



Les Barricades Mystérieuses or Parade (working titles)

A piece for mobile and tablet devices which magically layers reality with an alternative version.

Short audio-visual scenarios evoke the presence of creative spirits and trails of thought.

Onscreen worlds reveal motifs from past and present, mysteriously connected by the piece and the city, encouraging people to exist more fully in their space.

The city is compact, walkable, full of associations.

Les Barricades Mystérieuses / Parade imagines a fraction of these, suggesting different locations have veiled presences, waiting to announce themselves, hoping we'll accompany them, or take them with us into the future.

From key locations, characters lead us across squares, around corners, between sound-worlds, towards moments of action, intriguing spectacle, reflection.

Conceived for Parisians, visitors and virtual explorers, the artwork offers *vignette* anthems of place, space and ideas, for users on the ground at locations themselves, and globally online.

Each episode works both as part of a larger cycle or story, or as a self-contained encounter.



As a digital object, this can be culturally freer than physical concert or opera programmes - sound world, music, audience, can be more varied / contrasting.

Different kinds of audience can bump into each other's music (and each other) unexpectedly in the space of the piece.



Sound, music, visuals

At locations an audio-visual scene of fixed duration guides audiences through a physical context via screen and headphone audio. Soundtrack includes sound, music, spoken word.

Some scenarios are filmed in 360, (using e.g. Unity for playback,) others with conventional video, depending on the artistic experience required. TBD.

Music

Existing works, new versions of old works, or new commissions specific to the task in each situation. Historic and contemporary classical, contemporary musical cultures including street music - all may play a part, depending on interpretation.

Spoken word (in French and English) may be used to directly address the user, as part of the creative palette

Headphone audio carries stereo element and a binaural element - running simultaneously. (In 360 particularly, binaural can help tell the user which way to turn to pick up the next visual focal point. The stereo layer helps emphasise the presence of the binaural layer.)

Between locations, if people want to remain immersed in the project sensibility, an adaptive audio score reacts to their environment in real time as they go from A to B. (Sonifies/adapts data from the device: mic picking up ambient noise, gyroscope and accelerometer detecting movement, time of day, weather etc.) Screen content plays a much smaller role, as users likely to be on foot and need to pay attention to actual surroundings.

Existing ambient sound is everywhere in the city - sometimes dominant, sometimes unnoticed. The piece needs to reflect this in each composition, using a variety of techniques, to dramaturgical effect.



Collaborations

To be researched. Subject to scope, scale etc

However, the piece could bring together different parts of musical culture.

Some instances might bridge to the past or different versions of the current:

Couperin (organist at St Gervais)'s *Les Barricades Mystérieuses*, but in the version by Thomas Adès ?

Messaïen (organist at Trinité) reimagined as if by real birds in an electronica sample work?

Chassol's version of La Marseillaise at République?

Dancer Qudus Onikeku reinterpreting music from Satie's Parade...?

The Arab musical world...?

Boris Charmatz public choreography?

In such a version each new sound world would be like a palimpsest of an older one - not just a musical 'gazetteer', but a space for a diversity of responses, in work that takes this past artistically forwards...

Walk-through - what kind of experience this might be for user at a location (e.g. Théâtre du Châtelet)
[NB Visuals could use 360 technology, or conventional video, - interaction would be different in each case, though 360 is more exciting in some ways. TBD.]

I arrive at Place du Châtelet. Device on, headphones in.
(If I've been listening to the adaptive score, I sense it resolving.)

A strange/familiar voice (English or French) guides me to go by the fountain, point the device camera towards Théâtre, and **look at the device screen**.

The screen image matches almost exactly the busy reality of traffic and pedestrians.

A remote sound comes closer - kora music. The screen world slightly slows, then corrects itself mysteriously,

A bus rolls across the screen from the right. As it pulls away to the left, it reveals costumed figures at the theatre entrance who weren't there before...



The dancer in the Picasso 'cityscape' costume from *Parade*
The C18th French / Guadeloupean composer Joseph Boulogne holding a sword
Jules Verne holding a globe balloon
Sona Jobarteh playing a Kora
A man from the 1930s

Did they come from the theatre? from the bus?
On screen, the *Parade* figure crosses the road towards me , calling to me.

*"Wait, wait - don't go, don't go. They are waiting for you.
I saw them yesterday - you must come. They know you're busy - but
it's just a few moments of your life."*

The figure approaches and moves behind me out of frame. The device buzzes.
The voice is now behind me (binaural) - the Kora fills the sound-world (stereo)

*"Follow where the image takes you, where the sound takes you...
See the café behind you? Café Sarah Bernhardt?"*

The image leads me around the fountain to behold the cafe. Other instruments join the sound world –Trombone, Bagpipes...

A Bagpiper comes into view around the cafe corner, playing.
Then a trombone sound joins from behind my right ear.

I turn to see trombonist standing on a sphinx in the fountain, indicating across the traffic to the bridge. Turning with the camera view I see the *Parade* figure, dancing - 200 m away -
"Can you see me?"

