‘‘Bir odaya doğru yürüyorum, içinde yanıp sönen imgeler’’

How it is Made

ODA is a fixed media work put together by assembling processed sounds from a microwave, an electric guitar, a ceiling fan and a hair dryer. Although each one of these sound generators constitutes a sound identity of its own, this work also explores those attributes that render them, in a sense, similar. The recorded sounds of these four main bodies are subjected to various treatments throughout the work with respect to three main parameters:

1- Spectral structure
2- Vibrating Speed
3- Spatial placement

General outline of the form

There are two main driving forces within the framework of this work that help shape its formal structure.

1. **The overall spectral inclusivity**: the combined spectrum of the sound identities is rather strong initially, but dashes down quickly. Afterwards this richness is gained back again in time:

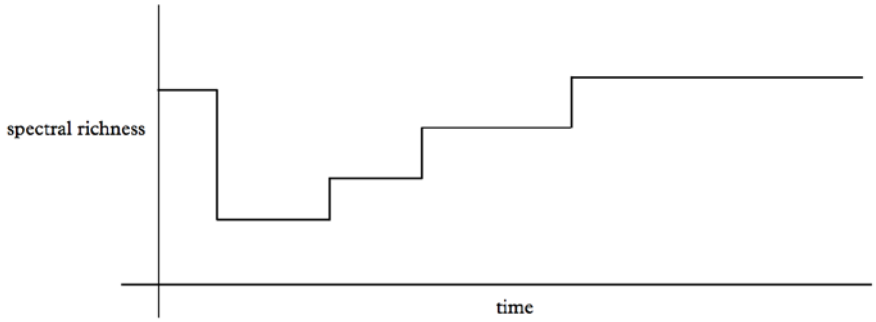

fig1. spectral inclusiveness over time

2. **Vibration speeds**: Similarly, the overall vibrating speed of the sound identities follows a pattern which resembles that of the spectral richness:

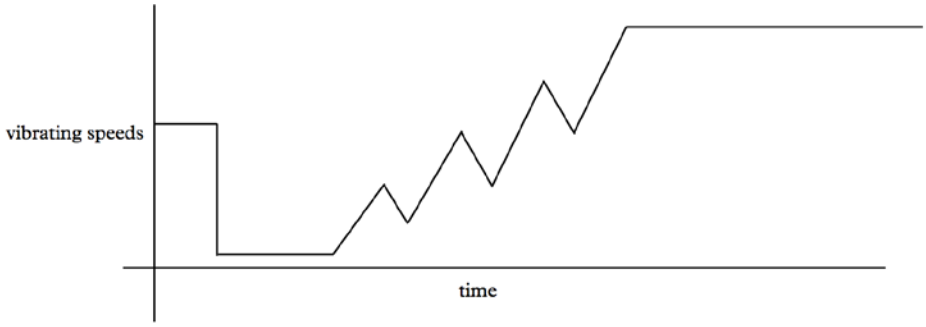

fig2. vibrating speeds over time

Spatial placement

This is an indispensable element as the listener is invited into an environment where he/she senses being rotated in space with running devices. The rotational speed increases as the work progresses.

Objects

The running microwave (pre-recorded, then manipulated with audiosculpt and Max/MSP)

The sound spectrum of a running microwave is at first presented with its original (recorded) structure:

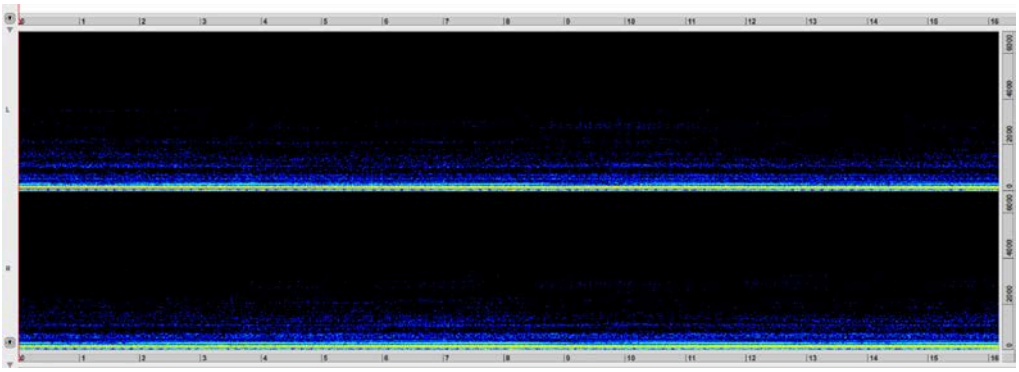

fig.3 an audiosculpt representation of the sound spectrum of a running microwave

Then, using Ircam's audiosculpt, the sound is split into two main sub identities, the higher spectrum and the lower spectrum. These two sub-identities are then further morphed with respect to their own spectra, speed and places within the space, creating a polyphony of time-family identities.

