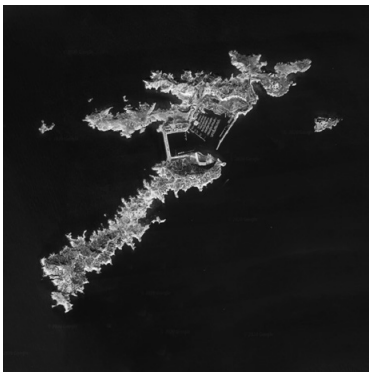

BOOKLET 2

Creative Technical Workshop

Aix-en-Provence

28/01/20 –
31/01/20

On s'étonnera toujours que l'Angleterre soit peuplée, l'homme ne peut vivre sur une île qu'en oubliant ce qu'elle représente. Les îles sont d'avant l'homme, ou pour après.

Gilles Deleuze:
L'ÎLE DÉSERTE, Textes et entretiens 1953-1974

The Acoustic Commons is a small cooperation project co-funded by the Creative Europe Programme of the European Union.

Frioul (from the ferry), 30/01/2020

The Acoustic Commons (2020-22) is an emerging network of live environmental streams which draw attention to the unique sounds of particular places across Europe and beyond.

Over three years, the Acoustic Commons will develop work between Full of Noises (Barrow, Cumbria - lead partner), Locus Sonus (Aix-Marseille), CONA (Ljubljana), Soundcamp (London), Hellenic Mediterranean University (Crete) and Cyberforest (Tokyo).

As the project proceeds, it will involve events, workshops and creative actions outside conventional cultural spaces, focusing on sounds as intangible resources which can be shared.

The second meeting of the Acoustic Commons project took place at the art school of Aix en Provence in late January 2020.

It was hosted at Locus Sonus, who initiated the open microphone project ‘Locustream’ in 2006, and brought partners who had been collaborating over several years together with others who had recently joined. In many cases, we had never met face to face.

This was also a chance to formally launch the project to our networks and on social media.

#acousticommons
acousticommons.net

The meeting took place within the frame of a workshop that included students from ESAAIX and a group of students from Paris Cergy (ENSAPC).

Soundcamp	Dawn Scarfe Grant Smith Sam Baraitser Smith Max Baraitser Smith
Locus Sonus	Peter Sinclair Grégoire Lauvin David Bouchet Stephane Cousot
CONA	Staš Vrenko
Full of Noises	Sarah Dalrymple
Audience Development	Angharad Cooper
Hellenic Mediterranean University	Nikolas Valsamakis
Parc National des Calanques (Marseille)	Lidwine Le Mire Pecheux
l’École Supérieure d’Art d’Aix-en Provence Félix Ciccolini (ESAAIX)	François Parra Laurent Coste
Locus Sonus artists in residence	Étienne Noiseau Ananda Costa Brona Martin Ludmila Postel
Students from ESAAIX	
l’École Nationale Supérieure d’Arts de Paris-Cergy (ENSAPC)	Eric Maillet
Students from ENSAPC	Roï Adiv Charline Corcessin Camille Ladent Hélène Marcon Nathanaël Ruiz de Infante Maxime Vignaud

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
MORNING 9h-12h	-	**Ecole supérieure d'art d'Aix-en-Provence** Introductions, general presentation & discussion (amphitheatre)	**Ecole supérieure d'art d'Aix-en-Provence** Participants break into three groups : #1 hardware workshop (Mecatronic lab)- Streambox, microphones #2 fieldwork workshop (Radiode classroom #3 composition/performance (Locus Sonus/Amphitheatre)	#1 hardware workshop : Streambox, microphones #2 fieldwork workshop #3 composition/performance	#1 hardware workshop : Streambox, microphones #2 fieldwork workshop #3 composition/performance
AFTERNOON 13h-17h	Participants arrival Shuttle bus to Aix-en-Provence bus station (10 minutes walk to the school and hotels)	Acoustic Commons meetings 1 and 2	#1 hardware workshop : Streambox, microphones #2 fieldwork workshop #3 composition/performance	13h-14h : Coordination meeting 14h-17h : #1 hardware workshop : Streambox, microphones #2 fieldwork workshop #3 composition/performance	Preparation meetings
EVENING 17h-21h	**Ecole supérieure d'art d'Aix-en-Provence** Welcome dinner and drinks (Lebanese style buffet)	Playtime *See list of places to eat and drink*	**Public conference** Post-conference « pot »	Acoustic Commons meetings 3 and 4 Playtime *See list of places to eat and drink*	Presentation / Performance Format, place and time TBD

Peter Sinclair introduced the work of Locus Sonus:

Locus Sonus is a research group specialized in audio art supported by the Aix En Provence art academy (ESA- Aix) and the French Ministry for Culture, and integrated with the CNRS unity PRISM. Our main research area is the study of "New auditoriums" or ways of sharing audio spaces through emerging technologies with the aim of investigating and developing the artistic potential they offer.
Locustream open microphone project is one of the group's longest running creative research initiatives. It consists of a worldwide network of open microphones, installed and maintained by volunteers that permanently capture and stream local soundscapes via a dedicated server. The initial aim was to provide the research group with a resource for research into remote listening and interconnected sound spaces. However, Over the last twelve years this project has developed from a single remote microphone, to become a worldwide-pooled re- source. When it was opened to other users it evolved rap- idly into an open-source, shared and international project used by many musicians, artists and researchers for a variety of projects. Today, these include installations, concerts, performances, web radios but also ecological studies and bioacoustics.

