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Vibrational Ontology: Body, Space and Sound in Electronic Music Performances.

Doctoral thesis in the field of Art in the discipline of Fine Arts and Art Conservation

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Abstract

The artistic investigation in “vibration” was more than an acoustic phenomenon, positioning it as an ontological and cultural force that organizes relations between sound, body, and space. My research asks how vibration operates both as a physical presence and as a medium of collective experience in electronic music environments and how these explorations can be expanded within the field of visual arts, my primary area of interest and practice as material, spatial, and conceptual strategy.

Everything revolves around study on philosophy, ethnography, and artistic practice. Drawing on Steve Goodman’s *Sonic Warfare*, Deleuze and Guattari’s theory of the “Rhizome” and Marcus Boon’s cosmopolitical framing, I construct a theoretical framework where vibration is understood as a connector of bodies, technologies, and environments. This is complemented by fieldwork - interviews with DJs, practitioners and observations of club culture, and by practice-based research: most notably the creation of one defined installation: a sculptural speaker that transmits sound and vibration through touch and proximity.

The research outcomes demonstrate that vibration is not only heard but also felt, shaping collective endurance, curatorial practice, and altered states of perception. By weaving together theoretical analysis, ethnographic observation, and artistic realization, the project situates vibration as both an aesthetic and social force, a way of rethinking how sound organizes human and non-human relations in contemporary performance contexts.

Keywords: Vibration; Ontology; Club Culture; Sonic Governance; Installation Art; Electronic Music; Performance.

“By constructing this method as a nonrepresentational ontology of vibrational force, and thus the rhythmic nexus of body, technology, and sonic process, some latent affective tendencies of contemporary urban cultures in the early twenty-first century can be made manifest.”

- *Steve Goodman*, *Sonic Warfare: Sound, Affect, and the Ecology of Fear*

Purpose of research

The purpose of this research is to explore vibration as a principle that can reorient both philosophy and practice. My aim is to investigate how vibration, often experienced by me in club spaces, functions not only as an acoustic effect but as a force that redefines objecthood and collective being. I approach vibration not only as a concept to be studied, but as a lived intensity that I encountered directly as a performer and listener, which then demanded translation into own artistic form.

This act of translation: *'from embodied experience to sculptural practice'* is at the heart of the project. By creating my recent installation, I sought to condense the atmospheres, sounds, and sensations of the dancefloor into a single object capable of sharing those intensities with others. In this way, the research does not simply theorize vibration but materializes it, in a visual way, demonstrating how philosophical, or even metaphysical concepts can be tested, experienced, and reimagined within the context of visual arts practice.

Description of methods used

The overall aim is a practice-based methodology, combining ethnographic fieldwork, theoretical reflection, and artistic experimentation. The guiding principle is to approach vibration not only as an object of study but as a lived condition, tested through participation, dialogue, and creation.

A performative approach shaped the process: I conducted and recorded sound-related interviews, observed live events, and staged experimental workshops and exhibitions where sound's impact on sensory experience could be tested. These settings became sites where theory and practice intersected, allowing vibration to be explored both conceptually and materially. In parallel, I adopted a practitioner-ethnographic stance, centered on qualitative interviews with DJs, producers, and organizers. This approach aligns with methods used in music and media, where immersion in the field enables access to tacit knowledge and practices often invisible to outsiders. My embedded position provided proximity to the scene but also introduced limits of generalizability, as findings remain tied to specific temporal and local contexts.

It was only when I translated my research directly into the language of installation that I felt my perspective became more universal, moving beyond the hermetic boundaries of the club scene, social structures, and specific locations. Through the language of visual arts, my concept may

become accessible to those who have never experienced the atmosphere of performative events within electronic music or the crowd's reaction to this kind of stimulus. I believe that my theoretical assumptions can become legible through art. I hope that, through a minimalist form, I have managed to convey what I consider to be the essence of the club scene, while at the same time creating a space for reflecting on existential issues concerning contemporary human experience. Such reflection seems especially important considering ongoing questions about how humanities research can be conducted today in a conscious manner that responds to contemporary human needs.

Finally, the methodology is grounded in artistic practice. Iterative experiments in sound, installation, and performance became research tools in themselves. Each stage of making generated new material insights and provided opportunities to observe how audiences interact with vibration when it is presented as both sensory and spatial experience. Together, these methods establish a framework where vibration is investigated through analysis, participation, and creation, ensuring that the knowledge produced is at once theoretical, experiential, and artistic.

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1. Background and Motivation

It is important to begin this thesis with a clarification, a reflection on the origins of the research questions and the reasons behind the specific way in which the subject has been framed. These are not neutral or random choices; they appear directly from my personal and professional positioning, from the convergence of multiple trajectories in my life and practice.

My academic training lies in the field of visual arts, a discipline deeply rooted in materiality, spatiality, aesthetic inquiry, and the complex relationship between artwork and viewer. At the same time, alongside visual art I have been actively engaged in the world of music and performance, precisely in electronic music environments, not merely as an observer or theorist, but as a participant, performer, and DJ merged within the clubbing scene. These two spheres, while seemingly distinct, have for me always existed in a kind of productive tension which kept me making art. To begin easily with some shared memories, I remember one night around 3 a.m., the room locked to one pulse, breath, steps, bass. Fatigue flipped into flow; low end moved through chest and skin, not just ears. Strangers passed water, made space, held a gaze. Intimacy without biography: a brief, fluid togetherness. For me, this was a clear instance of entrainment and the tactile dimension of sound that Garcia describes, where vibration fosters liquidity, a collective feeling that is shared, flexible, and short-lived rather than permanent.[1]

Rather than treating these domains as separate or unrelated, I began to perceive a fertile ground for exploration at their intersection. What happens when the methodologies and conceptual frameworks of visual art meet the embodied, immersive, and often ephemeral experiences of club culture? How can we think about form, space, audience interaction, and materiality in a context where sound, movement, and collective experience are primary, yet still addressable to wider audiences?

This research emerges from that tension, from the intuitive and intellectual recognition that visual arts and electronic music culture share more than we might initially assume. On the one hand, visual arts offer a long-standing tradition of aesthetic and spatial inquiry, of formal experimentation and of critical reflection. On the other, the club space functions as a living, breathing laboratory of affect, rhythm, sensation, and community, a site of social and sensorial negotiation.

Placing these two modes of experience into dialogue allows for a hybrid form of presentation, one that can reveal shared properties, underlying logics, or even unspoken methodologies that traverse

[1] Luis Manuel Garcia-Mispireta, Together, Somehow: Music, Affect, and Intimacy on the Dancefloor (Durham: Duke University Press, 2023). p.92

both fields. It is in this in-between space, where sound becomes form, and social interaction becomes aesthetic experience, that I locate my research.

Furthermore, this approach allows me to contribute not only to new understandings of sound and performance, but also to the core of the visual arts discipline itself. By extending its boundaries to include embodied, sonic, and vibrational practices, I aim to participate in the ongoing expansion of what constitutes artistic research in line with the doctoral school's expectations of innovation. This is, ultimately, one of the key ambitions of practice-based research: to challenge, test, and reimagine the categories through which we create, perceive, and understand art.

One of the central aims of this research has been to create a visual and spatial equivalent of the insights that emerged through theoretical and practical exploration. I treat the artistic work not as a parallel but as an integrated extension of the research process—a material response to conceptual questions. By intertwining my background in visual arts with lived experience in club spaces, I accessed new layers of understanding about how sound, body, and space co-produce meaning for an audience.

This is particularly relevant in contemporary art, where audiences face a constant flow of competing stimuli shaped by media saturation and compressed attention spans. The traditional contemplative encounter is no longer guaranteed. In response, I reimagine the installation format to encourage active engagement, not through didactic prompts, but via the work's vibratory and spatial presence. By letting sound physically resonate with space and body, and by carefully choreographing visual and material elements, I aim to foster a form of embodied attentiveness.

In this sense, the work is an invitation rather than a demand: a space where viewers can re-encounter the pleasure of sensing and thinking together. My intention is not only to attract attention but to hold space for curiosity, presence, and re-sensitization, values I consider vital in today's artistic and cultural contexts.

2. Theoretical frame

Vibrational ontology here means taking vibration, pulse, and resonance as fundamental modes of being. Not only sounding things vibrate; bodies, rooms, and technologies also co-resonate, organizing experience before interpretation. I adopt the club as a working model because it makes vibration public and at scale: intensity is paced, distributed, and felt across bodies and space; collective attention is organized across time. This is directly relevant to visual art, questions of form, space, materiality, and audience engagement, so my installation practice translates lived sonic intensity into spatial/tactile presence and attunement rather than instruction.[2]

My theoretical scaffold is cosmopolitical and relational. With Marcus Boon, vibration functions as a connector across material, cultural, and political planes, the '*Cosmopolitics of Vibration*.' In electronic-music performance, the regulation of loudness becomes a microcosm of wider tensions: individual pleasure ↔ collective endurance ↔ legal/health constraints. Boon's spectrum runs from DJs negotiating decibel limits in contracts to debates in physics (e.g., string-theory models) to experimental sound choices in art; in this thesis I apply that frame to club practice and related sonic work.[3] With Deleuze & Guattari, rhizome and multiplicity displace hierarchy, useful for thinking clubs and installations as distributed systems rather than single centers.[4] With Steve Goodman, the audible band (~20 Hz–20 kHz) is only a narrow fold on a broader vibratory continuum; infra/ultra still act on bodies when nothing is consciously heard, so imperception and affect often precede meaning. This shifts practice from *'how loud?'* to threshold calibration, how much, how long, how close, so intensity stays felt, not fleeing.[5]

I use string-theory strictly as a metaphor (an image of a vibratory world), not as proof; it helps communicate why tactility, resonance, and attunement matter to practice. A short cultural lens clarifies scope. As Boon notes, Indian musicological treatises often begin with "*aum"*—a primordial vibration linking cosmology and embodiment, whereas many Western accounts foreground acoustics (frequency, SPL). Despite this divergence, large sound systems and layered bass in contemporary club culture resonate through bodies, producing collective experience that echoes older vibrational philosophies, now technically mediated. Electronic music thus becomes a modern reimagining of ancient vibrational thought.

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2 Sarah Thornton, Club Cultures: Music, Media and Subcultural Capital (Cambridge: Polity, 1995); Luis-Manuel Garcia-Mispireta, Together, somehow: Music, Affect, and Intimacy on the Dancefloor (Durham: Duke University Press, 2023) p.127

3 Marcus Boon, "The Politics of Vibration: Music as Cosmopolitics," 2010. p. 12

4 Gilles Deleuze and Félix Guattari, A Thousand Plateaus (Minneapolis: University of Minnesota Press, 1987).

5 Steve Goodman, Sonic Warfare: Sound, Affect, and the Ecology of Fear (Cambridge, MA: MIT Press, 2010) p. 11

Equally important is the social dimension. Clubs, festivals, and performative installations can suspend everyday norms and enable temporary collectivities formed by shared intensity, dance, sweat, proximity, and care. Here, vibration functions as social glue**,** allowing people to resonate with one another beyond biography or status. This is the hinge to my work with viewers: engagement as attunement and threshold-management (distance, duration, pacing) rather than didactic prompts, so exposure is shared and sustainable**.**

Also in this chapter I want to introduce the "sound–body–space" Idea. Think it as a "coupled" system: Sound is treated as vibration, material pressure and motion, rather than mere signal. The body is both sensor and resonator: it registers vibration (chest, skin, breath) and, through movement and proximity, feeds back into how sound unfolds. Space is part of the signal chain: surfaces, volume, and layout shape propagation, decay, and tactile presence. Together they form a feedback loop in which vibration organizes perception and relation before conscious awareness arises. In practice this becomes threshold calibration, how much, how long, how close, so intensity stays felt and sustainable. This is the basis for my use of the club as model and for my installation approach, where room design, bass-weight, pacing, and audience self-positioning are treated as one composition.

The vibrational environment can be understood as a relational field in which body, space, and sound form a coupled system. Rather than treating these as separate elements, I approach them as interdependent forces that co-produce perception and experience. For this reason, I aim to introduce them with care and precision to the reader.

The body is both sensor and resonator. Vibrations act not only on the auditory system but on skin, muscles, bones, and the nervous system, activating forms of perception that are pre-cognitive and distributed. Neuroscience confirms that touch and vibration travel through multiple pathways into the brain, creating a dense map of resonance. In collective situations, the body is also part of a crowd-body: proximity and movement link individual nervous systems into a wider vibrational field. Dance makes this coupling explicit, bodies attune to rhythm, synchronize, and extend perception through motion.

Space functions as an active membrane. Surfaces, volumes, and materials shape how resonance develops, is absorbed, or is reflected. Clubs, industrial sites, and historical buildings (Ex. Goszcz Palace – place where I had the chance to experiment) reveal how architecture does not merely host vibration but actively transforms it.[6] Water, boats, and open fields likewise generate distinct vibra-

[6] Documentation of my performance at the Sympozjum Sztuki, Goszcz Palace, 5 October 2023. Available at: https://youtu.be/pUyjtZPpZas?si=uQP2jXpvW6AoPfJn

tional signatures, shaping collective presence in ways as material as any sound system. Space, therefore, becomes part of the instrument a resonant agent within the vibrational environment.

Sound is treated in my research as vibration rather than auditory signal, a material and affective force that exceeds hearing. It moves bodies into resonance, organizes collective attention, and modulates behavior. Sonic governance operates through this materiality: how much, how long, how close sound is allowed to act determines whether vibration sustains, overwhelms, or excludes. At the same time, sound in nature (wind, water, animal calls) or in the metropolis (traffic, construction, noise pollution) shows how vibration constantly mediates relations the environment and humans, whether they are aware of it or not.

