING IT VERTICALLY AS WELL AS EXPANDING AND CONTRACTING. UP AND DOWN CLOSING THE SPACE)

FABRICATION / INSTALLATION.

Metal Bolts from a speaker frame / frame into the ceiling / 4 Bolts

Metal and silicon Frame / Latex Lung

Air Pump and Air suction pump / Relay or electronics / mechanics to turn on ?

KINETIC -

Pneumatic Actuators / Hydraulic pumps / Soft Robotics / Soft Pneumatic Actuators?

Design an expanding structure that breathes

Either through mechanics or materials that can expand and retract

LIQUIDS -

Liquids to effect sound or travel through pipes in and out of the structure

Metallic liquids / GALLIUM and so on

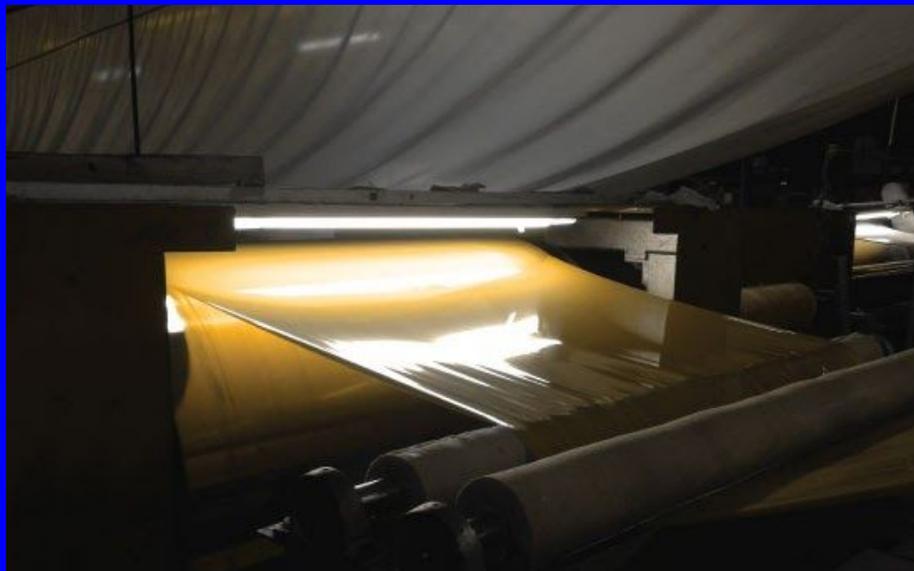
MATERIALS -

LATEX / Something malleable and translucent, air tight and polymer like structure

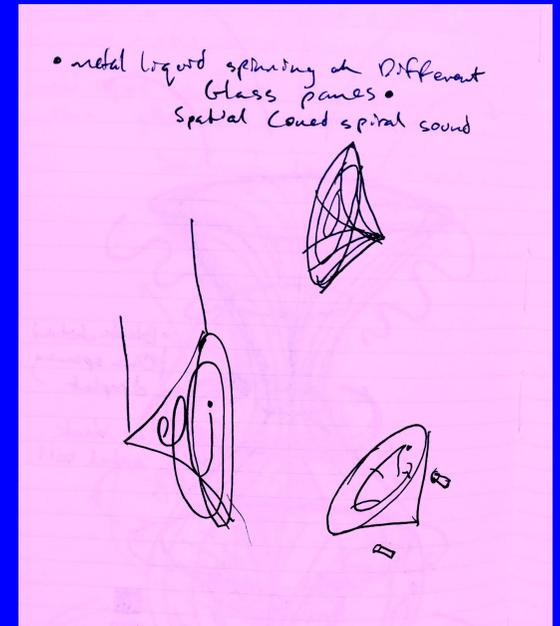
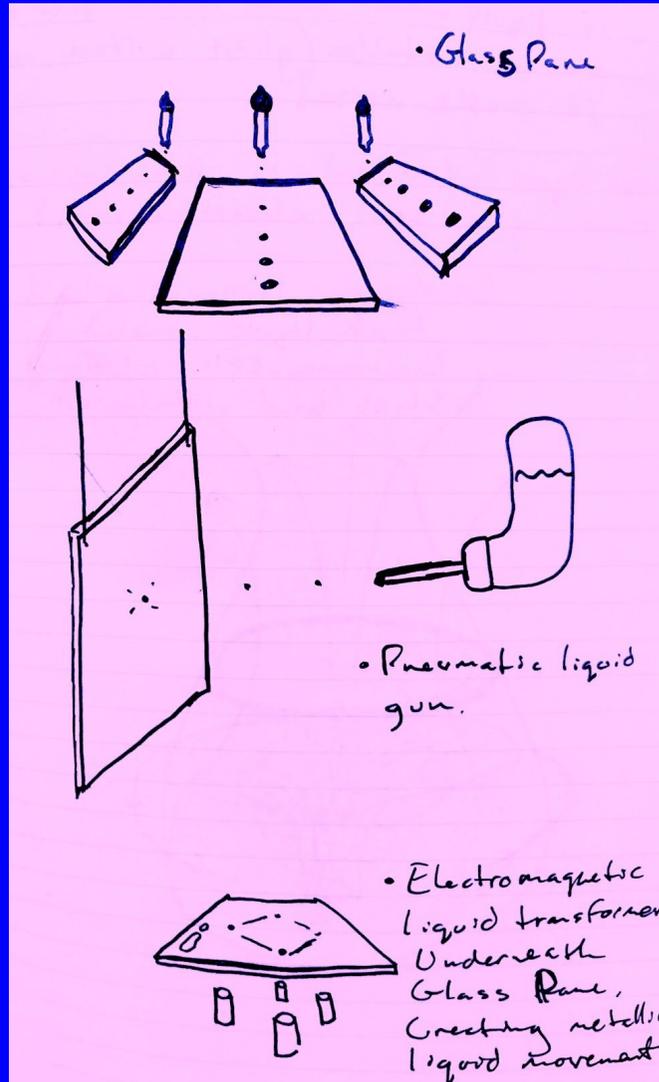
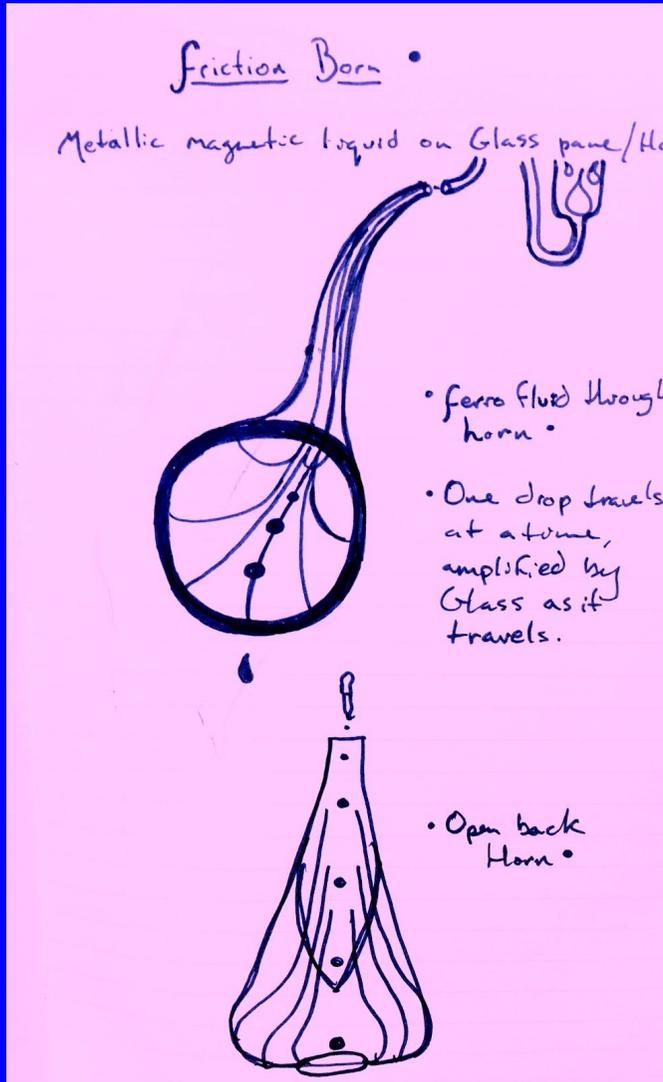
Silicon tubing - for expanding ribs or shapes / air application and reduction