Peter Sinclair. Locus Stream Open Microphone Project. ICMC, Aug 2018.

Streambox, Niolon.
Peter Sinclair (Locus Sonus) 2014-

Architecture [1]

1 Designed as an extension of the 1973 reform of artistic education, the school building is contemporary with a historic break with the canons of the Academy. The singularity of the work lies in its spatial translation of this change in theoretical approach. By following in the wake of post-1968 thought, the decompartmentalization of artistic practices is here interpreted directly in the architectural project, favoring a model of teaching art through art where all users, teachers (artists) and students (artists in training), become actors of new creative dynamics.

2 The work is part of the thinking of modern architecture. The open spaces are intended for circulation, the premises are large and bright, the roofs are horizontal. The plan remains free, with the removal of load-bearing walls authorized by reinforced concrete structures. These make it possible to free up and cut the space independently of the envelope that houses it. Ribbon windows and façades are free. The luminosity of the workspaces is a technical feat of the architect: five sheds, skylights open to the North, provide the main workshops with indirect natural lighting. The materials used for the building are typical of architectural modernism: steel, concrete and glass.

1 Conçu dans le prolongement de la réforme des enseignements artistiques de 1973, le bâtiment de l'école est contemporain d'une rupture historique avec les canons de l'Académie. La singularité de l'œuvre réside dans sa traduction spatiale de ce changement d'approche théorique. En s'inscrivant dans le sillage de la pensée post-1968, le décloisonnement des pratiques artistiques est ici interprété directement dans le projet architectural, favorisant un modèle d'enseignement de l'art par l'art où tous les usagers, enseignants (artistes) et étudiants (artistes en formation), deviennent acteurs de nouvelles dynamiques de création.

2 L'œuvre s'inscrit dans la pensée de l'architecture moderne. Les espaces dégagés sont destinés aux circulations, les locaux sont larges et lumineux, les toitures sont horizontales. Le plan demeure libre, avec la suppression des murs porteurs autorisée par les structures en béton armé. Celles-ci permettent de libérer l'espace et de le découper indépendamment de l'enveloppe qui l'abrite. Fenêtres en bandeaux et façades sont libres. La luminosité des espaces de travail constitue une prouesse technique de l'architecte : cinq sheds, puits de lumière ouverts vers le Nord, apportent aux principaux ateliers un éclairage naturel indirect. Les matériaux utilisés pour le bâtiment sont typiques du modernisme architectural : fer-acier, béton et verre.

Inner courtyard, ESAAIX. Designed by Claude Pradel-Lebar

Terrain [1]

The Terrain group headed to the Parc National des Calanques for a meeting with Lidwine Le Mire Pecheux to discuss a new, collaborative open microphone installation. Radio piece by Ophelié Parlant (excerpt)

[Modulations..]

Ophelié: Dans le cadre du projet Acoustic Commons, les membres du Locus Sonus vont metter in place un nouveau streambox dans les Calanque de Marseille; c'est-a-dire: installer un microphone autonome pour la transmission en temps réel.

Acoustic Commons, qu'est-ce-qu'est?

AC est un réseau émergent de streams environnementeaux consacré a des paysages singuliers. Le programme .. un traivail de recherche et de création entre ses différents partenaires internationaux dont fait partie Locus Sonus, le laboratoire de sons, qui se trouve au sein de l'école d'art d'Aix en Provence.

C'est dans la continuité du travail de Locus Sonus et de leurs soundmaps que nous suivront l'installation d'une streambox dans un nouvel espace sonore. Les soundmaps, disponibles sur le site de Locus Sonus permet l'écoute en directe de plus de trente streambox disposés partout dans le monde.

Mardi 28 Janvier à 14:30 nous avons rendezvous avec Ludvine, avec qui nous avons pu échanger sur les difficultés auxquelles se confronte Locus Sonus lors de l'installation du streambox.

Il a fallu tout d'abord comprendre le contexte du site, et c'est donc Ludvine qui nous a explique l'utilisation du parque nationale des calanques par les habitants et les touristes.

Lidwine: L'ete, les gens sont..

O: Mais le parque nationale

[Modulations ..]

Ophelié: In the frame of the Acoustic Commons project, members of Locus Sonus will set up a new streambox in the Calanque de Marseille; that is, install a stand-alone microphone for real-time transmission.

Acoustic Commons, what is it?

AC is an emerging network of environmental streams devoted to unique landscapes. The program .. a work of research and creation among international partners, including Locus Sonus, a sound laboratory, based at the arts school of Aix en Provence.