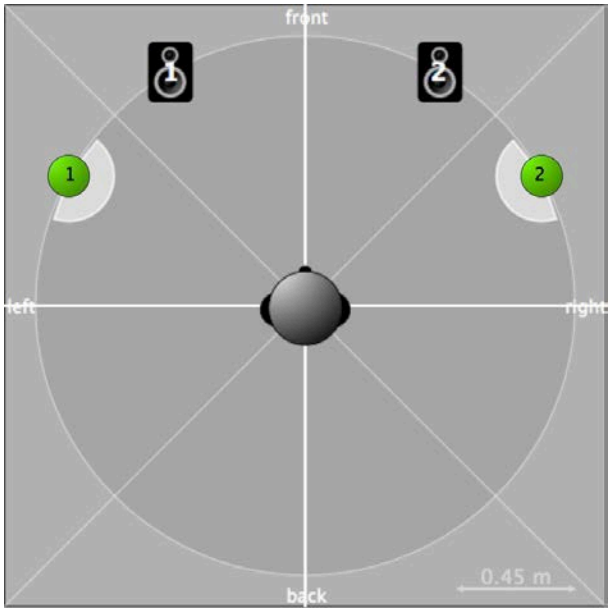

fig.4 the two sub-identities moving within their respective spaces (the interface used here is Ircam's Spat)

The electric guitar (recorded through Max/MSP)

A digital processor with distortion, delay, phasing and compression capabilities is used for the electric guitar. This segment of the patch provides the standard electric guitar sound.

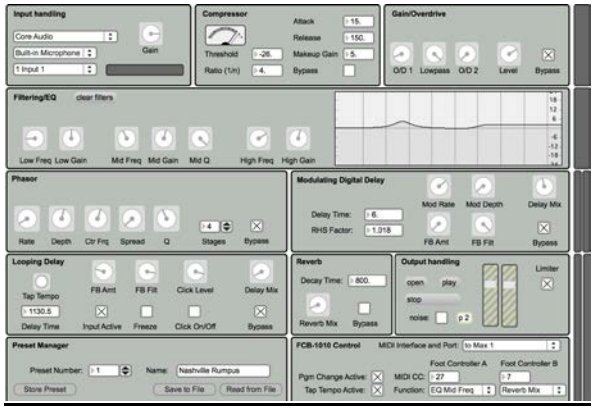

fig.5 the main digital processor for the electric guitar

The sound of the electric guitar is passed through different delay lines and other control signals that constantly change its timbre through different speeds.

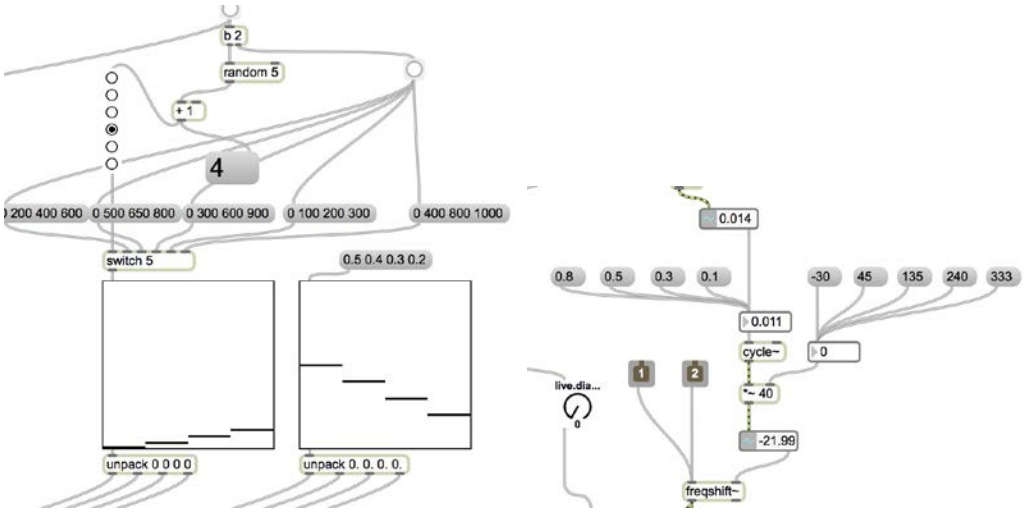

fig.6 control signals that manipulate delay line magnitudes and frequency shift speeds of the electric guitar sounds

