

Photo Novel / Roman Photo / Residency

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Artist



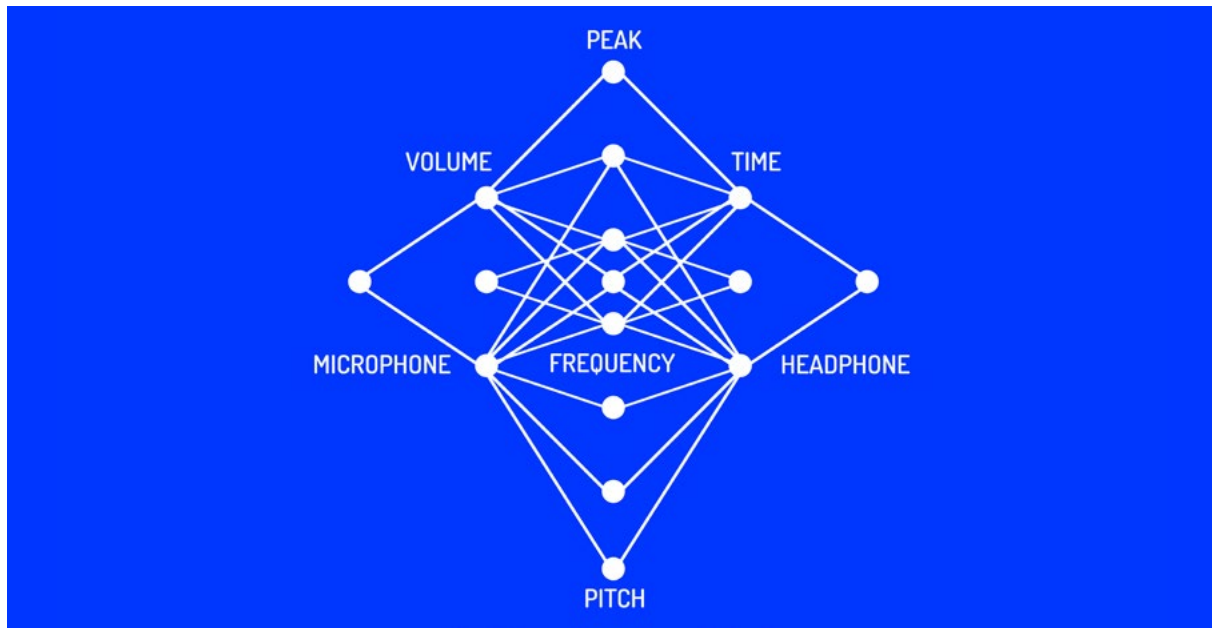
Map: <https://tinyurl.com/spectrum-map>

Video: <https://vimeo.com/yannickgueguen/spectrum>

SPECTRUM is an Application which uses the microphone to create a new experience within the user's sound environment. The interface uses the camera and input from the mobile phone's microphone. The program detects ambient sounds around us, analyzing their volume, frequency, peaks, pitch and duration. All we need to do is explore the soundscape to detect sounds and listen to the transformations made by the Application.

Some things to consider while listening:

1. Depending on the volume level, reverberations effects will be applied.
2. Peaks will trigger sounds to play.
3. Higher frequencies will focus listening on a center frequency.
4. Voices will play sounds.
5. The effects applied will depend upon the duration of the sound being analyzed.
6. Headphones are suggested while using the application. (Otherwise there may be feedback).

