

Mi

Musical
Invitation



Introduction

This project started by looking at how music affects people, and how the walkman in 1979 changed it from a group enjoyment to a single person's get away and in creating glass walls between each other that has continued through into the "iPod culture." This is not a criticism but an experimental opportunity to bring back interaction through music.



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What is the order of the lyrics?

In the beginning of this project, there was an interest in music and how people can relate to one another through it. Some experiments were conducted to get people involved together to solve the problem of remember lyrics from some common songs and rearrange them to the correct order.

22 Top - Le Group

Just let me know if you want to

be that have all in the group
and you know what I'm talking about
that that that outside Le Group

They gotta lotta nice girls

Parents spread around,

in that Texas town

Rage Against the Machine - Bulls on
Come with it now!

Come with it now!

The microphone explodes, shattering the

in sure shot, sure to make the best
up and don't copy ya, don't call this
rules breaking, question' the thrust of

That five sided fist-a-gon
rotten sure in the face of mother earth

The Muggers will empty ya purse

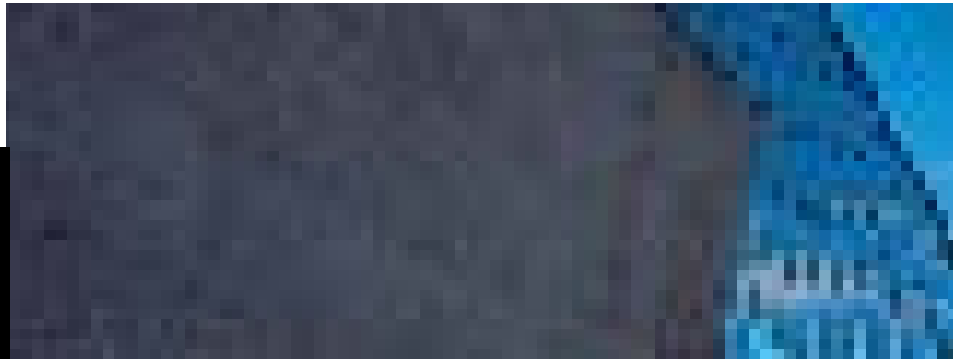


Sony changed the world of music by creating the Walkman in 1979 to bring music to a more personal level. Since then music has become more and more integrated into our lives. Apple's iTunes also brought the music world closer to the user with the ability to share music more than ever before. Sharing music has been around for sometime, but has become easier for people in recent years from Apple's pushes with the iPod and iTunes. This ability to share has gone on between friends and more connections between one another has been created. This project is aimed to take the next step in how we share our music, rather than having friends to share, it looks to reverse this action of sharing, then perhaps becoming friends.



Although there are other opportunities in technology to share one's music, (i.e. – Zune, Music Gremlin, Peer to Peer downloading programs) they become voyeuristic and not about the people that possess the sounds which tells us all something about one another by what we listen to.





Helmut-list Halle is a symphony hall located in Austria which has attempted to bridge the gap between music performers and audience. In a traditional symphony hall there is a clear distinction between where the performers sit to play and where the audience sits to listen. Within this hall, there is no defined stage or seating, so as to let the hall be rearrangeable to tailor to the needs of the performance to not perform for the audience, but for the audience to be included.

"The hall has neither a built-in stage nor seating and can thus be arranged in a variety of layouts"

"The hall boasts incredible crispness of sound along with a freedom of spatial configuration"