Taken together, body, space, and sound define the somatic-acoustic environment as a feedback system. Each modifies the other: the body reshapes sound through movement and absorption; space redirects vibration back into bodies; and sound reorganizes both spatial and corporeal presence. This triad grounds my methodological use of the club as a model and informs the design of my installation practice, where resonance becomes both medium and relation. Therefore, I will return to the set of three elements in the next chapter, situating them even closer to the concept and phenomenon of vibration.

The next chapter grounds this frame: what vibration is (basic terms/physics), how it is perceived and unperceived (Goodman's push–pull), and why rhizome/club ecologies matter for analysis and for the later practice chapters.

3. Ontology of Vibration

This chapter develops an ontology of vibration grounded in sonic practice. Drawing on Goodman's nonrepresentational method, cosmopolitical framings (Boon, Latour, Stenger's), and Deleuze & Guattari's rhizome, I define vibration as affective force, connective medium, and multiplicity-in-operation.[7] Examples are kept at a conceptual level here; detailed practice and technical implementation are reserved for Chapter 4.

As Goodman suggests: *'By constructing this method as a nonrepresentational ontology of vibrational force, and thus the rhythmic nexus of body, technology, and sonic process, some latent affective tendencies of contemporary urban cultures in the early twenty-first century can be made manifest.'* [8]

3.1 The Phenomenon of Vibration

I treat *sound–body–space* as components of a single system: sound as vibratory force, the body as sensor/resonator, and space as part of the signal chain. Their specific coupling shapes perception prior to interpretation.

Technically, *'Vibration'* is oscillation around an equilibrium. *Frequency* (Hz) determines the perceived rate or pitch; *amplitude* sets intensity; *resonance* is energy transfer when a system's natural frequency is excited. Human hearing spans ~20 Hz–20 kHz, but bodies also register infra/ultra as pressure and motion, so audibility is only a narrow window on a wider vibratory continuum.[9]

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7 "Deleuze and Guattari define multiplicity as a structure composed of diverse, non-hierarchical elements that operate simultaneously, contrasting with unified or linear organizational forms. In the context of vibration, this refers to the coexistence of multiple forces and relations acting together. This definition comes from their book *A Thousand Plateaus: Capitalism and Schizophrenia* (1980).

8 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge, MA: MIT Press, 2010)

9 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge 2010), 9, 23.

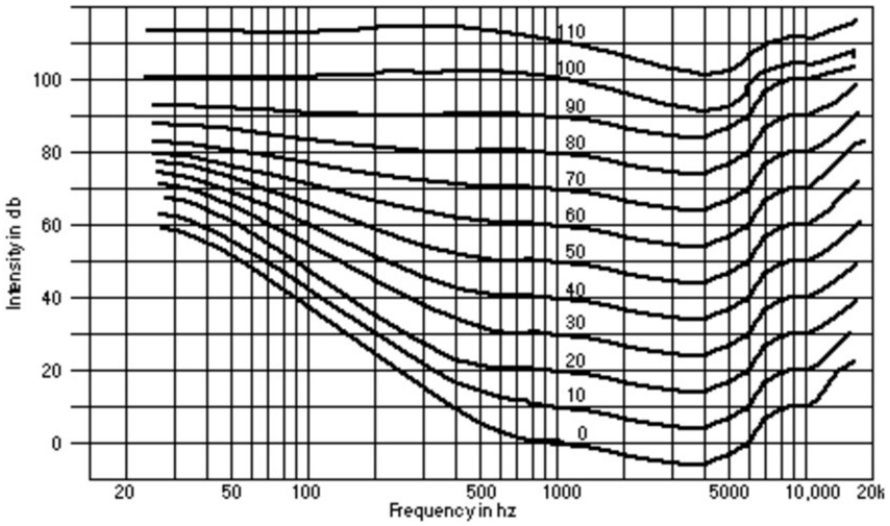

Figure 1 The 1937 Fletcher - Munson Equal Loudness curves; Technical view and understanding with the help of Professor Senior Lecturer, ***Piotr Masny.***

Following Goodman, heavy sound systems generate a "push–pull": intensities that attract and repel at once, people feel the urge to leave even as they choose to stay. This ambivalence shows how affect leads cognition and how imperception(unsound/infrasound) operates alongside audibility. Practically, bodies are organized by force before meaning.[10]

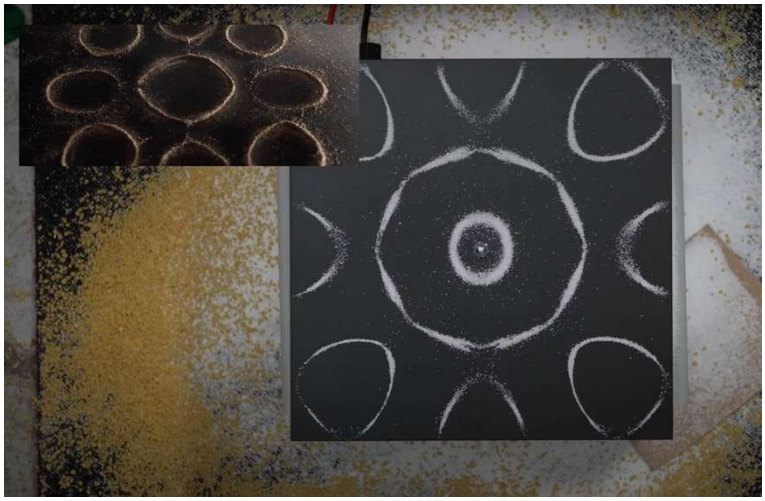

Figure 2 Chladni figure: geometric nodal patterns formed by sand on a vibrating plate (experiment at Politechnika Wrocławska).

I was first introduced to Chladni figures during a session at Politechnika Wrocławska, where engineers demonstrated how different vibration frequencies generate geometric patterns on a steel plate. This encounter reinforced the sense that vibration is not abstract theory, but an organizing principle made visible.

[10] Steve Goodman, Sonic Warfare: Sound, Affect, and the Ecology of Fear (Cambridge, 2010) p. 12, 9

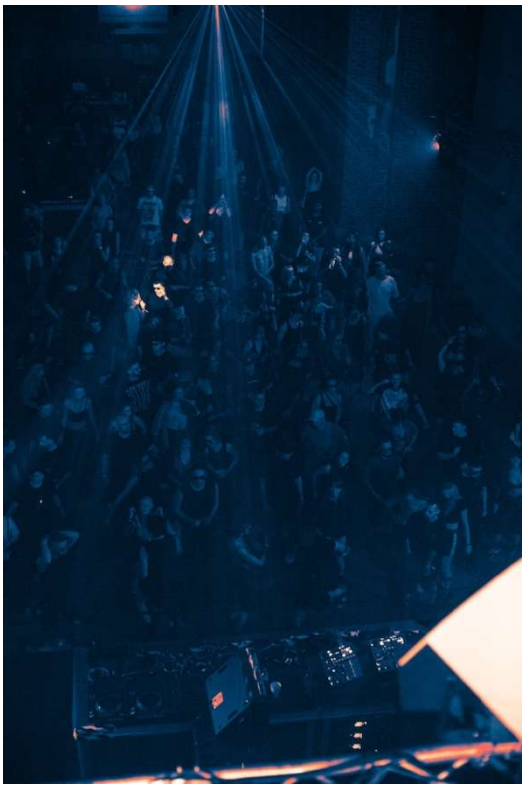

Figure 3 Distribution of crowd in the clubbing space. Source Muse Festival.

For the relevance of this project is to expand the context I take the club as a working laboratory of vibration, where sound, spatial relations, and social interaction are sequenced at scale. This environment is both familiar and professionally significant to me. I approach my electronic music performances role as researcher and artistic inspiration. The club's setting within contemporary, cosmopolitan urban life makes it a pertinent site for asking broader questions about reality organized by non-linear relations, waves, oscillations, distributed stimuli, propagating like vibration. This also raises the question of art's role: how it can operate inside such a crucible of impulses without resorting to instruction.

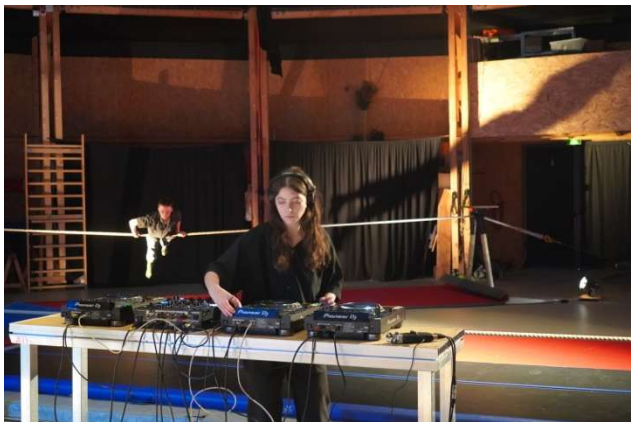


Figure 4 Performance Sites on Residency Nantes France

For me, the operative axes are space, sound, and body, containing the full human dimension (relationality, culture, temporality) as they are encountered in electronic performance and in installation and closed systems.

When I think about space, there is an operational view and approach. I treat the room as part of the signal chain. Different sites expose different constraints and affordances: In the last year residency (Nantes, France, 2024) my role as DJ functioned less as "measurement" and more as place-making. Across a circus tent, an open construction site, a glass rooftop, a wooded clearing, and a moving boat, the set sequenced vibration, bodies, and setting into temporary places, sites charged with shared meaning rather than mere locations. Through threshold calibration (how much / how long / how close), pacing and layout (where people could gather, rest, or step back), generic spaces acquired atmosphere and orientation.

In Yi-Fu Tuan's terms, space becomes place when it is endowed with meaning.[11] Here, meaning was produced by presence and sound. Practically, these trials yielded the design rules I carry forward: treat the room as instrument; favour bass-weight at humane thresholds; compose slow transitions to sustain attention without fatigue; and plan circulation so participants can self-regulate distance and duration. These are the same principles I later build into the last project installation room setup and interaction logic.

[11] Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977). p. 6

When I think about Sound there is “mechanical vibration”[12] moving through air and matter. Following Marcus Boon, musical sound arises when a vibrating source (string, membrane, surface) sets the medium and, ultimately, the eardrum in motion; the nervous system then transduces this motion into experience. What matters here is coupling: how energy transfers from source > room >bodies. In practice I bias bass-weight over harsh mids, use slow transitions rather than early peaks, and compose by threshold calibration—*how much, how long, how close*—so intensity stays felt, not fleeing. Where used, proximity/touch mappings let visitors modulate exposure; compression/limiter discipline prevents fatigue; EQ trims the bands that trigger withdrawal.

When I think about the Body, I think sensor and resonator and regulator at once. Vibration is felt in chest, skin, even teeth, subtly altering posture and breath. Participants self-regulate by changing distance and stance; entrainment aligns breath/step to pulse; moments of exhaustion can tip back into flow through pacing rather than spikes. Care practices (water points, decompression areas, visual cues) scaffold this regulation, making intensity a shared capacity rather than collateral damage. Together, these choices articulate vibration not as *‘effect’* but as medium, a co-composition of room, signal, and bodies.[13] What follows clarifies how we know/feel vibration (perception and imperception) and why rhizomatic organization illuminates club ecologies and installation practice.

“I see that I’ve never told you how I listen to music—I gently rest my hand on the record player, and my hand vibrates, sending waves through my whole body; and I listen to the electricity of the vibrations, the last substratum of reality’s realm, and the world trembles inside my hands.”[14]

[12] *The Politics of vibration: Music as a Cosmopolitical Practice / Marcus Boon. Duke UP,, 2022. p.7*

[13] *Garcia-Mispireta, Together, Somehow* (Duke UP, 2023)

[14] *Lispector, Agua Viva, from the book The politics of vibration : music as a cosmopolitical practice / Marcus Boon. Duke University Press, 2022*

Figure 5 experience of vibration installation. Practice and documentation process for "vibrational ontology: body space and sound in electronic music performances" Exhibition

Figure 6 Dancer experience of vibratory field. Practice and documentation process for "vibrational ontology: body space and soundin electronic music performances" Exhibition

3.2 Vibrational Epistemologies

This section asks how vibration itself can be a way of knowing, how people, spaces, and technologies "learn" and attune together through it. In other words, rather than treating vibration as just a physical effect, I approach it as something that generates shared experience and knowledge.

Vibration can be understood as a shared field of sense in which environments, materials, devices, and humans co-compose experience. From a cosmopolitical view, (as described by Isabelle Stengers and taken up by Marcus Boon) politics and knowledge extend beyond humans to include nonhuman forces. It is a way of thinking where diverse actors (people, technologies, air, materials, sounds) negotiate how a situation holds together, without assuming a single universal standpoint. Knowledge is therefore not produced by a solitary subject inspecting passive objects; it is situated and relational, emerging among participants, rooms, bodies, air, and systems. This shifts the basis of "evidence" from detached representation to situated coherence.

Following Marcus Boon, vibration acts as a connector: it links disparate entities through rhythm and resonance. Knowing becomes attunement, tuning body and tools to an already active field, rather than standing outside it to observe. This explains why low-frequency sound often reorganizes stance, breath, and proximity before interpretation: affect leads cognition.[15]

[15] Marcus Boon, *The Politics of Vibration: Music as a Cosmopolitical Practice* (Durham, NC: Duke University Press, 2022)

Cross-tradition motifs clarify the stakes. In Indian cosmology, Nāda Brahma ("the world is sound") [16] names vibration as a basic principle of existence. Scientific models like resonance (systems coupling at shared frequencies) and even string-theory analogies offer useful images for practice. I use these as pragmatic metaphors, not metaphysical proofs: they sharpen design choices without claiming grand ontologies. With Goodman, audibility (~20 Hz–20 kHz) is a narrow fold on a wider vibratory continuum. Infra/ultra can act on bodies even when not consciously "heard," which is why people often feel intensity first and only later assign meaning. Epistemically, this means imperception operates alongside perception, and affect frequently precedes recognition.[17]
--- (See also §3.1 on the "push–pull" dynamic in heavy sound contexts.) ---

Recent physiological studies confirm this: skin is equipped with mechanoreceptors, Pacinian corpuscles, Meissner's corpuscles, Merkel cells, Ruffini endings, that register vibration and pressure at different depths and frequencies. Pacinian corpuscles, for example, are particularly sensitive to rapid vibration (around 200 Hz), which aligns with bass-driven music. These receptors help explain why vibration is not only heard but felt, anchoring sound in bodily tactility as much as in auditory perception.