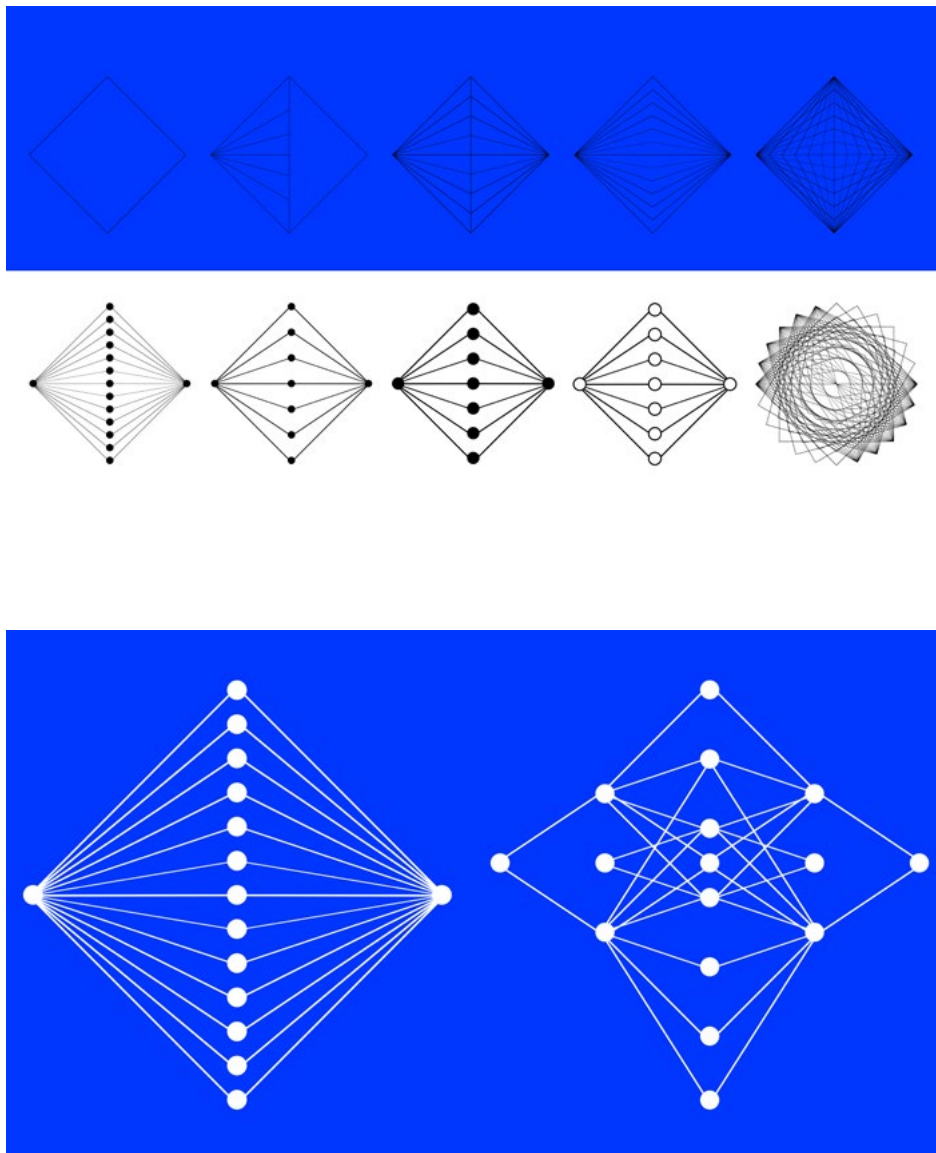


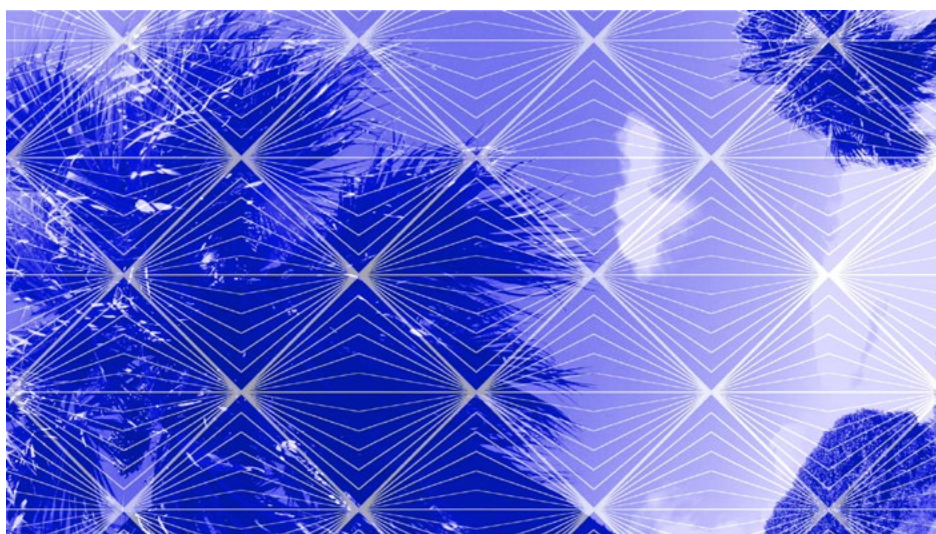
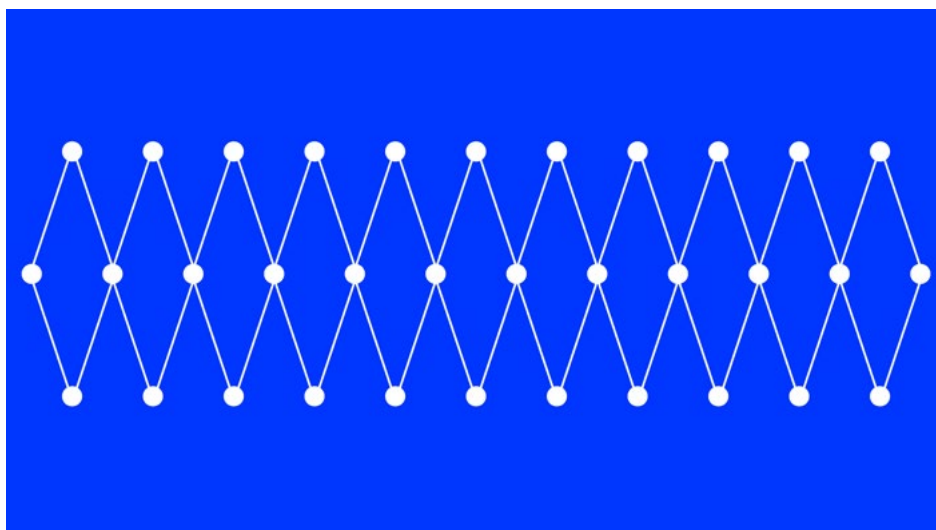
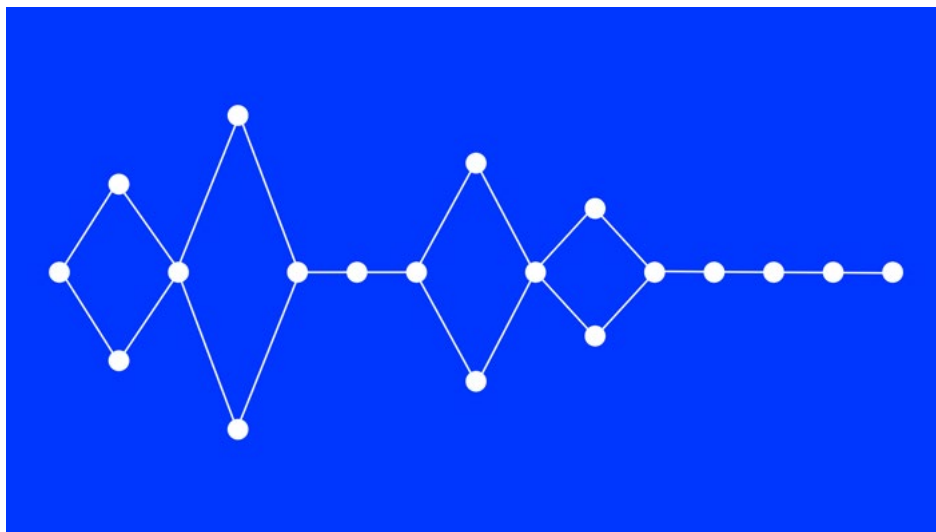
The idea behind SPECTRUM is the effect of sound reverberations specific to the current location. Reverberations modify the feelings which we receive, opposite to the effects of mattness. Reverberations are a sensitive and social sound phenomenon, provoking, astonishing or colouring certain individual or collective interactions and modifying behaviors (Augoyard and Torgue, 1995). Reverberations may come as a surprise, although in general they will be experienced as being normal. Such as expecting that a cathedral will generate strong reverberations. The effects might be experienced within our everyday routines, where the context might be overlooked, there are also situations where people really notice the effects. The apprehension to making noises within a strongly reverberant environment may cause individuals to slow down, paying closer attention to his actions.

