

# UNITE 01

## DOUBLE SOUND

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## \_DESCRIPTION

**Unité 01** is an autonomous sound unit conceived to be laid out in a public space. The interactive chain contains a microphone and a loudspeaker simply connected to a data-processing program. This system records and transforms input sound flows.

Sound events and their bonds of causalities are therefore reorganized following manipulations orchestrated by the program. It disturbs and questions up to a point, the usual functioning of the place. Recorded events can re-appear later according to other circumstances. While exploiting various daily moments, the unit takes part in the environment bringing up a "double sound" concept. The listener feels free then to detach some recognizable sound pieces and interact with the process.



*Unité 01, may 2006, Le Bug, Plessis-Pâté (91), France*





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## **\_DEVICE**

- . Before anything, it is necessary to find out an appropriate public space (hall, bridge, street, park, market, etc...).
- . For a perfect integration in urban context, the setting should be discrete, tight and resistant (here's a letter-box).
- . From the chosen location, the site of the unit applies according to the sound sources to collect and the zone of diffusion to cover. We could choose to hide it in a wall, to place it under a manhole cover or on a traffic sign, for example.
- . Once the module installed, the interactive program functions with full autonomy.



## TECHNICAL SHEET

- . System of fixing depends on the location
- . Letter-box
- . Mac Mini
- . Sound card
- . Software of musical programming Pure Data
- . Stereo Microphone XLR (48V)
- . Loudspeaker 50 W + amplifier
- . Acoustic and electric isolation



## \_METHOD

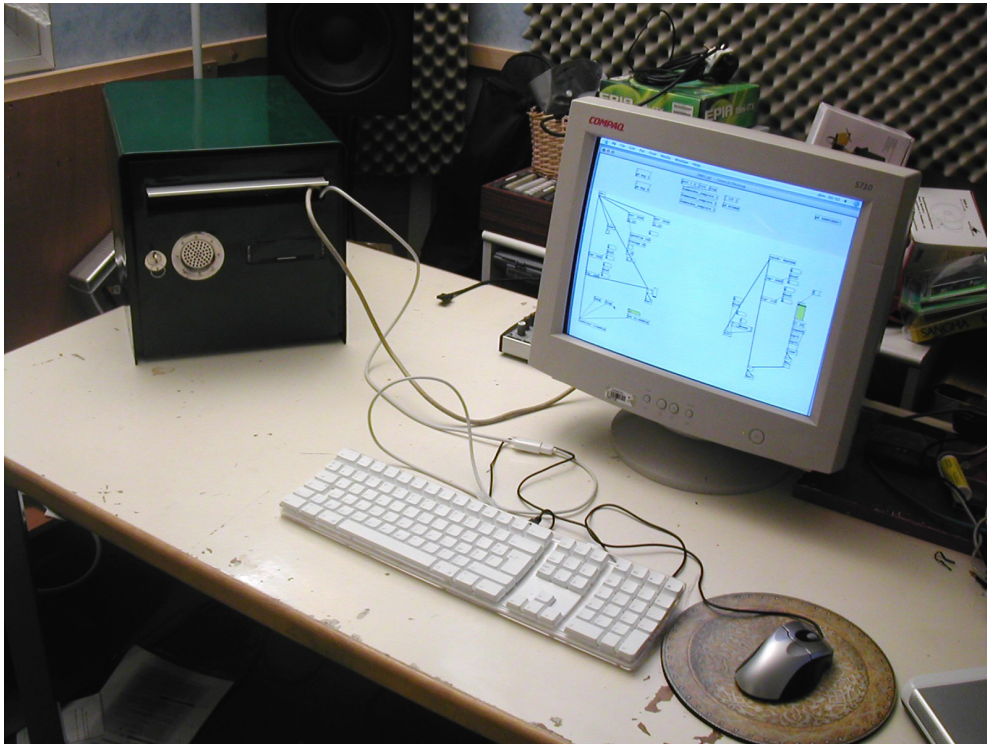
Two main objectives, joined in the **Unité 01** project, direct my artistic activity: acting in the city and modeling sound interactive systems.

### =>*Acting in the city*

This project is ruled by as a simple idea as opening an original and democratic space in a familiar environment (street, market, bridge, etc.). In this particular location, a daily transformation becomes possible and the passer-by can interact with the process. Three poles of the relation remain: the subjective creation **Unité 01**, the location or host space as an human activity organisation, and the passer-by as any potential changing actor.

This easy to carry device is mobile. It allows intervention in most targeted urban contexts. Acting everywhere and anytime. **Unité 01** disappears in the physical context hiding itself as any credible object. Avoiding visual impact, its material appearance is minimized benefiting an open sound field, which then becomes a main relationship channel. The range of action is limited to the sound diffusion zone around the "unity". Thru this channel, the process acts on sounds and reorders during this approach of temporally relations between different sound sources (cars, buses, voices, steps, wind, etc.).

Manipulation on those physical referents reorganize at a certain point connections within the place, becoming in itself transformable. The installation is therefore not restricted to the artistic field, but becomes a social sculpture with various interactions between the object and the passer-by. That sort of approach stands from intending to promote a raw and direct contact, and freeing oneself from intermediaries and classical cultural codes.



### **=> *Modeling an interactive sound system***

With new information technologies, a great part of research focuses on reducing components and computations in transmission time ("real time"). Beyond speculative and security goals which motivate those innovations, we can observe technologies becoming worldwide present and going into most activity areas. Information flows keep being permanently produced, through the media and other communication channels.

This profusion can create, in my opinion, a submissive attitude through passive reception of information. This is the reason why action seems to be necessary, with an offensive system which selects, orders and handles an information flow following subjective rules and making it accessible to all. In this program, selecting and manipulating operations divide themselves in three interconnected parts. One will class the incoming sounds following several analysis levels, another part acts directly on sounds, and the last part links the whole in order to choose adapted answers to stimuli. A particular attention determines this last one, which represents the "brain" of the program. It links effectively the right input with any action based on sound. Playing with connection evolutions, developing a real capacity of learning, allows an original reading of sound surrounding to succeed. **Unité 01** could finally be considerate an alternative media prototype or another communication channel.

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