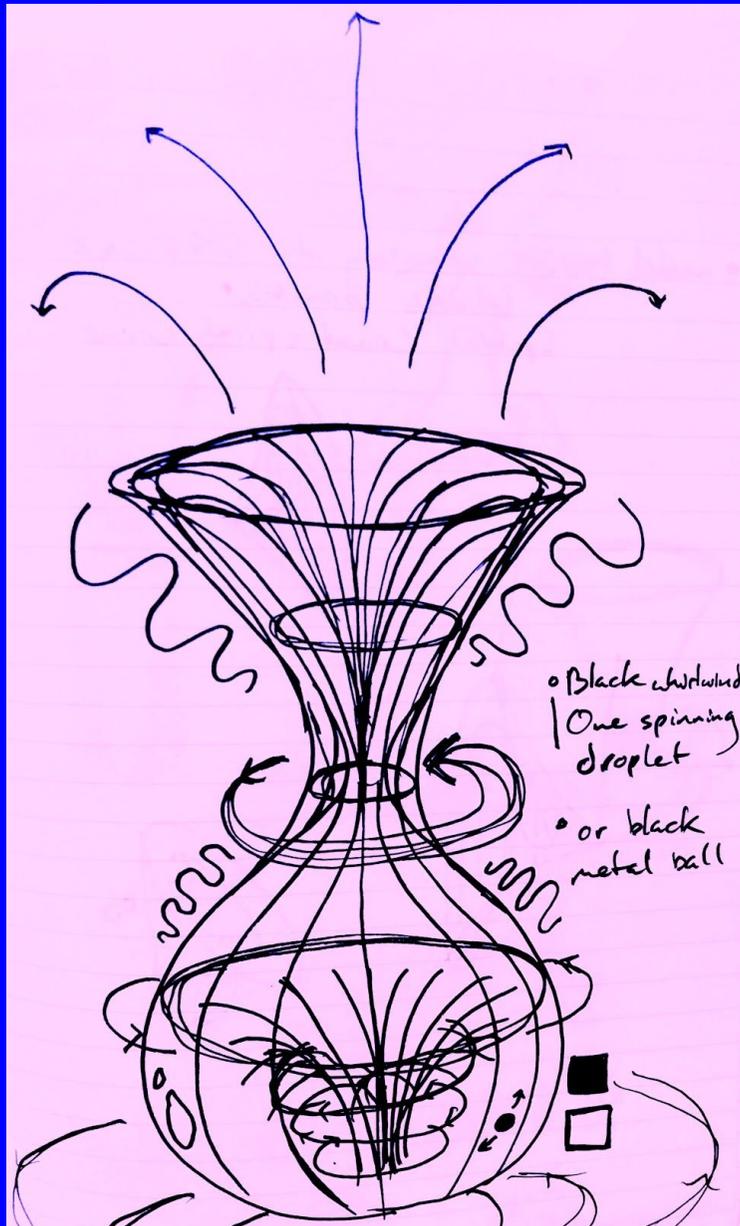
Metal Framing to hold it in place / keep the structure of the sculpture

Material List - LATEX, SILICON TUBING, ALUMINIUM METAL ROD, SILICON MOULDING, LATEX MILK, SCALPEL, SPEAKER DRIVERS, SPEAKER WIRE, AUDIO INTERFACE, AMP, ACTUATOR, GLASS HORN, GLASS BLOWING, BIOMATERIAL SHEETING, TRANSLUCENT SHEETING, SILICON GROMMETS, AIR VACUUM, AIR PUMP, RELAYS / ELECTRONICS, METAL LIQUIDS, FERROFLUID, BLACK LIQUIDS, ATTACHMENTS / INSTALLATION, CEILING MOUNTED VERTICALLY OR HORIZONTALLY. METAL HINGES / BALL HINGES FOR MOVEMENT, MECHANICAL MOVEMENT PARTS / ATTACHMENT FROM GLASS TO SCULPTURE AND SPEAKER TO SCULPTURE.



IDEA DEVELOPMENT | SKETCHES

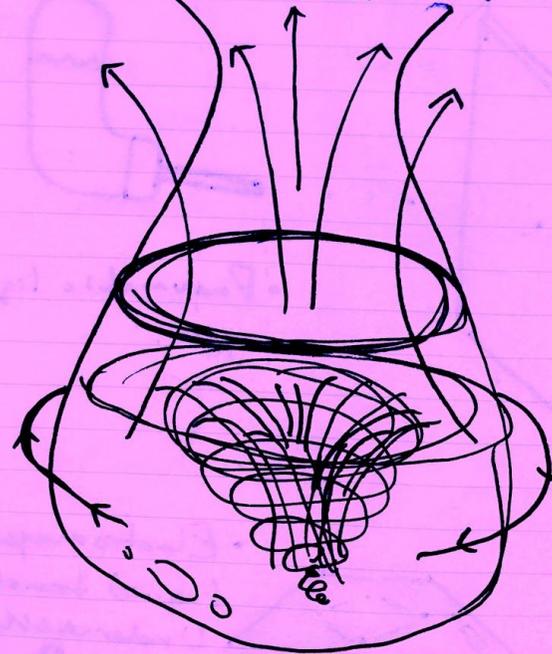




IF liquid metal moved around fast enough on a metallic/glass surface, would it make noise?

metal liquid whirlwind in large japanese thin glass bowl, electromagnets?

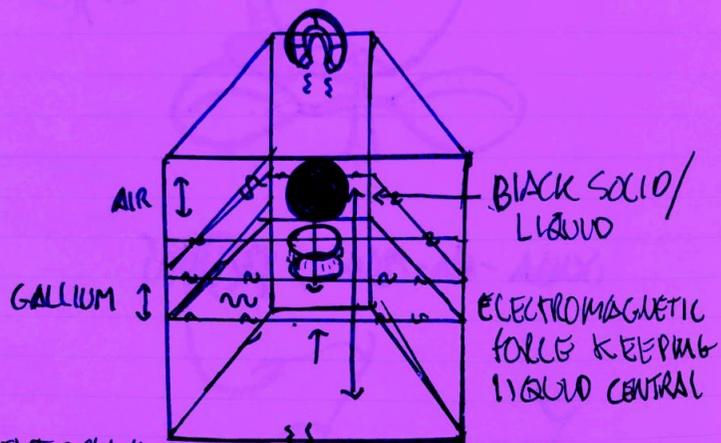
See through large glass bowl
 Black liquid . metal
 Electromagnetic whirlwind
 Glass bowl with horn?



