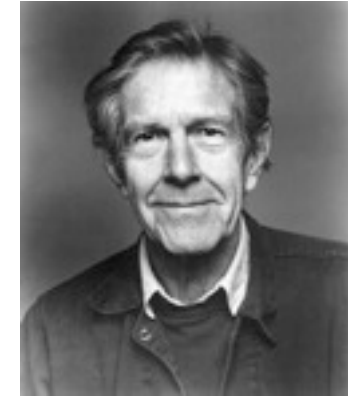


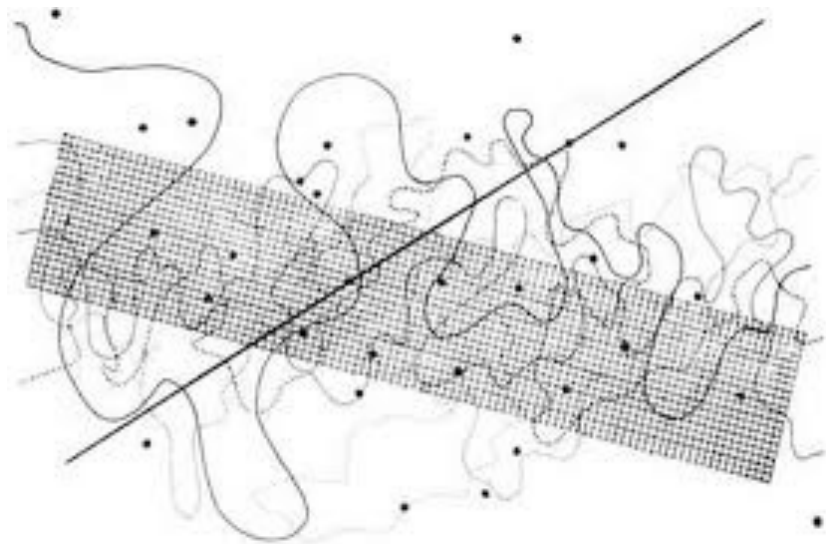
Art Forms

Alex Wibrew

John Cage



- The composer and music theorist John Cage believed that “Everything we do is music.”



Intentions

- The intentions of these briefs are to create multi-sensory, interactive, kinetic sculptures that imitate diverse sounds inspired by nature. My intention is to challenge the foundations of instrumental families; wind, persuasion, brass and string. changing their design to encourage the creativity of unconventional sounds. Responding to the live brief set by 'Art Forms' My aim to reshape children's preconceptions, allowing them to question what they classify music to be. Introducing experimental sound eradicates the pressure of comparing their own work to established composers/musicians, leaving room for performers to engage with music unrestricted by traditional instruments and scores. The sculptures will be installed on a rotational basis in the playgrounds of secondary and primary schools in Leeds. This will become a platform to encourage children to make collaborative sound symphonies which can be documented by Audio/visual recordings and perhaps even live performances. By investigating the acoustics of nature, predominately how the design of some natural forms responds to an interaction in order to create a sound.

Sound Sculptures

OIL DRUM



Pros

DURABLE (HIGH SCHOOL)
CHEEP (\$10-EBAY)
RELATIVELY EASY TO MAKE
TRANSPORTABLE.

SOUND.

OPTIONAL. (SPEAKER INSIDE)

ANIMAL SOUND

OBJECTS INSIDE

IT MAKES A SOUND ITS SELF

INTERACTION

ROLLS

SOUND COULD VARY DUE TO SPEED

GROUP EFFORT

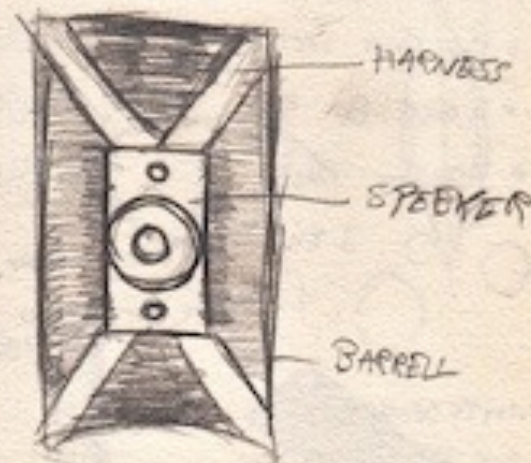
REACTS TO TERRAIN (HILLS)



CONS

UNSIGHTLY (COULD PAINT)
WEEK COMMUNICATION?
WOULD THE SOUND OF IT ROLLING MASK
THE INTERER SOUND.