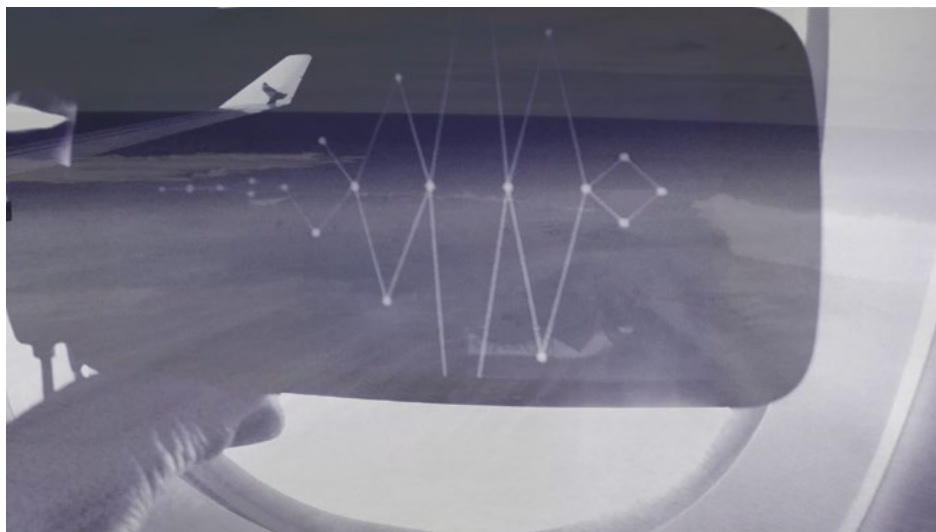
Using an Application such as SPECTRUM modifies the initial experience, engaging the listener in a new way of listening to his environment. The application modifies the reverberations within the user's current location, those which exist in the same time and place, creating a double reality and amounting to a change in the basic experience (Goffman, Erwing, 1991). It is simply not to being within the user's environment, changing the listener's focus and playing with elements of their reality. While living a reality is already a meaningful experience, this new experience has another meaning, only the listener can understand or those who are aware of its function. This duplication of reality amounts to embedding their reality with new information. Such as voices being perceived with delays. Some seemingly insignificant sound details will have a new role within the global listening experience.

No instructions will be given to the listener, as to what the listener should or may do with the device. On the other hand, very quickly the listener understands he/she must modify the object's properties and the relationship between those properties. New interactions must be created within the environment in order to generate these effects, motivating the user,

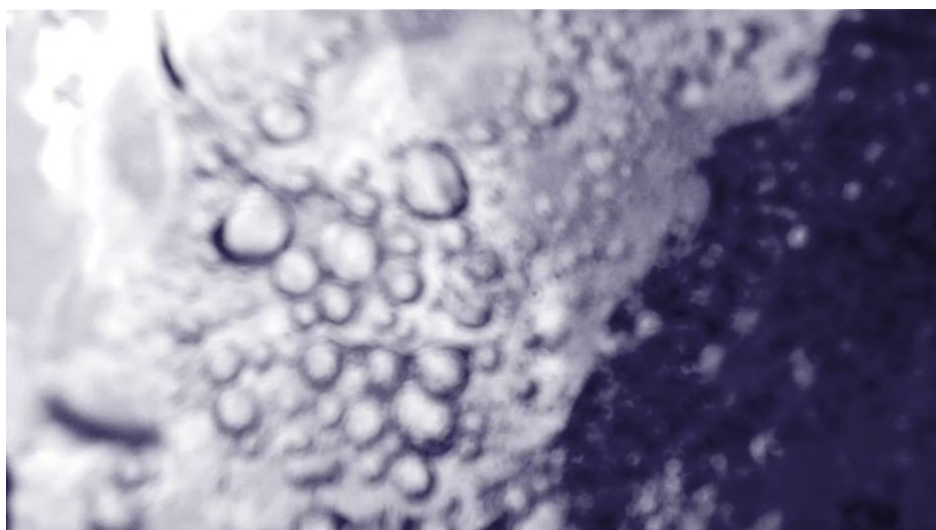
provoking the user. The user must therefore modify his environment, where possible changing the interaction between the world and himself (Gibson, James Jerome, 1982). Not only provoking the user's inventiveness, but also his understanding of the world's physical, psychic and musical properties. In other words, the listener is invited to become aware of not only the sound environment around him, but also the characteristics of objects and social interactions. In this interactive loop, the user's voice and hand clapping will be recognized, adding an element of interaction and sound composition.



