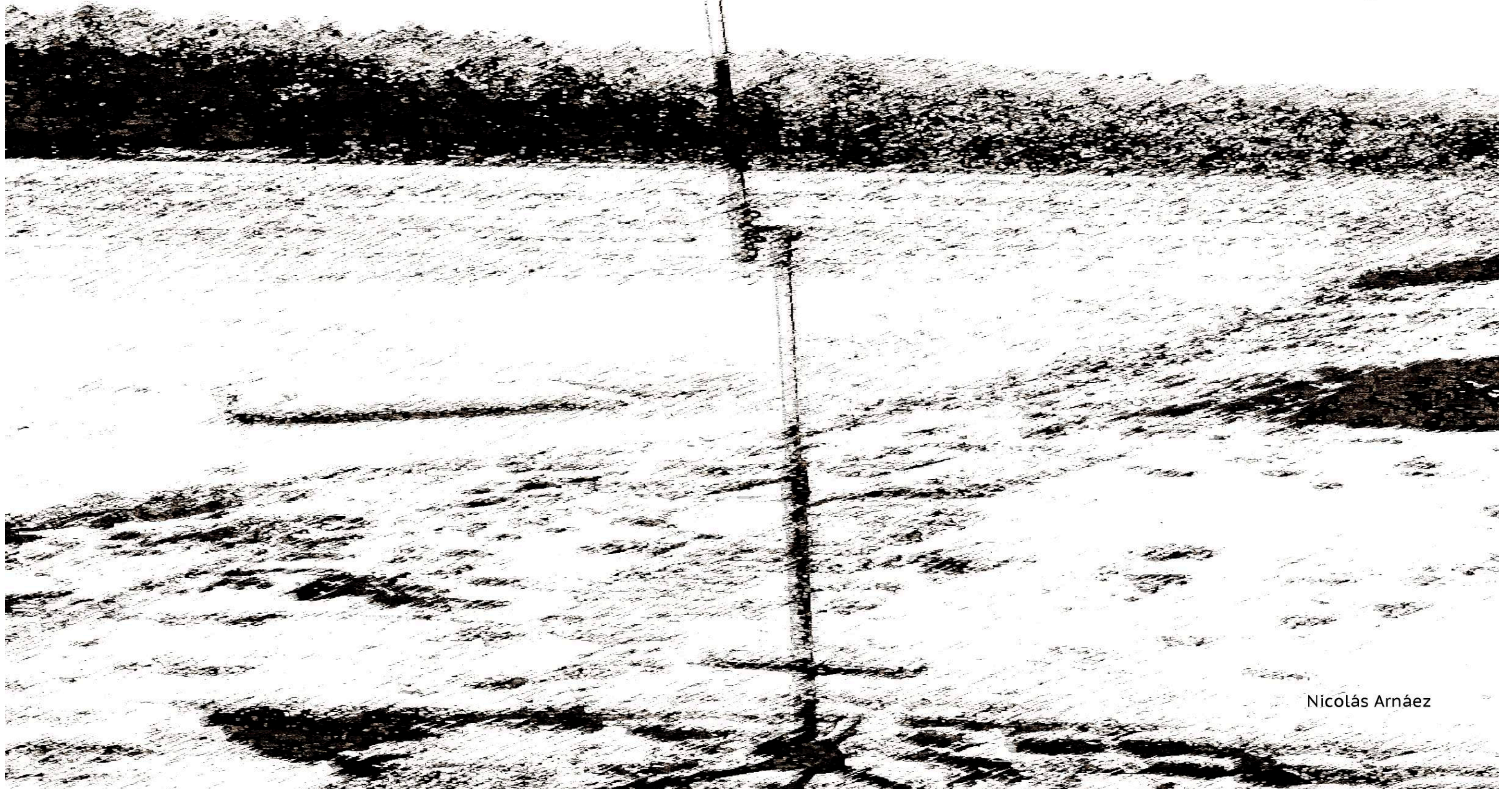


Composición colectiva II: Intervención
[Collective Composition II: Intervention]



Nicolás Arnáez

Artist's Statement of Intent

I am a Music Composer and Sound Artist. After finishing my undergraduate studies in Argentina I moved to Canada to continue studying and learning in a multicultural international scenario. I am at this point a Doctor in Music Composition student at the University of Alberta, and it is my desire to perform my pieces all around Canada and elsewhere when possible.

