

Factory Berlin

Project Proposal

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In my work I focus on the perceptual connection between music and images, exploring the cross-modal implications and experimental possibilities within the nascent field of audiovisual composition, sometimes referred to as visual music. To this end, I recently developed an idiosyncratic multimedia composition technique that I named “deep mapping” and I am currently working on a paper that illustrates the different features of the “deep mapping” technique as well as a set of Max tools to implement it. This technique allows composers to store and render musical data into visuals to achieve accuracy and discreteness in the representation of salient musical features while preserving computational efficiency. My ongoing research and practice in audiovisual composition is an important contribution to the current landscape of multimedia programming since it explores ways to create immersiveness using algorithmic compositional data both aurally and visually. It stimulates creativity by creating fruitful cross-pollination between musical and visual ideas and allows composers to exploit new digital avenues to distribute their work.

The goal of my residency is to establish a practice of creating immersive musical experiences via the audiovisual medium and incorporating VR in my current practice. I program visuals using shaders in general and Shadertoy in particular: this way of visual programming is easily ported to VR applications. My goal is to collaborate with composers and VR artists and bring in my experience in mapping music to visuals