ELENA HIDALGO: SOUND DESIGN: CREATING VISUAL AND TACTILE PERCEPTIONS

Most sound designers are influenced by the musique concrète practices of Pierre Schaeffer. However, the aim is different from schaefferian thought based on the notion of "reduced listening" allowing the listener to focus on the sound`s inherent features. The purpose of sound designers is to extract the sonic element from its original context to be used as a primary source material in another frame of reference. Taking sounds from real world is a powerful tool to convey meaning by exploring different processing techniques in order to evoke a fantasy world, to emulate a specific sound and to create a particular emotion for a specific scene. When we hear spectromorphologies we try to identify their source cause by deducing gestural activity. Denis Smalley points out that this gesture-process is tactile, visual and aural. Edson Zampronha argues that this gesture is able to express iconic, indexical and symbolic sensations. This paper is focused on examining how to achieve sound spectromorphologies attempting to evoke visual and tactile perceptual experiences. The methodological framework applied corresponds to Philip Tagg`s semiotic approaches based on the concept of "anaphones".