A song begins - an anthem to traffic noise ... during which screen changes:
to cardboard model of world from same vantage point (like a model box, like the dancer's costume);
back to real world but at night; then to real world in daylight but slow-mo...
The *Parade* figure is closer each time the scene cuts

The 'Performance' ends. The figure approaches and steps out of frame – his/her voice once again:
"The bus is coming. Look"

I turn with the screen, which shows the bus come and go again. Musical sounds end. No one there.
"They had to go...But there are others. Many others. Goodbye."

My experience ends...

OR... There *is* someone there – another of the figures, and another scenario begins... ?

Other thoughts

In this instance, instrumentation anticipates heavy traffic noise at the location. But there'd be much better responses to this from actual composer / creative teams (as in Musicwalk for example.)

Where public space is more controlled – e.g. garden, church, side-street, or 'official' cultural space (Musée D'Orsay?) – different kinds of audio/visual texture and thus dramaturgy become possible.

The Châtelet is a prominent site. Would Mayor's office have unfamiliar sites it could suggest for the project?

Platforms to deliver this could be bespoke or more straightforward. (Youtube for example now hosts some 360 material)

Streaming or Downloading in advance – advantages/disadvantages?

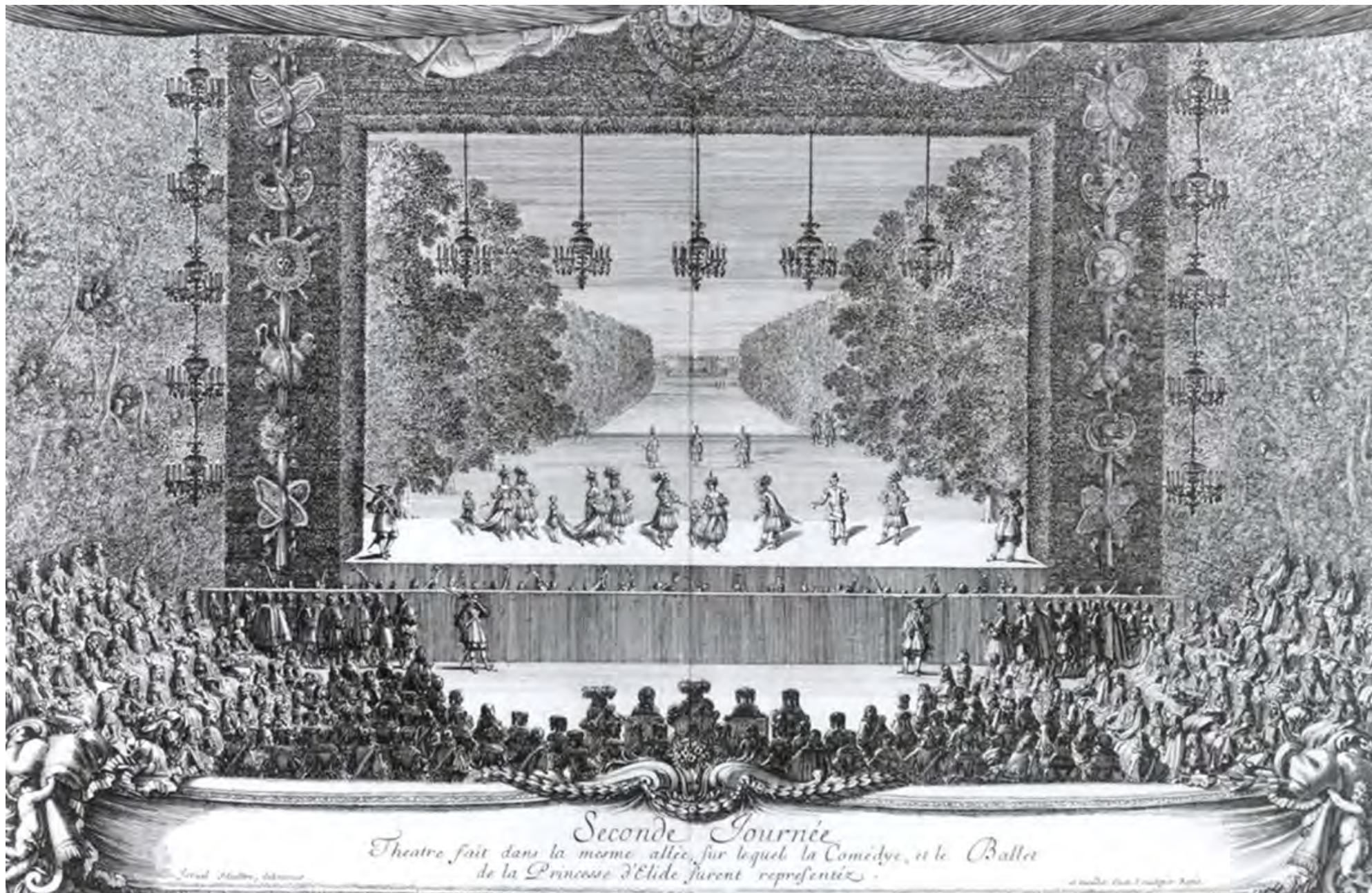
Motion capture?

Radio France – would they be interested in partnering (also an interesting location in itself)?

Link to Vimeo

2 min video try out at various locations, different overlays, cut to music
(T Ades version of Couperin's *Les Barricades Mystérieuses*)

<https://vimeo.com/216692989>



Lully's augmented reality performances Versailles 1664