- PNEUMATIC LIQUID PUMP
LIQUID SOLIDIFIER /
DE-SOLIDIFIER ●

BY THE SPLASHES MADE BY THE GAS TO LIQUID ENTRY
OF OBJECTS

- ENTRY OF OBJECTS ●

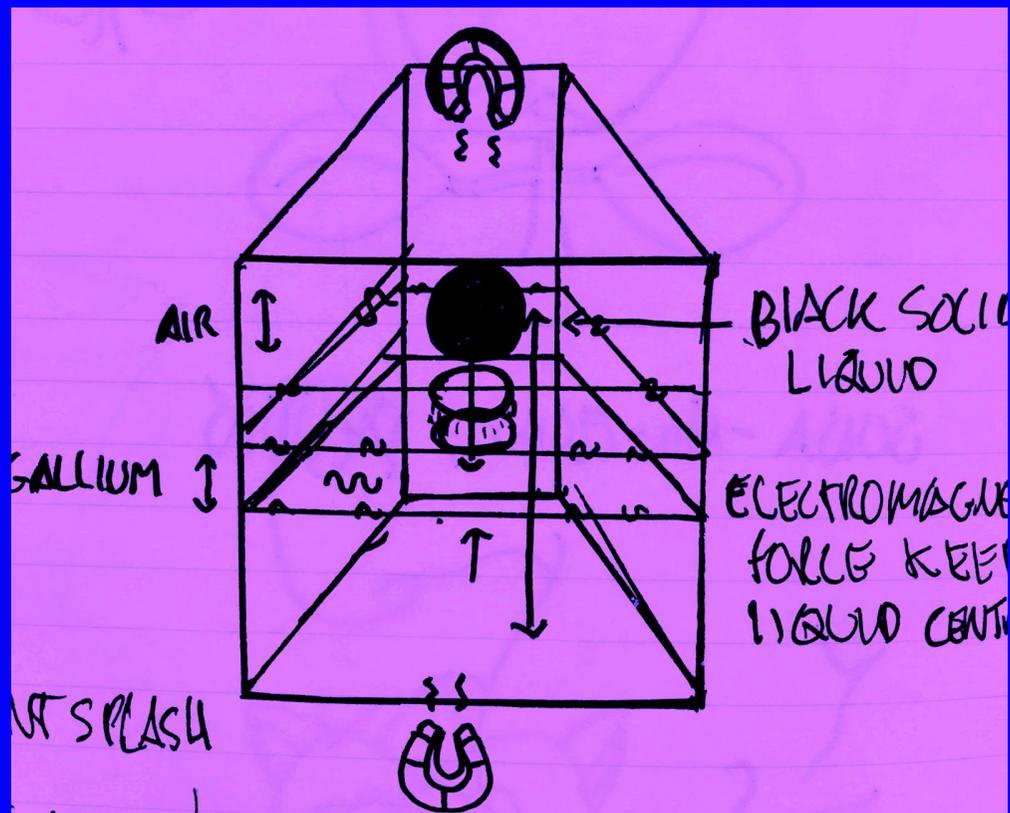


A SILCENT SPLASH

GAS TO LIQUID

BLACK SOLID PASSES
THROUGH LEVITATING
GALLIUM CAUSING
THE THOUGHT OF
GAS TO LIQUID ENTRY
OF SOLID OBJECTS

// BY THE SPLASHES MADE BY THE LIQUID ENTRY
OF OBJECTS //



NT'S SPLASH

◦ ACOUSTIC LEVITATION ◦ TO MAKE
ULTRASONIC EFFECT ON LIQUID PROPERTIES
METALLIC LIQUIDS FLOAT IN AIR

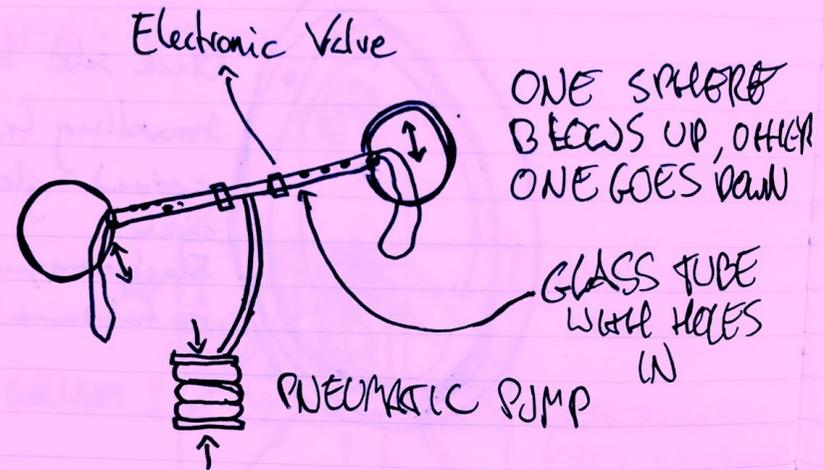


Black solid ball travelling fast around glass circle. Electromagnetic rotational pull?



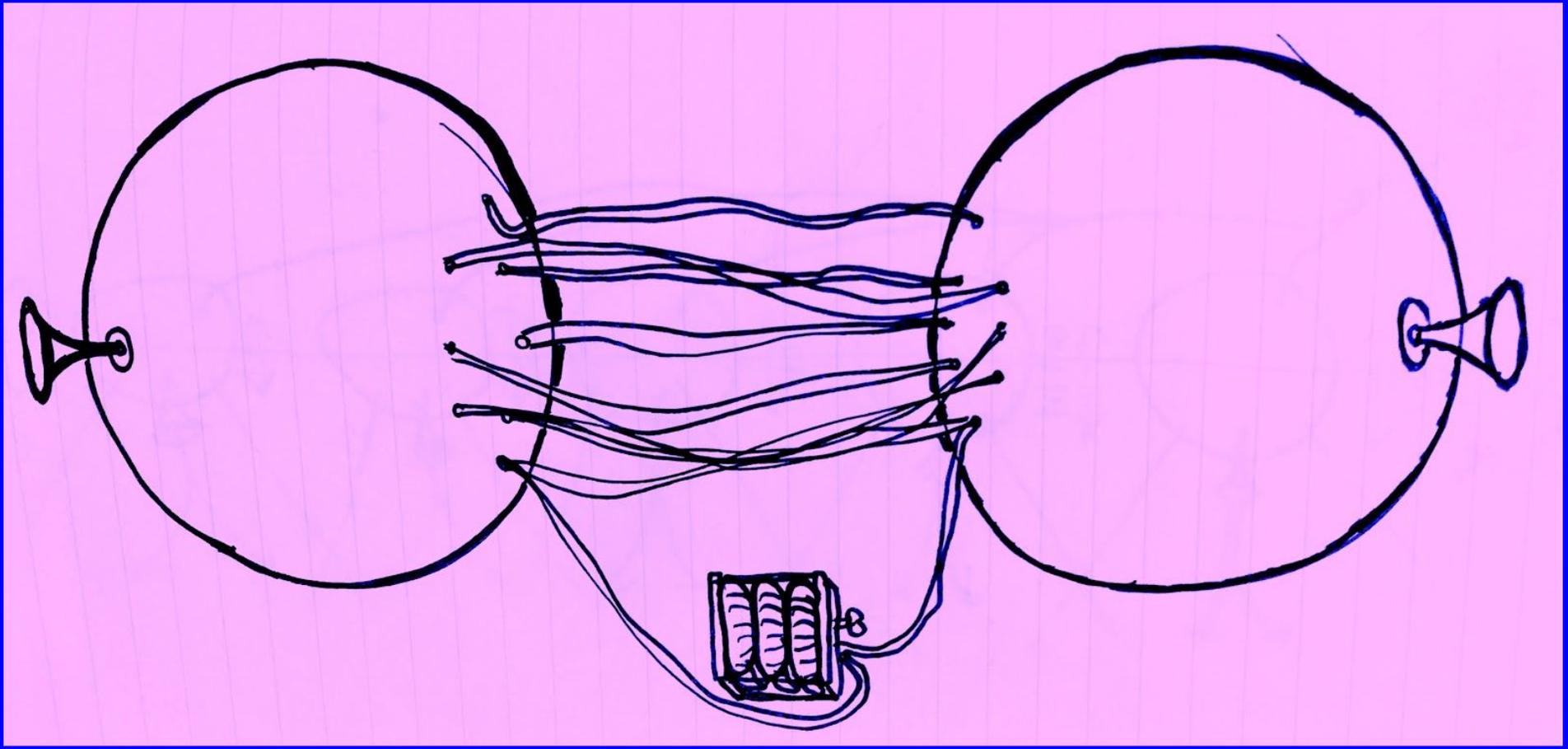
FIRE ULTRASOUND INTO GLASS CHAMBER TO RE-SOUND IT. ♥

PNEUMATIC VACUUM PUMPS

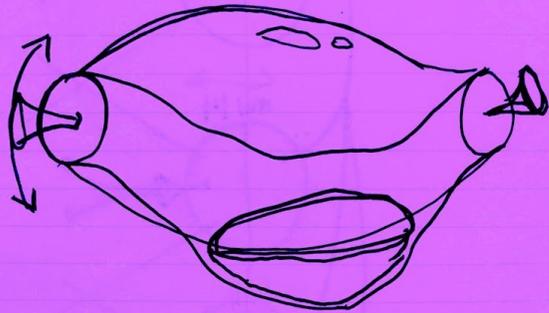


ACOUSTICALLY SHAPE THE SOUND OF A SPLASH

FUNDAMENTALLY SHAPING MOVEMENTS IN AIR, COMPRESSING, SHAPING HOW IT MOVES.



MOVING LATEX/RUBBER HOUSINGS
TO SHAPE SOUND



NATURAL LATEX SHEETS
FILLED WITH AIR
TO CHANGE ACOUSTICS
OF SOUND INSIDE

LIKE A HUGE
SCULPTURAL MOUTH &
VOICE BOX

ROBOTICS?

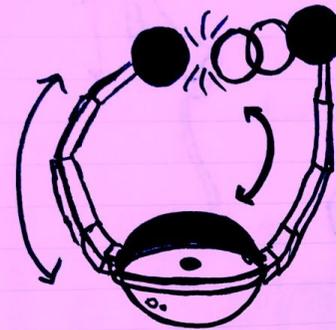
LIQUID SOUNDING
INSIDE?

PNEUMATICS/HYDRAULICS TO
CHANGE LATEX SHAPE?

SOFT PNEUMATIC ROBOTICS

THE SONIC CONNECTION
BETWEEN TWO BLACK
GLASS BALLS ••

SOFT ACTUATORS



PNEUMATIC
SOFT ROBOTIC



TWO BLACK WING
AND AS THEY
ARE ABOUT TO
HIT, ELECTRO
MAGNETIC
FORCE STOPS
THEM. SONIC
EXPECTATION
(MULTIPLES)

LARGE ETHERAL LATEX
 SOUND SCULPTURES
 (KINETIC)
 (AIR MANIPULATION)
 (SOFT ROBOTICS)

