

INTERACTIVE SOUND DESIGN

MONOLITH

RANDOM (LAB) - ESADSE

VINCENT CARINOLA

Monolith

Musical conception: **Vincent Carinola**

Object conception and engineering: **Random (lab) – ESADSE**

(Johann Aussage, Damien Baïs, François Brument, David-Olivier Lartigaud, Jacques-Daniel Pillon)

Audio engineering: **Christophe Lebreton/Grame**

Production: Grame, national center for new music (Lyon) – Random (lab)/High School of Art and Design Saint-Étienne - L'assaut de la Menuiserie (Saint Etienne)

Presentation

The «Monolith» is a musical and visual object, waiting for people interactions. Play with it's surface and discover it's sound and lights behaviors.

When alone, the « Monolith » is animated by a life of its own that displays subtle lights and diffuses sound effects. When the viewer touches the object or comes closer enough, the Monolith «wake up» and respond to the actions of the visitor.

Like an instrument, the Monolith can create sounds and musical sequences. But it isn't a passive interface that obeys to all the stimuli provoked by the visitor. The monolith installs a sort of dialogue with him who requires the user to gradually tame this interactive object.

Musical aspects

The music of the monolith takes place on three levels: the environment (room) where the sculpture is, the internal pulse of the object and the sound forms awakened to approach or touch of the audience. It allows two types of listening: one contemplative, suggests a pulsed slow evolution of various materials, almost indistinct. Another, by caressing gestures, leaves emerge musical forms and objects, the surface of the monolith acting as a harp. Moreover, the triple surface and the height of the monolith let play on the speed of sound movement.

This installation invites to play with visual and audio phenomenons in new ways.

Music/visual relations

Music and visual, for the Monolith project, are designed together with the desire to develop a fluid language, a form of readability of the interactivity. The aim is to obtain a logical gestures consistent with the sound for the viewer. The Monolith project tries to create the conditions of new aesthetic experience between the pleasure of learning to play an instrument and the discovery of an unknown form of life.

Brief technical description:

The structure of the Monolith is a vertical triangular prism shape (around 90 cm wide by 250 cm height) with three rectangular faces. The structure is made of black lacquered metal and covered with dark grey glass plates. This dark glass allows light to pass without allowing the viewer to see the inside of the object.

The interior of the Monolith contains a 3D matrix which provides LED lighting effects with some visual depth . This matrix , developed by the Random(lab), is managed by a boids program type which gives the feeling of an organic mass evolving within the object, lively and coherent like a cloud of starlings. This light entity is the form that interacts with the viewer while producing a synthetic music. The bright spots from the LEDs are dimmed in halos through a special treatment of the dark glass.



« Monolith » est une installation musicale et interactive en attente de dialogue avec le spectateur. Lorsque le visiteur effleure sa surface, elle révèle ses humeurs et sensations par des sons et des lumières. Le Monolithe, lorsqu'il n'est pas sollicité, est animé d'une vie propre qui laisse apparaître de discrets effets lumineux et sonores. Mais quand il est « réveillé » et entre en résonance avec les gestes du visiteur, il s'apparente à un instrument qui permet de générer des phénomènes sonores et des séquences musicales. Le Monolithe n'est cependant pas une interface docile qui obéit à tous les stimuli. Il installe un dialogue singulier avec le visiteur qui oblige l'utilisateur à l'apprivoiser progressivement.

Cette installation invite à expérimenter la matière sonore et visuelle de manière inédite.

La réalisation musicale pour Monolith se situe à trois niveaux : Un environnement sonore occupant l'espace où se trouve la sculpture, la pulsation interne à l'objet et les formes sonores émergeant par l'interaction avec le public. Ceci permet deux types d'écoute : l'une, contemplative, laisse percevoir une lente évolution pulsée de différents matériaux. Une autre, à travers des gestes caressants, fait émerger des formes et des objets musicaux, la surface du Monolithe réagissant comme une harpe.

VINCENT CARINOLA

COMPOSER



He received the most part of his musical instruction from Bertrand Dubedout at the CNR in Toulouse (1990-93), then at the CNSM in Lyon, in Denis Lorrain and Philippe Manoury's electro-acoustic composition and computer music class (1993-96).