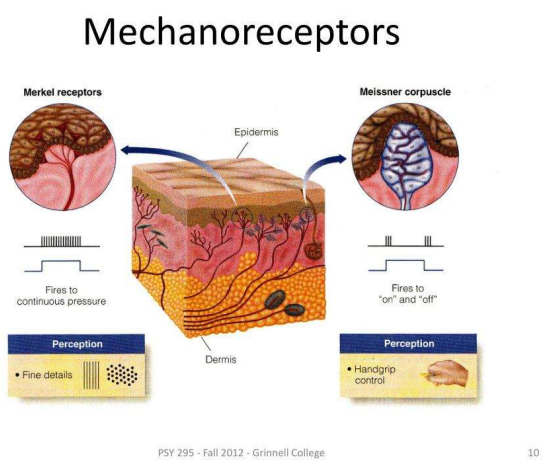

Figure 7 Mechanoreceptors in the human skin, showing structures (Pacinian, Meissner, Merkel, Ruffini) responsible for registering vibration and pressure. Source: Frontiers in Neuroscience, 2019

From the position of the DJ, vibration is not only an abstract concept in theory, it is immediately bodily in practice. Hearing and touch overlap as the eardrum and the skin register oscillations, felt in the chest and breath. My own stance shifts with the bass; breath entrains with the pulse. At the same time, I read the room through the crowd's adjustments—how they move closer, step back, pause. This creates a feedback loop between performer and audience: knowledge is produced not by

16 Ibid.
17 Ibid.

detached observation but by embodied resonance, a shared field of attunement. In practice, this is how I decide whether to sustain a plateau, release pressure, or recalibrate thresholds.
Implication for practice. Designing with vibration then means aiming for attunement: sustain plateau-like fields rather than peak–drop arcs; bias low-frequency tactility (felt as much as heard); treat space as part of the signal chain(materials, placement, damping); and build responsive thresholds so bodies can co-regulate exposure. Chapter 4 enacts these principles; Chapter 5 situates them socially.

3.3 Vibration and Rhizomatic Structure: Chaos in Sound and Installation

In this section, I explore the conceptual convergence of vibration and rhizome as a framework for sound-based artistic practice. Drawing from the works of Deleuze & Guattari, Steve Goodman, Kodwo Eshun, and my own performative methodology, I aim to illustrate how the ontology of vibration resonates with non-linear, non-hierarchical thinking and making. The installation becomes a field where rhizomatic thinking materializes, allowing vibration to act not just as a metaphor, but as an actual agent of chaos, transmission, and connectivity.

3.3.1 Rhizome - Towards a Definition

From an ontological point of view, vibration resists stasis: it fluctuates between stability and instability, repetition and disruption. As Steve Goodman argues, vibration is a fundamental condition of matter, a mode of being in constant motion: “At the molecular or quantum level, everything is in motion, is vibrating”[18] In this view, vibration forms the ontological backdrop for affective transmission, sonic experience, and relational intensity. It embodies both chaos (its potential for change) and order (its patterned cycles and resonances).

Building on vibration as dynamic and generative, Deleuze and Guattari’s concept of the Rhizome offers a broader frame for how chaos becomes connective. In *A Thousand Plateaus*, the rhizome challenges hierarchical models of thought, emphasizing decentralization, multiplicity, and interconnection. Like vibration, it resists fixed beginnings and endings, embracing the unknown and the transformative.

[18] Steve Goodman, Sonic Warfare: Sound, Affect, and the Ecology of Fear (Cambridge, 2010) p. 83

The philosophers describe the rhizome as a non-hierarchical structure also a system that is non linear and doesn't have a root and ending. It has a lateral growth and always unpredictable as a constant fusion.

'A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo'[19]

Furthermore, it creates connections between chosen elements (ideas, sounds, writings, objects, people etc.) which are not following the traditional, hierarchical patterns. Instead, those connections as relationships between elements are fluid, open for new expansions and discoveries throughout their connectivity. There are relationships formed by a hierarchy that relates to traditional system of understanding each narrative, they call the arborescent model: the logic of the tree. Imagining a tree that has a root (the start) and ending or result (the branches) with each part depending on the other existence the connection is linear and predictable. "The tree is already the image of the world, or the root the image of the world-tree. This is the classical book, as noble, signifying, and subjective organic interiority (the strata of the book)."[20] In contrast reality offers us also relationships that defy the conventional structures which don't follow a singular linear path, any of the parts can be connected freely like the way underground roots intertwine randomly. In my own thinking, I recognize moments where I unconsciously revert to arborescent logic — seeking linearity, cause-effect, order… and I use the rhizome as a reminder to return to flow, drift, multiplicity.

This rhizomatic logic is not only a philosophical construct but something we can observe across natural and human-made systems. In the brain, for example, neurons form vast branching networks where signals move along countless paths at once, knowledge emerges through connections, not a single linear chain. In forests, mycelial webs spread underground, linking trees and plants in distributed ways that continually adapt to change. Even transport infrastructures show similar dynamics: roads, railways, and digital networks constantly reroute flows across multiple nodes rather than funneling everything into one fixed route. These examples make the rhizome easier to grasp, it is not the image of one trunk with branches, but of many lines crossing, diverging, and reconnecting, a living mesh that adapts as it grows.

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19 Deleuze & Guattari: *A Thousand Plateaus,* "Introduction: Rhizome" 1987

20 Ibid.

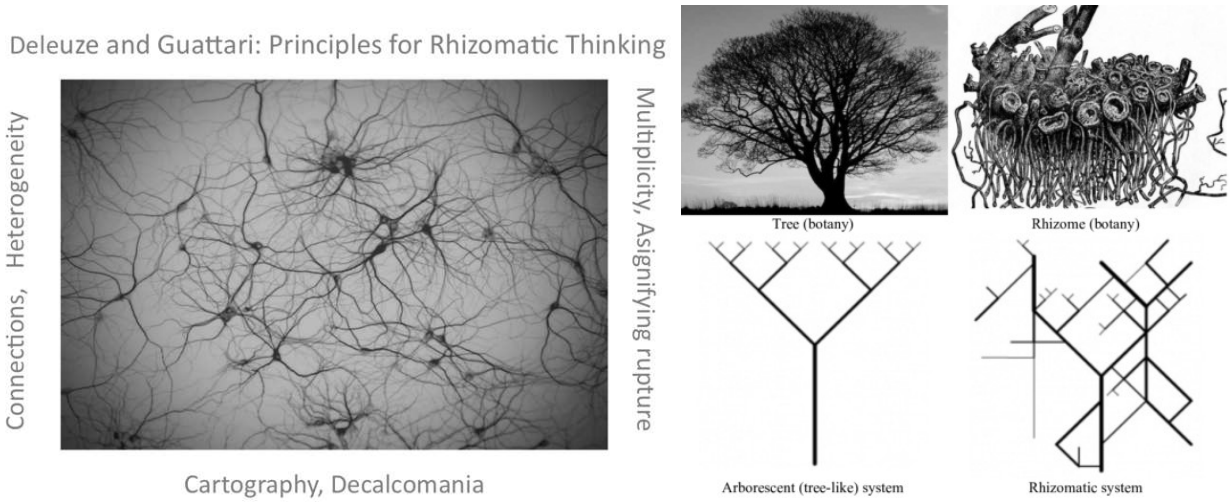

Figure 8 Principles for Rhizomatic Thinking 'DECONSTRUCTIVE RHIZOME BY PONGTIDASANTAYANON'

In practice, this perspective shapes how I read the dancefloor: not as a single unified audience but as a multiplicity of timings, bodies, and intensities. Some people are drawn close to the speakers, others linger at the edges, some move restlessly while others are still, yet all are part of the same vibrating field. During my residency in Nantes, one of the sets took place in a circus tent where, instead of a regular audience, acrobats were training and improvising in parallel to the music. Their bodies swung, climbed, and fell with rhythms that didn't match the BPM[21] but still resonated in pulses and pauses. The scene made clear that vibration does not demand one unified response: it creates a field where multiple timings coexist, sometimes aligning, sometimes diverging, yet still connected. For me as a DJ, reading these layers is less about commanding a crowd than about listening laterally, attuning to many signals at once. This is what makes the dancefloor **polyphonic**: many lines sounding together, without collapsing into one dominant voice.

The term *polyphonic* comes from music, where it describes the weaving together of independent melodic lines, each retaining its autonomy while forming a collective sound.[22] In my practice, polyphony means that no single perspective dominates: the dancefloor is made of overlapping rhythms of bodies, movements, and intensities. The interview video documentary I created for final showcase also follows this principle: rather than one authoritative storyline, it presents DJs speaking in parallel, sometimes harmonizing, sometimes diverging. Polyphony here is not just an aesthetic choice but an epistemological one: it models knowledge as something produced through many

[21] Beats Per Minute, is a standard unit used to measure the tempo of a musical composition. It indicates the number of beats occurring within one minute. A higher BPM value corresponds to a faster tempo, while a lower BPM indicates a slower tempo. This measurement helps musicians and producers maintain consistent timing and rhythm throughout a piece

[22] Margot Fassler, *Music in the Medieval West* (New York: W. W. Norton, 2014), ch.3

voices held together without hierarchy. This resonates with literary theorist Mikhail Bakhtin's notion of the "polyphonic novel," in which multiple voices coexist without being subordinated to a single authoritative narrator.[23]

Also part of my exhibition work was the imposing tall installation that condensed and retransmitted the multiplicity of sound and voices gathered in the project. Its black steel surface reflected light minimally while its embedded transducers made vibration palpable - both heard and felt through touch. As a vertical figure, it functioned as a spatial anchor: people gathered around it, used it as a meeting point, or leaned against it to sense vibration more directly. Yi-Fu Tuan observes that upright forms such as statues or columns serve this role, orienting collective attention and offering a focus in space.[24] My installation drew on this principle: the vertical form gave orientation, but its sonic operation encouraged lateral movement and open-ended connections, preventing it from becoming a closed or dominating symbol.

The concept of the rhizome, developed, Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1980/1987), has become widely used across philosophy, literature, cultural theory, and art. It provides a way to think structures that are non-hierarchical, multiple, and open-ended. For my purposes, it offers a vocabulary for connecting the dynamic, unstable nature of vibration with modes of thought and practice that resist linearity.

3.3.2 The Rhizome in Literature

Before turning to how I merge these concepts with my own practice there are several theoretical points that need to be outlined first. We can dive back to *A Thousand Plateaus* and extract the most important aspects which influenced me to write in the beginning about rhizome in general. Although the book mainly focuses on literature, its ideas have direct resonance with vibration and sound thinking, allowing for conceptual bridges between text and sound.

In A Thousand Plateaus: Capitalism and Schizophrenia by Gilles Deleuze and Félix Guattari the two of them explore the idea of "Minor" literature, the one that comes out from a "Major" literature, with the example of using different languages in one writing. For example, they mention authors such as Joyce and Beckett using multiple languages in a single work to open alternative ways of

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[23] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, Caryl Emerson (Minneapolis: University of Minnesota Press, 1984),. p. 5-7

[24] Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), p.37–38

thinking.[25] *'How many people today live in a language that is not their own? ... This is the problem of a minor literature, ... allowing it to challenge the language and making it follow a sober revolutionary path'*[26] This "reterritorializing of language" is to create new, unexpected uses and possibilities which parallels with the rhizome that resist to get rooted in only one place and instead fosters connections and transformations.

Then is followed of the idea of "the book" which deconstructed by them and discussed takes another meaning such as "Multiplicity" They reject this idea as being a unified object limited in time and space but more just a correlation of ideas that expand on each connection. "A book has no object or subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters and the exteriority of their relations."[27] This can be seen as a powerful challenge in literature and expand to the idea that the purpose of a book is the ability to expand new discoveries and to provoke movement rather than representing fixed truths. Talking about the external attribute of the book, not only informational, they take in consideration the "assemblage" meaning. A book, for instance, is not a static object but an "assemblage" of lines, flows, speeds, and intensities, which resembles the previously discussed nature of the dancefloor.

We can also bring the playful experimental approach in discussion, based on one line I took from discussion" Write with slogans: Make rhizomes, not roots, never plant! Don't be a dichotomous or a paranoiac. Be multiplicities, be rhizomatic, be a stranger to yourself. Find your models in experience; write by measure, not by story: Stratometers, Delometers, etc."[28] I understand it as an exploration of the "Quantified Writing". The ideas of *'Stratometers' 'Delometers'* and *'BuWo units of density'* are introduced as creative ways of thinking about writing in terms of intensities, speeds, and flows rather than fixed meanings.

Then, the "cut-up method" follows up where the authors bring in discussion William's Burroughs theory whereas text is cut and rearranged to produce new meaning. This method reflects a process of *'folding'* and introduces multiplicity into writing. "Write, form a rhizome, increase your territory by deterritorialization, extend the line of flight to the point where it becomes an abstract machine covering the entire plane of consistency. It is in this sense that Burroughs' cut-up method belongs to

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25 Samuel Beckett (1906–1989), Irish-born novelist and playwright who published in both French and English. James Joyce (1882–1941), Irish writer whose fiction is extraordinarily innovative in technique and language.

26 Deleuze & Guattari: *A Thousand Plateaus - Capitalism and Schizophrenia* 1987 p.1601

27 Ibid. 1602

28 Ibid. 1602

the rhizome."[29] They invite us to imagine language as unstable, interrupted, layered, and intensified through disruption and randomness.