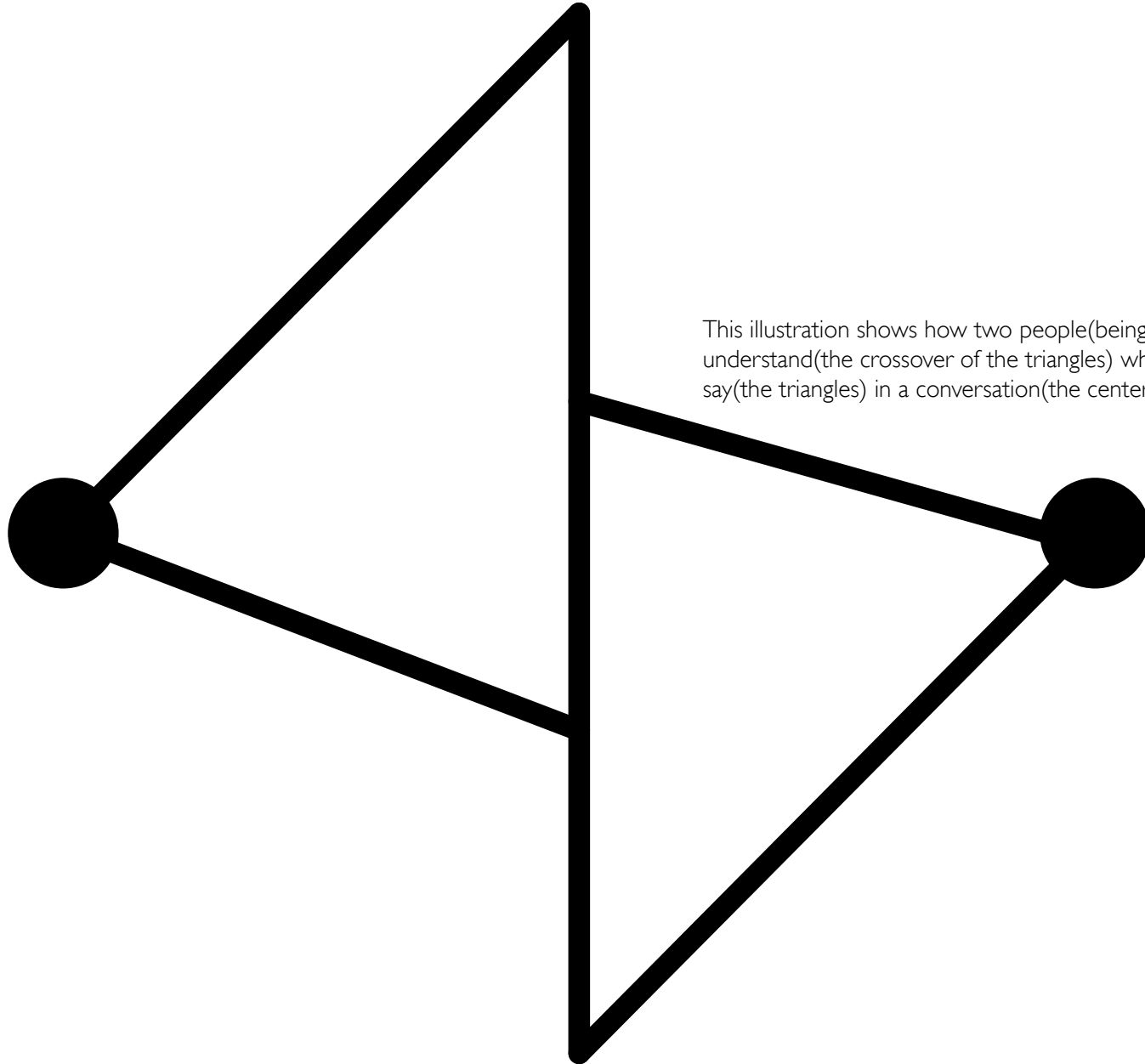
"The power of experimentation can finally transgress the boundaries of spatial inadequacies"

"Transgressing Boundaries: Considering a Societal Function of Music and Architecture Through Markus Pernthaler's Helmut-List-Halle" John Sands



By researching what else has been done to connect us through music, Christina Kubisch came up as a strong influence with her "Walking Cities" project in 2005. This project includes a set of headphones that picks up electromagnetic fields from lights and signs in a city, translates them into sounds and plays through the headphones. This creates a new "soundtrack" for every city, in which she records people's travels and creates theme songs for that city

