

# ALIAS YEDERBECK: SOUND AND MUSIK

The sound design of the cinematographic 360° installation ALIAS YEDERBECK was derived directly from the structural ideas of the painting project TESTE SANS FIN, without illustrating it: for example, the meter-providing sonnet, originally a musical idea, “the song poem”; and the twelve-sided canvas, comparable to the dial of a clock and the depiction of the circle of fifths – the representative of musical tone material in Western music per se.

Such ingredients alluding to music went into the audio concept. Enigmatic, atmospheric soundscapes alternate with concrete, narrative, and dynamic strains. The project is divided into 12 panorama sequences. Each relates to one of the painting project’s 12 “auto-(author-)constructs”, from which a specific audiovisual idea was developed. Fitting the moving-image material, an audio material collection was produced with various layers, for example sound surfaces, musical references, radio plays, documentary interviews, footage/speech archive material, and sounds or music composed and recorded for this purpose. All of the material was then digitally processed in an elaborate multi-channel mixture (IOSONO sound in accordance with the wave-field synthesis principle / WFS, see below) and finally distributed and spatially interpreted via 24 monitors in the rotunda.

The goal of the cinematographic installation ALIAS YEDERBECK is the synesthetic fusion of image and tone or music in a new kind of *Gesamtkunstwerk*.

The sound reproduction system uses wave-field synthesis as an innovative sound environment concept. Acoustic-field-synthesizing reproduction processes, including WFS, are the next generation of audio reproduction methods for

surround sound. The basic concept is grounded in a mathematical-physical model that makes it possible to generate or resynthesize a realistic acoustic field with the aid of an array of loudspeakers. Virtual sources of sound are positioned in the room and spatiality is additionally simulated, whereby it is possible to perceive the site, motion, and extension of the sources of the sound almost independently of any specific listening position (sweet spot). The technique is also called "acoustic holography" or, more aptly, "holophony".

In wave-field synthesis, the listener is auditorily enveloped and thus, when hearing, embedded simultaneously in the auditory-narrative space and in the real sound reproduction space. The transition from the real to the auditory space can be fluid, because WFS can produce a very high quality of spatial depiction. This makes the sound reproduction space substantively significant, so the sound conception must definitely be taken into consideration. At the same time, the holophonic approach of WFS makes an interaction with the auditory space possible and necessary. In this way, with WFS technology, the auditory narration can be decisively condensed in a 360° space, without overtaxing or disconcerting the listener. A fundamentally de-focused narration is possible; the narration is individually shaped through interaction with the auditory space.

As the sound-environment concept for the cinematographic installation ALIAS YEDERBECK, wave-field synthesis makes a multi-modal spatial experience possible: integrating the horizontal-acoustic 360° space in the panorama projection breaks open the century-old conventions of audiovisual media.

Benjamin Dickmann, Frank Geßner, and Martin Steyer, short concept, 2011