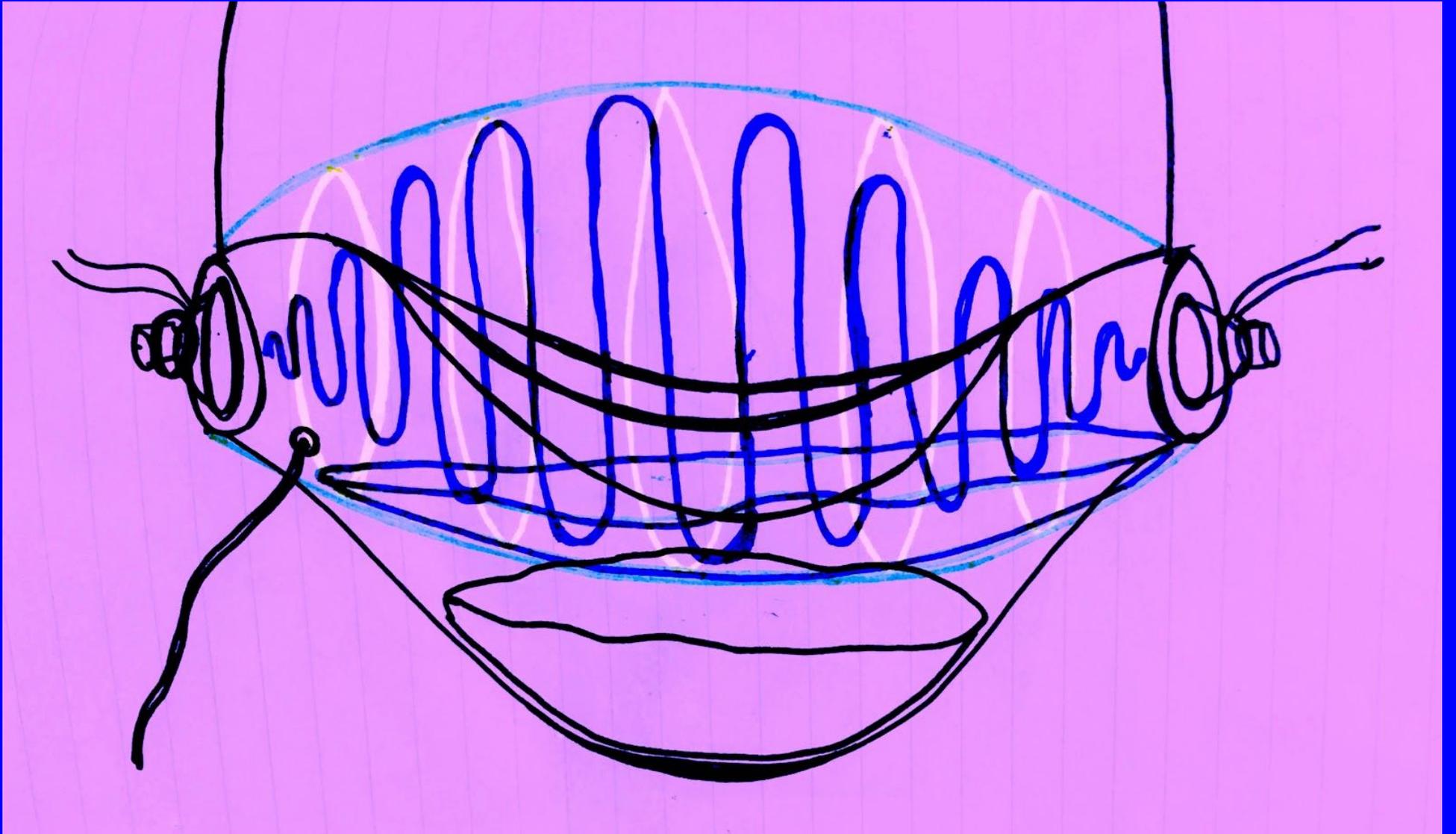
PARADOX ROBOTICS
 FLUIDIC CONTROL BOARD
 SOFT ROBOTICS TOOL KIT.

CONTRACTING ACOUSTIC CHAMBERS, SPACES
 CONTRACTING SONIC LATEXX

GALLIUM?

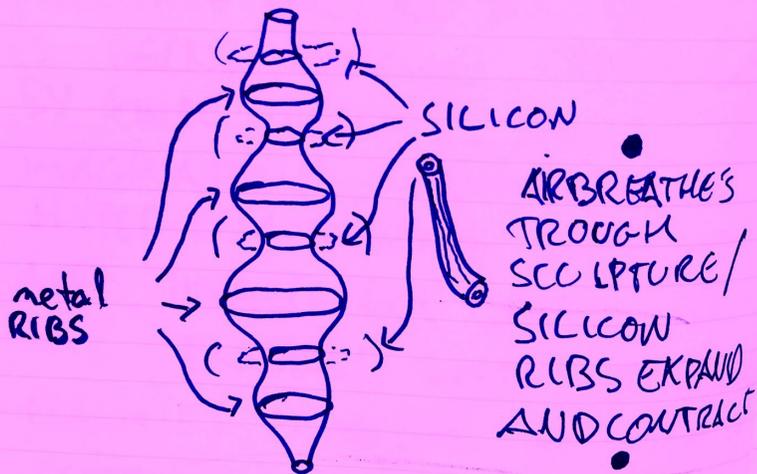
EXPANDING + DETRACTING
 LATEX MEMBRANE
 WITH SONIC LIQUID & K_{AC}

SONIC BLADES
 SOFT ROBOTICS
 (MULTIPLES)



