CINESONIC REALITY IN ART AND DESIGN ON DIGITAL MEDIA

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ABSTRACT

Digital technology has significantly transformed the concepts and practices of art, including the creation of art and design. Cinesonic emerged as an innovative form that integrates the visual and the aural into a unified and holistic aesthetic through multisensory experiences. Consequently, it has fostered extensive artistic expression, depth and diversity of meaning, and the emergence of new paradigms in contemporary culture. This study aims to describe cinesonic as a medium for the recreation of art and culture while simultaneously fostering visual-aural awareness in everyday human activities, which are often overlooked. The development of visual-aural awareness has the potential to enhance the depth and quality of audience appreciation. This research is qualitative, employing a descriptive-analytical method. A historical explanation approach is utilized to guide the description within spatial and temporal boundaries. Data were collected from prior papers and works discussing the cinesonic movement and its realities in art and design. The paper focuses on examining the definition, history, and application of the cinesonic concept across various contexts. The findings reveal that cinesonic expands the boundaries of traditional aesthetics, offers sharp social critique, and creates multisensory interactions that are highly relevant to the digital era. At an advanced stage, cinesonic is anticipated to become an art form capable of enhancing artistic experiences, fostering awareness, and shaping new insights into the relationships between humans, technology, and their environments.

Introduction

'On an electric train (KRL) or by the side of a noisy highway in big cities in Indonesia, we often see people enjoying a film, drama series or playing games on their mobile phones with the volume muted. They simply enjoy the film, drama series by reading the subtitles. This is a fact about sound that is present in digital media these days.'

The development of research on sound in the field of art and design is increasingly massive, especially in the era of digital media. Digital media has answered the needs of art and design, making art and design broader but also sharper. The inherent

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elements of digital media are audio and visual, both static and moving visuals. The development of digital media not only makes the audience as connoisseurs, appreciators, and users. Digital media also allows people to be directly involved in interactions which are then called interactive media.

In the world of theatre and film, the use of multi-media has long been developed and popular. Theories about audio-visual in film are becoming increasingly diverse. Sound, which was originally only considered as a support and complement, eventually emerged as an integral part of a cinema show. Several theorists such as Sergei Eisenstein, Michel Chion, Philip Brophy, and Andy Birtwistle have contributed findings in the field of audio visual.

In its current development, several types of digital media also involve the use of the internet, for example digital media in the form of applications, website content and games. All of these also use audio and visual as the main content. Without realising it, integrated visuals and sounds can be used for a variety of human interests, both commercial, entertainment and inner welfare.

The term Audio-vision was introduced by Michel Chion in 1994. Chion carries the concept of a combination of synchronisation and synthesis, as well as the presence of additional emotional value presented by sound. The essence of Chion's concept is that the experience of sound and visual experience together, both present a unique deep meaning [1]. Chion's audio vision is strongly connected to the term cinesonic, which has since become popular.

The use of the term cinesonic was originally introduced by Philip Brophy in the 90s. Brophy explained that the concept of cinesonic is a complex and complete integration between sound and visuals. The two not only complement each other, but also influence each other deeply and provide a rich experience to the film audience [2]. Cinesonic is one of the results of the development of digital technology that is quite spectacular. Cinesonic, an approach that combines cinematic elements and sound to create an immersive experience, allows for cross-medium exploration that can influence and ignite the work of artists.

Alongside the advancement of digital technology and the consumerism of digital products, there has also been a decline in the public's awareness of the role of sound. People no longer consider sound as a sign, as a narrative that has meaning, as a part that is fully integrated with visual elements. Sound is no longer considered to be present with cinema. Sound is often considered an unimportant background element.

This article seeks to offer a cinesonic reality that exists in digital media. Cinesonic can provide a new way of hearing and understanding the world. The merging of visual and aural elements in digital media actually allows for a deeper exploration of human

relationships with the environment, technology, and culture. This article also contains a discussion of the role of cinesonic in the recreation of art and design that has an impact on culture, aesthetics and social conditions. In addition, the article discusses the multisensory interaction when one experiences cinesonic works.