Concluding briefly, the authors are trying to reformulate the idea of literature in a more expansive way of thinking, inviting readers to offer another meaning to language, literature and books and think in terms of multiplicity, transformation and resistance. By different ways of thinking, they challenge us to reject fixed meanings and embrace the unpredictable and interconnected expansive ideas. Overall, they intensify the writing as an act of constant movement creation and innovation inviting for revolutionary possibilities. Literature here becomes a tool for exploring and reshaping the complexities of existence.

The idea of the "book" found above inspired me to include one descriptive paragraph about personal experience in the described concept. And so, I will present my didactic project here, holding the inspiration and practice along. "Sound storytelling: express everything you hear, feel and see" project was a significant moment in my development, both in terms of my teaching skills and my creative work. The exhibition emerged from a one-day workshop designed to explore the interconnectedness of sound, body, space, and vibration. Through soundscapes and listening exercises, participants were invited to engage with auditory, visual, and kinesthetic dimensions of experience, fostering self-expression and personal narrative. Each participant contributed a single artwork drawn from their own practice, which was then re-situated in the subsequent collective exhibition context. Rather than presenting a linear sequence of works, the event unfolded as a rhizomatic assemblage: overlapping stories, sensory experiments, and personal materials woven into a shared field. In this sense, the project became a "book" in Deleuze and Guattari's concept, not a closed object but a multiplicity of threads, resonances, and intensities that together formed a polyphonic entity. We discussed above that the project formed an assemblage of linguistic, visual, and sonic elements with contribution of the participants and collaborators. Instead of a single statement, it became a collective field, a metaphoric book, where each viewer could find their own path through overlapping perspectives and intensities.

Additionally, I chose to present the maquette of my recent project, which later developed into its full-scale version. Within the *Sound Storytelling* exhibition, the maquette was fully incorporated into the network of participant works and became part of the collective story. I wanted to take part in the happening myself and contribute to the plateau. For me, exhibiting the maquette symbolized

[29] Ibid. 1604

how artistic processes evolve and transform on the way to their final outcome. This act of showing the unfinished form was closely tied to the rhizomatic logic of experimentation and to the idea of the "book" understood as an assemblage, not a finished object but a process of becoming.

3.3.3 Rhizome in Sound and Sonic Theory

We have already understood that rhizomatic structures are presented as an alternative to conventional models of perceiving and understanding our reality. Rhizomes are decentralized, interconnected, and multiplicative, without a hierarchical root or central organizing principle. We can perceive the term "rhizome" as a model for thinking, writing, and creating. In this chapter I will bring it closer to sound and the perception of it. *Fundamental* literature connecting sound and vibration has already been discussed in the chapters above; nevertheless, several points necessarily must be reinforced for the subject of rhizome to be perfectly understood in relation to sound.

First, sound and vibration are two interconnected concepts, deeply explored in Steve Goodman's Sonic Warfare: Sound, Affect, and the Ecology of Fear. Goodman describes vibration as multiplicity and writes that "vibration connects every separate entity in the cosmos"[30], a concept that resonates with Deleuze and Guattari's rhizomatic thinking, where relationships form laterally, without a center. Sound is introduced when Goodman connects vibration to the concept of "acoustic violence," offering a framework for understanding how sound modulates intensity, shapes perception, and configures environments.

We can identify the rhizomatic structure of sound mirrored in the way Goodman refers to multiple auditory layers of interference, such as unsound, infrasound, and ultrasound, statements reinforcing the idea of sound existing beyond human perception. He says: *'Sonic warfare is therefore as much about the logistics of imperception (unsound) as it is perception. The bandwidth of human audibility is a fold on the vibratory continuum of matter.'*[31] For example infrasound (below 20 Hz) can be felt as pressure in the chest or stomach, even if cannot be *'heard'* it. In my own performance sets, this imperceptible zone appears when the sub-bass (very low frequencies) seems to reorganize how people stand, before they consciously register the sound meaning that bass rumbles can make bodies lean back, step closer, or adjust posture, an unconscious reaction.

In Sonic Warfare there is also a strong emphasis on affect and its rhizomatic spread into surrounding environments. Goodman's method treats vibration as a non-representational force coupling body,

[30] Goodman's Sonic Warfare: Sound, Affect, and the Ecology of Fear. 2010 p.14
[31] Ibid., p.9

technology and sonic process, bringing latent urban affects to the surface. Sound can therefore be perceived as a pre-cognitive and affective force: it does not emerge primarily through fixed meanings but through sensorial impacts. “The front line of sonic warfare takes place in the sensations and resonances of the texture of vibration.”[32] This concept aligns directly with Deleuze and Guattari’s theory of affect and multiplicity. Here I add my personal path on creation and deliver the sound for performances I usually rely on slow builds and bass-weight to stretch affective tension in time, so intensity can be shared rather than spiked.

If rhizome is represented in literature, how can it operate in sound? The rhizomatic model offers a compelling lens for understanding sound as something layered, interconnected, and transformative. This perspective also guided my own later artistic experiments, where I worked with recordings taken from clubbing environments and recombined them into new sonic assemblages. Such processes resonate with the rhizome’s *lines of flight*, breaking from original contexts to form unpredictable new configurations.[33]

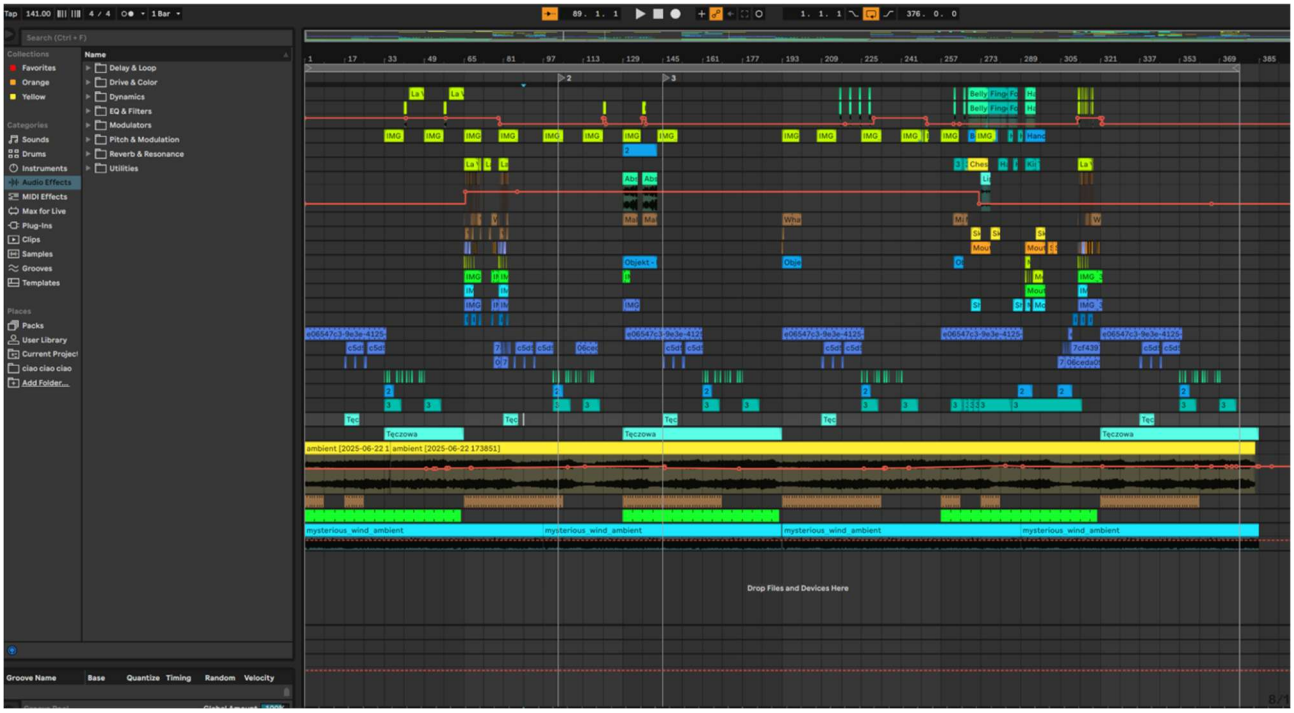

Figure 9 Ableton Live File - work in progress

[32] Goodman’s Sonic Warfare: Sound, Affect, and the Ecology of Fear. (*1998: A Conceptual Event)* 2010 p.109
[33] Deleuze & Guattari: *A Thousand Plateaus - Capitalism and Schizophrenia* – Introduction : Rhizome 1987 p.1606

The idea that rhizomatic practices can extend into sound creation corresponds with one particularly inspirational passage in *A Thousand Plateaus*: *"rhizomatics = pop analysis"*, even if people have other things to do besides read it, even if the blocks of academic culture and pseudoscientific knowledge within it are still too painful or ponderous.[34] Here, "analysis" receives a new meaning of freedom rather than rigid academic structure. As with analysis, so with creation: it can be "pop," dynamic, and pragmatic, embracing rupture, multiplicity, and continuous transformation.
This conclusion leads toward what might be called rhizomatic creativity, where artists produce works that are dynamic, open-ended, and capable of connecting to broader systems. The same idea echoes in another well-known statement: *'A book has no object or subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters and the exteriority of their relations.'* Sound, like writing, becomes a field of motion and multiplicity. It does not only fill space; it reshapes it. In rhizomatic terms, the sonic is not just heard - it is distributed, reterritorialized, and felt across intensities.

3.3.4 The Rhizome in Installation Art

Installation art provides an interactive and spatially embodied experience for the audience, making it an exemplary medium for exploring concepts of multiplicity, interconnectivity, and indeterminacy, all central to the rhizome as developed by Deleuze and Guattari. The rhizome here moves beyond literature (as discussed earlier) and enters the field of contemporary artistic practices, particularly within sound design and installation.

Installation art engages viewers through perception and sensation; "engagement" is often seen not as a limitation but as its defining feature. Michael Fried, in *Art and Objecthood*, describes how Minimalist and post-Minimalist works shifted attention away from representation toward objecthood and viewer engagement. His analysis of Anthony Caro's abstract sculptures emphasizes their resistance to naturalism and their reliance on syntax rather than mimesis. Caro's works unfold in space, guiding the viewer's perception rather than existing as isolated entities: "Whereas literalist work aimed to project and hypostatize objecthood, the abstract painting and sculpture I admired sought to undo or neutralize objecthood in one way or another."[35]

Fried's later reflections also point toward the central role of the body in installation, moving beyond purely optical modes of reception: "The crucial point, however, is that after writing '*Shape as Form'*

[34] Deleuze & Guattari: *A Thousand Plateaus - Capitalism and Schizophrenia* – Introduction : Rhizome 1987 p.1608
[35] Michael Fried, in *Art and Objecthood* 1998, p.41

I had a growing sense that something more was at stake in the struggle over objecthood. And I soon came to feel that something more concerned the issue of the body."[36] In this sense, installation creates a context where embodied engagement replaces detached spectatorship, aligning with Deleuze and Guattari's idea of art as an assemblage.

Figure 10 Anthony Caro, The Window, 1966–67. Painted steel, of the Anthony Caro Family Trust.

Rhizomatic sound installations extend these characteristics by decentralizing perception, creating networks of interaction between sound and space, and displacing sounds outside their original environments to generate new contexts. Decentralization, interconnectivity, and deterritorialization together produce immersive and open-ended experiences, resisting fixed interpretation. The displacement of sounds and their recombination within an installation mirrors the rhizomatic process of dislocation and reterritorialization.

Caro's '*The Window'* exemplifies how sculptural form can function not as a closed monument but as an open system of relations. Its planar elements and voids organize movement and perception laterally rather than hierarchically, inviting viewers to circulate and reconfigure their own spatial relation to the work. This resonates with my approach to vibration and installation, where my presented installation is conceived as a rhizomatic body: less an isolated object than a node within a shifting network of sound, audience, and architecture.

My own practice draws from these conceptual frameworks. In later chapters I discuss a project in which I conceived the monolith not as a fixed sculpture but as a rhizomatic assemblage, an object

[36] Ibid. p.41

entangled with sound, space, and audience interaction. As discussed earlier in relation to the "book," these ideas extend into artistic practice: just as a book can be understood as an assemblage of connections and speeds, the installation functioned as an open field of relations, sustained in intensity rather than moving toward crescendo. This approach, shaped by Deleuzian concepts of multiplicity, becoming, and the plateau, allowed the work to resist closure and remain porous to its context and participants.

Figure 11 Carl Andre (non-hierarchical, modular structures).

3.3.5 The Rhizome in Performative Art

Performance provides a vital lens for understanding how vibration circulates across bodies and spaces. Within this field, the work of dancer and choreographer Frédéric Gies has been particularly influential in my thinking. In 2013, Gies initiated *Technosomatics*, a practice situated between club dancing and somatic disciplines. The method invites participants to dance to techno, often with eyes closed and in minimal lighting, while engaging with "alternative anatomical maps." These maps draw not only from physiological knowledge but also from non-Western systems such as chakras or endocrine pathways, producing a plural anatomy that resists centralization in favor of distributed sensation.[37]

The significance of *Technosomatics* lies in its rhizomatic logic. Rather than focusing perception through a single organ such as the ear or eye, the practice disperses awareness across skin, muscle, bone, and viscera. It destabilizes the hierarchy of senses, turning the whole body into a resonant

[37] Frédéric Gies, *Technosomatics*, in *Choreografia: strategie* (Warsaw: Fundacja Nowy Teatr, 2013), p.156

surface. Here dance is not a display but an inquiry: a technique for generating trance, altering perception, and reconfiguring bodily relations to sound. Such practice parallels the dynamics of the dancefloor, where vibration moves laterally through collectives, creating networks of sensation rather than linear chains of command.