In addition, an FFT object controls how much of the electric guitar sound spectrum is included at any point in time. All of the signals pertaining to the sound of the electric guitar are controlled by a MIDI pedal.

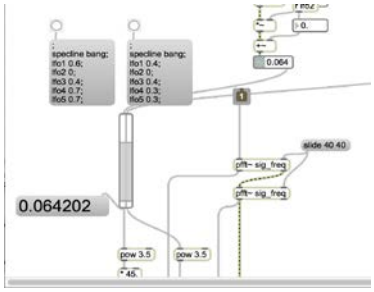

fig.7 a spectral envelope for the electric guitar

The ceiling fan (pre-recorded, then manipulated with audiosculpt and Max/MSP)

The sound of the ceiling fan is treated with audioscuplt to give the illusion that its rotational velocity changes; the more the work progresses the faster and louder it becomes. This object is only activated when the two microwave sub-identities meet at a certain point in space, namely 0 degrees.

The hair dryer (pre-recorded, then manipulated with a MIDI sampler)

The hair dryer is unique in its treatment in that its original recorded sound blossoms only at the very end. At various other locations throughout the work, it comes across as a shrill voice, transposed further away from its discernible region. Like the spatial properties of the ceiling fan object, the hair dryer sound is only activated when the two microwave sub identities meet at 0 degrees.

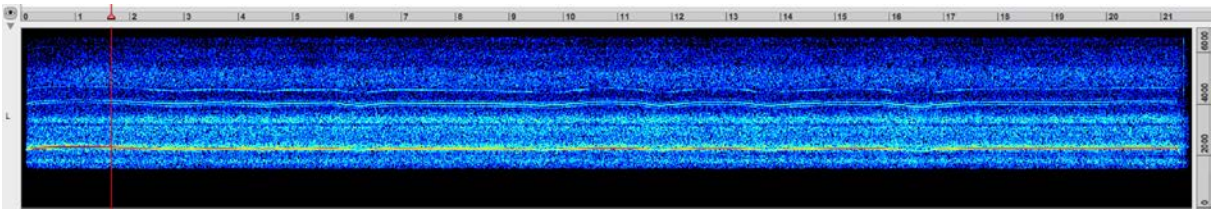

fig.8 an audiosculpt representation the hair dryer sound

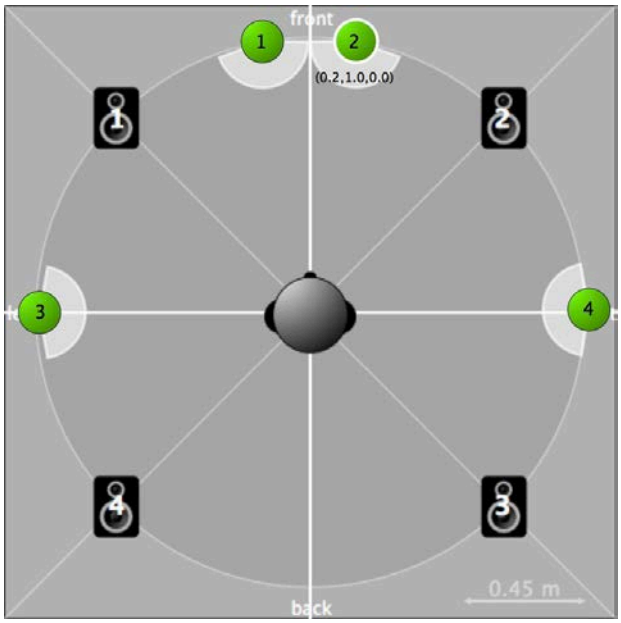

fig.9 a spat representation of the activation time of the ceiling fan (4) and the hair dryer (3). The two spring into action when the high spectrum of the microwave meets its low spectrum