Cinesonic refers to the combination of cinematics and sound (sonic) designed to create an immersive aesthetic experience, where the audience not only sees but also feels through the dimensions of sound and visuals. This digital transformation has changed the paradigm of art and culture, where the boundaries between visual art, design and technology are becoming increasingly blurred. Cinesonic becomes a powerful medium to articulate these complex ideas.

Method

This paper is the result of a qualitative-exploratory research. Qualitative research is naturalistic by observing events that occur and looking for depth. Barlian states that qualitative is research that seeks to understand the phenomenon of the subject [3]. Meanwhile, qualitative-explorative according to Carmel is an approach used to produce information that is very rarely researched. Generally, qualitative-explorative uses open questions and data is collected by observation [4]. Meanwhile, according to Mudjiyanto, the implementation of research with exploratory methods tends to rely on the imagination of the researcher [5].

The beginning of this research was based on behavioural symptoms in the community obtained from observation. Observations were also made on several forms of audio-visual works through digital media. Then, secondary data, namely references, are obtained from books, journals and research on cinesonic or audio visuals that have been done by previous researchers.

This research has some basic questions about the contribution of cinesonic over time in digital media. The rest is also discussed about the potential and challenges of cinesonic at present and future predictions.

Discussion

Philip Brophy is the originator of the term cinesonic. According to him, cinesonic can provide a rich experience for the audience, even richer than just an audio-visual combination [2]. However, the sustainability of cinesonic itself was greatly influenced by a book written by Andy Birtwistle. Andy expanded the scope of cinesonic, that sound in film is not only a complement to the film's narrative but sound is also a major element that affects the audience's subconscious state. He discusses the use of sounds such as noise, drones and electronic sound effects in experimental films. For example, the sound of drones will generally create an uncomfortable impression for the audience, thus changing the audience's experience in time and space. In addition, he also analysed

audio-visuals in cartoon films produced by Warner Bros. Andi also discussed sound in material forms such as pitch, timbre and volume that have an impact on the human subconscious affectively [6].

Cinesonic studies are also discussed in Andrew Brian Birtwistle's dissertation. He proposed a concept to understand sound in film. The proposed concept focuses on how to critically understand the materiality of sound in film. He also uses Deleuze's theoretical approach to understand audio visual experience [7].

Among the concepts of audio and visual integration, Sergei Eisenstein offers a very different and interesting audio-visual concept. Sergei named his concept Counterpoint. He adopted the classical music theory that when melodies are played independently, harmony will be formed. According to him, images and music can be contradictory. For example, a brutal scene is given soft music. He criticised the overly simple audio-visual synchronisation that only follows reality without exploring artistic potential [8].

Meanwhile, Schafer explains that sound is also highly integrated with our surroundings that will ultimately shape the perception and experience of the audience [9]. In relation to cinesonic, Schafer's theory is very useful to connect the awareness of hearing in film with the awareness of hearing sound in daily activities.

Sound and film, especially the emphasis on music, is also discussed by Claudia Gorbman. She reviews classic Hollywood film music using a semiotic approach so that the audience can capture the meaning of a film's narrative [10].

The discussion of cinesonic is quite rare, but there are several studies that discuss the integration of audio and visual in digital media;

Research that discusses the combination of cinema and somatic. The emphasis is on 'embodied' when the audience experiences the sound of the film, it will produce a new experience. The essence of this research is the concept of cinesomatic in appreciating films, where the experience of listening and watching films involves the experience of the body [11].

Music in film scoring is part of the cinesonic application. Music scoring is not just a matter of making music or changing image messages to music messages. Music scoring is a work of imagination with a breadth of insight. Psychological elements, namely emotions, are also formed in the making of music scoring. The combination of images and musicians' intuition will make a film strong and mysterious [12].

A research that reads and examines the sound design in the film Gravity with a phenomenological approach. This research describes new insights in reading film sountracks and shows various narratives formed during the experience of watching films and experiences outside watching films [13].