Figure 12 documentation of a crowd moving in heterogeneous rhythms

My personal trajectory as a dancer made this approach resonate. I first wrote about Gies in my doctoral application, recognizing that his practice articulated what I had long sensed intuitively: that the body itself could serve as a research tool for exploring vibration phenomenon. Later, during the *Sound Storytelling* exhibition, I screened an interview with Gies to help students recognize how bodily practice interweaves with sonic vibration. Our discussion confirmed that his articulation of somatic listening could serve not only as artistic inspiration but as a pedagogical method, opening a path for students to explore vibration directly through their own moving bodies.[38]

This resonance was deepened further during my residency in Nantes. One participant had recently attended a *Technosomatics* workshop and shared with me her embodied impressions. These conversations, while informal, expanded my understanding of how Gies' practice translates across

[38] Author's archive, video interview with Frédéric Gies, screened during *Sound Storytelling* exhibition (Bulwary Gallery, Dec 2024).

different bodies and contexts. It also reminded me that artistic research does not occur solely in studios or books but also through these contingent encounters, where theory and lived practice fold into one another. Situating *Technosomatics* within a broader genealogy, it becomes clear how contemporary club practices echo older ritual frameworks.

Mircea Eliade's analysis of shamanism foregrounds trance, rhythm, and bodily vibration as technologies of ecstasy, designed to move practitioners between visible and invisible realms.[39] When read together, Gies and Eliade illustrate how vibration operates as a full practice: cultivating altered states, dissolving individual boundaries, and generating shared cartographies of perception. In this sense, performance becomes rhizomatic not only because it resists hierarchical order, but because it multiplies lines of connection, between bodies, between histories, between ways of knowing.

3.3.6 The Club as a Field of Vibration and Rhizomatic System

It is easy to conclude that one of the characteristics of the rhizome is: no beginning or end. The rhizome has no defined starting or ending points. It is a continuous system of connections and transformations. Unlike a structure defined by fixed positions, rhizomes consist of lines that are constantly in flux, including lines of deterritorialization (breaking away from fixed roles or locations). We can even perceive it as an "anti-genealogical" concept rejecting the *'tree model'* of reproduction and conception and embracing the system of becoming, emphasizing expansion and variation, and no continuity and inheritance.

Additionally, Deleuze and Guattari introduce the concept of a plateau, borrowing from Gregory Bateson.[40] A plateau represents a self-sustaining region of intensity, avoiding beginnings or ends and resisting a climax or culmination. We can compare this to the empirical experience of clubbing and how this network (The rhizome) is actually *"the dance floor",* but this time we extract the literal meaning of Plateau as "floor" that stretches out horizontally without dramatic peaks or valleys and we add another meaning to it as they mentioned above Plateau as field of continuous intensity and connectivity. "A plateau is always in the middle, not at the beginning or the end. A rhizome is made of plateaus."[41]

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39 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy* (Princeton: Princeton University Press, 1964)
40 Deleuze & Guattari, *A Thousand Plateaus,* p. 1605
41 Ibid., p. 1606

Figure 13 Captions of crowd, Documentation from club environments, 2023–2024. Photographs by the author. These images illustrate the dancefloor as a rhizomatic field: no fixed center, continuous intensity, and collective becoming through sound, movement, and vibration.

On the dance floor, this becomes embodied: a stream of movement, a space of constant change, folding and unfolding, where rhythm circulates and relationships emerge. The club experience, much like the rhizome, undermines its own banks. It avoids centrality and instead sustains transformation. They advise: "Make rhizomes, not roots", favoring lateral connections over origins. "Run lines, never plot a point", prioritizing movement and flow over fixed positions. '*Be quick, even when standing still'* valuing spontaneity and intensity in stillness. For me, these movements of thinking and acting mirror the movement of bodies, not only on the dance floor.

The transformation of club sound into experimental sound narrative echoes the rhizome's logic: chaotic, non-linear, and connective. It reflects a method of artistic research that values emergence, affect, and multiplicity over pre-determined structure. Like the dancefloor, the installation became a space of becoming, a dynamic, affective, vibratory network.

3.3.7 Conclusion: Why the Rhizome Is Relevant in This Chapter

To conclude this section, the rhizome stands as a powerful and necessary framework for understanding my own artistic processes that reject linearity, hierarchy, and representation. As shown through literature, sound, installation, and club experience, the rhizome offers a structure that is non-structural, labile dynamic, mutable, and alive. I tend to analyze chaos not as a disorder but more as a generative way of transformation. This definition is critical to my writing, where

vibration is not only noise or disturbance, but a material and affective bridge across bodies, environments and installations.

By choosing to explain the rhizomatic logic, I can present my work in rationality with the subject chosen. Whether in the writing process, the club experience, or the construction of my personal latest project, the rhizomatic thinking allows me to unfold the concept of vibration in all its potential, as a force, as a field, as a flux.

3.4 Bridge to practice

The arguments developed above set the brief for my practical work: to sustain plateaus of intensity rather than peaks, to privilege affect over representation, and to approach object, space, and body as one assemblage. This orientation positions practice not as illustration of theory but as its continuation by other means. The polyphonic character of the concepts, multiple voices, perspectives, and discourses, becomes a generative source for reflection, which I translate into the open, processual form of the installation. *Chapter 4* takes up this task in concrete terms: materials, transducers, sensor logics, and exhibition pacing, through which vibrational ontology is not only described but enacted.

4. The Idea of Vibration in Practice

My dual position as both visual artist and performer has enabled me to test how sound, image, object, and spatial configuration interact within the installation environment. Through this perspective, I have developed a more nuanced understanding of how multisensory artworks communicate, and how resonance can operate as a tool for reshaping the relationship between the installation and its audience.

To make this clearer, I outline below the main stages of my practice-based research. These stages include not only the central installation itself, but also works that preceded its realization, such as pedagogical activities with students and creative actions that emerged as a direct result of the spatial composition presented at the BULVARY gallery in Wrocław , 3-28.07.2025. These actions encompassed both interventions within the installation and subsequent developments, including documentation and new video works. In this way, I continue to engage with the concept of the rhizome as a guiding principle in my methodology.

A crucial aspect of this process is the inclusion of other participants, both within the framework of the group exhibition and through the collaborative collection of materials for the video piece that forms part of the installation, as well as later interactions with the audience. To provide a clear overview, I outline the sequence of events below in chronological order, thereby introducing the following elements of the project description.

- ***Pedagogical Project: Sonic Storytelling: Express Everything You Hear, Feel, and See***

As part of my teaching practice at the Academy, I organized a half-day workshop titled *Sound Storytelling: Express Everything You Hear, Feel, and See* 8.01.2024 The aim was to explore the interconnectedness of sound, body, space, and visualization, and to encourage students to develop multisensory forms of expression.

The workshop was structured in four stages: *Introduction and icebreakers:* participants brought a meaningful sound, image, or gesture to share, and worked in small teams to improvise sound–movement exchanges. *Session 1: The power of multisensory expression:* discussion on how sound, movement, visuals, and spatial awareness can all convey emotion and narrative. *Session 2: Multisensory exploration:* hands-on activities using voice, found objects, movement, and drawing/painting to generate new forms of storytelling. *Session 3: Expressive multisensory stories:* each

participant created a short piece combining sound, body, visual, and space to convey a memory or emotion. *Session 4: Exhibition preparation:* following a two-week break, participants developed their own artworks in consultation with me, which were then presented in a collective exhibition.

The pedagogical framework emphasized self-expression and experimentation, treating the workshop not as a linear course but as a rhizomatic process where sound, body, and image could be recombined in multiple ways. The culminating exhibition which will be detailed when mentioned below functioned as an assemblage of individual and collective works, in which student projects and my own contribution were presented together, creating a multiple field of resonances.

Figure 14 Documentation from the workshop Sound Storytelling: Express Everything You Hear, Feel, and See*, Academy of Fine Arts in Wrocław, Jan 2024.*

- ***Group Exhibition:*** **Sound Storytelling** ***(Bulvary Gallery, Wrocław, December 2024 – January 2025)***

The group exhibition extended the outcomes of the workshop into a public context, presenting student works alongside my own contribution and creating a shared field of experimentation. My contribution took the form of a *prototype*: a scaled model of the monolith, presented as both a sculptural object and a sound device. The maquette was equipped with exciters[42] that allowed it to vibrate and transmit sound. In this way, it functioned as a conceptual "book", a condensed form that gathered multiple voices, processes, and resonances into a single vertical anchor within the exhibition.

[42] Exciters are audio transducers that convert an electrical signal into mechanical vibration, transmitting sound through a solid surface rather than a traditional loudspeaker cone. For technical detail see Benjamin Zenker et al., *Optimized Exciter Positioning Based on Radiated Sound Power of a Flat Panel Loudspeaker* (AES Convention Paper, 146th Convention, Dublin, 2019). See also Dayton Audio, *HDN-8 Sound Exciter Transducer Manual* (Dayton Audio, 2018).

The other participants presented works that expanded and reinterpreted the central themes of the project: resonance, multiplicity, and the rhizomatic interrelation of sound, body, and space. The co-existence of these diverse positions generated what could be described as a polyphonic field of exchange, in which influences and inspirations moved laterally between works rather than following a linear or hierarchical logic. They also focused on translating the sound in a visual language, also the main dual points I intensive contemplate towards my study.

These are the main dual points I have intensely contemplated in my study as well.study.The exhibition space itself was crucial. Bulvary's industrial, open layout allowed for porous movement between works. Its raw acoustics created overlapping sound zones, which fostered interaction and heightened the vibratory experience. These spatial and acoustic conditions shaped my understanding of how audience positioning, sound dispersion, and material resonance affect perception, and they directly influenced the design choices for the later full-scale personal installation.

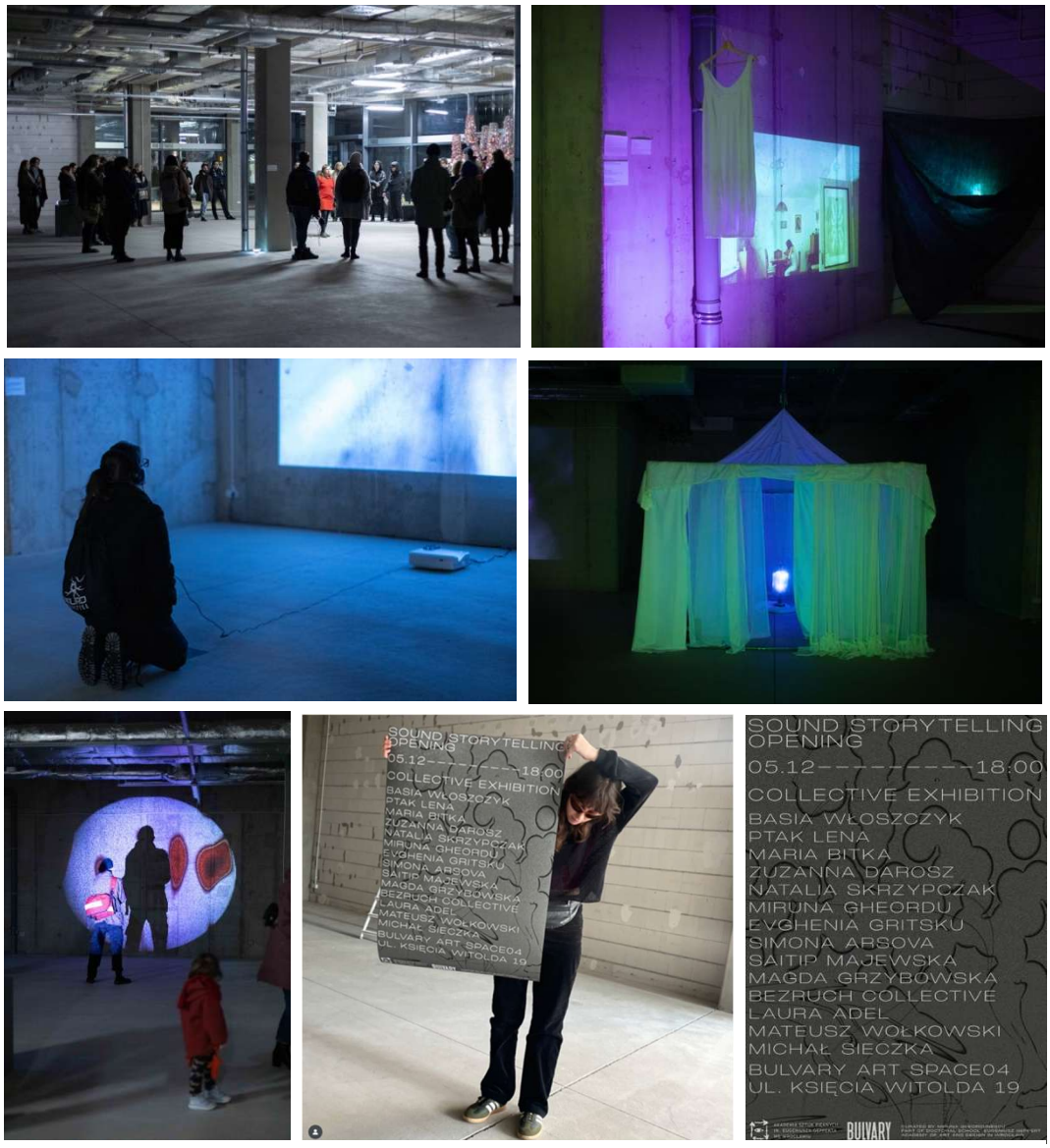

Figure 15 installation view of Sound Storytelling*, Bulvary Gallery, Wrocław (Dec 2024 – Jan 2025). Student works presented together, creating a shared field of resonance between sound, body, and image.*

- ***Realization of the installation & Showcase: [Vibrational ontology: Body space and sound in electronic music performances] Date: 3-28.07 2025 Place Bulvary Gallery Wroclaw***

The outcome as a visual creation represents the culmination of the preceding stages of research and practice. It developed directly from the conceptual framework of vibrational ontology and from the outcomes of earlier pedagogical and exhibition-based activities, operating as a full-scale materialisation of these concerns. At its core, the work investigates vibration as both medium and relation: a force that organizes space, body, and sound into a living assemblage.