INSIDE VIEW



BALANCE BOARD

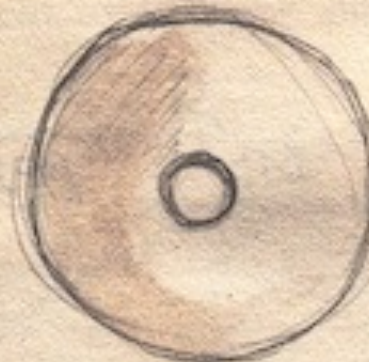
SPINNING COIN

1#



SOMETHING INSIDE
THAT REACTS TO
ITS MOVEMENT

2#



SOUND

SIMILAR TO A COIN
ALSO OPTIONAL

PROS

EASY TO MAKE
INTERACTIVE
DUE PURPOSE.

INTERACTION

TEAM GAME
HELPS BALANCE
INDIVIDUAL TO YOUR BODY.

CONS

POSSIBLY DANGEROUS
DEPENDENT ON WEIGHT

SHAKE?

SPHERES

Sound

OPTIONAL
SPEAKER INSIDE
OBJECTS INSIDE
GENERATES ITS OWN SOUND.



7m

INTERACTION

ROLLS
THE 3 COULD VIBRATE SOUND FROM DISTANCE
MAKE SOUNDS WHEN HIT TOGETHER.

GROUP GAME.



Pros

TEAM GAMES
TRANSPORTABLE
WEATHER PROOF
COLLISION OF PARTICLES



CONS

HARD TO MAKE EYES
COULD CAUSE INJURY
PICKING THEM UP
THROWING THEM.

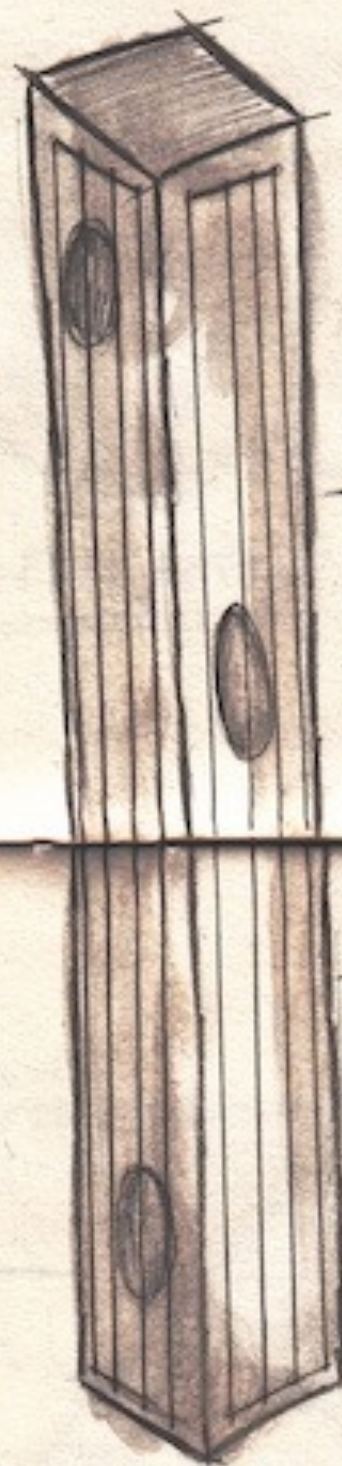
AEOLIAN HARP

SOUND

VON KARMAN VORTEX STREET EFFECT,
HARMONIC SOUNDS
DEPENDS ON STRENGTH OF WIND.

INTERACTION

PURLY ADJUSTABLE



Pros

CHEEP TO MAKE
UNIQUE SOUND
USING NATURE/ELEMENTS
THOUGHT PROVOKING
SAFE ALL SCHOOLS
TAKE DIFFERENT SHAPES
DEPENDING ON BUILD

Cons

HARD TO TRANSPORT
POSSIBLY BREAKABLE
WOULD NEED TUNING
COULD IT CAPTURE IMAGINATION
PLACEMENT
HARD TO MAKE.