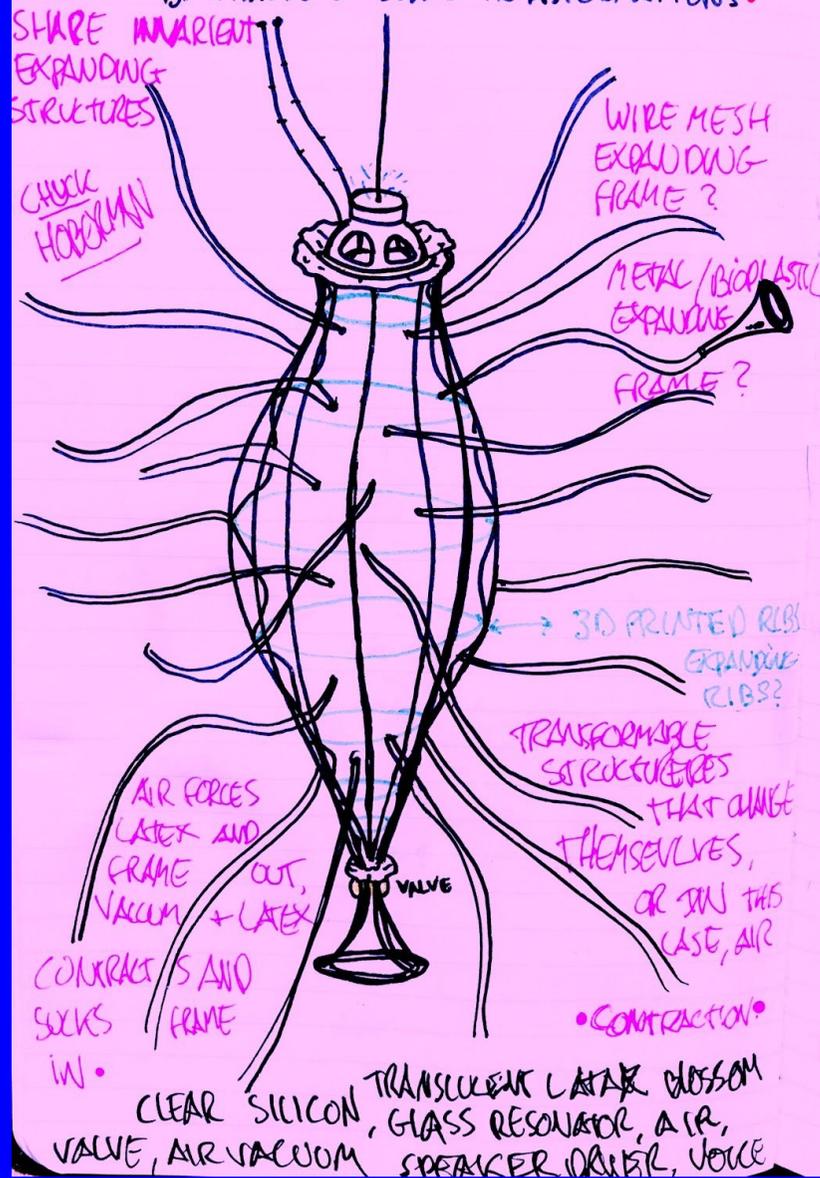
EXPANDING MONOMER OR POLYMERS
EXPANDING & CONTRACTING MATERIALS

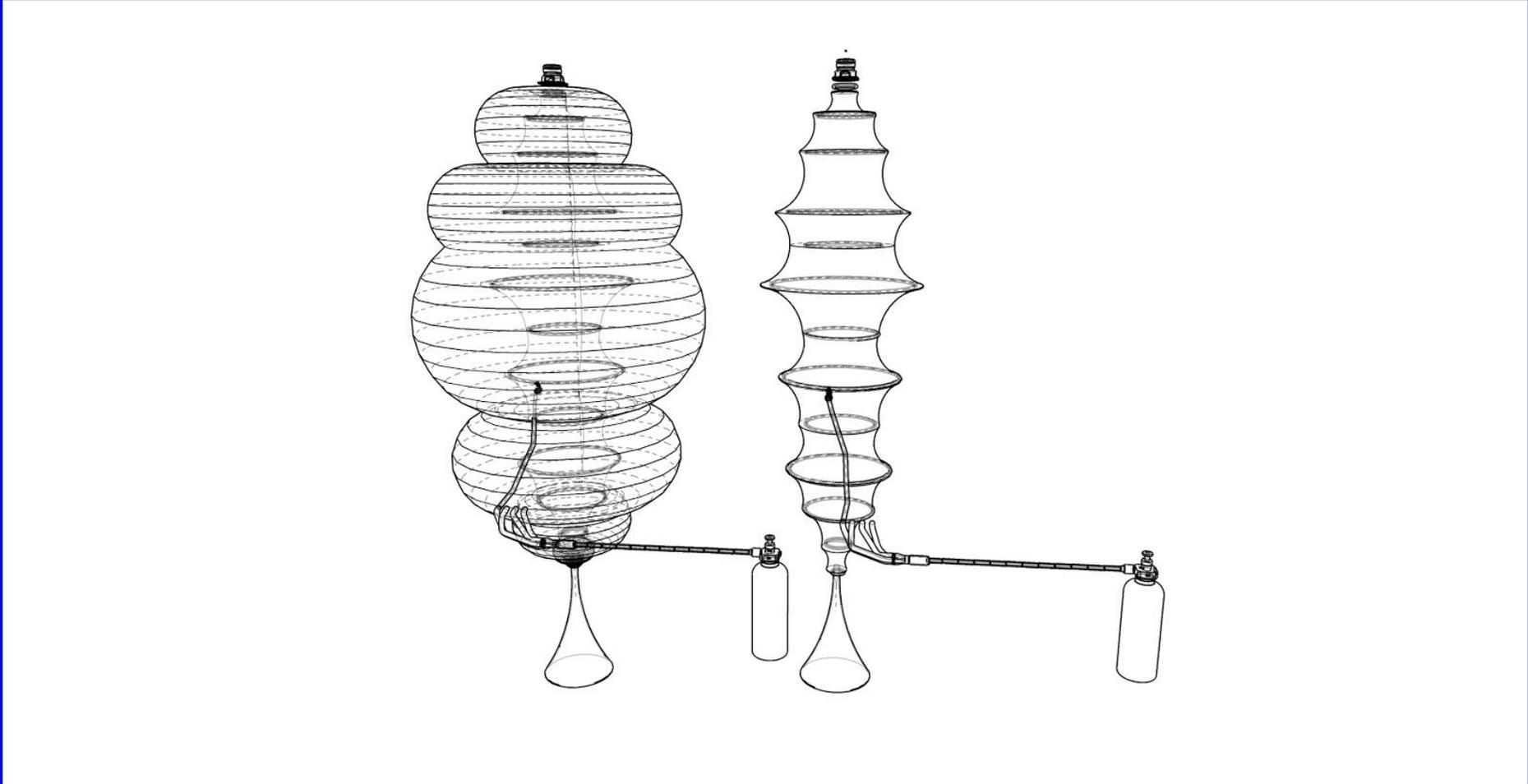
SILICON EXPANDING RIBS

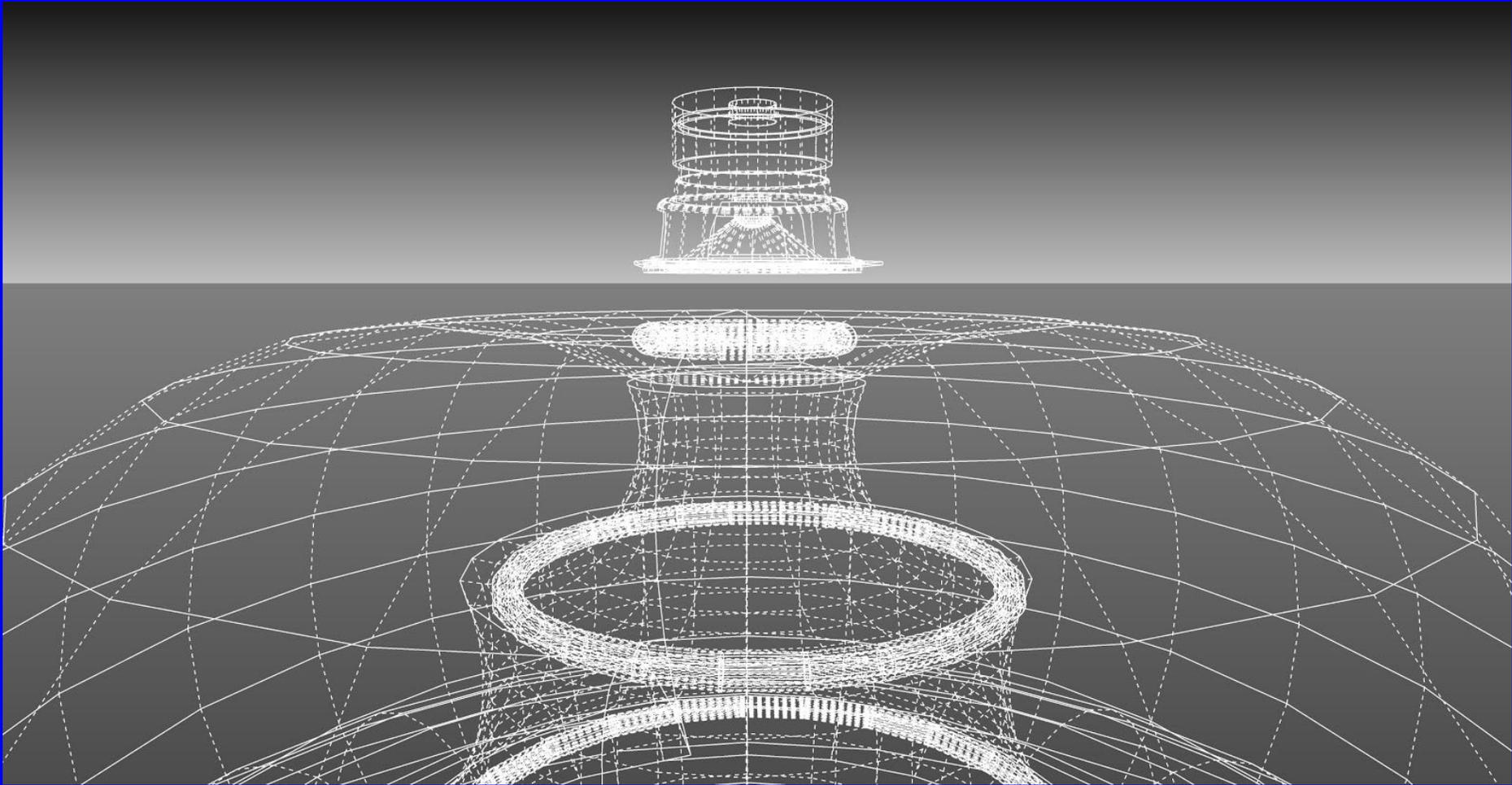


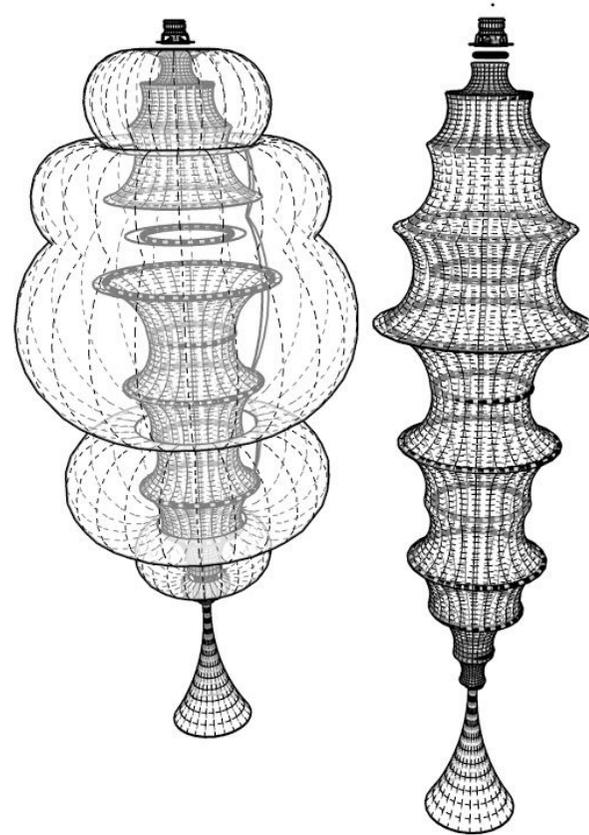
• EXPANDING STRUCTURES

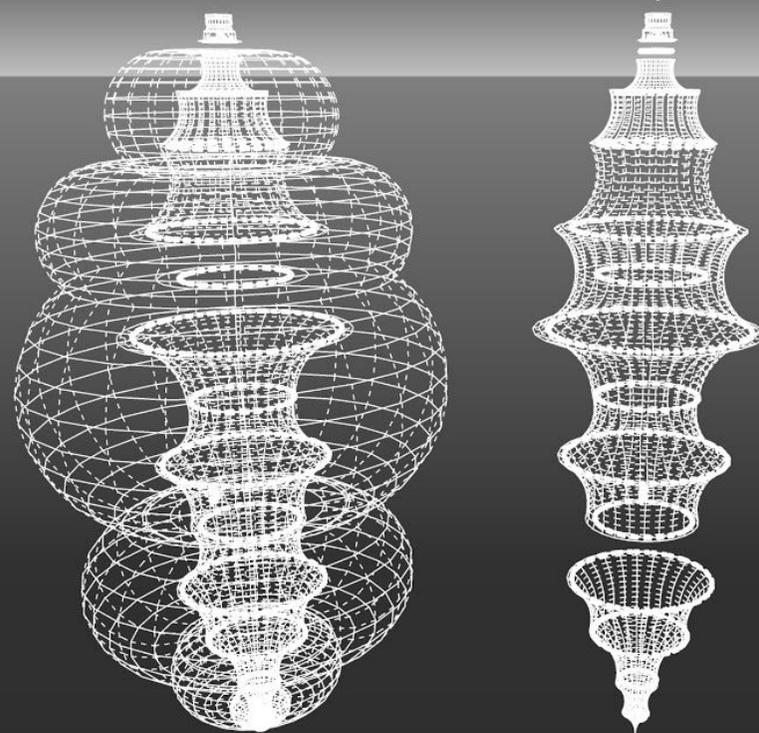
BREATHABLE SONIC TRANSFORMATIONS •

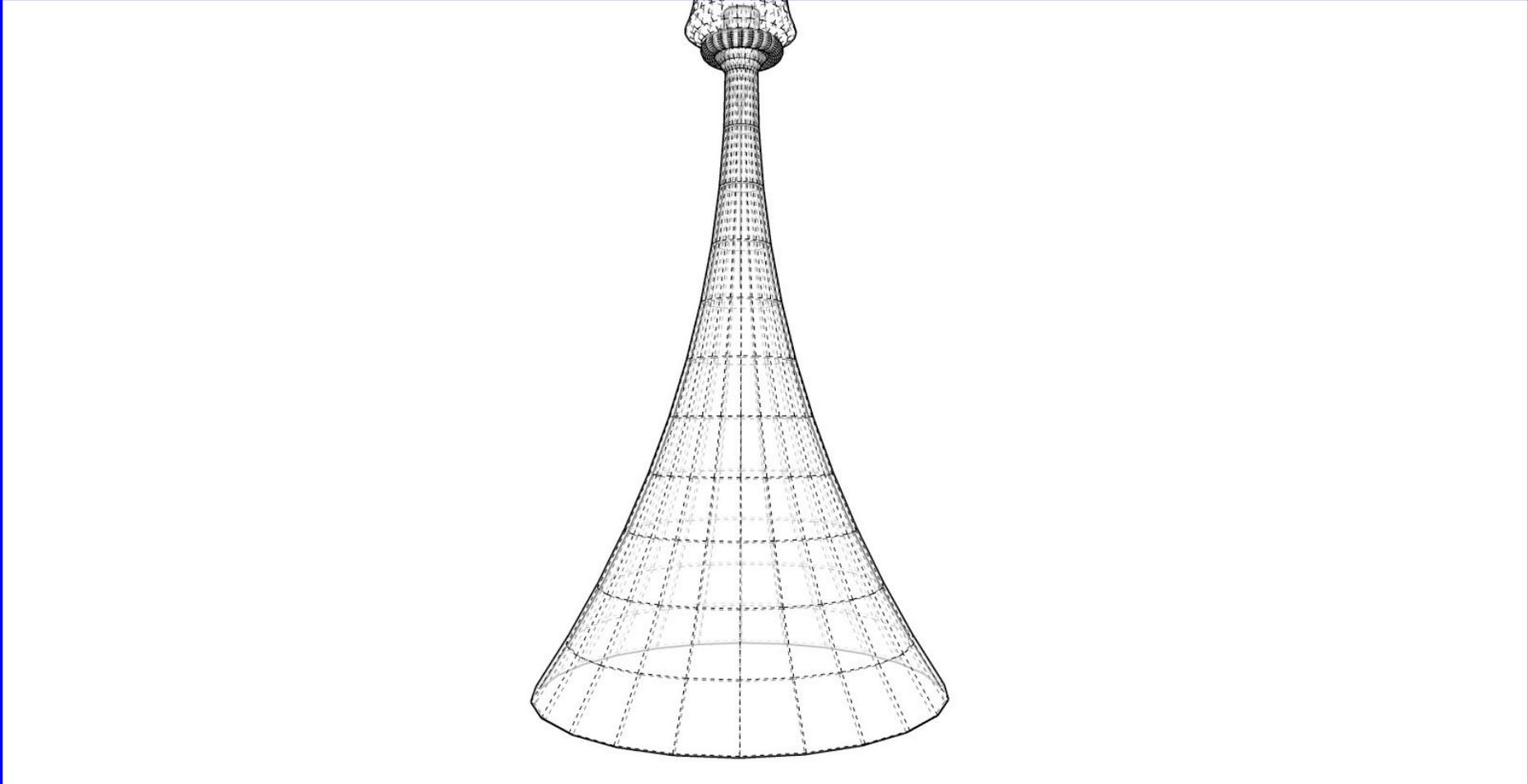


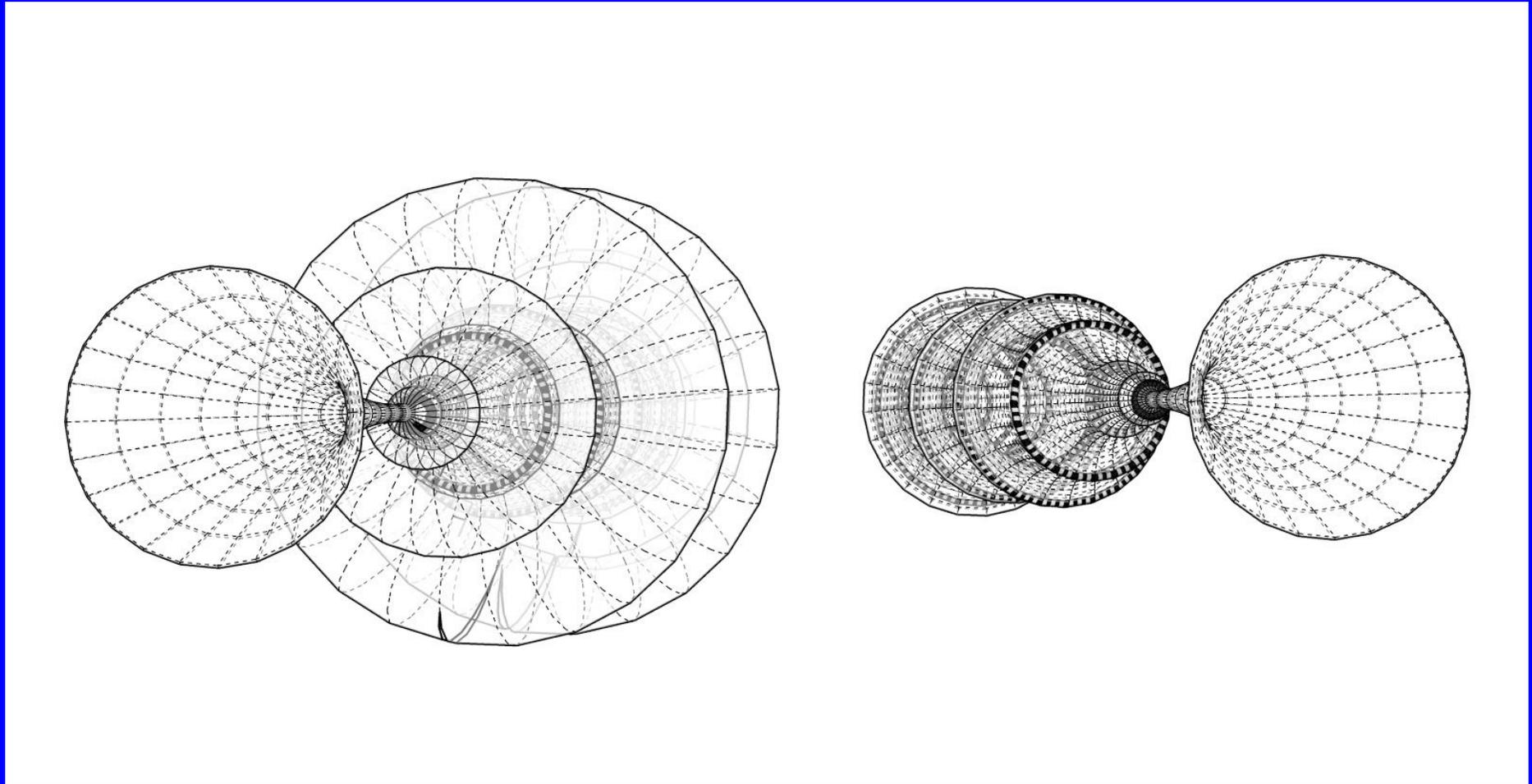








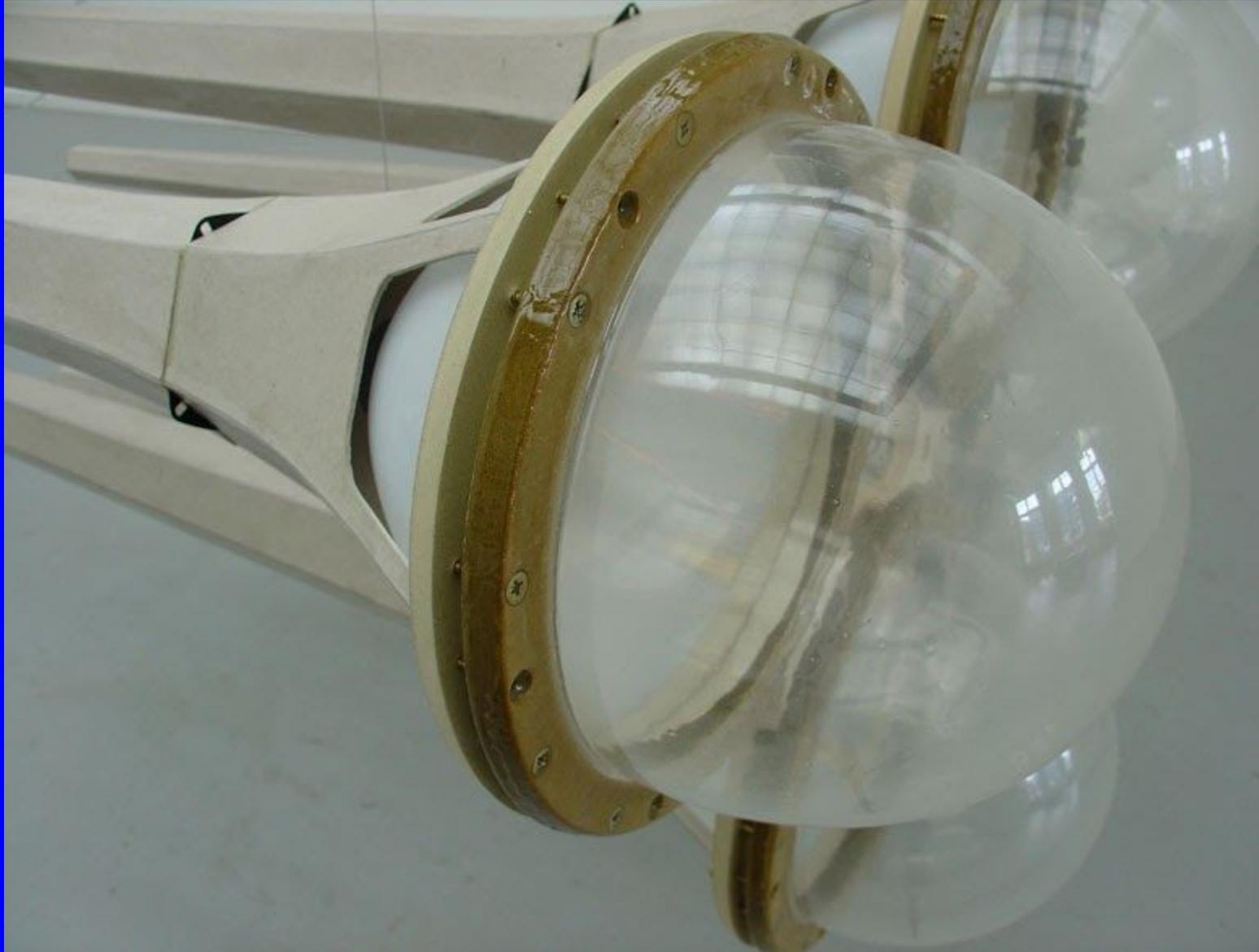




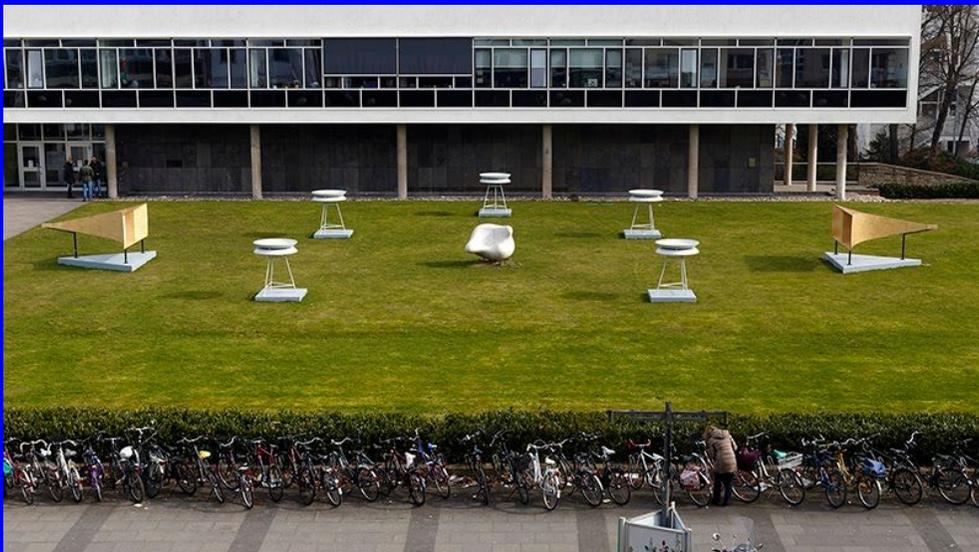


DAVID JACOBS

RONALD VAN DE MEIJS







EDWIN VAN DE HEIDE









NOTES :

Synthetic Material Voices / Spoken Artificially / Vocalised Synthetically

What does it mean to communicate and convey in our own unique voice. Synthesised by genetics and the shape and form of our vocal system. We all have one, we all use it and each one is entirely different from one another.

Could we grow new vocal systems from using genetically modified data ? A look into how we will communicate through sound in the future?

How is a vocal tract formed?

A room in which several altered vocal systems (animals, mammals, human, fish) are all speaking in a composition.

A new synthesised language mapped out on the floor?

Could we grow and synthesise generative languages just for the existence of two or more people. A private Family tongue.

Think of the full meaning of every detail within the synthesised environment.

An Architecture to listen in

https://www.ted.com/talks/rupal_patel_synthetic_voices_as_unique_as_fingerprints/up-next#t-686070

Sound for a fabricated existence - Mix animal sounds and human vocal sounds to create a sound bank for newly imagined voices alongside sculptures.