The installation combines auditory and tactile elements with spatial form to emphasise immersion, resonance, and relational intensity. Central to the work is a monolithic figure that anchors the space while transmitting vibrational energy. Visitors are invited not only to listen but to feel vibration physically, through the chest, skin, and bones, making perception both auditory and haptic.

This work reflects an ongoing commitment to decentralised authorship and open-ended artistic experience. Rather than dictating a fixed interpretation, it provides a shared field in which relations between visitors, space, and sound emerge dynamically. The installation also served as a research device: interactions with audiences, spatial responses, and subsequent documentation extended the work beyond its material form. Physically, the object was a 2.5-meter structure, built around a steel skeleton and clad in three heavy panels. Four embedded exciters, driven by a single amplifier, transformed the surface into a resonant body. The project was realised in collaboration with engineers from the Wrocław University of Science and Technology (Politechnika Wrocławska), who designed the coding for touch-sensor interaction. My own role focused on the sonic material: shaping and equalising the sound in *Ableton*[43] so that it would translate effectively through the metal surface.

Figure 16 *Vibrational ontology: Body space and sound in electronic music performances] Date: 3-28.07 2025 Place Bulvary Gallery Wroclaw*

[43] Ableton Live is a digital audio workstation (DAW) widely used in electronic music production and performance. It enables real-time sound manipulation, sequencing, and equalisation, making it a standard tool for both studio work and live setups.

• ***Activities within the exhibition, documentation: during the period including photographic and video sessions, collaboration with a dancer, and conversations with viewers***

Following the installation's completion, a series of performative and research-based actions were carried out within the space between *307 and 28.07.* These activities served both as an extension of the work and as a method of generating further material for analysis, reflection, and documentation.

One of the central components was a collaboration with a dancer, whose embodied response to the vibrational field of the installation enabled a dynamic exploration of movement, resonance, and affect. The dancer's presence within the monolithic sound space activated the installation as a living, responsive environment. This performative dialogue between body and vibration was documented through a series of carefully planned photographic and video sessions. These recordings function not only as archival materials but also as independent artistic outputs and conceptual extensions of the original work.

Equally important were informal and semi-structured conversations conducted with visitors to the installation. These exchanges offered insights into the public's perceptual and emotional responses to the work, highlighting the diversity of interpretations and the multiplicity of embodied experiences that emerged in relation to sound, space, and tactility. These interactions reinforced the relational and open-ended character of the installation and informed later stages of the project, including video editing and reflective writing.

Together, these activities underline the installation's function as a research site, one in which practice and theory continue to unfold through ongoing engagement, documentation, and exchange.

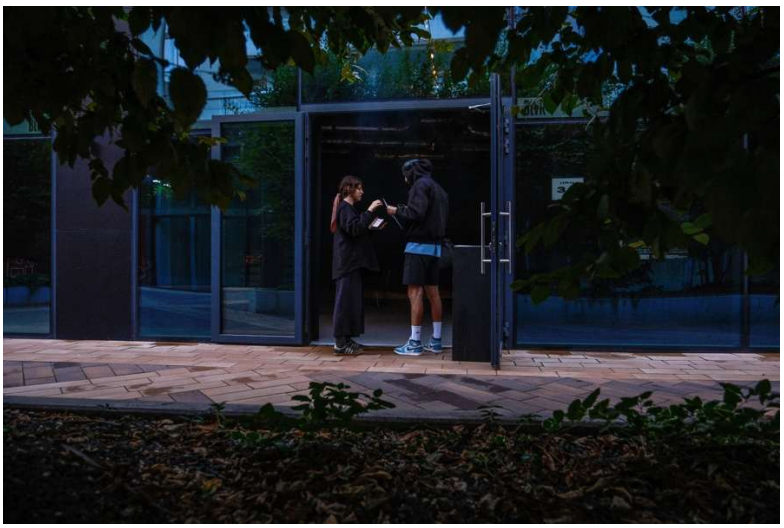

Figure 17 Interaction with the public during the exhibition at Bulvary Gallery (July 2025). guiding visitors through the installation, facilitating dialogue and embodied engagement with the work.

• ***Interviews and Documented talks***

As a concluding phase of the project, I conducted a series of in-depth interviews with DJs, organizers, and participants from the local scene. These conversations, recorded and edited into a 42-minute documentary, extended the research into a dialogic format. They allowed practitioners to articulate their own perspectives on vibration, sound, and collective experience, adding a multiplicity of voices to the project.

The following questions were used as a semi-structured guide for interviews with DJs, organizers, and practitioners. The wording was adapted slightly depending on the context and the interviewee, but the core themes remained consistent.

1. ***How would you describe your role in the scene? (DJ, organizer, promoter, collective member, etc.)***
2. ***Do you enjoy dancing?***
3. ***Are there different rhythms in the ways we dance?***
4. ***What does vibration mean to you?***
5. ***Are there unusual patterns or practices that you notice within the electronic music community?***
6. ***How do you define space in relation to the dancefloor?***
7. ***Has a sound experience ever stayed with you physically or emotionally?***
8. ***What role does technology play in shaping your practice and the collective experience?***
9. ***Can sound act as a controlling force?***
10. ***How would you describe the perfect dancefloor?***

The documentary functions simultaneously as documentation, analysis, and artistic output. It presents the lived experiences of the community not as secondary material but as co-constructed knowledge, resonating with the polyphonic approach that underpins the dissertation. The interviews also connect directly back to earlier pedagogical and exhibition work, reinforcing that the research has always been continuous, moving between teaching, practice, and public dialogue.

Link to video: https://youtu.be/c_4Ip-EEFos?si=bRWwtzjFXnmpTK9A

4.1 Conceptual Background

The idea of the monolith emerged from the intersection of theory and practice. The first time the figure appeared in my research was through Graham St John's *Rave Culture and Religion*, where the power of the sound system is likened to Kubrick's *2001: A Space Odyssey*: dancers leaning against a massive black speaker are compared to Neanderthals encountering the mysterious Monolith.[44] For me, this was a decisive moment: the cinematic symbol of transformation and mystery became directly linked to the embodied experience of vibration on the dancefloor.

From that point, I wanted to translate this image into practice, creating an object that embodied vibration not only as metaphor but as material force. While in previous chapters I framed the monolith within theoretical contexts (assemblage, plateau, rhizome), here I focus on its realization as an artistic research object. At the same time, the monolith can also be read as a kind of "book": a condensed, multi-layered narrative that gathers stories, ideas, and experiences into one physical form. Like a book, it invites interpretation and interaction, serving both as a container and a transmitter of knowledge and emotions. Its surfaces and material presence resonate differently with each encounter, mirroring the way a book opens to multiple readings rather than a single fixed meaning.

4.2 Construction and Technical Process

The idea of the monolith installation was catalyzed by theoretical and cultural references that resonated strongly with my research. Kubrick's *2001: A Space Odyssey* provided the visual and symbolic trigger: the monolith as an enigmatic, vertical form that anchors collective attention while hinting at transformation. In parallel, readings such as Graham St John's *Rave Culture and Religion* (2004) reinforced the idea of vibration and ritual objects as central to collective experience. From these sources, I began to imagine a large-scale vibrational structure that would embody vibration as both material and metaphor.

This vision first materialized in the form of a maquette, exhibited during the *Sound Storytelling* project at Bulwary Gallery (Dec. 2024 –Jan. 2025). The maquette served as a small-scale prototype, testing the technical and experiential potential of the installation. Its construction integrated an audio exciter that turned the surface into a resonant body, and a proximity sensor connected to an ESP32 board, which dynamically controlled playback volume. As visitors approached, the sound

[44] Graham St John, ed., *Rave Culture and Religion* (London: Routledge, 2004), p.19, p.33

grew louder, creating a responsive sound body. Integration was achieved through Home Assistant and Music Assistant, with one ESP32 dedicated to sensor data and another controlling the exciter through an I2S amplifier.

This early prototype was crucial: it proved that the object could operate not just as a sculpture but as an interactive vibrational body, capable of responding to the presence of viewers. The maquette also highlighted technical and aesthetic questions that would become central in the full-scale development, proportion, materiality, and the balance between sonic clarity and tactile intensity.

Figure 18 Maquette of the monolith presented during the Sound Storytelling *exhibition finissage (Bulvary Gallery, January 2025). Functioning as both sculptural prototype and sound device, it introduced vibration as a central element of the project.*

Encouraged by the success of the maquette, I moved toward a full-scale realization of the installation. This stage was developed in collaboration with Marcel Oleszczak from the *metal studio* at the Department of Sculpture and Art Mediation, , and with additional support from Marcin Rupociński from the Department of Printmaking and Media Art, where sound integration and consultations was carried out. These collaborations formed a rhizomatic system of work, in which expertise from different fields converged into a single shared process.

The structure measured 2.5 meters in height**,** built on a welded steel skeleton and clad in three heavy panels of 1.5 mm sheet steel. The choice of these dimensions was both practical and symbolic: tall enough to dominate the space as an anchor figure yet narrow enough to remain approachable

and invite closeness. Proportion was a recurring concern during the design process; several models and sketches were tested before deciding on the final scale.

Figure 19 Construction of the full-scale monolith: welding the steel skeleton and panels at the Academy's metal studio (Wrocław, 2025). This stage marked the transition from prototype to final installation.

The minimalist form was intentional. I sought to avoid decorative detail so that the object would function as a silent but powerful presence, resonating through vibration rather than through visual complexity, and again almost making a reproduction of the original Monolith form Kubrick's Movie. The surface was finished in matte black spray paint, applied in multiple layers. This choice of color and texture emphasized opacity, reducing light reflections and allowing the structure to absorb rather than project visual noise. In this way, the monolith could foreground its vibrational and sound qualities.

Figure 20 Kubrick's 2001: A Space Odyssey *(1968) – the monolith as a cinematic and symbolic reference. Its enigmatic vertical form provided the initial inspiration for the installation, reimagined as a vibrational body.*

The used approach resonates with minimalist strategies in sculpture, such as Carl Andre's floor-based works, which reduce form to its most elemental state and allow material and spatial relations to speak directly. Similarly, Robert Morris emphasized scale, perception, and bodily encounter over decorative detail, focusing on how simple geometric volumes reorganize the viewer's presence in space. By echoing these strategies, my monolith adopted minimalism not as an aesthetic of reduction alone but as a way to foreground vibration, tactility, and embodied relation rather than visual narrative.

The interactive dimension of the monolith grew out of earlier experiments with the maquette, but at full scale it required a new technical system. The project was developed in close collaboration with engineers from Politechnika Wrocławska, who designed and coded the touch-sensitive interface. Their system replaced the simple proximity detection of the maquette with a Schmitt trigger–based sensor network that responded to human touch in real time, functioning in a manner similar to a theremin instrument.

Four exciters, mounted inside the steel structure and powered by an external amplifier, translated these signals into vibration. When touched, the surface of the monolith not only intensified its resonance but also triggered fragments of sound files. This produced a dialogue between viewer and object: each gesture elicited a sonic response, blurring the line between passive listening and active participation.

Figure 21 Placement of exciters (transducers) inside the steel structure. The units were mounted directly onto the inner panels and connected to an external amplifier, transforming the monolith into a resonant vibrational body.

Sound design was central to transforming the monolith from a static structure into a living sonic body. I worked in *Ableton Live audio program*, shaping a 15-minute loop that collaged recordings

from club environments with layers of low-frequency textures. Each element was carefully equalised and mastered to adapt to the acoustic behaviour of steel, which initially amplified and distorted certain frequencies in unpredictable ways. Through iterative testing, I learned to balance clarity with warmth, ensuring that both the audible and tactile dimensions of sound could be experienced.

Crucially, the composition was not only continuous: interactivity added a second layer. When a viewer touched the monolith, fragments of recorded interviews with DJs, the same voices that were also presented in the exhibition as part of the documentary video, were triggered. These quotes did not play constantly but surfaced only through touch, making the encounter more personal and situational. In this way, the voices of the research community became embedded in the vibrational field, literally resonating through the body of the installation.

Thus, sound design was not just content but method: it tuned the object, mediated between body and structure, and turned the monolith into a resonant, responsive environment. What remained was to see how audiences would engage with it in practice, an experience I describe in the following section.

4.3 Space and Audience Experience

The work *'Vibrational Ontology: Body, Space and Sound in Electronic music performances'* was presented during the July 3rd personal showcase in an industrial space of Bulvary Gallery exhibition site. To transform the room and control acoustics, I introduced curtains that created a darker and more intimate atmosphere. This intervention changed the perception of the space and emphasized immersion. The choice of black curtains was not only practical but conceptual. Mounted floor-to-ceiling along the perimeter, they softened reflections and partially enclosed the installation, isolating it from the bright, industrial rawness of the gallery. This created a hub of introspection, a zone apart, where visitors stepped across a threshold into a darker, sonically focused environment. The curtains reshaped circulation: instead of moving freely through the warehouse-like hall, people entered a contained chamber, where sound felt denser, absorbed, and embodied rather than dispersed into the vastness of the room.

Audience interaction was central: as sound vibrated through the monolith, people experienced it not only through hearing but through their bodies, moving closer, touching, or standing still to feel resonance. This sensory engagement created a collective field of intensity like that of a club, but displaced into the gallery context. Its responses revealed the work's openness. Some visitors leaned their whole bodies against the steel, testing how vibration travelled through skin and bone; others

brushed it lightly with fingertips or circled cautiously, watching before approaching. Many lingered, adjusting distance and touch as if calibrating themselves to the object's thresholds. The triggering of DJ interview fragments added surprise, suddenly the monolith "spoke back," and people laughed, exchanged comments, or paused in reflection. Informal conversations afterward confirmed this range of reactions: one visitor described the vibration as "a heartbeat outside my body," another compared it to "a meditative hum" These varied accounts turned the installation into a collective experiment in sensing, where perception was both individual and shared. From my position in the space, I noticed how people entered with hesitation, then gradually gave themselves over to the object. Some stayed at the edges, simply listening; others experimented boldly, pressing shoulders or palms to the steel. Watching this variety of responses made me aware that the installation did not impose a single mode of engagement but allowed each visitor to find their own threshold of intensity.

