



## Resume

L.M.G. is a work in progress between experimental creation, sound spatialization, interactive installation and participative performance. The project adapts itself to different topics with a specific creation for each show.

## Process

*1st stage* : field recordings according to the topic of the REMAKE.

*2nd stage* : making of a sound composition meant to be played by the public within the interactive installation : L.M.G.

*3rd stage* : recruitment of a six persons "rock band" among the public. Practice sessions to learn how to use the installation.

*4th stage* : collective performance. The installation produces a spatialized dynamic sound creation. The "rock band" from the public remakes the composition proposed by the artist. It has the choice to reproduce or to subvert it.



## Field recordings

The field recordings are made along the mood of urban drifts. We are particularly interested by the sounds made by electronic materials, by machines and by sounds recorded in solid materials such as walls, buildings or street furniture. Our process of field recordings questions western society's hypermodernity through their soundscapes.

## Installation

The installation is made of six stereo speakers in circle. In the middle of the circle, stands a DIY reactable. This is a controlling interface for the soundscape broadcast by the stereo speakers. During the performance, the public immerses in a dynamic spatialized soundscape.



## The performance

During the performance, musical forms appear as from a sound subconscious with repressed myths and sublimated instincts.

Between listening and perception, the performing public explores a land of freedom between rough noise and harmony, between chaos and cultural aesthetic.

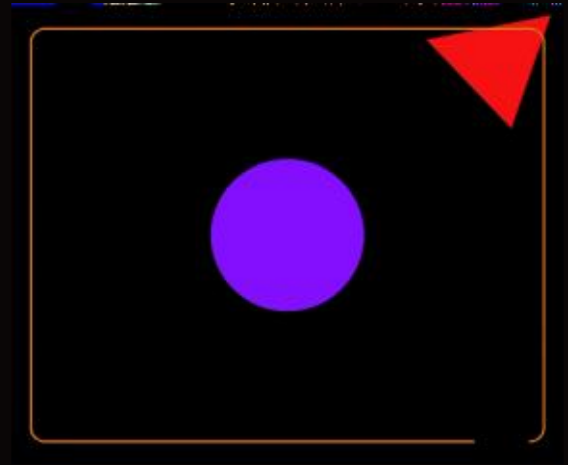
Each performance is unique. It creates a collective unreproducible composition : a sound print of a social interaction making a self-made work, based on sharing mechanism.


## The performing public

The installation L.M.G. is shaped to be played by an activating public.

A visual collaborative protocol appears on the table and allows members of the "rock band" to remake, to destabilize and to transform the soundscape composition.

The visual protocol is made of colors and geometrical figures corresponding to each specific sound.



A group of people, including a woman with glasses and a man with glasses, are gathered around a large, illuminated table. They are looking down at the table, which displays several small, square objects or cards. The scene is dimly lit, with the primary light source being the table itself, creating a focused and collaborative atmosphere.

## About remaking...

The L.M.G. project inspires itself from pioneers such as Myron Kruger and Pierre Henry.

Our DIY reactable is a remake of the real Reactable and our technology is available under an open source license allowing others to remake it again.

The public is invited to become author and to perform a mutating soundscape instead of its composer. The public appropriates the initial proposition and dissolve the traditional gap between work, artist and audience.

LOLAB // [www.lolab.org](http://www.lolab.org) // [contact@lolab.org](mailto:contact@lolab.org) // + 33 2 40 67 95 36

## Technological Requirement

6 stereo speakers (PS 15 or PS 10)

3 amps

6 stands

speakers

## Technologies

*DIY reactable // Reactivision*

Somme "player items" launch spatialized soundscapes when put on the table. Each player has a fiducial symbol corresponding to a specific sound. Under the table, a video camera detects each player, its position and motions.

*Sound spatialization // Open Sound Control (OSC); SuperCollider*

With OSC, SuperCollider launches the soundscapes according to the information sent by Reactivision. SuperCollider also controls the sound spatialization (which speaker broadcasts which sound).

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## **LOLAB**

is a protean project exploring possibilities of interaction between the artists and the audience. LOLAB creates and manages different transdisciplinary artistic projects which melt multimedia, plastic arts and sound arts.

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