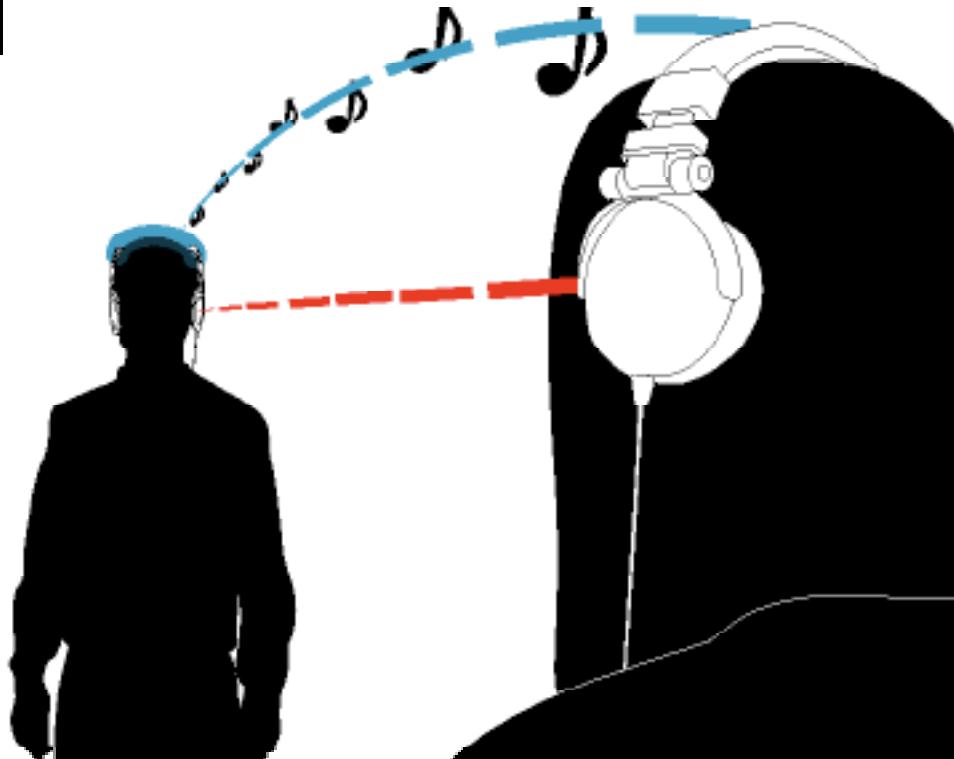




This illustration shows how two people (being the dots) understand (the crossover of the triangles) what one another say (the triangles) in a conversation (the center line).

From this idea of perception of one another from a conversation, came the idea of what happens when we pass one another with these glass walls up of music and look at one another with no idea what that person is listening to. From this came the question of *How can existing technology open up windows from the glass walls created by music?*

The Idea was to enable people to casually be able to walk down the street and while looking at one another passing by, a signal wirelessly swaps the music between headphones, giving one another a glimpse of who the other person is. The theory is that if one were to purchase this headphone set, they would be willing to not necessarily turn someone away but are a welcoming person of new kinds of music.

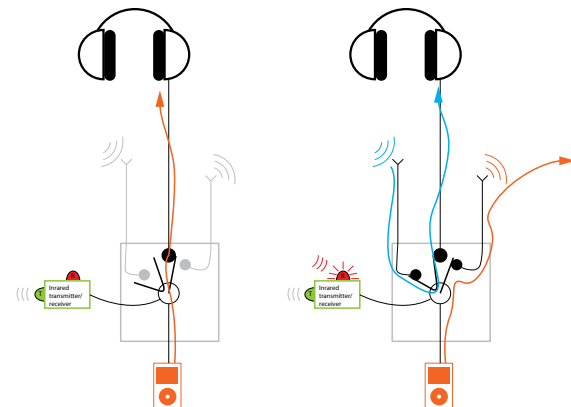
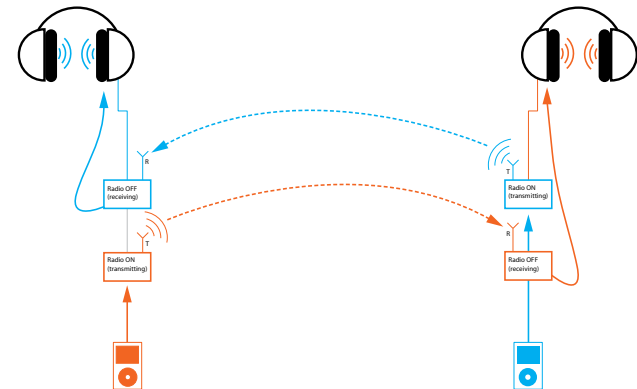
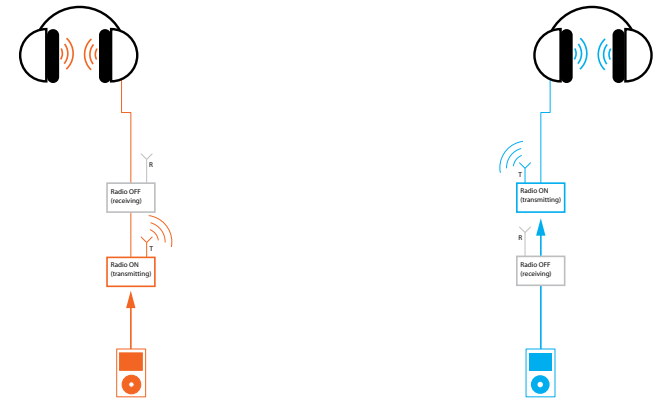
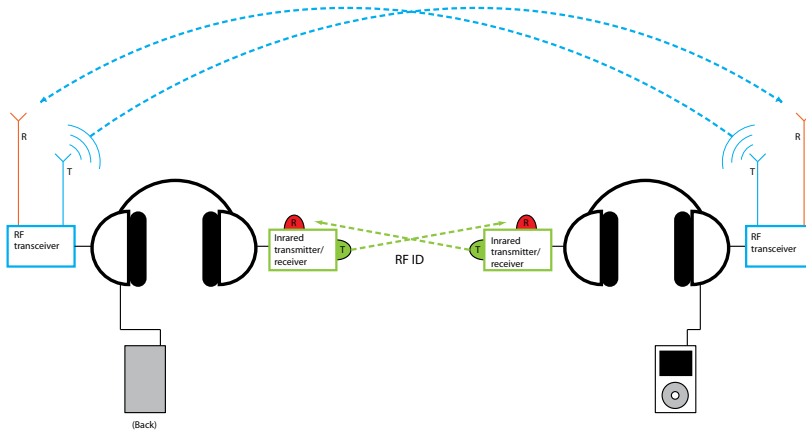