Future voices (how will we sound) Can we abbreviate our speech to become simpler and more efficient or will our vocabulary continue to grow. Re-imagined large sonic latex tracts, using compressed air to breathe and make sound and pneumatic systems to change the shape of the latex or silicon

Possible names - Expressed or Represented | Larynx | Agency | Utterance | As Speech or Song | with which a person sings | a form or set of forms of a verb showing the relation of the subject to the action. | The Subject to The Action "the passive voice".

Why? To explore and understand the fundamentals of communication through voice, to show that when we communicate it is never a pure true intention of what the other means / or it can be. But we add meaning from our own experiences of what it could mean and what it means to us.

The voice as a sonic object, to be treated as just a sound, communicate nothing? Only changeable as a phenomenon, a sound, not a communication.

Dropping meaning from communicative sound gives us a chance to think about it in many ways, a tool to imagine design from. A shape or a sonic object to be reformed and re evaluated.

Imagine if you could hear everyone on the planet speak the same word at one point in time

Use coding to pick up the same word in different languages from radio stations around the world to rid it of meaning and play it through many moving acoustic chambers.

Rid communication of its thoughts, what does it mean to speak freely from the subconscious without communicating anything, or communication from somewhere else.

Text typed piece to go on screen next to sculptures that delineates meaning and shows sonic qualities as an absence of thought.