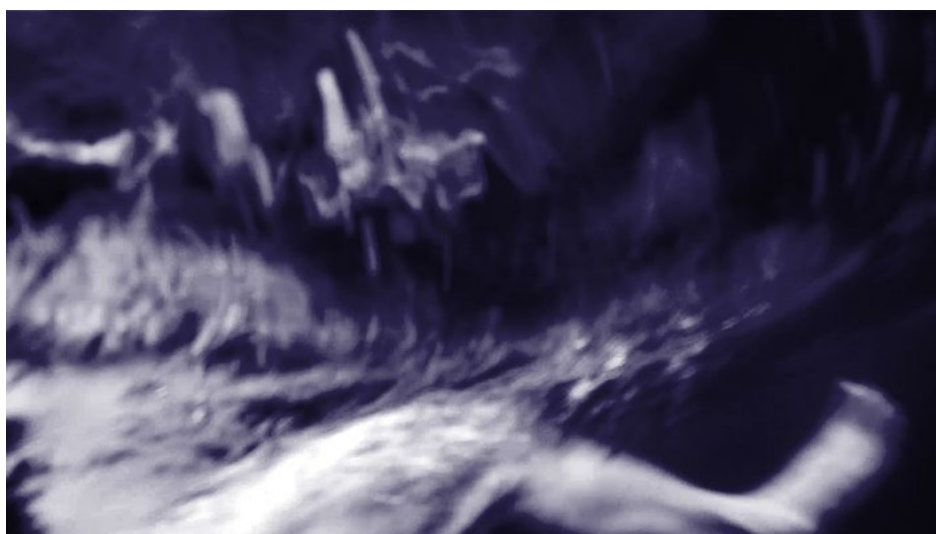




02 : Mobile phone / 37.84097, -25.90095 / Azores airlines



03 : Swimming / 37.84215, -25.68635 / Capelas



04 : Swimming / 37.84222, -25.68646 / Capelas



05 : Cow / 37.81026, -25.65706 / S. Vicente Ferreira



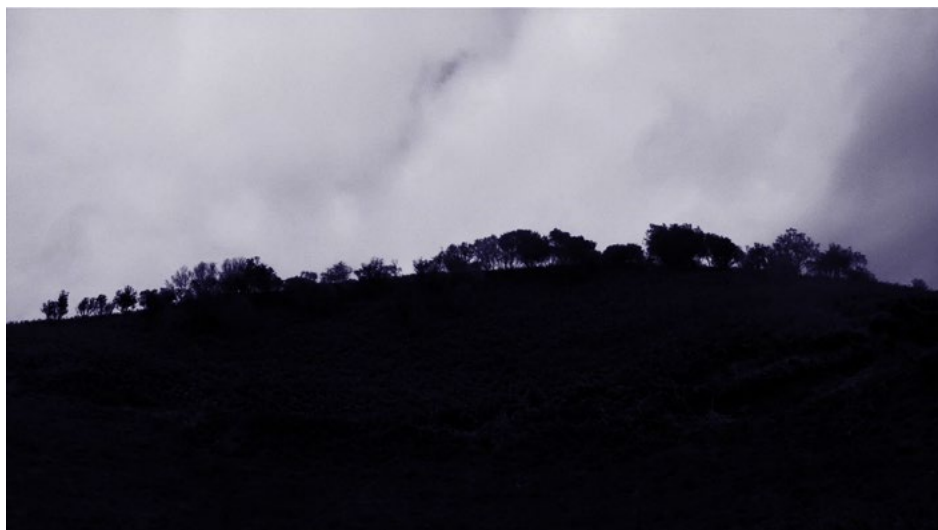
06 : Walking / 37.80917, -25.65461 / S. Vicente Ferreira