Another study that focuses on sound, visuals and their involvement in shaping bodily experience is an article by Jane Stadler. Stadler offers a concept about the intersection of film studies, sound and sensory aesthetics that the cinesonic imagination makes the audience feel the film's story through their bodies. The audience feels emotions because of somatic empathy, which is when the sounds in the film can be translated by the body. Here, the power of sound design is highlighted to anchor the vibrations of the audience's body [14].

A journal talks about the intersection of aural and visual that impacts the feelings that live in the body. Music influences the audience's subconscious when watching images. Supiarza exemplifies how the audience can feel a sense of theatre when watching heroic scenes with supportive music scoring [15].

The concept of visual and audio integration can be traced back to the early development of cinema. Early 20th century silent films or earlier. Films used live music (live performance) to reinforce emotions in the visual narrative. At that time, music seemed to be attached to complement the picture elements. Then in the 20th century, the technological revolution with sound synchronisation began. The film Jazz Singer (1927) became a milestone in this historical change. Music, dialogue and sound effects in sync with the visuals made film a more complex audio-visual experience than the previous era.

Not far from that era, the study of sound film began with Sergei Eisenstein's concept of counterpoint. He started the concept that music and visuals do not have to be unidirectional. Music that opposes or contrasts the visuals can create tension rather than harmony.

In the modern era, digital technology has enabled more complex integration between audio and visuals. Some milestones in the development of Cinesonic include Avant-Garde Film Experiments (1920s) The use of music and visuals together to create a non-linear narrative. Music Video (1980s) This medium became one of the most popular forms of Cinesonic, combining songs with visuals that support the message and aesthetic of the music and Virtual Reality (VR) and Augmented Reality (AR) These technologies take Cinesonic to the level of a fully immersive experience by combining the digital and physical worlds.

1. Recreating Art and Design in Digital Media

Cinesonic involves several key visual elements of cinematic narrative supported by symbolism, colour and visual composition. Meanwhile, aural is used as a narrative, atmospheric, and emotional tool and creates interaction in digital media. Visual-aural integration in cinesonic works has the potential to make digital works more interactive and can engage audiences directly through immersive experiences.

Recreation in digital art involves a process of creation that combines technological innovation with artistic expression. In the context of cinesonic, recreation includes the exploration of sound and visuals as complementary elements to create a unique aesthetic experience.

Cinesonic can be applied in various digital design domains, such as interactive installations, animation and experimental film, using sound to build atmosphere and narrative. Especially in applications that use Virtual Reality (VR) technology, the role of cinesonic is very impactful. VR combined with sound design will create a cross-sensory experience and build new perceptions and meanings for the audience.

2. Implementation of Cinesonic Works in Art and Design in Digital Culture

In contemporary art, Cinesonic becomes a tool to convey complex ideas through multisensory experiences. Some examples of implementation include Audio-Visual installations. Works that combine visual projections and sound elements to create an immersive narrative. Interactive performances with the use of specific sensors can help audiences create dynamic experiences, where audiences can influence visual and audio elements in real time.

Cinesonic has also made major contributions in design, especially in the field of user interface design (UI/UX). Cinematic sound and animation are used to create engaging user experiences. This is also the case in the field of digital branding (advertising). Cinesonic is widely used to build brand identity or advertising concepts through a combination of unique visual and sound elements.

3. Cultural Transformation through Digital Media

Whether we realise it or not, sound is a cultural product. Sound impressions are representative of cultural concepts, cultural events and become cultural distinctiveness. Sound has become a crucial element in the field of art and design in digital media. Digital media has changed the way humans create and consume art. Cinesonic, as an experimental medium, reflects the changing transformation of art creation and consumption by emphasising sound as a cultural element that is often overlooked.

In digital culture, cinesonic works present a new approach to critique social reality, create cross-cultural dialogue, and strengthen human relationships with technology and the environment. The role of cinesonic for society in digital media includes;

4. Social Criticism through Cinesonic

Art and design audiences in the digital media era are synonymous with consumerism and an instant world. This often reduces people's attention to social conditions, personal welfare, and nature which are getting worse day by day due to people's own

behaviour. This calls for art and design that captures people's attention and brings meaning and awareness.