He is currently a teacher at the Pôle d'Enseignement Supérieur de la Musique in Dijon, in which he created a studio for practicing sound techniques and electroacoustic music, intended for the meeting of composers and performers through commissions pieces. He writes pieces for a broad range of formations, with or without electro-acoustic setup, acousmatic pieces for live performance, installations, etc., given in numerous festivals and answering commissions from various organisms.

We can find along his pieces an exploration of the possibilities of harmonic «bending» offered by micro-intervals (Tourmaline, Ohr(fee), Sens Interdit), of sound specialization (Cielo Vivo, Historia), of the position of the performer when confronted to diffusion setups (Devant la loi, Constructio ad sensum), of the integration of video and stage design during the composition process (Neige, Typhon)...

A very important part of his work for instrument was made in close complicity with musicians very committed Jérémie Siot Eric Porche, Trio Bubar, Anne Mercier, Nathalie Cornevin Cedric Jullion Sylvain Blassel, Fabrice Jünger, Frédérique Cambreling ... Lives and works in Lyon and Dijon.

Il reçoit l'essentiel de sa formation musicale auprès de Bertrand Dubedout au CNR de Toulouse puis au CNSMD de Lyon, dans la classe de composition électroacoustique et d'informatique musicale de Denis Lorrain et Philippe Manoury (1993-96).

On trouve à travers ses pièces une exploration des possibilités de "torsion" harmonique offertes par les micro-intervalles (Tourmaline, Ohr(fee), Sens Interdit), de la spatialisation du son (Cielo Vivo, Historia), de la position de l'instrumentiste confronté aux dispositifs de diffusion (Devant la loi, Constructio ad sensum), de l'intégration de l'image et de la scénographie dans le processus d'écriture (Neige, Typhon)... Une partie très importante de ses oeuvres pour instrument s'est faite dans une étroite complicité avec des musiciens très engagés : Jérémie Siot, Eric Porche, Trio de Bubar, Fabrice Pierre, Cédric Jullion, Sylvain Blassel, Fabrice Jünger...

Il est actuellement professeur au Pôle d'Enseignement Supérieur de la Musique en Bourgogne, organisme au sein duquel il a créé un studio de pratique des musiques mixtes et électroacoustiques destiné à la rencontre entre compositeurs et interprètes à travers des commandes spécifiques.



THE RANDOM(LAB) - ESADSE

The Random (lab) from the High School of Art and Design of Saint Etienne (ESADSE) is a laboratory for practical and theoretical research devoted to digital experimentations in Art and Design.

Open to students in fourth and fifth year or in post-graduate as well as visiting researchers and theoreticians, the Random (lab) is installed in the building of the digital practices of the ESADSE. It includes a resource center and a workspace for prototyping interfaces and interactive installations with electronic components, 3D printers, etc.

Le Random(lab) de l'ESAD Saint-Étienne est un lieu de recherches pratiques et théoriques consacré à l'expérimentation en art, design et numérique. Ouvert aux étudiants en 4e et 5e année en art ou design, aux étudiants en post-diplôme, ainsi qu'à des chercheurs invités, le Random(lab) est installé au sein du plateau des pratiques numériques de l'ESAD Saint-Étienne. Il regroupe un centre de ressources et un espace de travail permettant de concevoir des interfaces et des installations interactives à partir de composants électroniques, de prototypeuse 3D, etc...

Permanent team of the Random(lab) :

Johann Aussage, teacher at ESADSE, member of the Random(lab), designer and graphist, co-founder of « la nouvelle fabrique », Paris (<http://www.nouvellefabrique.fr/>).

Damien Baïs, teacher at ESADSE, member of the Random(lab), designer and graphist, co-founder of .corp (<http://www.corp-lab.com/>)

François Brument, teacher at ESADSE, co-responsible of the Random(lab), designer (<http://in-flexions.com/>).

David-Olivier Lartigaud, teacher at ESADSE, co-responsible of the Random(lab), theorist, researcher and practitioner in art. PhD in Art.

Jacques-Daniel Pillon, teacher at ESADSE, member of the Random(lab), engineer.