The research I finished during my Master Degree is the utilization of space in music. The focus of this research during the last year, is in sound computing processing technique called "ambisonics", this technique allows us to create a highly controlled movement of sounds in the space. One area of it is dedicated to the three-dimensional treatment (B-format). I have written several musical pieces that use it, and the results are promising. One of them is an Interactive Sound Installation, which I believe that adapting the space in a specific manner and preventing possible issues, it can be set up in different public spaces.

Title of the piece

Composición colectiva II: Intervención [Collective Composition II: Intervention]

Medium

Interactive Sound Installation using video tracking, three-dimensional ambisonics sound spatialization, and real time processing.

Piece's concept and functioning

Sound is part of our lives, we are surrounded by it all the time. Sound comes to our ears from all directions (left, right, front, back, top, bottom and everything in between). Thinking in this physical fact, I have created this piece where the idea of three-dimensional sound is presented mostly in two ways:

- 1)- Permanently 8 speakers are playing three-dimensional recordings of different Edmonton's soundscapes (captured by 8 microphones). These places are the High Level Bridge, a LRT station, and a crowded food court. Each recording is 45 minutes long and once one reaches its length, the next recording plays automatically, this process is repeated permanently. In this manner, the person walking through the installation is virtually and sonically located in the space-time of the recording with a high level of plausibility and sensation.
- 2)- The interactive part of the installation happens when a person walks inside a designated area (inside of the speakers set up). When a Kinect camera detects his/her presence, the computer automatically triggers a random sound (a musical instrument recording or a noisy based sound), The position in the space of the sound will be the same as the position of the person, this sound will move according to the person's movements following him/her in the three dimensions (left, right, front, back, bottom, top).

Set up

For having the installation working is necessary 8 speakers positioned in a "cube" configuration: four speakers on the top, and four speakers on the floor (please, see "Speakers diagram" below). The speakers' position is adjustable to the shape of the hall if necessary, the only strict positioning is having 4 on top and 4 on the bottom (the "cube" is not necessary to be perfectly symmetric).

A computer has to be placed somewhere preferable outside the audience's view, a very small sound booth could be created easily. Finally and a Kinect camera has to be strategically orientated.

NOTE: The volume of the sounds can be adjusted to any requirement.

Piece requirements

- A computer loaded with Max 6, Processing, IRCAM's Spat~ and the piece's patch (provided by the composer)
- A sound interface able to manipulate 8 individuals outputs (provided by the composer)
- 8 identical powered speakers (brand and model), with speakers stand and cables (There is a chance of the composer providing them, or else the Gallery will provide them assisted by the composer)
- A Kinect camera (provided by the composer)
- Power bars (provided by the Gallery)
- Four little tables may be needed to help speakers get higher (may be provided by the composer if the Gallery is not able to provide them).
- A person responsible of turning on and turning off the computer, the speakers and loading the programs that runs the piece everyday (provided by the Gallery).