As an extension the work of Locus Sonus and the LS soundmap, we will follow the installation of a streambox in a new sound space.

The soundmap, available on the Locus Sonus website, allow live listening to more than thirty streamboxes around the world.

Tuesday January 28th at 2:30 pm we have an appointment with Ludvine, with whom we were able to discuss the difficulties that Locus Sonus face during the installation of the streambox.

First, we had to understand the context of the site, and so it was Ludvine who explained to us the use of the National Park of the Calanques by local people and tourists.

Lidwine: The summer people are ..

O: But the Calanque National Park must also address constraints that raise a number of issues for discussion, to do with public and private use of space.

L: It's complicated.

O: The difficulty, for Locus

des calanque doit lui aussi faire face a des contraintes qui soulevent de nombres d'enjeu en cours de discussion, notamment sur des questions d'utilsation de lieux et de leur privatisation
L: C'est compliqué..

O: La difficulté, pour Locus Sonus, est donc de pouvoir installer pour le long-term un streambox dans cet environnement.

L: il faut vraiment pense qui est le propriétaire.. le durabilité du site..

O: Il a fallu également aporter des reponses aux personnes responsables du site sur les intentions de Locus Sonus dans le project.

L: Poser le question a .. Peter.. sur la confidentialite - qu'est-ce-qu'est des micros.. c'est un enregistreure qui transmet

Francois Parra: Il n'y a pas d'enregistrement..

L: Non, pas de registrement mais ca re transmet..

Peter Sinclair: En effet c'est pareil .. Si c'est signalle

L: Mais si on met un paneau on va venir t prendre to micro

P: Mais si il n est pas forcement exactement sur le micro mais..

O: L'un des problems du project auquel se confronte Locus Sonus c'est l'autonomie du streambox.

L: Parce que les constraintes c'est quoi? C'est d'avoir de l'ectricite..

P: L'ideal serait d'avoir un connection reseau qu'on est sur que c'est stable etc. Sinon .. 4g avec panneaux solaires..

Sonus, is therefore to be able to install a streambox in this environment for the long term.

L: you really have to think about who the owner is .. the sustainability of the site ..

O: It was also necessary to respond to questions from those people responsible for the site concerning the intentions of Locus Sonus in the project.

L: .. Ask .. Peter .. about confidentiality - what are microphones .. this is a recorder that transmits..

François Parra: There is no recording.

L: No, no registration but it is transmitted ..

Peter Sinclair: Indeed it is the same .. If it is indicated

L: But if you put a sign, they will come and take your microphone

P: But if it is not necessarily exactly at the microphone but ..

O: One of the problems with the project that Locus Sonus faces is the autonomy of the streambox.

L: Because what are the constraints? One is to have electricity.

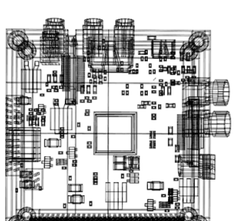
P: The ideal would be to have a network connection that we are sure is stable etc. Otherwise .. 4g with solar panels..

Hardware / Software [1]

Throughout the week, Grégoire Lauvin led a series of workshops with participants from the AC partners, Eric Maillet (ENSAPC) and students from ENSAPC and ESAAIX. The workshop covered building a Raspberry Pi based streambox from scratch, microphone construction and interfacing with the Locus Sonus streaming platform.

Workshop 1 covered software installation and account setup.

Introducing account setup, download, installation, and configuration of the streaming software for Raspberry Pi



Raspberry Pi A+

Streaming account:
http://www.locusonus.org/soundmap/dev/admin/login/

Your account will be quickly validated by the moderators

Streaming software:

Download the software:

Download Apple Pi Baker:

Flash the sofware to an 8GB Class 10 SD Card

Insert in Pi, connect via ethernet to a router and power on

Via the network > streambox.local

Enter stream name and password

Update Wifi name and password

Save

From the Management tab, click: Shutdown

Power off, disconnect ethernet cable, power back on

The Pi streams to the soundmap at locusonus.org/soundmap

Server settings

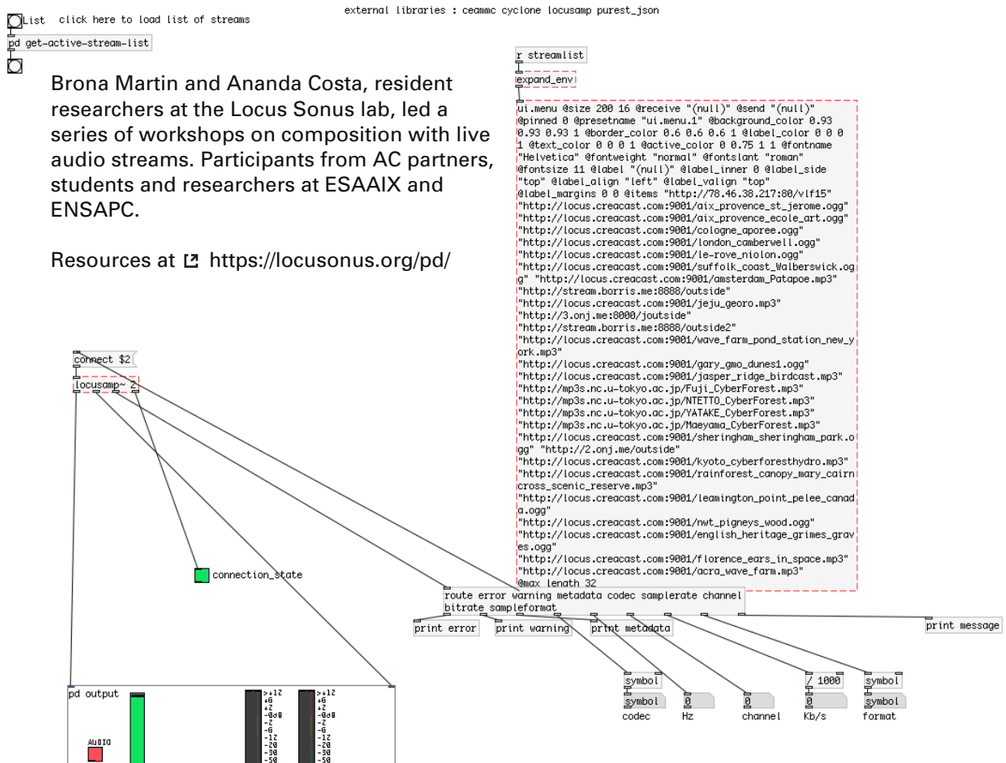
To make changes to the location of the icon etc:
http://www.locusonus.org/soundmap/dev/admin/login/

Full instructions at:
http://locusonus.org/streambox/#download

Composition [1]

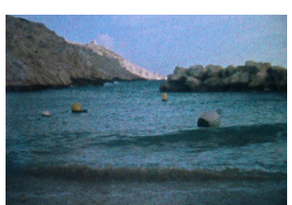
Brona Martin and Ananda Costa, resident researchers at the Locus Sonus lab, led a series of workshops on composition with live audio streams. Participants from AC partners, students and researchers at ESAAIX and ENSAPC.

Resources at https://locusonus.org/pd/



streamlist_locusamp.pd



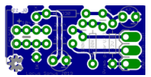



Super 8 footage from Calanque de Niolon






Max Baraitser Smith and Agathe Paolazzi rehearsing



Primo Balanced Implant
(PCB) by Grégoire Lauvin

Soldering components on the Printed Circuit Board (PCB) by Grégoire Lauvin to interface between the streambox microphones and a USB soundcard

Instructions from:
locusonus.org/wiki/index.php?page=Electret+mics.en

How to use a electret microphone with a balanced phantom powered input.

We use the Primo EM172, a 12€ high quality electret microphone. The circuit presented here can be use to build a monophonic streambox, or with two of them a binaural head.
The presented circuit power the electret microphone with a bias voltage determined by the value of a zener diode. Usualy 5 volts is enought, but I find out 12v works better with the Primo EM172. It use the +48v from the phantom power, and output a balanced signal. This way, an extended length of cable can be used with very little background noise.

You will need:

Resistors:
2K2 1/4W 1% x2
22K 1/4W 1% x2

The power rating of the resistances do not matter. 1/8w will do as well. Tolerance of 1% will improve the quality, but it is not critical.

Capacitors:
10nf mylar or ceramic x1
10uf aluminum electrolytic x3

All capacitors must be rated with a voltage above the zener voltage used. For example, 18 volts rated capacitors are fine for a 12v zener diode.
Beware of the polarity of the capacitors, each of them must be wired as shown in the schematic

Diode:
zener 12v x1

Other:
XLR male connector
Microphone cable, shielded stereo
Electret microphone (primo EM172).

