

Mylène Pardoen

“Valorisation for me is at times an opening of communication towards the general public, to direct the added value.”

BACKGROUND INFORMATION

A doctoral student in Musicology, with a thesis on military music, Mylène Pardoen is currently a soundscape archaeologist. As a soundscape archaeologist it is his role and ambition to resuscitate the sounds of the past.

Pardoen has a background that allows him to understand the engineering sciences on anything technical even if it is not artificial or computer intelligence. Through the partnership with a colleague from the field of AI, they formed a project that demonstrates the relationship that must be opened between the Humanities and the engineering sciences.

Approaching and discovering history through immersion, the sensitive and the sensory

NOMADHISS, a project lead by Mylène Pardoën, is the grouping of the work of four research projects (VESPACE, SoundCITYve, IMAPI and Bretez) in digital humanities working on a new reading and interpretation of History and its possible restitution, that is through the sensory and the sensitive. Its objective is the enhancement of historical heritage through digital reproduction in 5D.

This grouping of projects is innovative and unique in France, as it participates in new research trends in History as well as in musicology, geography, sociology, literature, etc. It is research which places the human at the center of the apprehension of facts and of their learning through digital tools.

Pardoën started with a survey with various museum curators as to why museums are not often sounded with sound. Yet, one answer was persistent: You do not put sound on because you are not Walt Disney. They did not say what they wanted, but instead what they did not want. In an explorative field, of which Pardoën is one of the only soundscape archeologists, he is constantly exploring how to develop the field as well as respond to the demand of society.

"I wanted to make the written testimonies visual and with sound. The past is as sonorous as the present. In 2013, the only necessary step was to make it visual. I went to see the video games industry. We decided to make a model prosthesis of an 18th century district. The model came out in 2015. Before I released it, I played it to historians because I thought it would speak to them, and then historians told me that this is a tool they need. Suddenly the prosthesis model is a two-headed tool, it is used both for research and both for the general public."

KEY TAKEAWAYS

& ADVICE

Understand how you can label your research.

This can be through the form of legalities or understanding the motives and intentions of those that want to use it.

Collaborate across disciplines.

The doors between disciplines must be opened and one must recognize the potential value of the other.

“The legal question is the foundation; it is the source of everything. You can't apply the hard science trial to the humanities, as you can't patent. Therefore, SSH cannot have a return. However, if we label, we can work on our methodologies, and from that we can promote it and make valuable partnerships. From the moment you label your methodology, all the doors open.”