What does it mean to bring a new communication into the world. I.e a new language or alphabet, does it have to be communicated through the voice, could we create a complex language through a sound object.

Sonic agency in thought

The agency of communication

The agency of the voice

Strip this back to voice sounds that don't try to communicate, is this possible ?

Even when we are silent it still contributes a sonic agency to beings around us.

Being quiet still has a sonic communication because we are not making a sound.

If the world was derived from air particles there would be nothing for sound to travel through, imagine a world where you cannot communicate through voice.

A silent world stripped of its sound waves. Then we could imagine a new sonic possible future stripped from its last sonic existence ?

Make yourself deaf for a year ? Then break down of your existing experiences and meanings to sound and build it back up again through imagination ? But then we still would imagine something prior to what we have experienced.

Speak to deaf people from when they were born and see what they imagine sound to be.

What does it mean to give someone the gift of hearing with technology and how do they first hand experience sound from what they have imagined beforehand ?

Sonic archetypes, do you judge someone sonically

Sonic judging

Create something really malleable and thin and hang it downwards, could playing frequencies of the voice shape the thin malleable chamber of bio material

A physical representation of the sonic shape of voice

Speaker driver facing downwards playing through incredibly air tight highly move able functional bio material, water soluble paper ? See the incremental changes of sound

Constantly carbonated water

Does ultrasound affect gallium or something similar ?