Figure 22 Audience interacting with the monolith during the exhibition. Viewers engaged through touch and proximity, testing how vibration traveled across skin and body. Their spontaneous reactions, leaning, pressing shoulders, or pausing to listen, reveal the feedback loop between installation and public.

The installation is tuned for felt low frequencies. Instead of projecting air with conventional speakers, transducers drive the metal body so vibration travels through the surface and the visitor. A proximity/touch gesture increases gain within a bounded range (calibrated during tests) to encourage intimacy without overwhelm. Room materials and sub placement were chosen to minimize harsh reflections and keep bass weight even across the zone. The aim is co-regulation: visitors discover a level that is *'loud enough to feel'* but sustainable over time.

Feedback reflections

'Ten minutes isn't enough. I wanted the loop to go on longer, to really lose myself in it.'

'The voices on touch were so good, but there weren't enough of them. It would be amazing if the monolith could really talk back, like a being.'

'The light was perfect, very subtle, mysterious. It made the whole thing feel intimate.'

'This is a masterpiece of intimacy. I'd love to see it outdoors, in nature — it would transform the landscape.'

4.4 Reflection.

The monolith tested the theories of vibration and rhizome in practice. It became an assemblage in Deleuze and Guattari's sense, where material, sound, and audience connected unpredictably. Goodman's idea of sound as an affective force was evident in how low frequencies shaped bodily perception. The installation also operated as a plateau—rather than building toward a climax, it sustained a continuous field of intensity around

What I learned from this process is that artistic practice can extend theoretical discourse: the monolith was not just an illustration of rhizome but a lived experiment with vibration, sound, and collective presence. It blurred the boundaries between installation and performance, sculpture and sound system, theory and practice. Read against these accounts, the monolith's sustained plateau and audience attunement mirror the ritual sequencing described for club contexts (liminal mixes, communitas).

5. Cultural and Social Dimensions

In this chapter, I delve into the functioning of the club scene, which for me has served as both a research environment and a lived context of participation. Years of active involvement as DJ performer, observer, and collaborator have enabled me to approach it with accuracy and authenticity. My choice of this particular site is not incidental: the club gathers the very phenomena that anchor this thesis, vibration, rhizomatic systems, and relationality.

For some, building a methodological framework around what may appear to be a niche or marginal cultural phenomenon might seem problematic. Yet I argue for its validity and relevance. The club operates as a laboratory for collective survival, embodied alteration, and negotiation with infrastructures and governance. Its dynamics offer not only artistic inspiration but also insight into broader cultural and social questions: how individuals attune to one another, how thresholds of intensity are managed, and how unsound/imperception interacts with governance and control.

Building on theory (Ch. 3) and practice (Ch. 4), this chapter situates vibration socially and politically. I examine governance (unsound/imperception), collective survival in raves/clubs, embodied alteration, infrastructures and platforms, field cases, and pedagogy.

5.1 Sonic Governance: Perception, Imperception, Control

When I think for the word “governance” I mean how scenes manage exposure to vibration: through policy, room design, curation, etiquette, and technology. The point is not simply “loud/quiet,” but how intensity is paced, distributed, and consented to. I am interested in how audiences perceive loudness with their bodies, not only the ear. Following Goodman, what we hear is only a narrow fold of a larger vibratory field.[45] Practically, I work by calibrating thresholds instead of chasing volume: emphasize bass-weight, slow shifts, and pacing; design the room as part of the signal chain; and invite audiences to modulate distance so intensity is shared and sustainable. In clubs this shows up as a chain of small, deliberate choices. Time: warm-ups, planned resets/decompression, and lights-up as intentional endings. Intensity: target SPLs (Sound Pressure Levels)[46], bass-weight over harsh mids, disciplined limiters and gain-staging. Space: sub placement, room damping/soft materials, chill-out zones, water and earplug stations, clear safer-space cues. None of this is décor;

[45] Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge, MA: MIT Press, 2010), 9; see also p.15.

[46] *SPL (Sound Pressure Level)* is a measurement of sound intensity, expressed in decibels (dB), that indicates how loud sound is relative to a standard reference pressure.

it's how organizers keep individuals regulated together.[47] All those are the invisible craft that turns sound into a livable space.

Governance is also visible in harder-edged examples beyond clubs, which clarify the stakes. LRAD (Long Range Acoustic Devices) for crowd control, high frequency "Mosquito" devices aimed at teenagers, or projects like "Project Jericho"[48] show vibration used to select thresholds, who is addressed, who is excluded, and how imperception (what you don't hear yet still feel) can be weaponized. Reading club practice against these cases makes clear why scenes treat thresholds, not just peaks, as the ethical core of their sound, because, if they wouldn't, harm can be caused.

In this light, curation is governance: DJs and organizers pace intensity so the floor can co-regulate rather than burn out; engineers and crews maintain the system, so vibration stays felt, not fleeing. The result is a lived code of care, room design, volume discipline, recovery space, that converts vibration into shared capacity rather than collateral damage. The next sections show how this plays out as ecology (§5.2), in bodies (§5.3), and in contemporary practice through fieldwork (§5.4).

5.2 Rave & Club Ecologies as Collective Survival

My long-term involvement in clubbing spaces shaped how I approach this chapter. For me, the club is not only entertainment but also a research environment where vibration, collectivity, and survival strategies can be observed directly. Against this background, it makes sense to trace how club culture expanded globally and how these practices of vibration became widely shared. Club culture scaled globally as sampling and low-cost tools lowered entry barriers and diversified participation. I also use "electronic music practitioners" exactly like Mjøs, Ole J. in the broad sense, artists, producers, DJs, organizers, promoters, across heterogeneous computer/electronics-based dance music.[49] This expansion matters here because it widened who participates in vibrational practice and how scenes link across places.

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47 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (MIT Press, 2010), 9, (audibility as a fold; vibrational ontology → threshold calibration, not raw volume). See also Julian Henriques, *Sonic Bodies: Reggae Sound System Culture, Vibration and the Caribbean* (Bloomsbury, 2011), chs. 1–2 (sound-system engineering, bass-weight, spatialization, and embodied regulation).

48 Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (MIT Press, 2010), *2400–1400 B.C.: Project Jericho - US military psy-ops sound weapon project p.15*

49 Mjøs, Ole J. *Music, Social Media and Global Mobility: MySpace, Facebook, YouTube*. New York: Routledge, 2012, p. 3

Alongside this expansion sits a techno-spiritual vocabulary, *PLUR (Peace, Love, Unity, Respect) , "techgnosis,"*[50] *"trance/communitas"*, that treats the dancefloor as a ritual ecology. Music, light and participants are sequenced to sustain altered, collective attention; usage of substances may catalyze it but pacing and environment also entrain bodies toward the same state. Read this way, vibration is not just sound pressure, it is a shared capacity organized through ritual technique.[51]

Rave culture has been repeatedly described as a ritual ecology, where music and gathering function as more than leisure. St. John shows how social interaction and ritual language within raves acquire political significance, enabling collective agency in otherwise precarious conditions. In this sense, "Dance culture exploits the power of music to build a future on the desolate terrain of the present"[52] Such accounts align with my field observations, where curated thresholds and bass-driven plateaus allowed participants to sustain focus and endurance together.

Beyond entertainment, the dancefloor works as social infrastructure: intensity is paced collectively and locally: opening hours, warm-ups, decompression, and, at body scale, breathing, distance, and touch. As argued earlier (§3.3.5), the dancefloor operates as a plateau (sustained field of intensity rather than a peak structure), allowing bodies to co-regulate exposure over time. These ecologies sit under constraint, decibel limits, licensing, neighborhood pressure and policing, so survival includes tactics: room treatment, curated volume, recovery zones, and safer-space norms.

These ecologies are also translocal. Digitization and mid-2000s social platforms reconfigured circulation and visibility for practitioners; tracks, mixes and event fragments move quickly across cities, binding rooms into one travelling aesthetic while local acoustics and norms reshape it on arrival.[53] (see also §5.4.4).

In the local scene, the collective *Zerozero* staggers tempos and privileges bass weight over sheer loudness, sustaining a plateau instead of early peaks; the effect is lower fatigue and steadier collective focus. In interviews, Glassz (DJ) described the "perfect sound" as **"**loud enough to feel, not so loud you leave", a precise, almost clinical balance that keeps people present. Together these practices show how curation and threshold management organize collective survival, turning vibration into shared capacity.[54]

In short, club ecologies convert vibration into care, stamina and belonging through ritual pacing, infrastructural design and platformed circulation.

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50 Erik Davis, *Techgnosis: Myth, Magic, and Mysticism in the Age of Information* (1998),

51 St John, Graham, ed. *Rave Culture and Religion*. Routledge, 2004

52 *(Hemment 1996:26) From* St John, Graham, ed. *Rave Culture and Religion*. Routledge, 2004. p.17

53 Mjøs, Ole J. *Music, Social Media and Global Mobility: MySpace, Facebook, YouTube*. New York: Routledge, 2012, p. 20; p.27;

54 Interview with Glassz (DJ), Wrocław, 12 June 2025.

From their origins in illegal raves, where gatherings often carried risks of police raids or social stigma, these scenes developed strong cultures of solidarity and mutual responsibility. Survival was not just about enduring volume or duration but about holding one another through uncertainty. This legacy continues in contemporary clubs, it has not became an easy moment either, the plateau becomes more than a sonic form: it is a technique of collective endurance, sustaining bodies together over time. Alongside this, micro-practices of care, sharing water, offering earplugs, guiding someone to rest, or simply holding a safe space, remain central. These gestures show that club ecologies are not only aesthetic or sonic but also deeply social, embedding practices of safety, access, and mutual aid as conditions for collective survival.

5.3 Bodies in Alteration: Affect, Movement, Pharmacology

The anthropology of ecstatic dance cultures places emphasis on altered states of consciousness and bodily transformation. Rave can be read through this lens: it entrains bodies into new perceptual registers, blurring boundaries of self and collective. St John situates these experiences within an anthropology of consciousness, where movement, rhythm, and pharmacological practices operate as technologies of trance and ego dissolution. This framework informs my reading of bodily alteration on the dancefloor as both aesthetic and political.

In my own participation, I noticed how the body gradually shifts under prolonged exposure to bass and tempo, moments of exhaustion are not experienced as failure, but as thresholds where the body renegotiates its relation to sound. There is a unique moment when exhaustion gives way back into flow. In my own dancing body, I experienced it like a marathon: after an intense wave of fatigue comes a renewed will, a sense of being reborn into movement.

In relation to body vibration and tactility, I often sensed how sound reorganized posture and balance rather than simply registering as loudness. Prolonged low frequencies created a subtle instability: knees softened, weight shifted, and standing still became difficult. This altered the perception of space itself, the body no longer a fixed observer but swayed, suspended, drawn into the vibratory field. Listening here was less about ears than about orientation, as if the ground and body were being tuned together. Dancers are talking about ego, trance and dissolution, there are moments when the distinction between self and collective begins to blur, not through thought but through repetition, duration, and intensity. At times I found myself suspended, less an ‘individual’ and more part of a moving field. Here pharmacology often plays a role, acting as a catalyst for trance but never in isolation. Substances function as one strand in a wider ecology of repetition, light, rhythm,

and crowd feedback. St. John and others emphasize that drugs in rave culture are not merely external add-ons but function as “body technologies” embedded in ritual practice, amplifying states of ego dissolution already induced by sound and movement.[55]

These transformations are not always described in purely physical terms. St. John also emphasizes that such dissolution often carries a spiritual dimension, with rave culture motivating new forms of religiosity among contemporary youth. This echoes longer histories where trance, rhythm and collective dance were tied to ritual, whether in *Yoruba* ceremonies, *Hopi Snake* dances, or *techno-shamanic framings* of rave. At the same time, writers such as Reynolds warn that routinized or excessive pharmacological use can drain the scene of its ecstatic charge, turning altered states from liberation into malaise.[56]

At the same time, bodily alteration on the dancefloor is not experienced in isolation. It is scaffolded by small but significant practices of care: sharing water, guiding someone to a quieter space, or simply holding space for a moment of overwhelm. These gestures demonstrate how trance and transformation are managed collectively, reinforcing that altered states are not only aesthetic or pharmacological but also relational. In this way, the body’s dissolution into vibration becomes a shared practice of sustaining one another, preparing the ground for the organizational and curatorial strategies discussed in the next section.

5.4 Case Studies: Contemporary Practices (Fieldwork)

To capture these perspectives, I used a method to conduct a series of semi-structured interviews with DJs and organizers. My intention was not to arrive at one definitive account, but to create a polyphonic record where multiple voices overlap and resonate. I asked guiding questions about practice, sound and vibration, collective work, and technical infrastructures. This approach allowed practitioners to narrate their roles in their own words and to highlight what they considered most important. For example, when asked about vibration, responses ranged from technicality till metaphysics and physics realms, helping me, even the interviewer, that outside of my mind people have their own and very original interpretation for even one single chosen element: Vibration.

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55 St John, Graham, ed. *Rave Culture and Religion*. *-Ephemeral spirit - Sacrificial cyborg and communal soul C.Rietveld p.69*

56 St John, Graham, ed. *Rave Culture and Religion*. *- ‘Connectedness’ and the rave experience Rave as new religious movement? Tim Olaveson p.96*

During my research, third year concluded with one full interview series with the community of my research base, local practitioners reveal how DJs and organizers inhabit multiple roles simultaneously. Starting with Dolam DJ described her practice as “DJ’ing and also preparing, organizing the events,” while another participant emphasized being at once “DJ, promoter, label co-owner, and part of a collective.” Such statements underline that in contemporary club ecologies, practitioners rarely operate within a single role: they are performers, curators, and organizers of social energy.