The next stage of this project was to look at what technologies could be applied to get the desired result and see how they could work in conjunction with one another:

From this came a combination of using an infrared transceiver and either a bluetooth(low power transceiver) or a Radio transceiver(better range, clearer connection).

As shown are diagrams of what the technology would do. By taking the human action of exchanging glances, the headphones would require both users to look at one another; the infrared would then trigger the other transceiver where the music would be swapped momentarily between headsets.



Along with Theories of what the technology would do, an experiment was done on a lower level technology if walkie talkies to create a wireless transmission of music. This experiment, although successful, was difficult to use by how the amount of power was used and volume controls would have to change drastically between transmitting and receiving.





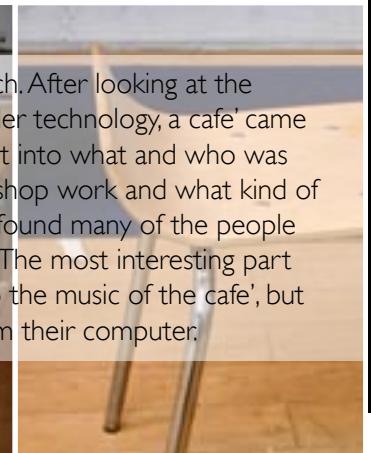
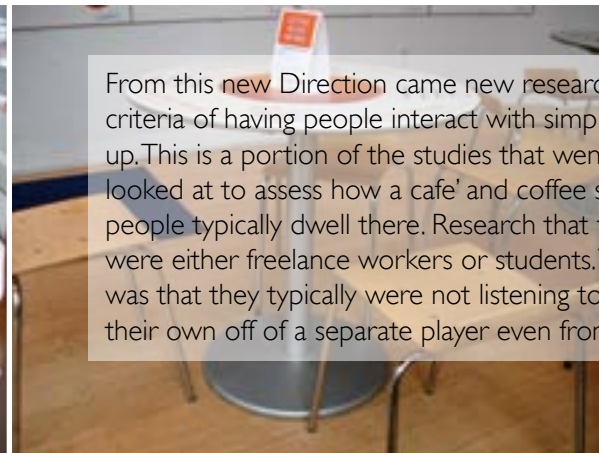
Lastly, what needed to be addressed is how this project would look and be called. The name BlueHalo was used, from the constraint of having to have a visual connection between users so as not to confuse with a typical headset.

As seen are some explorations in form and kind of headphone that BlueHalo would come to embody.

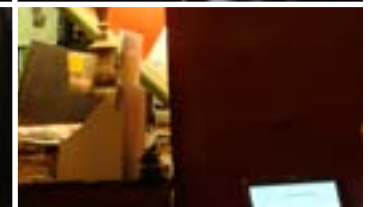


After much struggle with attempting to find the right technology to get this application to work, it was foreseen that perhaps bringing people together should not be high technology, but a lower dumb technology with the same voice. An experiment was conducted with a focus group with this “tree” of wire splitters playing off of three audio units, with the only interface being the audio jack and creating a visual connection with one or more of the other six people participating in the group. This turned out to be a great success and the project looked more at what can be done in this direction of saying more by building less.





From this new Direction came new research. After looking at the criteria of having people interact with simpler technology, a cafe' came up. This is a portion of the studies that went into what and who was looked at to assess how a cafe' and coffee shop work and what kind of people typically dwell there. Research that found many of the people were either freelance workers or students. The most interesting part was that they typically were not listening to the music of the cafe', but their own off of a separate player even from their computer.



After looking at research collected of looking at the settings, there was a question of how can people use this opportunity to invite someone to sit with them and share even a moment with each other and perhaps strike up a conversation from what they hear.