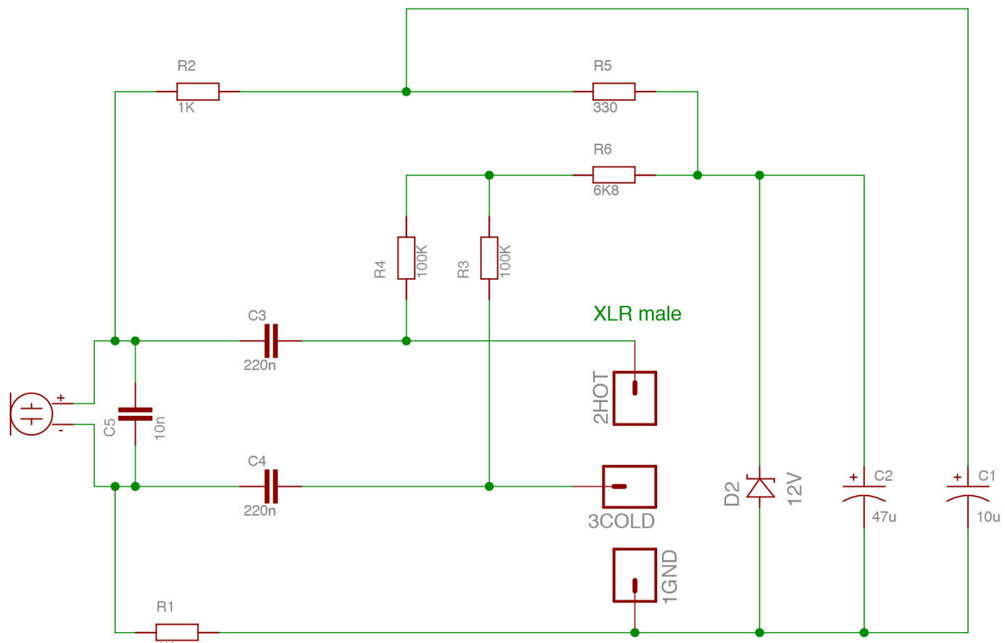
The circuit is quite simple

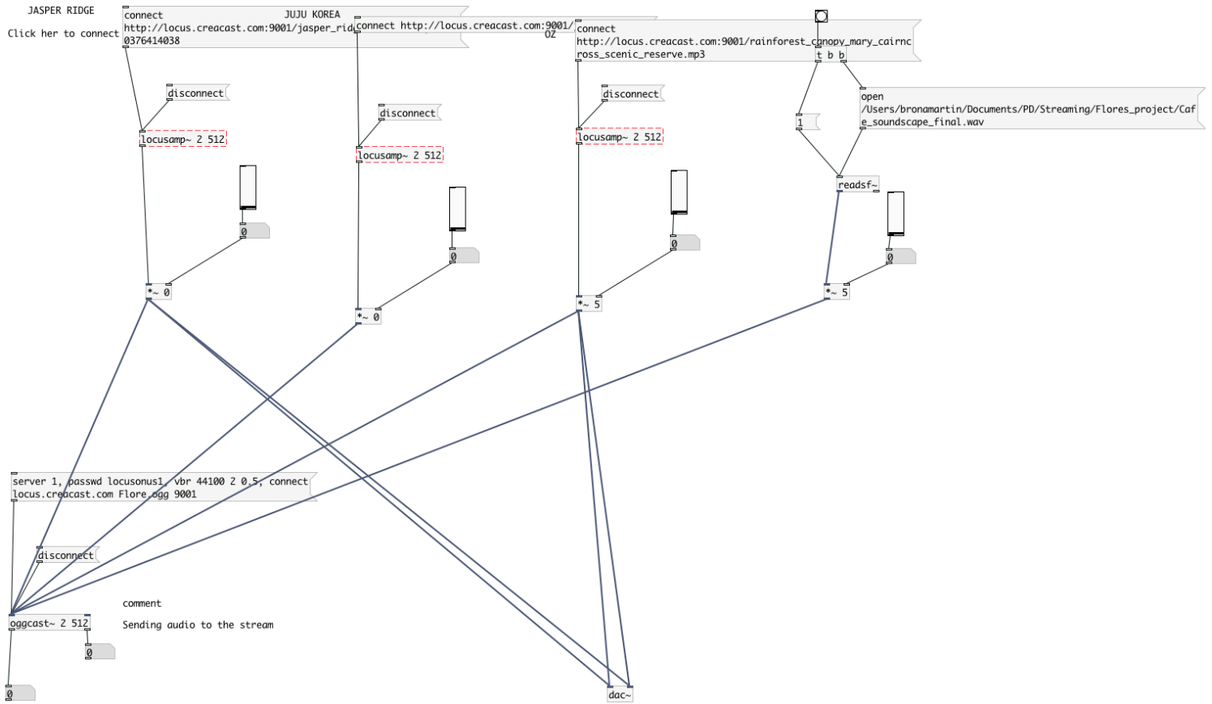
Grant Smith demonstrated an alternative approach: the Simple P48 developed by Ricardo Lee and others at the micbuilders yahoo group and interpreted and shared by Tom Benedict. Original circuit by David McGriffy.

This accomplishes the same task with a very basic circuit: a single capacitor and resistor, which can be installed in an XLR connector.

NB: GS and GL tested them side by side. This indicated that P48 has a non-flat response. This was not the opinion of people on the micbuilders group. Further testing needed.