Very significant was the collective orientation expressed throughout the discussions. One participant noted that she does not call herself a DJ and deliberately avoids cultivating a fan page, signaling a rejection of celebrity models in favor of community-based work. Affiliations with crews such as *Splot* or a *Zerozero* were described as more meaningful than individual branding. This perspective aligns with St. John’s framing of DJs as ritual specialists who mediate between machines and crowds to sustain shared states. In practice, collectives become curatorial ecosystems, foregrounding the facilitation of communal experience rather than individual visibility.

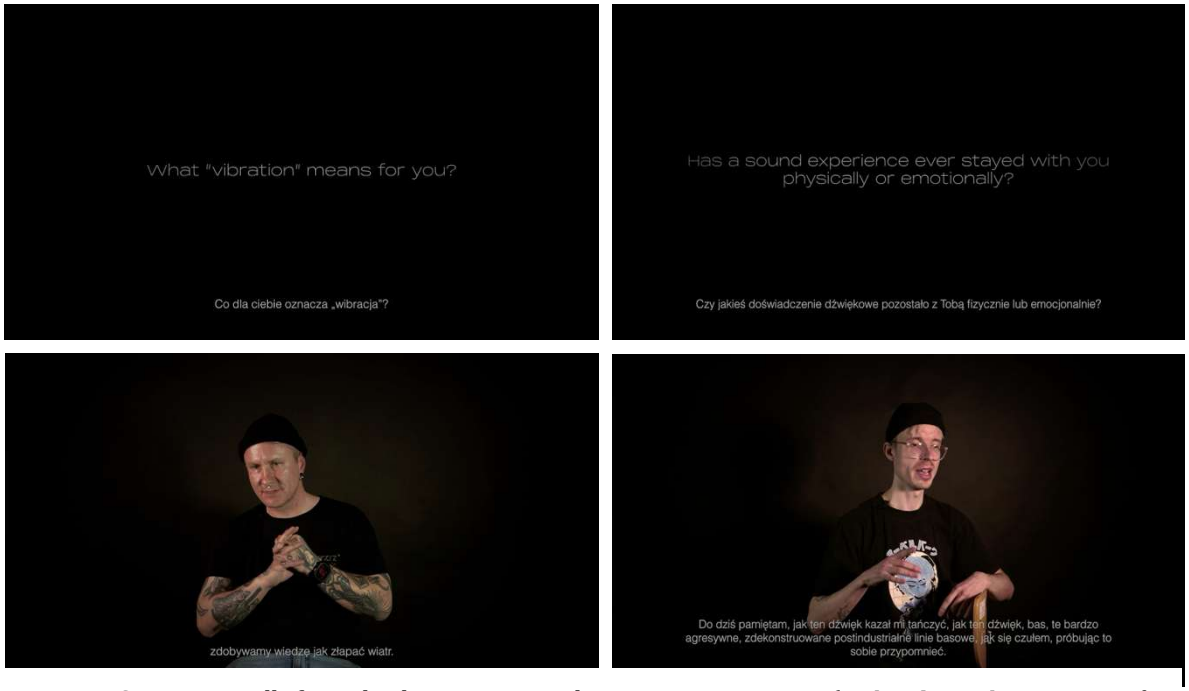

Figure 23 Composite stills from the documentary video: interview prompts (“What does vibration mean for you?”*;* “Has a sound experience ever stayed with you physically or emotionally?”*) with participant responses, presented in English and Polish subtitles.*

Watching these interviews anthropologically, DJ transitions can be understood as ritual intervals. Long blends and gradual shifts hold the crowd in suspension, creating moments of shared

anticipation where time feels stretched rather than segmented. Through such pacing, the DJ sustains continuity and prevents premature peaks, while bass-weight anchors bodies in a collective rhythm. This echoes Victor Turner's notion of communitas, the fragile but intense unity that arises in ritual contexts. In practice, technical decisions about mixing and low-frequency emphasis function as ritual techniques, maintaining collective focus and endurance on the dance floor.[57]

In conversations exclusive about sound, participants also spoke vividly about their direct experience of vibration. Sound was described as *'Very kinesthetic, like embracing a friend, like an entity you can finally touch,'*[58] while bass was characterized as something that *'Vibrates through the whole body.'* One DJ compared the effect to *'Rearranging Tetris blocks in the head and body'*[59] , emphasizing how vibration reconfigures perception itself. These reflections reveal that practitioners do not treat vibration as a mere by-product of sound, but as a force that shapes bodies, emotions, and spaces simultaneously. In their accounts, vibration is the very medium that transforms a warehouse into a venue, or a crowd into a collective body. Such perspectives strongly resonate with the ontology of vibration explored earlier (see Chapter 3), where sound operates beyond auditory registers as a tactile and spatial event.

Figure 24 ideo installation presenting documented interviews with DJs and organizers, exhibited on-screen within the gallery space as part of the installation.

Finally, attention was drawn to the technical and infrastructural dimensions of contemporary practice. As one participant emphasized, *'technology is very important plus the maintenance of that technology'*[60] highlighting the often-invisible work of sound engineers and technicians. This recalls

[57] Morgan Gerard, "Selecting Ritual: DJs, Dancers and Liminality in Underground Dance Music," in *Rave Culture and Religion*, ed. Graham St John (Routledge, 2004), 174–175; citing Victor Turner, *The Ritual Process* (1969), 95; and Victor Turner, "Frame, Flow and Reflection" (1979), 55.

[58] Interview "Unspecified DJ" – Wrocław, 12 June 2025.

[59] Interview "N-SKA DJ"– Wrocław, 1ST June 2025.

[60] Interview "DOMINIAK DJ"– Wrocław, 30 May 2025.

Henriques' observations on sound system culture as collective engineering, where vibrational practice is sustained not only by DJs but also by those maintaining and tuning the system. Such perspectives underscore that vibrational events depend on ongoing care of machines and infrastructures as much as on performance.[61] At the same time, the emphasis on technology and maintenance reminded me of my own collaboration with engineers: the hidden infrastructures without which vibration would remain inaudible or unfelt.

For my own research, these testimonies confirm that vibration is not just a sound byproduct but a lived experience. The polyphonic voices of practitioners mirror the theoretical models of multiplicity explored earlier and remind me that artistic research is always collective and infrastructural.

5.5 Pedagogy & Public interaction

Pedagogy enters this dissertation as an integral field of research. Teaching and public programming were never separate from my doctoral research and artistic practice. They were sites where rizomatic structure, resonance, and collective learning could be enacted and tested in real time. In this sense, pedagogy itself became a laboratory: a way of experimenting with how bodies, spaces, and sound interact when learning happens collectively.

Approaching pedagogy as *'research through teaching'* means treating the workshop, and the exhibition as spaces of research and inspiration. Each encounter with students or audiences was less about transferring fixed knowledge and more about exploring for my own path how vibrational experience reorganizes perception and understanding. As Marcus Boon suggests, pedagogy can be seen as *'an education in sensibilities, nobility, and dignity'* and I adopt this stance: teaching was not about transmission but about cultivating attunement and collective awareness.[62] Just as the club or the installation functions as intensity or assemblage, so too does a pedagogical setting. It is a place where knowledge is co-created, where authority circulates rather than being imposed, and the process of learning becomes a resonant practice.

Here also belongs a methodological part so my pedagogical approach was guided less by delivering fixed content and more by creating conditions where learning could rise through participation.

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61 Julian Henriques, *Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing* (London: Continuum, 2011). See also Steve Goodman, *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (Cambridge, MA: MIT Press, 2010), p.25–30.

62 Marcus Boon, *The Politics of Vibration: Music as a Cosmopolitical Practice* (Durham: Duke University Press, 2022). p.53

Workshops unfolded as rhizomatic moments: students contributed perspectives, materials, and sounds that were then recombined collectively, so that knowledge was assembled laterally rather than passed down hierarchically. In this sense teaching became a moment of ideas expansion.

Here I draw on Paulo Freire's call for education as dialogue rather than transmission (*Pedagogy of the Oppressed*, 1970) '*And since liberation must be a permanent condition, dialogue becomes a continuing aspect of liberating action.*[63]

'I engage in dialogue because I recognize the social and not merely the individualistic character of the process of knowing. In this sense, dialogue presents itself as an indispensable component of the process of both learning and knowing.' ***- Paulo Freire***

Bell hooks', one of my favorite writers is an inspiration for me in how she approaches the pedagogical momentum, not only in sharing extremely good insights about the world we live in but also how socially She accommodate in the world. Her vision of the '*classroom'* is as a place of mutual transformation.[64]

Both frameworks emphasize that authority circulates and that knowledge is co-created. Within this dissertation, I translate these principles into practice through sound: exercises in deep listening, collective sound-mapping, and embodied responses to vibration served as entry points for students to reflect on their own perception. My role shifted from instructor to facilitator, holding open a resonant field where students' contributions could connect unpredictably, like nodes in a rhizome.

In one session from the *Sound Storytelling* workshop, students were asked to close their eyes and sketch the movements they felt when exposed to low-frequency vibrations, not only what they heard but also the micro-movements their bodies made in response. The results, when compared, revealed how vibration was registered differently in each body but still formed a collective pattern.

These methods were also informed by preparatory advice from Dr. Monika Nęcka, who encouraged me to consider the body itself as a generator of sound and memory. She suggested simple techniques such as listening to subtle bodily sounds (scratching skin, swallowing, breathing) and linking memories with sensory triggers like smell, sound, and movement. She also advised structuring group work so that each participant would carry responsibility for a fragment of the whole, which could then be combined into a shared result. While I adapted her suggestions into my own work-

63 Paulo Freire *Pedagogy of the Oppressed*, 1970 p.139 see also *Paulo Freire and Donaldo Macedo, "A Dialogue: Culture, Language, and Race" in Harvard Educational Review, vol. 65, no. 3, fall 1995, p. 379*.

64 Bell Hooks : *Teaching to Transgress*, 1994

shop design, her emphasis on connecting embodied perception with memory and on ensuring collective responsibility directly shaped the exercises I later facilitated.

My final Installation, for example, was not designed to “explain vibration” but to make vibration directly perceptible: through touch, sound, and spatial presence. Each visitor, by experimenting with distance, proximity, or touch, constructed their own pathway through the work. In this way I saw how much I could learn not by just have theoretical framework, but how by doing and working actively on my piece. I made connections and discoveries on my own and somehow footprinted in my mind.

Pedagogy and public programs in this main chapter extends my doctoral research beyond the confines of the studio or the gallery. By treating teaching, workshops, and exhibitions as sites of knowledge production, my work enters a wider circulation: it becomes a framework for collective learning, not just a singular object or theory. These encounters allowed vibration to be tested in multiple registers, as sensation, as method, as social bond. They also revealed how artistic research can function as pedagogy: not by explaining but by facilitating, not by transmitting but by enabling resonance and shared discovery. In this way, my project situates itself at the intersection of art and education, insisting that vibration is not only an aesthetic concern but a pedagogical force that reorganizes how we learn, feel, and think together.

6. Conclusions

This research began from a place of curiosity, of exploring what I truly like and live by in my day-to-day life. As an artist whose practice is balanced between confessional art and art through confession, I discovered that the process of researching the described environments is neither finished nor unfinished. I still do not know if I have demonstrated 15% of what I intended academically or fully delivered for viewers and reviewers. What I do know is that the process did not resolve my questions, it multiplied them. Instead of arriving at final answers, I found an infinity of new motivations to keep researching. This is also why I lean so strongly on the rhizomatic approach: it mirrors how my own thinking expands and branches, opening new paths rather than closing them.

This project asked how we can understand the concept of vibration and how it operates as a practice in electronic music performance and nightlife environments. My aim was to better understand why we return to these spaces repeatedly. At the beginning, “vibration” was simply a word I gave to a feeling, based on my empirical sense of what mattered on the dancefloor. From there, I worked to unfold its meaning: how sound, body, and space together generate intensity, how they compose a triad of resonance and movement, and why this triad becomes unforgettable in lived experience. The thesis demonstrates three central insights:

1. Vibration should be understood not as a by-product of sound but as a relational force that reshapes perception, collectivity, and space.
2. Rhizomatic thinking provides a framework for describing both literature and practice, where experiences are layered, nonlinear, and open-ended.
3. Artistic practice, from workshops to the monolith installation, is not only a site of production but also of research, where vibration is continue questioned.

This project contributes a practice-based model of vibrational ontology concept of Marcus Boom, showing how club environments and art installations can serve as laboratories for embodied research. It also introduces a pedagogical perspective: teaching and exhibition as modes of co-created learning, where vibration is experienced rather than explained. I used multiple mediums: sketches, workshops, installations, sound design, and field interviews. This multimodal approach allowed me to connect theory with practice. Limitations included scale, the installation did not match the 1:1 dimension of Kubrick’s monolith, and technical challenges, such as sound calibration and sensor responsiveness. These limits, however, clarified the importance of thresholds and adaptation in artistic practice where I can say I developed it a lot.

Beyond my own project, these findings matter for artists, curators, and cultural practitioners who design with sound and space. They suggest that vibration can be a principle of care and collectivity, not only of intensity. They also highlight the need to think about infrastructure, safety, and governance in nightlife as part of vibrational design.

For future I plan to continue working with the same theoretical sources while expanding the practical side. I want to refine the installation's sound design, develop touch-sensor interaction further, and test the work in new contexts, particularly in Romania. Exhibiting in different spaces will show how local acoustics and audiences transform the piece. I will aim for securing grants that will allow me to scale up both the technical system and its dimension, making the installation more "livable" and more capable of speaking back to its audiences.

This full work began as an attempt to explain what happens to me on the scene and in the studio. It ends not with closure but with an opening: vibration and tremor as a method for staying alive to experience, for building collective spaces, and for carrying curiosity forward.

Figure 25 The artist with the full-scale monolith during installation. The image highlights the embodied relation between creator and structure, underscoring the work's dual role as both material construction and vibrational experiment.

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