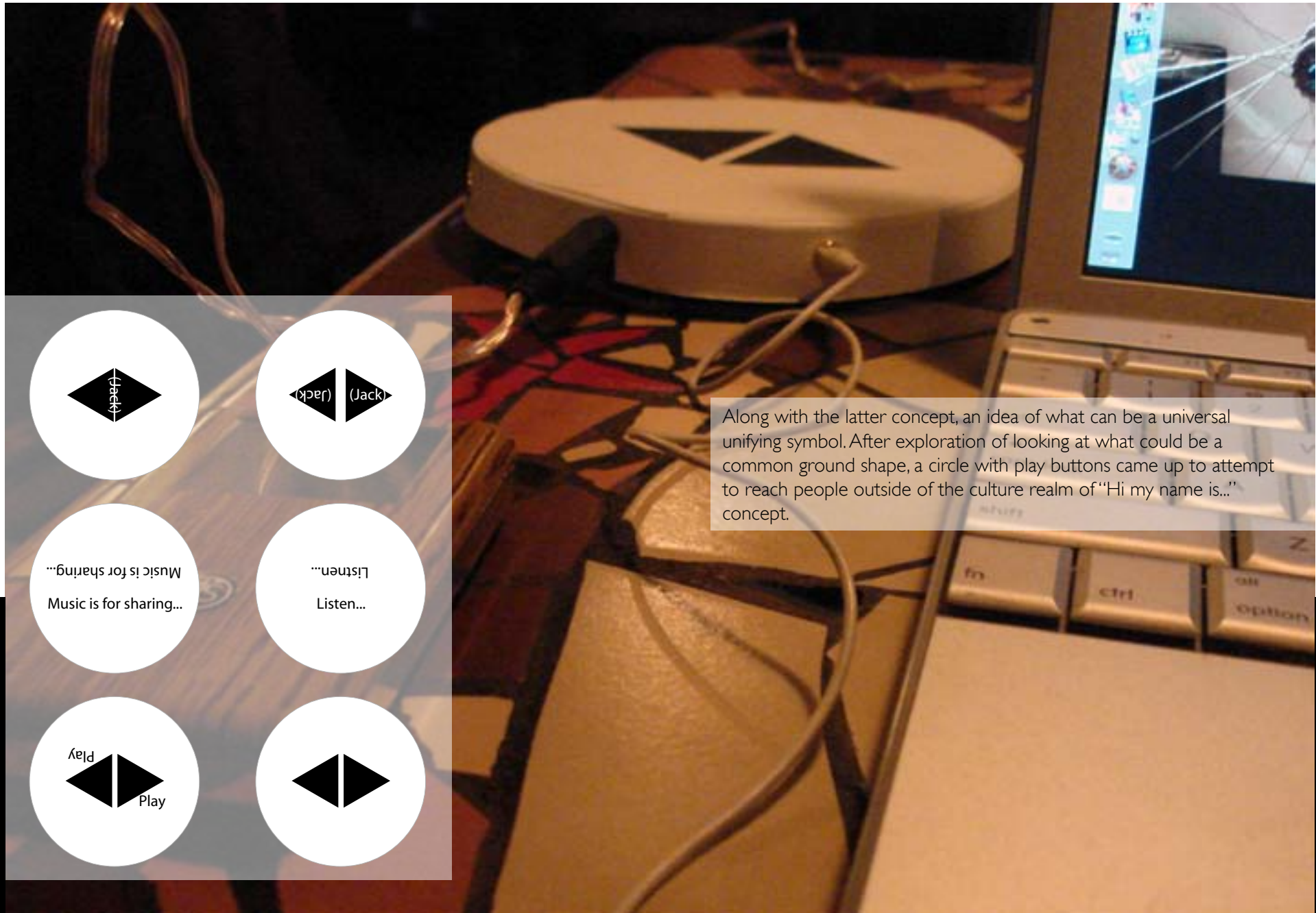
This new direction took on some sketch modeling of how to invite someone to sit down and listen to music with that person.



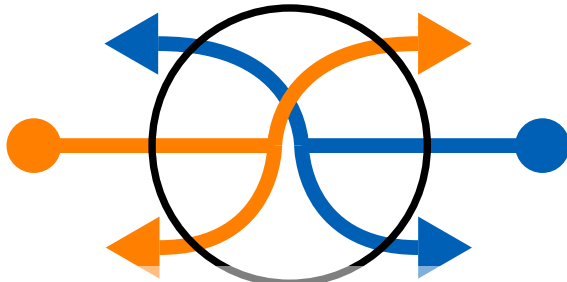
From looking at these tags of invitation, the concept came up to try to use the sign that says "please come talk to me." Out of that came the concept of "Hi my name is..." playing with the idea of music is a large part of who we are.



