

Triadic Flow

Duration: 9 minutes 39 seconds
Format: Fixed Composition – 3 x IKO loudspeakers
Venue: Fireworks Factory, Woolwich Works
World Premiere: Saturday 9 May 2026



Abstract

Triadic Flow explores the dynamic relationships between three interconnected sonic bodies through layers of field recordings, diffuse textures, and shifting spatial resonances. Emerging and dissolving in continuous exchange, the work moves between environmental traces and abstracted sound masses, allowing fragments of place, atmosphere, and motion to blur into one another.

Drawing on the triad as both a structural and symbolic form, the piece navigates unstable balances between density and openness, proximity and distance, stillness and drift, as individual sonic identities gradually merge into a fluid, permeable whole.

Context / Premiere

The work received its world premiere in an unusual presentation context as part of the Sonic Spheres conference and concert (www.sonicspheres.org), which brought together three IKO loudspeakers for the first time internationally. The event was delivered in partnership with UCL, City St George's, BEAN, SPAES, Sonible, and Woolwich Works.

The piece was developed as a site-responsive work in relation to the resonant qualities and material conditions of the Fireworks Factory. The presentation format rejects a fixed “sweet spot,” instead inviting audience members to move freely through the space, challenging conventional concert listening hierarchies and encouraging embodied spatial perception.

The work contributes to ongoing research into distributed spatial listening, multi-source loudspeaker / spherical loudspeaker configurations, and non-hierarchical audience perception in immersive sound environments. The work was composed using three separate streams of HOA Ambisonics material, utilising SPAT5 tools. The spatialisation was realised using discrete multichannel routing across three IKO loudspeaker systems, enabling independent yet interrelated sound fields within the architecture.

The audience experience was deliberately non-static, with perception shaped through movement and proximity within the space.

Technical / Research Component

Impulse response captures and spatial measurements were undertaken on 6 May 2026, including 3 × IKO positioning tests and acoustic capture of the space.

This material supports:

- Virtual simulation of the venue for future research and publication
- Development of an impulse response library for creative spatial composition
- Further testing and refinement of multi-speaker spatial configurations

Documentation includes spatial audio recordings, photographic documentation, and impulse response data for archival and research use.