Thin translucent extraterrestrial acoustic chambers, pinned up from the ceiling to give 3 dimensional shape

Thinnest translucent material you can find / bio materials

Thin large blown Glass ? Un malleable though

Sculptures that breathe by movement and sound

Search for bio materials in Kyoto / Tokyo

Merge the voice sound from the speaker and acoustic sound of air blowing through the glass resonant body at the end of the latex sculpture

Water to shape sounds too

Breathable sonic transformations

Sound carefully applied to reality - future landscapes

Use Toshima art museum as a reference

Architecture embedded with nature / pure reality (a pure reality) define

I suggest 5 different realities we exist in at every living experiential moment we are present.

A one in which we are 'real' as in present

A world which we perceive to be our world 'perception'

A works in which we perceive to be their world 'the world everyone else experiences.

Our subconscious world ‘the world we imagine on top of the one we are in’

Our conscious world ‘a world in which we make change in consciously’

Our environment reacts to any one person through who we are and what we seek, our dreams, our realities, our destiny’s, our problems, our state of mind.

If we wish to seek our destiny and are not ready yet, the world creates problems for us to overcome to be ready.

The guise ‘the reality we place over our world to seek our future designed reality.

For example, practicing sound art makes me imagine a sonic overlay to my environment and what it would be like to have every detail of my environment to be tuned, tuned to frequencies we exist through. If we didn’t have noise pollution that was an occurrence of machinery / technology, and thought almost backwards, say if we started by the sonic design of an object and then it became ‘what is is’ beyond this. How would an object turn out. This is normally something we start through vision, the aesthetic, we first design what something might look like, and then worry about the rest later. A sonic architect, designing from sound as the fundamental phenomena for object or reality design

Absolute nothingness - building realities without vision

Sound for synthetic worlds

Think up synthetic sonic worlds based around contemporary concepts

Helga Schmidt (Euclidean rhythms etc) push forward thinking concepts to do with time etc.

Marguerite Humeau - synthetic worlds based around prehistoric concepts, reimagining a prehistoric ideology through a contemporary clinical experience to take us into a new world personified from the past.

ARTIST RESEARCH -

MARGUERITE HUMEAU - PREHISTORIC VOICES / SCULPTURES / WATER & AIR SYSTEMS

Industrial Designer Originally.

Resuscitation of worlds or beings / creatures / out of reach / invisible / mystery / enigmas of human existence.

Two people in one studio using hundreds of collaborators.

Visceral physical experiences of these unimaginable worlds. Sounds / large sculpture.

Trying to re imagine the sound of prehistoric mammals by recreating / reconstructing their vocal tracts as sculptures,

Re creating real hybrid creatures based on egyption gods, fed with different liquids / injected into the sculptures, real elixirs of life.

Deadly fresco, pigmented with a yellow blkack member venom from florida.

Working on recreating extinct languages, 9 different Egyptian languages. Finding people who speak the closest to the traditional as possible to study and listen to. archeologists / random collaborators that have significance. Recreated cleo patra's voice, with team of VOICE ENGINEERS from a lab in cambridge, specialise in developing synthetic voices.

Reimagining a world where elephants who have developed emotions and consciousness and a sophisticated form of language.

A celestial homo sapiens chorus 108 billion spectres and liquid voices. Pink datura poison, biochemical despair and silence. Engineering melancholy, eternally born. Endorphins. Synthetic massacres. Potassium chloride, silicone and cortisol.

Large sculptures making sound. A recipe of liquid human ran through them. Maybe humans exist as liquid before they are formed. Elephants are evolving and engineered to be sad.

Immaterial Voices, synthesis of material that used to exist / piecing together. Synthesising something completely new. Re create immaterial voices. Creating parallels between different times and places, bringing things in and out of time scales.

Physical experience / mythical event. Biological descendants

RIDDLES PROJECT

Birth - First gallery / completely empty apart from eyes (security gates) hand glass blown eyes.

Each sculpture has a speaker embedded with heartbeat.

Final room - facing a mutating sphinx. Tanks filled with liquid humans in latex beige pieces / raptor in the security industry / to protect industrial spaces. Cast and enlarged and moulded in latex.

Tackling the idea of industrial war, acting by translucency. Soft and horrific. The idea of something so intense being represented through soft human-like materials / industrialism made by humans.

Creating a highly specific world for each exhibition, an enigma, a synthesised world, each show is an ecosystem. Highly specific for a highly specific reason.

What does it mean to be present.

XXX If you have a voice does it mean you are alive? XXX does synthesising a voice bring someone back to life partly? From studying someone's exact mannerisms and vocal characteristics re embody them

We are now developing materials and camouflage to hide ourselves from drones, a machine we created.

The human body is liquefied in the flow of images, next step future camouflage.

All about making this horrible experience that's too high definition to be true, things are so perfect that it's too intense.

Machines sculpting her work from models.

Engineers who design the structures to hold everything, for specific contexts. Hidden objects still have detail in the them. Hidden in the sculpture.

Represented by galleries / support production, connected conceptually. Financially / museums institutions. New production. Studio in london.

Research collaborators. Sourcing materials, special materials, travel / ring / beg. Voice synthesis engineers /.

Studio iman 3d modelling / art direction / kudos studio / electronics / sound and music / directly connected to industry / voice synthesis for british army. Lance Buyer Music. Yohan / orchestration, full sound track / lights water / liquid pumps all work together / runs 24 7 specialists to make this happen.

Geopolitical systems and scale / materials being shipped / technological development. How and why the sculpture is produced. Design relationships between people.

SYNTHETIC AURAL SITUATION

BETWEEN SYNTHESISED VOCALS FROM TRADITIONAL LANGUAGES OR PHONOLOGIES

MAKE A SYNTHETIC ENVIRONMENT BASED AROUND AN AURAL CONTRACT OR LAW

VOICE BOXES AND POLITICAL SONIC OBJECTS AS A SET OR ECO SYSTEM

How would a synthesised law or aural contract look or sound ?

Objects and screens with text amongst vocal phonology sculptures trying to produce speech or ridding speech of its meaning

Why has Japanese originated to sound like it does, where has the phonology developed from / how was the first Japanese spoken. The development of the shape of Japanese respiratory system ?

Research Links -

<https://www.youtube.com/watch?v=-IC2YVNeztw>

https://www.ted.com/talks/rupal_patel_synthetic_voices_as_unique_as_fingerprints

<https://www.designboom.com/design/resuscitating-prehistoric-creatures-with-design/>

https://we-make-money-not-art.com/back_here_below_formidable/

[elephant vocal tract 3d model](#)

<https://bibliolore.org/2015/09/18/the-vocal-tract-organ/>

<http://speech.math.aalto.fi/about.html>

<https://spie.org/news/1807-a-biologically-inspired-silicon-vocal-tract?SSO=1>

<https://www.linguisticsociety.org/resource/faq-how-did-language-begin>

[speech scientist](#)

<http://splab.net/APD/V100/index-e.html>

https://www.researchgate.net/figure/The-3D-model-of-the-vocal-tract-A-Rendering-of-the-vocal-tract-model-for-the-vowel_fig6_236277674

<http://www.speech.kth.se/ctt/>

<http://www.speech.kth.se/multimodal/vocaltract.html#engwallood>

Pieces - Forensic Listening / Communication

<http://susanschuppli.com/exhibition/eavesdropping/>

Making / Experimentation

Design ethereal vocal tracts based on CT scans of human tracts and animal tracts and alter them.

Make Moulds to create silicon versions of them.

Make breathing system to blow air through larynx / latex / silicon

Exhibition Content -

A number of different techniques articulating the training / synthesis of speech and development of different model vocal systems to create certain replications of language.

Can we train people to have a new sonic persona through communicating differently, showcase a variety of ideas of how these methods will implicate / impact the future.

What laws and politics go with synthesising someone's speech to make them a new sonic character.

Make characters derived from synthesizing a new voice, define their looks and acoustic resonant shape from the synthesised speech?

TALKS

Susan Schuppli - 'unpacking the processes of artistic knowledge'

Professor at the Center for Research Architecture.

Conceptual Topics explored - Non invasive archaeology, exploring landscapes, objects and sites of memory without digging, using highly powerful land radars.

Persuasive and rhetorical capacities of non-human entities that organise the fields of law, in which conscious stations around truth increasingly reside in material forms of expression.

How does knowledge happen. How do we recognise when research is taking space.

Susan Schuppli - The Anthropocene Project Forensis - 'The Architecture of Public Truth'

Pneumatics with silicon / latex / realistic movement to move to a sound composition or noises made by sir blowing through artificial larynx.

CNC cutting with polystyrene to then make mold for large silicon objects.

Research voice synthesis and make the voices of non human entities to be played through sculptures.

Start by doing 3D prints of small objects and casting them in silicon. Ecoflex so they can be as malleable as possible.

- Talk to Caroline Zheng about robotics
- Email Harrison Pearce about pneumatics
- Talk to Eleni about Sonic Concepts
- Talk to Matt Lewis about overall project
- Read back on trip to WASEDA, talking robot