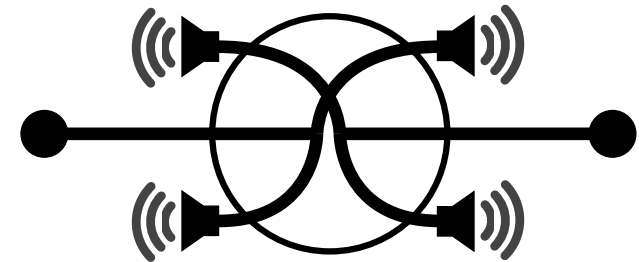
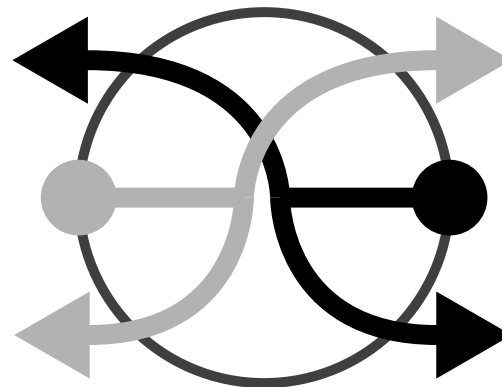
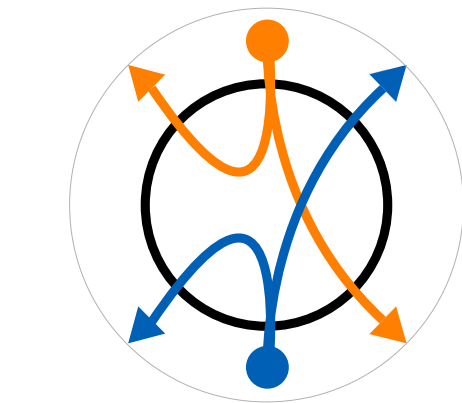
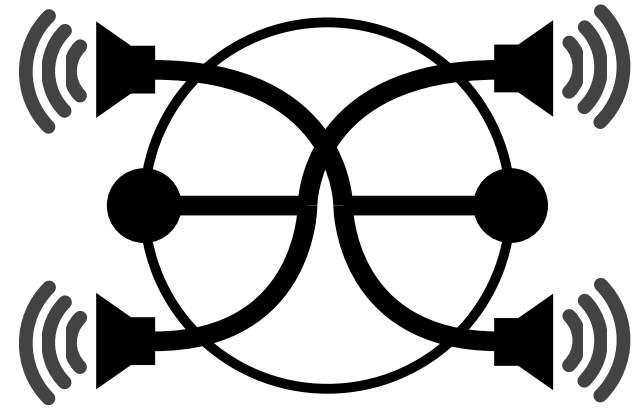
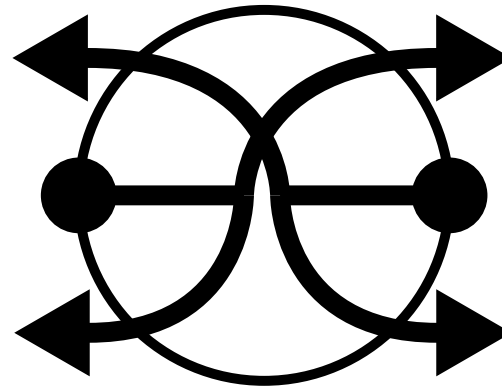
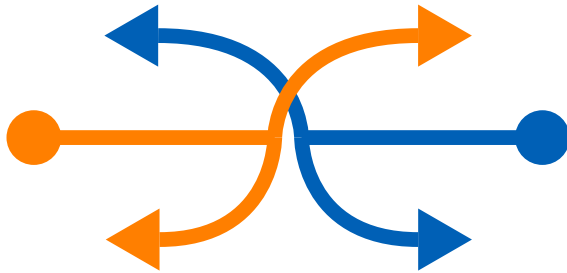
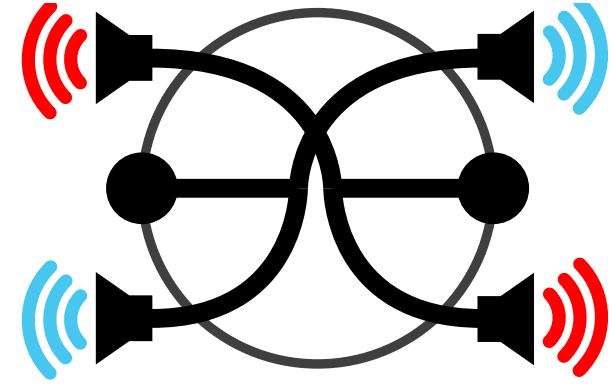
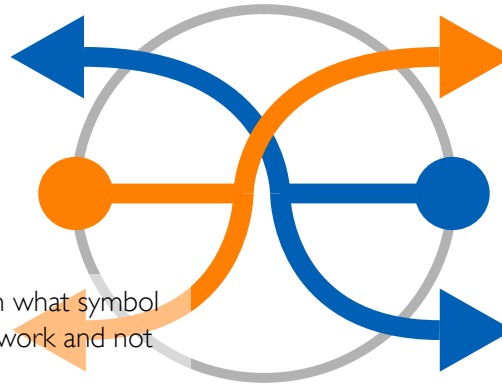
HI!
MY NAME IS