TUBES

SOUND

DEPENDENT ON THE SHAPE + SIZE
OF THE TUBE.

SPEED + MOVEMENTS OF PERSON.

INTERACTION

FULLY EMERSED

YOU ARE THE MUSICIAN

ROOM OF SOUND

KENNETIC KNOW ON EFFECT

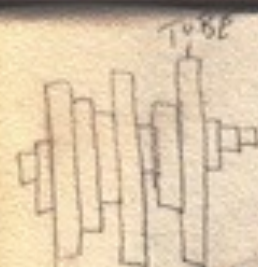
Pros

WHAT IT TEACHES - YOU CAN MAKE MUSIC THAT MOVES GROWS + INSPIRES
DIFFERENT SOUND FOR EACH PERSON.

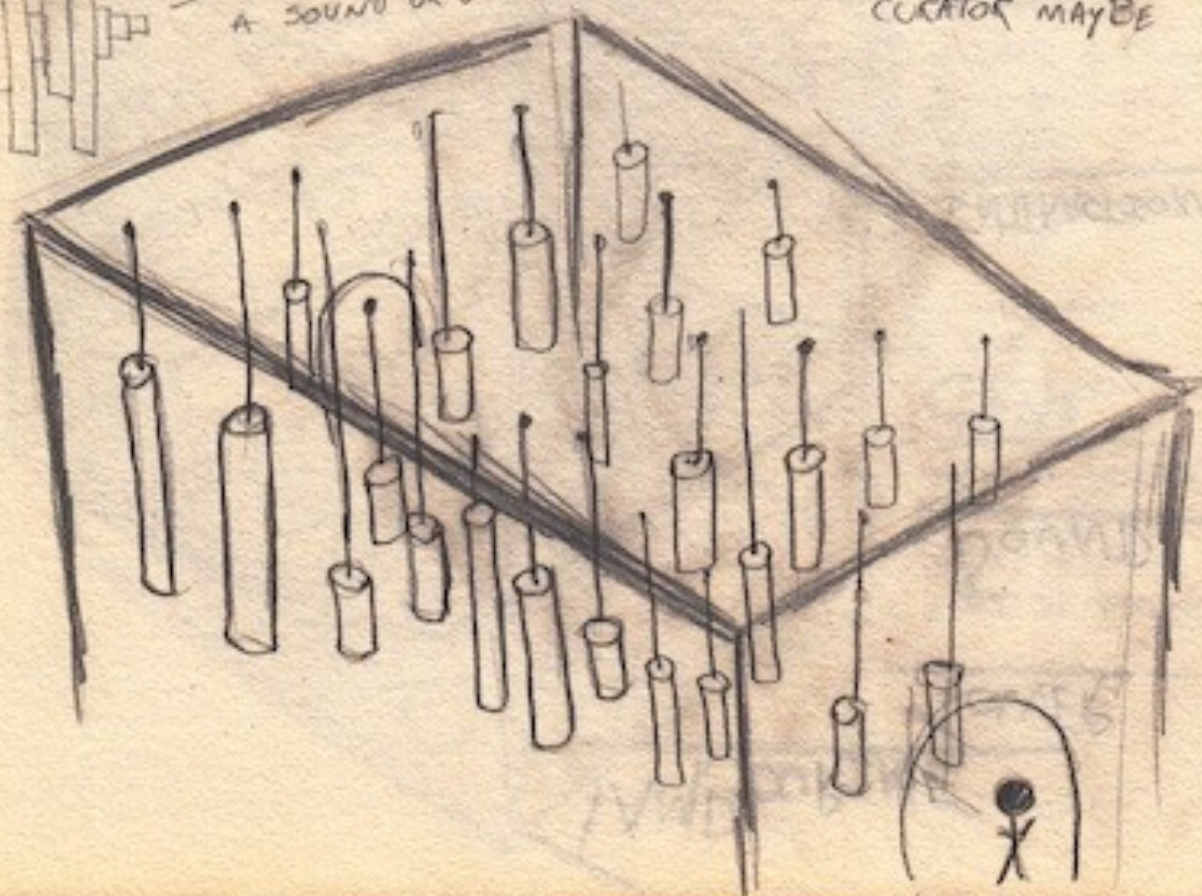
NOT AN INTIMIDATING SOUND.
OPTIONAL MATERIAL