Adapting and preventing

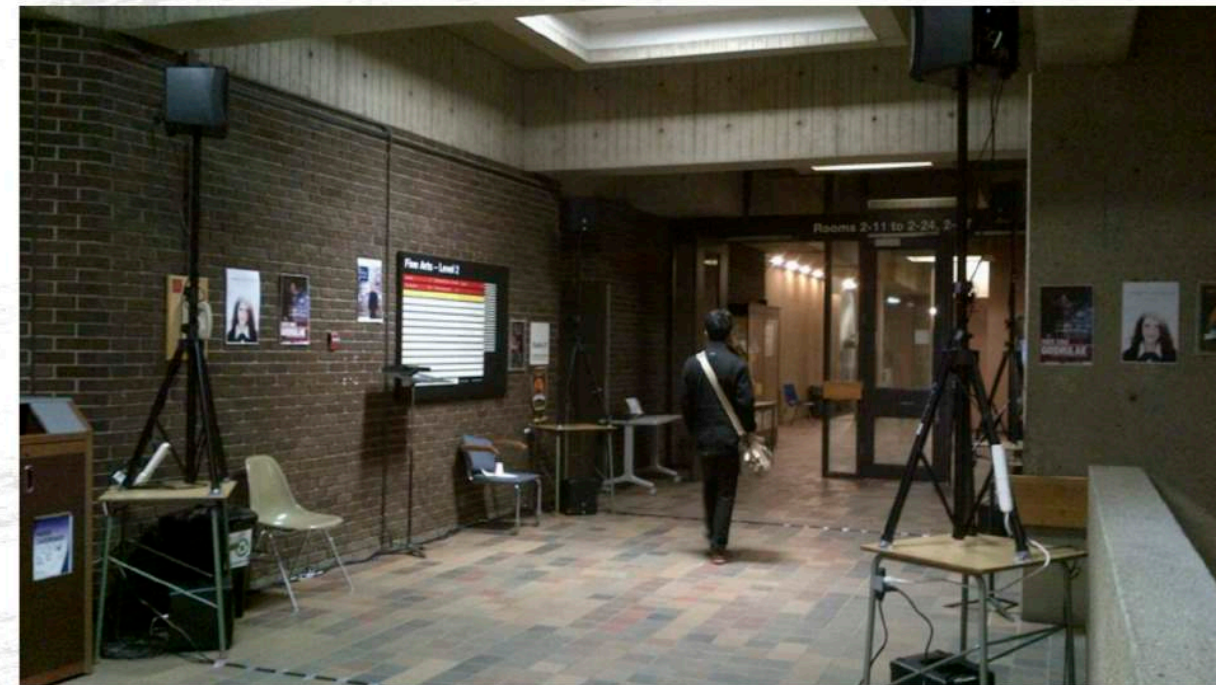
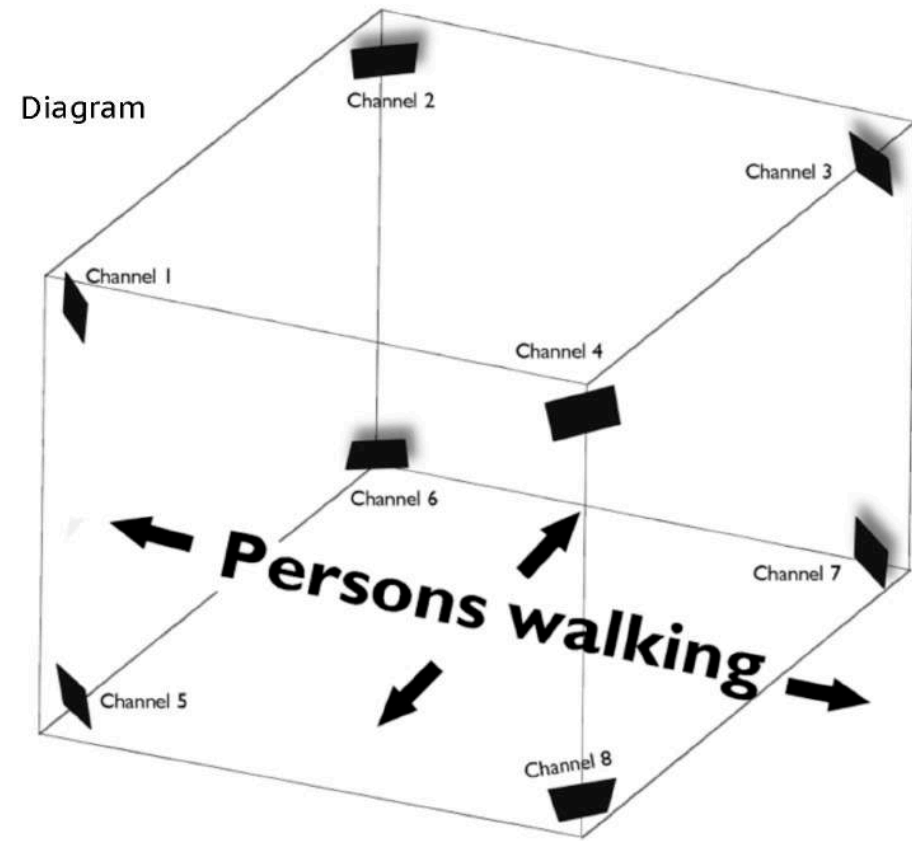
Knowing the high level of persons that visit the gallery some security aspects must be settled.

- The column of speakers must be surrounded with some kind of security tape to avoid persons (specially children) to touch them.
- The sound booth must be outside of the persons view and access.
- The camera must be positioned strategically so it cannot be touch or stolen.
- The speakers must be locked using a chain and locker like system (if they have a handle, a chain or similar can be placed in pair of speakers). There is no need of tacking them to the walls or ceiling.
- All cables on the floor that must be duck taped down.

Note

Because this is a sound piece the visual area can be filled by other artist's work, I found encouraging sharing the space with a visual artist's work if possible.

Speakers diagram, pictures of earlier presentations



Speakers set up (detail)



Kinect Camera