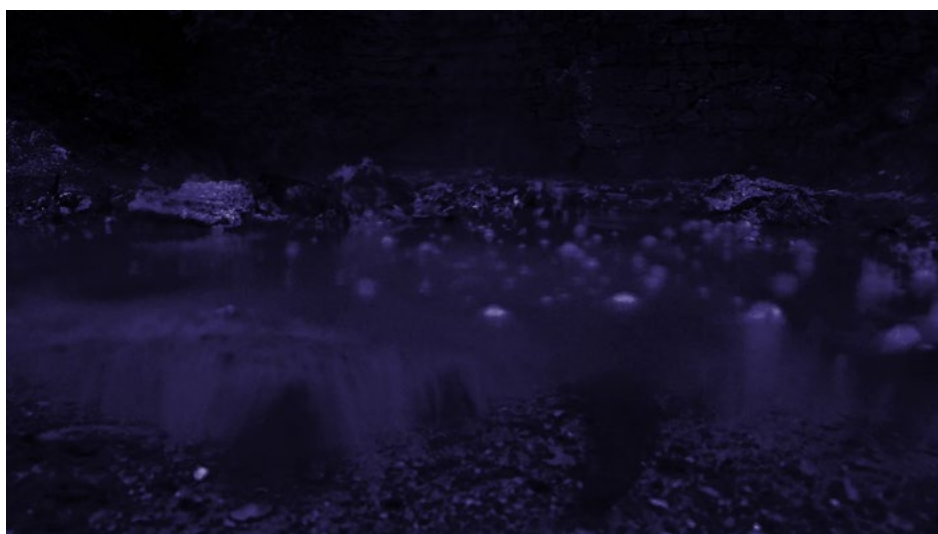
07 : Bird / 37.80702, -25.6559 / S. Vicente Ferreira



08 : Windstorm / 37.80714, -25.65633 / S. Vicente Ferreira



09 : Viewpoint / 37.80773, -25.65462 / S. Vicente Ferreira



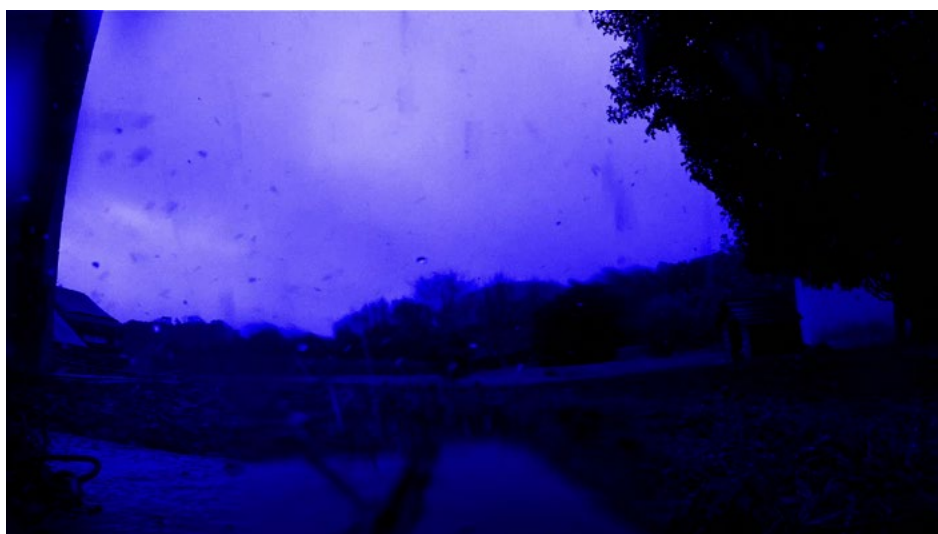
10 : Hot spring / 37.79785, -25.48689 / Caldeiras da Ribeira Grande



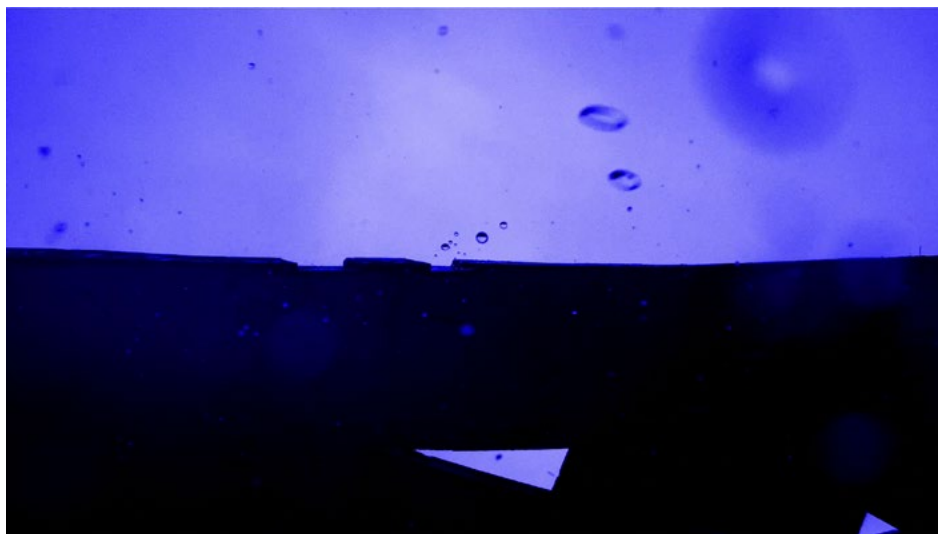
11 : Hot spring / 37.76868, -25.3314 / Furnas



