

Paris I

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1. Introduction

In the following I will describe a small selection of workshops that were interesting to me and which also form the narrative to explain how I created my podcast about this trip, in my “Paris II, immersion” Blogpost.

2. Workshops

2.1. 2026-03-17 – Event Remix

The workshop days began with my least favorite presentation at the IRCAM. It was about some form of AI producing symbolic music in a GUI environment. I couldn't understand for which purpose AI was chosen, over using the endless amount of tools IRCAM has already created to enable CAC¹, but this may also be my rage towards being taught Open Music in the worst possible way coming to light. Trying to funnel my rage over this presentation I had the idea to write a manifesto for ‘New New Music’, in which I would dismiss all music created by AI as nothing even resembling music in any way, as well as shoot against CAC, calling out their methods as being stuck in the early 20th century. Basically this talk got me to reassess my stance towards a definition of music.

The other two talks were better, but nothing noteworthy, especially the last one out of the three, as the researchers were noticeably still in the process of figuring out their research topic.

Thereafter a reception with snacks was held, where I first noticed Miller Puckette being on the premises, which made me – a fan, a little bit more nervous.

2.2. 2026-03-18

2.2.1. Immersing the User

Jake Perry's presentation description sounded interesting to me because of the focus on a topic of sound immersion I've never thought about – gambling machines. In the first part of the presentation he explained the term immersion itself, its context in audio, and then the workings of a gambling machine. The second part was all about a Max/MSP patch he created that set out to emulate the workings of a gambling machine, displaying wins, losses, total earnings, and of course the sounds that were associated with it. Because it didn't set out to just copy the sound design approach of gambling machines, but a performable patch, that also could be set to autoplay a certain amount of times before resetting the displayed statistics, he also introduced an own logic to the sounds. An example for this would be the rising action in sounds while approaching the final rolls before resetting.

My critiques of the presentation:

- did not go into depth on why he used the specific sounds he did
- patch didn't visually immerse the viewer because it was only displaying statistics and the current roll over a minimal grey background

In my feedback to him I explained that he could also include the rising action into the visuals of the patch, e.g. changing the background colors based on statistics,

¹Which for me, as a native german speaker, phonetically explains itself to a pleasing degree.

and using the rising action to fade out the statistics to immerse the user more in the rolls themselves.

In total I think he didn't focus much on immersion in his patch, after going into detail on the workings of it in actual slot machines – he could've refined his artistic approach to his research.

2.2.2. Between ambisonic field recordings, speaker array development and concert organizing

I only entered this lecture after it was already halfway done, still it immersed me more than Jake Perry's workshop (Section 2.2.1), although it might not have been the focus of this workshop. Still, I found every example extremely lively, one of them was a recording of a drumcircle in africa, which also immersed me even more through the addage of a 360° video. He also talked about some technical details, as well as some tips about recording with ambisonics microphones, e.g. how to position them.

3. Conclusion

In total the workshops I visited ranged from extremely interesting, and at least two even eye opening to learn about different approaches of artistic research, to ones that felt like a waste of time. Luckily the first category overweighed, and was also enhanced by a concert with an interactive web element that touched me².

²Sadly, I seem to have been the only one out of my semester to have these feelings