<table>
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<th>Time</th>
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<tr>
<td>09:00</td>
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| 09:30 | **Keynote: Damian Murphy**  
Sound Design for our Sound Environment: The Science, Art and Industrial Application of Auralisation Research |
| 10:00 | **Keynote: Sandra Pauletto**  
Studies on Sound Design                                                |
| 10:30 | Coffee break with demos and posters                                   |
| 11:00 | **Invited: Gerhard Eckel**  
Interaction in Zeitraum                                                  |
| 11:20 | **Invited: Federico Favero**  
Light Rhythms                                                            |
| 11:40 | Roberto Bresin, Ludvig Elblaus, Kjetil Falkenberg Hansen, Lisa Månsson and Bruno Tardat  
Musikcyklarna/Music bikes: An installation for enabling children to investigate the relationship between expressive music performance and body motion. |
| 12:00 | Lunch                                                                |
| 13:00 | Ludwig Elblaus, Maurizio Goina, Marie-Andrée Robitaille and Roberto Bresin  
Modes of sonic interaction in circus: three proofs of concept         |
| 13:20 | Emma Frid, Marcello Giordano, Marlon Schumache and Marcelo Wanderley  
Physical and perceptual characterization of a tactile display for a live-electronics notification system |
| 13:40 | PerMagnus Lindborg                                                    
Colour Association to Sound: A Perceptual Experiment using a CIELab Haptic Response Interface and the Jyväskylä Film Music Set |
| 14:00 | Rikard Lindell                                                        
Crafting Interaction from Sketch to 1.0                                 |
| 14:20 | Coffee break with demos and posters                                   |
| 14:50 | Anders Elowsson and Anders Friberg                                  
Polyphonic Transcription of Music Audio, a Short Demonstration         |
| 15:10 | Bill Brunson and Henrik Frisk                                       
Building for the Future: Research and Innovation in KMH's new facilities |
| 15:30 | Final remarks                                                         |
The soundscape of our environment helps us to better understand the world we live in, and has a direct effect on our health and wellbeing. Human society has battled with the concept of excessive noise since hitting one rock against another produced some of the first tools, and yet the complete absence of sound in our environment can prove to be equally unsettling. If the presence of sound, both wanted and unwanted, is something that cannot be avoided, how might we design our environment to deliver a more optimal or pleasing aural experience?

Auralisation - the audio equivalent of visualization - enables us to audition virtual acoustic environments that have existed in the past, that are about to be built, or that are purely fictional, and is a key part of the modern architectural and environmental engineering design process. The techniques used enable proposed buildings and spaces, from concert halls and classrooms, to major interventions in the landscape and countryside that surrounds us, to be auditioned and tested for the acoustic impact such developments will have on our day-to-day lives.

Research in the Department of Electronics Audio Lab at the University of York, UK, is investigating new methods to improve how auralisation is both implemented and delivered. Efficient, accurate, interactive modelling and simulation is one significant challenge, especially when considering large, outdoor, potentially unbounded soundscapes with many complex dynamic sound sources. As well as improving our design and modelling processes, we are also interested in the quality of the user experience that arises as a result of this research. Working with artists we can use sound to better design aspects of the environments we simulate, while also encouraging and enabling us to interpret and understand the sounds we are surrounded by, whether past, present or future.

It has been argued that sound design as an academic discipline does not really exist. However, a number of research projects in the last 10 years have begun to create the foundations of this field of study.

Within this context, I will describe some of the wide-ranging research initiatives and projects I have been involved over the past 5 years at the University of York. I will draw connections between projects that could, at first sight, seem quite separate and highlight how, when considered as a whole, they contribute to the development and definition of sound design.

Zeitraum (2013) is a sound installation creating a paradoxical situation. Although it is not interactive from a technical point of view, a strong sense of interaction is experienced through changing one’s listening position. Zeitraum creates a place where the interrelation of space and time in acoustic communication is revealed through locomotion.

Lighting Design is at the crossroad between philosophy and practical experience, between art and science. The Lighting Lab at KTH is established since the year 2000 and is engaged in education at international level and research. The presentation will cover the state of the art of technology in lighting and will provide examples of educational and research projects in urban and indoor environments.
Posters

**Erica Bronge and Sydney Wojnach**
Effects of Background Audio on the Perception of Emotion from Virtual Characters

**Anders Elowsson, Ragnar Schön, Matts Höglund, Elias Zea, Anders Friberg**
Estimation of Vocal Duration in Monaural Mixtures

**Peter Falthin**
Goodbye Reason Hello Rhyme

**Emma Frid, Roberto Bresin, Jonas Moll and Eva-Lotta Sallnäs Pysander**
Sonification of Haptic Interaction in a Virtual Scene

**Maurizio Goina, Marie-Andrée Robitaille and Roberto Bresin**
Interactive sonification in circus performance at Uniarts and KTH: ongoing research

Demos

**Rikard Lindell**
C3N

**Tommy Feldt, Sarah Freilich, Shaun Mendosa, Daniel Molin and Andreas Rau**
Puff, Puff, Play: The Peripipe Remote Control

**John Turesson & Anxiao Chen**
Expressing mood with gestures and auditory feedback