Along with the latter concept, an idea of what can be a universal unifying symbol. After exploration of looking at what could be a common ground shape, a circle with play buttons came up to attempt to reach people outside of the culture realm of "Hi my name is..." concept.

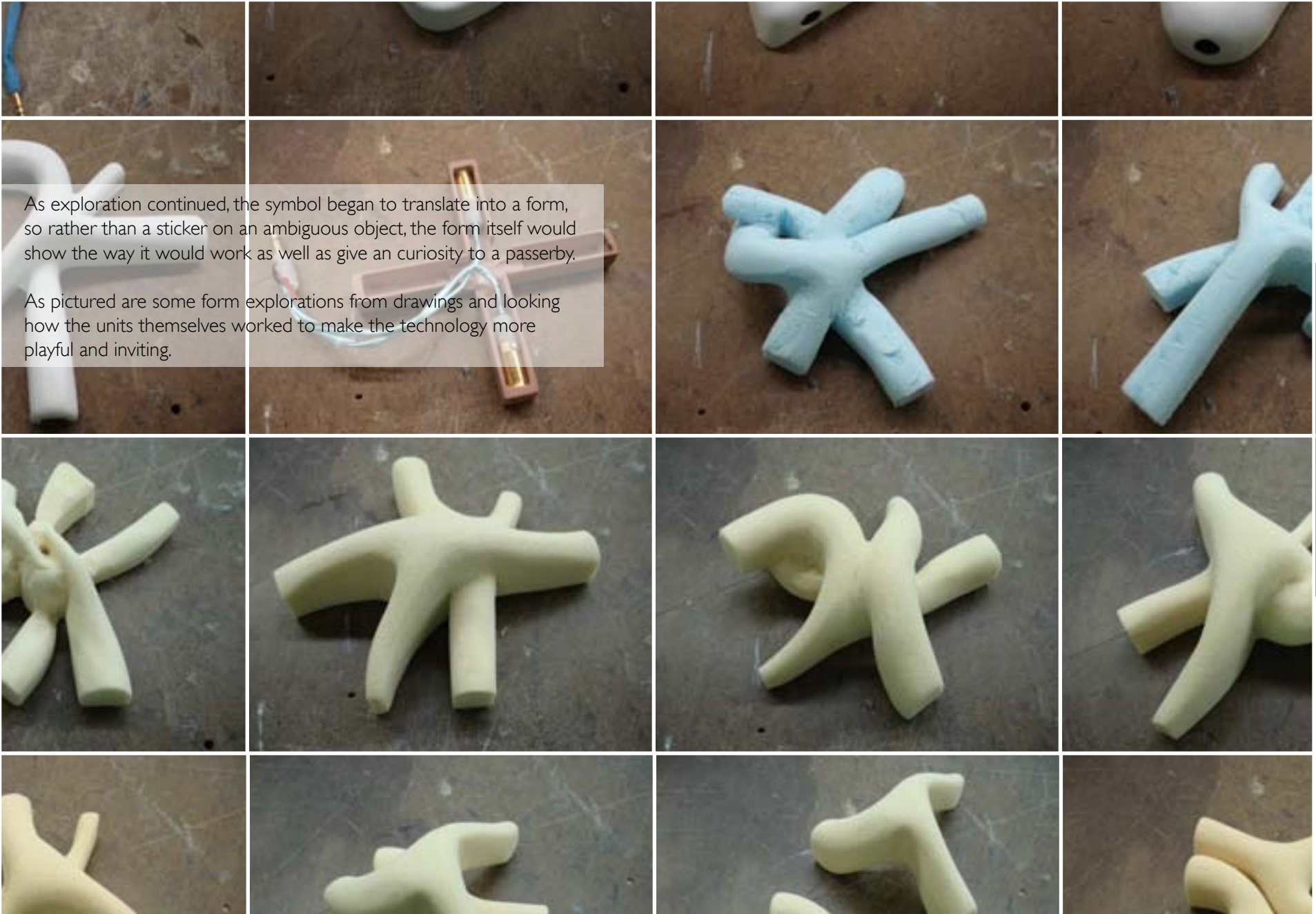


As the universal idea evolved, came more explorations in what symbol could come up to show people the way this unit would work and not be a little scary black box but truly an inviting tool.