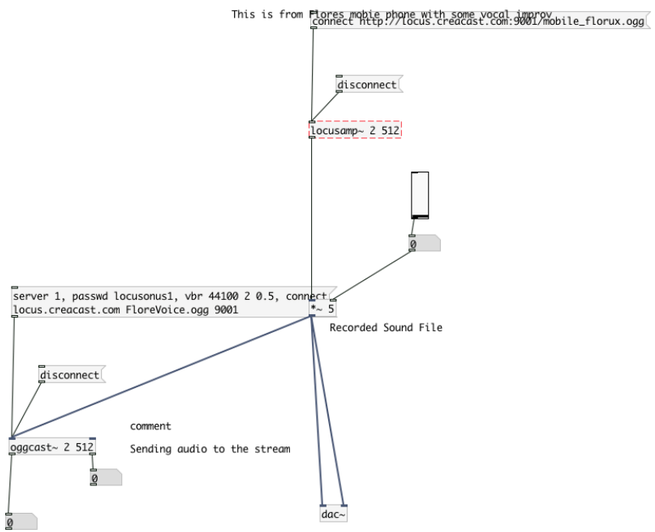
Full description:
soundtent.org/streaming_recipes.html





Flore1_PD_Stream.pd
Flore Garcia

Wednesday | **Mercredi**
29/01/20



Composition group

Wednesday | **Mercredi**
29/01/20

Cohabitation Maritime
– Charline Corcessin

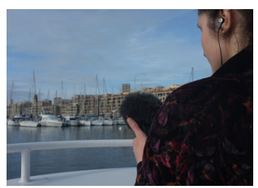
00:00
Running water, sloshing
water, the sea, sloshing,
running, splashing waves
00:38
Plane? (Right channel)
Gulls - laughing, mewing

01:17
Change of space
Washing, feint voices
Like a drum roll or washing
machine
or a boat motor

01:55
Sploshing, reverberant low
liquid, in enclosed space,
like a cistern or barrel

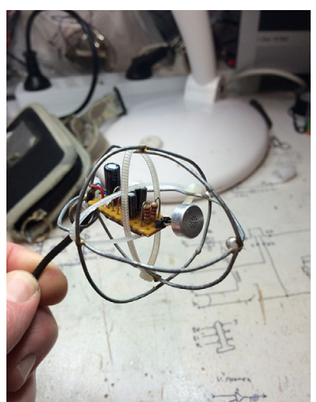
02:30
Gulls, the open sea, perhaps,
on a boat? with gulls mobile
- near and far
Outnumbered by gulls

03:18
END



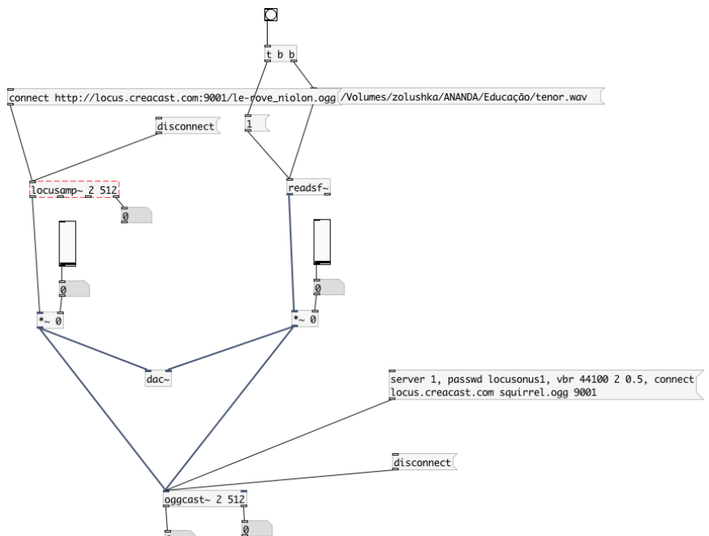
Hardware / Software [3]

Building hydrophones.



Hydrophone circuit – prototype
Grégoire Lauvin

Composition [3]



Stream_recordedfile.pd

3 The school was designed on two levels and a basement. Here, spaces radiate around a central square, like a souk. Several large rooms form blocks connected to each other, which can be crossed by passing through each of the workshops. With its two-level walkway system, the architectural design allows free movement in the spaces. The focal point around which this elaborate distribution revolves is the amphitheater, a central meeting place, for the reception of artists and theorists, a place for debate and education for citizenship. All the spaces of the school have been designed to be visible to each other and from the outside, thanks to the winding of the building around this central axis.

4 But beyond this singular architectural expression, it is worth observing the links that the building maintains with the surrounding public space. Indeed, the urban integration of the building provides for several openings onto the city, creating a perspective towards the French garden of the Vendôme Pavilion and promoting its accessibility by different entry points. The points of access to the school are combined with open façades (glazed surfaces) allowing the circulation of views and a strong interaction with the inhabitants of the district. The building includes a system of sunshades from the architectural vocabulary of modernity developed in non-Western cultures.

3 L'école a été pensée sur deux niveaux et un sous-sol. Ici, les espaces rayonnent autour d'une place centrale, à la manière d'un souk. Plusieurs grandes salles constituent des blocs connectés les uns aux autres, qu'il est possible de parcourir en traversant chacun des ateliers. Avec son système de passerelles sur deux niveaux, la conception architecturale permet une libre circulation dans les espaces. Le point de convergence autour duquel s'articule cette distribution élaborée est l'amphithéâtre, lieu central de réunion, de réception des artistes et théoriciens, lieu de débats et d'éducation à la citoyenneté. Tous les espaces de l'école ont été pensés pour être visibles les uns des autres et depuis l'extérieur, grâce à l'enroulement du bâtiment autour de cet axe central.