12 : Hot spring / 37.76875, -25.33162 / Furnas



13 : Thunderstorm / 37.81241, -25.66379 / S. Vicente Ferreira



14 : Rain / 37.81249, -25.66364 / S. Vicente Ferreira



15 : House / 37.81244, -25.66362 / S. Vicente Ferreira



16 : Duck / 37.74432, -25.67639 / Porta Delgada



17 : Partly cloudy / 37.81118, -25.6624 / S. Vicente Ferreira



18 : Fish / 37.83243, -25.66331 / S. Vicente Ferreira



19 : Tsunami / 37.8325, -25.66302 / S. Vicente Ferreira



20 : Beach / 37.82203, -25.52877 / Ribeira Grande



21 : Rock collecting / 37.83311, -25.38584 / Maia



22 : Volcano / 37.83941, -25.79477 / Sete Cidades



23 : Tea room / 37.81657, -25.40271 / Soa Bras



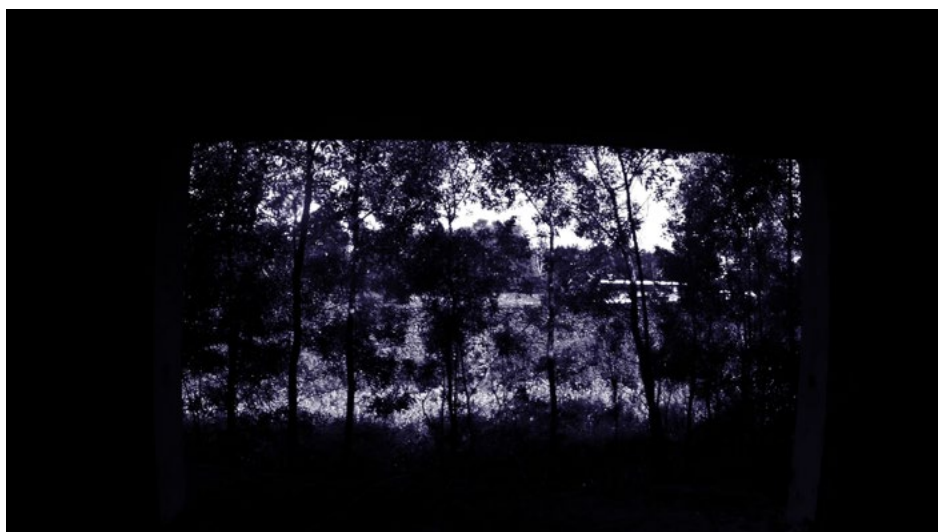
24 : Animal / 37.81487, -25.40283 / Soa Bras



25 : Diamond / 37.81417, -25.66985 / S. Vicente Ferreira



26 : Plumbing / 37.81408, -25.66988 / S. Vicente Ferreira



27 : Vista / 37.81414, -25.66968 / S. Vicente Ferreira



28 : Underground / 37.81448, -25.66971 / S. Vicente Ferreira



29 : Airport / 37.7473, -25.73341 / Azores airlines



30 : Cloudy / 37.85208, -25.96824 / Azores airlines

REFERENCES

- Augoyard and Torgue.** (1995) *À l'écoute de l'environnement, répertoire des effets sonores*. Marseille : Parenthèses.
- Gibson, James Jerome.** (1982) *Reasons for realism : selected essays of James J. Gibson*, Reed, Edward et Jones, Rebecca (Eds.). Hillsdale : L. Erlbaum.
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