Cinesonic is often used to present social criticism. For example, noise from urban environments can be processed into aesthetic elements that highlight the problems of noise pollution and environmental exploitation. This work not only entertains but also educates and raises the audience's awareness of global issues.

5. Sound Awareness in Cinesonic

The activities and demands of a fast-paced world often eliminate human instincts as creatures that can read nature. Humans are required to be immersed in busyness and pseudo daily productivity. Cinesonic can be a medium to retrain human sensitivity in reading their own daily activities.

Sound awareness is an important aspect of cinesonic works. By combining visual and aural elements, cinesonic encourages audiences to listen in a new way, paying attention to sound details that were previously taken for granted, such as background noise or nature sounds.

6. Impact of Cinesonic Works on Culture

Cinesonic's work not only impacts art and design but also shapes modern digital culture. Some of the impacts include;

a) Aesthetic Transformation

Cinesonic creates a new digital-based aesthetic, where technology becomes the main medium for artistic expression. This is seen in new media art, such as video mapping, electronic music, and generative art.

b) Cinesonic is an Important Part of Popular Media

Cinesonic integration is strongly felt in popular media such as films, video games, and advertisements. The combination of visuals and audio is used to create a more immersive and memorable experience.

c) Democratisation of the Arts

With widespread access to technology, more individuals and communities can create Cinesonic works, expanding the boundaries of art and culture. And, anyone can create.

7. Examples of Cinesonic Works

a) Video Mapping on Iconic Buildings

Video mapping is one of Cinesonic's most popular applications. Visual projections on buildings, combined with audio elements, create an experience that transforms

physical space into a narrative medium. This can be seen in several museums in Indonesia or art events organised in historical places.

b) Virtual Reality Art

VR works use cinesonic to create immersive works for the audience. VR is not only a commercial medium but also an art medium created by artists who have reflected deeply on their concepts. In VR, an artist can present cinematic and sound works that allow the audience to explore a digital world that is full of rich emotions.

c) Urban Art Installations

These installations often combine city noise with data visualisation to create a spatial experience. By combining buildings and city noise, it allows the audience to become aware of the ever-present noise pollution in every corner of the city.

d) Experimental Film

Experimental film is not a conventional work that pursues profit or a large number of viewers. It is the result of experiments that defy cinematic norms by exploring sound and visuals for artistic purposes. Generally, experimental films are deep contemplations at the concept stage and are full of philosophical content. Experimental films explore the contrast between natural sounds and industrial noise, creating an emotional narrative about humanity's relationship with the environment.

These five works demonstrate how cinesonic can be used to combine visual and aural elements to convey social, aesthetic and cultural messages.

8. Future Challenges and Potential

The technological complexity of creating cinesonic works requires a high level of technological mastery, including design software, sound processing, and animation. Despite the accessibility of technology, the digital divide is still a barrier for some communities in Indonesia. In terms of social and community background, the fundamental challenge is the educational background and awareness of the audience to appreciate challenging or unusual works.

The existing infrastructure in Indonesia is not yet adequate to optimise cinesonic. In addition, high financing is also needed for cinesonic works. However, among the challenges there is great potential, one of which is the integration of AI and Machine Learning Technology that can improve Cinesonic works. AI and Machine Learning can bring cinesonic to the world of education. Cinesonic can be used as an engaging interactive learning tool, especially in the fields of art and technology. In addition, cinesonic enables multidisciplinary collaboration.

The connection between cinesonic and somatic or bodily experience, suggests that in the future cinesonic has the potential to become a therapeutic medium and connect with the fields of psychology or neuroscience.

Conclusion

Virtual music production has revolutionized the creative process, enabling global collaboration and cultural exchange. While technology offers vast opportunities for innovation, challenges around intellectual property, artist recognition, and accessibility remain significant concerns. To ensure a sustainable and equitable future, stakeholders across the music industry must work together to create frameworks that protect artists' rights while promoting creative freedom. The evolving landscape of digital music creation demands continuous adaptation and innovation, balancing the potential for collaboration with the need for fair compensation and recognition. This study underscores the transformative impact of virtual platforms on music, highlighting the importance of both technological advancements and social connections in shaping the future of music collaboration.

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