4 Mais au-delà de cette expression architecturale singulière, il convient d'observer les liens qu'entretient l'édifice avec l'espace public avoisinant. En effet, l'insertion urbaine du bâtiment prévoit plusieurs ouvertures sur la ville, dégageant une perspective vers le jardin à la française du Pavillon Vendôme et favorisant son accessibilité par différents points d'entrées. Les accès de l'école sont jumelés avec des façades ouvertes (surfaces vitrées) permettant la circulation des regards et une interaction forte avec les habitants du quartier. Le bâtiment comporte enfin un système de pare-soleils issu du vocabulaire architectural de la modernité développé dans les cultures extra-occidentales.

Terrain [4]
Hardware / Software [4]
Composition [4]

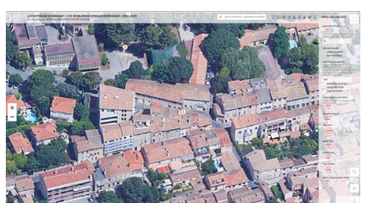
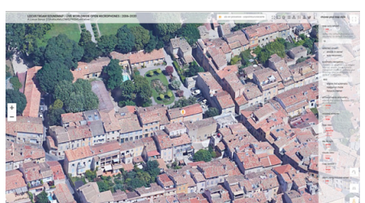
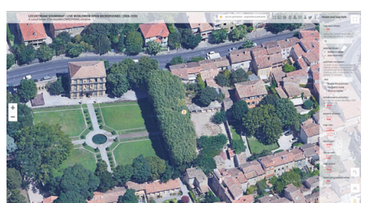
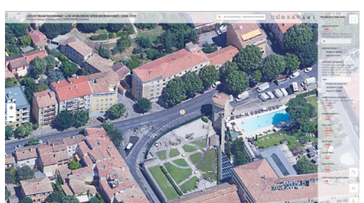
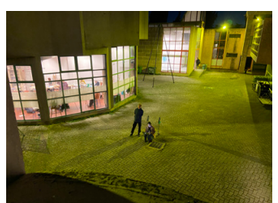
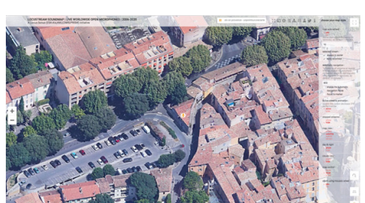
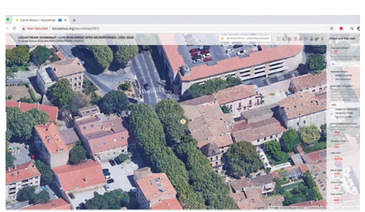
Showcase

Laura at Work: streaming from the theatre at 6:15-8. Laura streams from her phone in the streets of Aix, on her way to work at the theatre. The audience can hear the sounds she passes among, and see the map with the icon moving as she moves through the city.

Roi: will not be present during the performance. Sonification of plane data (in colab with Max) explores numbers of planes in the region, changes in sound levels and other parameters (pitch/delay/reverb/loop?) Performance presented via the LS soundmap.

Flore: audience in the cafe. Flore in the Locus Sonus lab. Streaming 3 streams to 1-3 speakers in the cafe (locuscast stream from a phone using her voice, stream from the map with environmental sound, recorded sounds of the cafe and discussions). Performance with PD.

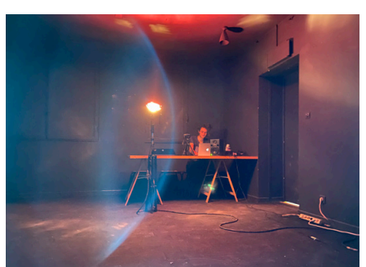
Agathe, Max: evening installation with remote sounds in relation to the building. Speakers in the open raised corridor between 'sheds' relay sounds from a pd patch, assembling feeds from an open microphone / streambox in the courtyard together with streams sent in from the Cergy group from the train on their return to Paris. Audience can experience the piece while walking around.

Laura: livestream on the Locus Sonus soundmap

Agathe, Max: evening installation

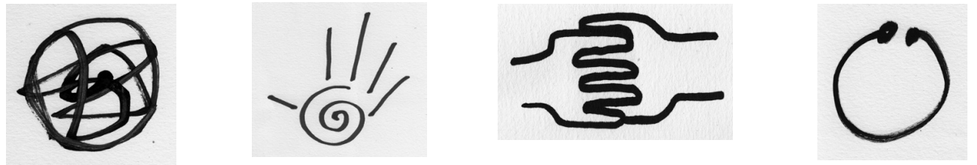
Hugo: working with the New Atlantis game platform to stream sound from the Black Box. Installation with lights, PD patch, field recording.