Cons

CURATOR MAY BE



- COULD BE BASED ON
A SOUND OR VOICE



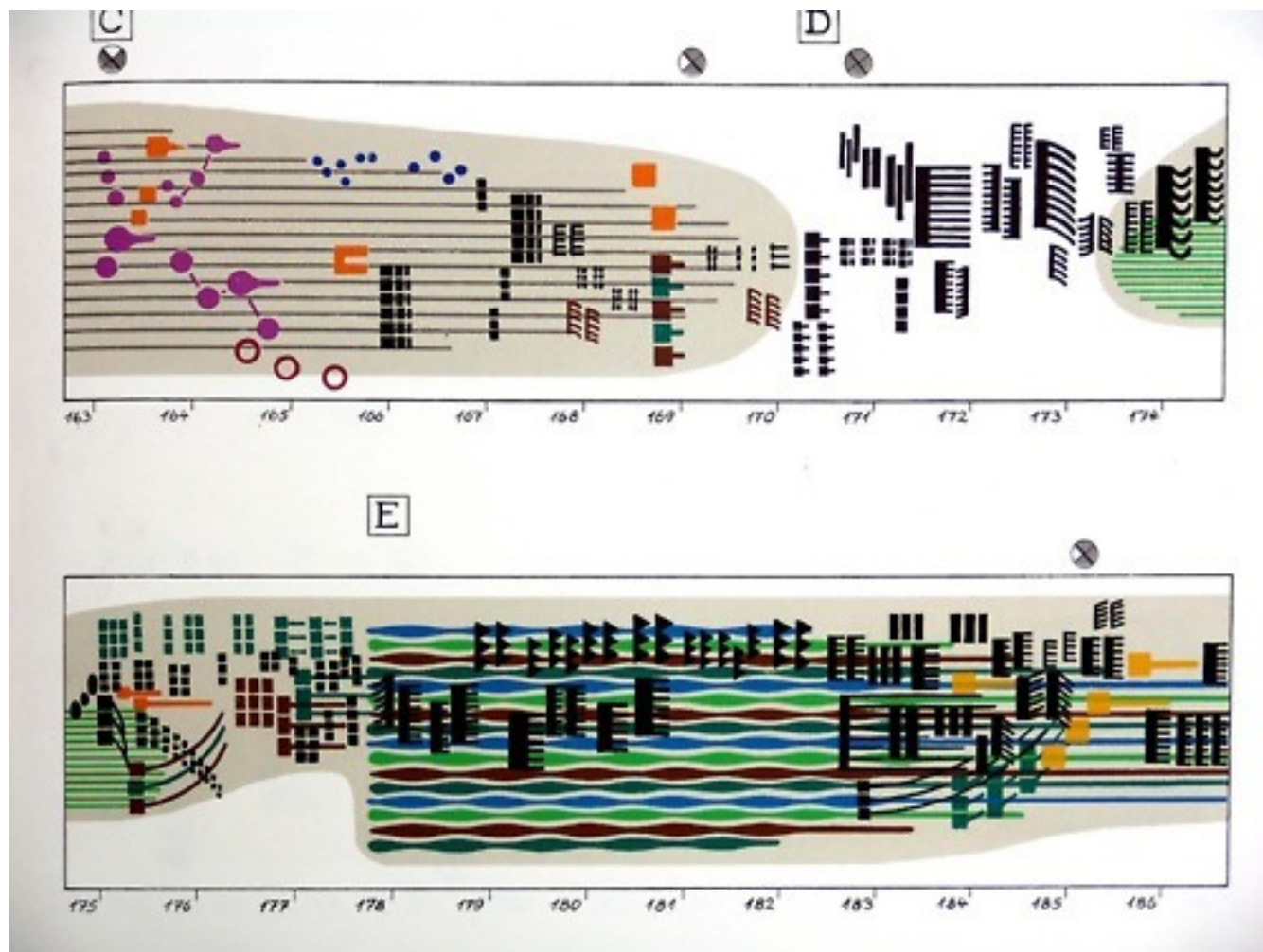
Tools





Musical Scores

Artikulation



(Gyorgy Ligeti's & Rainer Wehinger)

THIS IS WHY PEOPLE O.D. ON PILLS /AND JUMP FROM THE GOLDEN GATE BRIDGE

This piece is performed by 1-10 performers performing on any instruments (including voice). Each performer prepares and practices their own individual "path" according to the directions given below. The piece consists of the performance of this/these "path(s)."