Hugo: Black Box stream

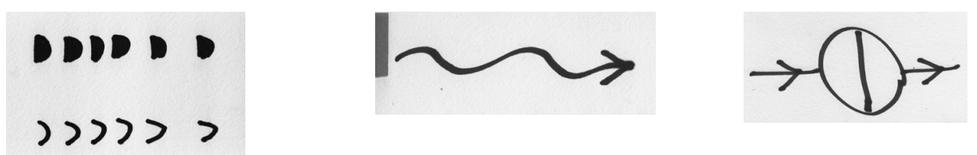
Logo workshop

‘commons’

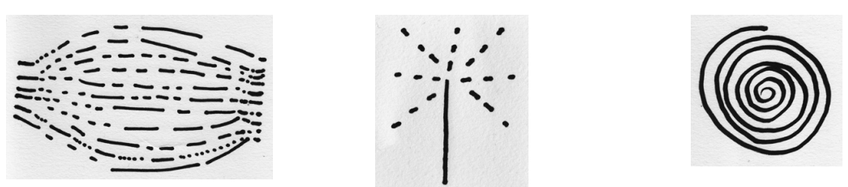


‘soundscape’

‘stream’



‘transmission’

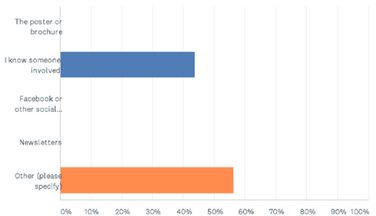


Sam: images from the workshop

Annexe

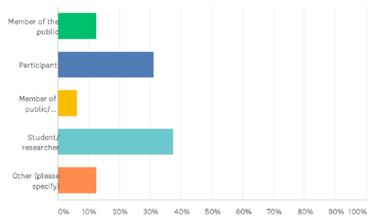
Q1 How did you hear about this event?

Answered: 16 Skipped: 0



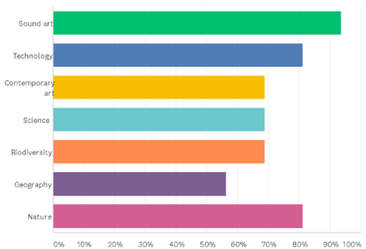
Q2 How would you describe your role in this event?

Answered: 16 Skipped: 0



Q3 Which of the below are you interested in?

Answered: 16 Skipped: 0

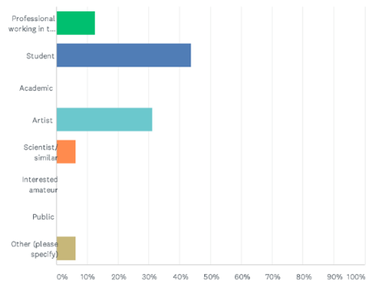


Q4 Which other interests brought you here today?

Answered: 10 Skipped: 6

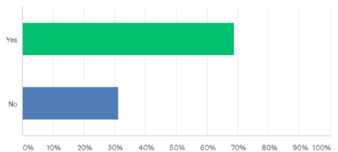
Q5 Which of the following best describe you?

Answered: 16 Skipped: 0



Q6 Have you visited this venue before

Answered: 16 Skipped: 0



Q7 Which three words would you use to describe your experience?

Answered: 14 Skipped: 2

Q8 What have you particularly appreciated about this event?

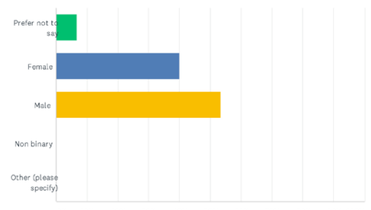
Answered: 12 Skipped: 4

Q9 What could have been improved?

Answered: 7 Skipped: 9

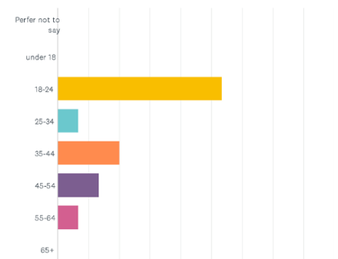
Q10 Which of the following best describes your gender?

Answered: 15 Skipped: 1



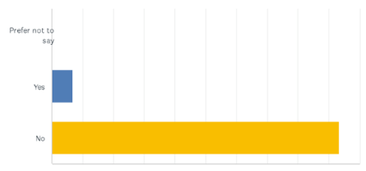
Q11 How old are you?

Answered: 15 Skipped: 1



Q12
Do you identify as D/deaf/ disabled or have a chronic health condition?

Answered: 15 Skipped: 1

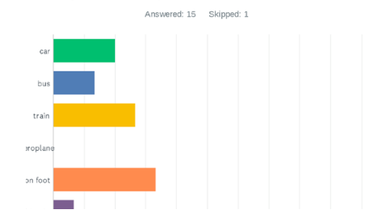


Q13 What is your town/ city and country of residence?

Answered: 15 Skipped: 1

Q14 How did you travel to the venue?

Answered: 15 Skipped: 1



Q15 If you would like to receive news about future events/ developments please write your email address below

Answered: 12 Skipped: 4