If the piece is performed by a soloist, it should be a minimum duration of 5 minutes long, and is called "THIS IS WHY PEOPLE O.D. ON PILLS."

If the piece is performed by a group, the group should agree on a performance duration (minimum 10 minutes). Each member of the group's path should be a minimum duration of 5 minutes long, and a performer can begin/end their path anywhere within the chosen performance duration. A performance by a group is called "AND JUMP FROM THE GOLDEN GATE BRIDGE."

Directions:

1. Learn to skateboard, however primitively. Re-learn your body's weight, muscles, bones, geometry, abilities, flash-points afresh. Meditate on pressure, torque, weight, movement, air, light, space, lines. Focus minutely on surface, micro-surface, bumps, cracks, debris, concrete, asphalt, granite, marble, plastic, wood; gradients, slopes, verticals, the architectural qualities of what you skate on, the "wallness of wall." See, smell, hear, feel, how your body relates to the board and through it to space. Try to learn or at least attempt a few tricks.
2. Even if you cannot do the tricks, analyse and understand them in your head and body, the basic concepts, movements, weightings, shifts and throw involved in ollies, grinds, kickflips, aeriels, backslides, boardslides, rock'n'rolls, varials (or other tricks, and combinations of any of them). Feel time compress and expand as you move in and out of these tricks, launch, rise, catch stillness, fall, spin, slide, pivot, leap.
3. Augment this experience by watching skaters, visiting skateparks, viewing skateboard photos, videos, looking at skating magazines, books, films, websites. Try to understand and absorb what you see with your body, internalizing these ways of achieving speed, height, weightlessness, skating the paths virtually with full attention.
4. Examine and meditate on optimum skating environments, either real or imagined, taking in the macro- and micro-structure of these environments. Go for a walk and imagine being able to skate everything you see - streets, roads, walls, trees, curbs, planters, slopes, gardens, bins, lamp-posts, footpaths, bushes, cars, signs, window-sills, ramps, shopping trolleys, pools, slides, bollards, roofs, benches, cows, hand-rails, fences, edges, lips, steps, drains, ditches, rims, gutters. Contemplate the ability of skate-boarding to articulate space, find new paths through architecture, fresh uses for it, notice and exploit visible/invisible relationships.
5. Compose an imaginary path you would like to skate. This path should push and force you to limits, be rich, beautiful, complicated and stylish, and incorporate some tricks. The path is limited only by your imagination. Internalise this path, skate and inhabit it in terms of body, space and time. Feel space moving around you as you articulate your lines, intersecting, crossing, glancing, spinning away, grabbing at movements and air, smells and sounds.
6. Choose a pitch on your instrument. Skate your imagined path on this pitch. (You may choose to skate the path in slow-motion.) Every micro-detail of the pitch (tuning, timbre, dynamic, envelope, consistency, colour, texture, weight, feel, pressure, clarity, strength) should correspond absolutely to the experience of skating the path in your head. Pay attention to every minute detail, the micro-cartography of the path you are skating, the tiny shifts in muscle, weight, speed, direction. Carve through air in long, sweeping paths with the sound you produce. Reveal and inhabit new spaces, smooth new lines.

MILKER Corp. 2004

Pictures from upper left clockwise: "skateboarding" by David Chaff, "united" by Rainer Wehinger, "skatepark" by Rainer Wehinger, "MILK" 2004 by Rainer Wehinger. All used under Creative Commons Attribution License 2.0.

Title taken from "Weightless Again" from Through the Trees (1988) by The Handmade Family.

(Jennifer Walshe)

Further Ideas

- The graphic notations made in one school could be passed to another, enabling children/schools to collaborate. Perhaps even make a record.
- The instruments could link together almost like a sound playground this would help children play in a group and perhaps even do group performances.
- Art Forms Van could be used to tour school's it could have a pull out instrument ideal for one day workshops.
- Try and design instrument based around the curriculum.
- Have children create Instruments out of milk bottles, rubber bands, string and other household objects. Then remake these sculptures out of a more permanent material and have them played by a professional performer.
- Brand all sculptures with Art Form's name