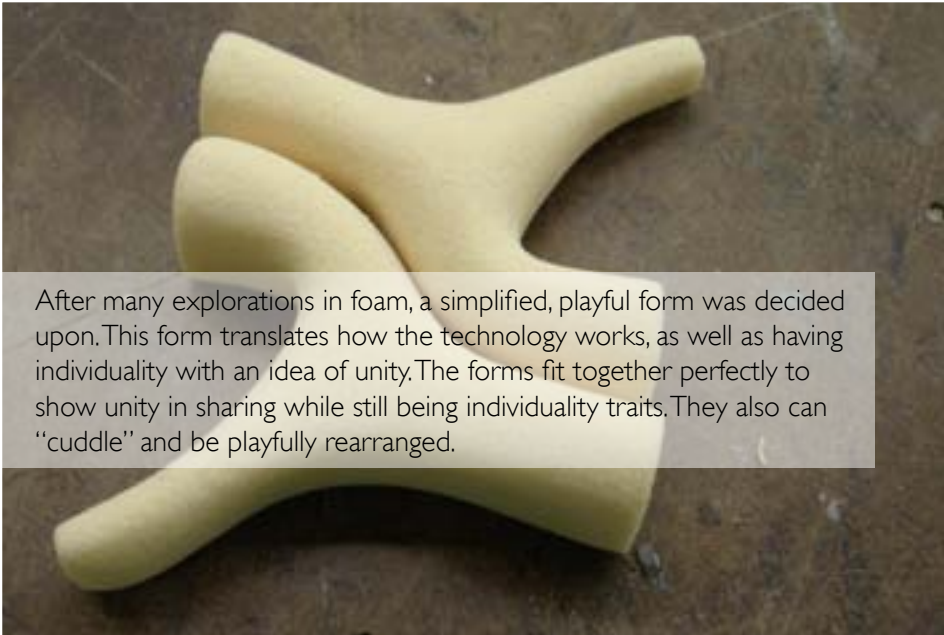


As exploration continued, the symbol began to translate into a form, so rather than a sticker on an ambiguous object, the form itself would show the way it would work as well as give an curiosity to a passerby.

As pictured are some form explorations from drawings and looking how the units themselves worked to make the technology more playful and inviting.



After many explorations in foam, a simplified, playful form was decided upon. This form translates how the technology works, as well as having individuality with an idea of unity. The forms fit together perfectly to show unity in sharing while still being individuality traits. They also can "cuddle" and be playfully rearranged.

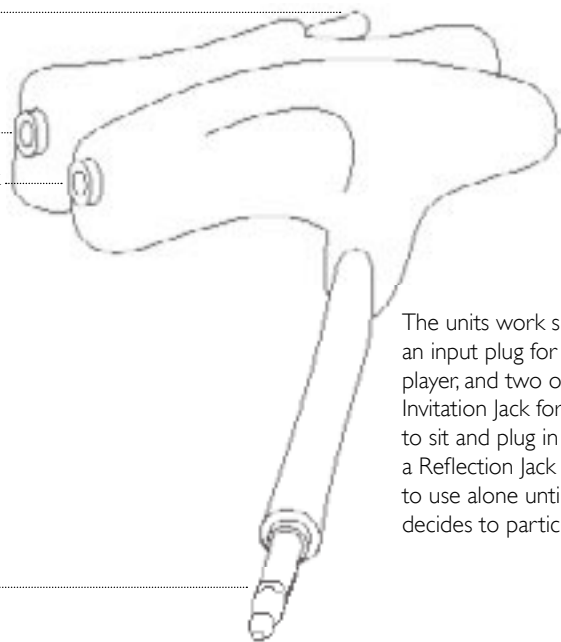


Welcome to Mi(Musical Invitation), the systematic tool for café atmospheres to allow the user a chance to offer their music for someone to sit with them and learn something about each other while creating grounds to start a conversation by a new connection.

Input Plug.....

Invitation Jack.....

Reflection Jack.....



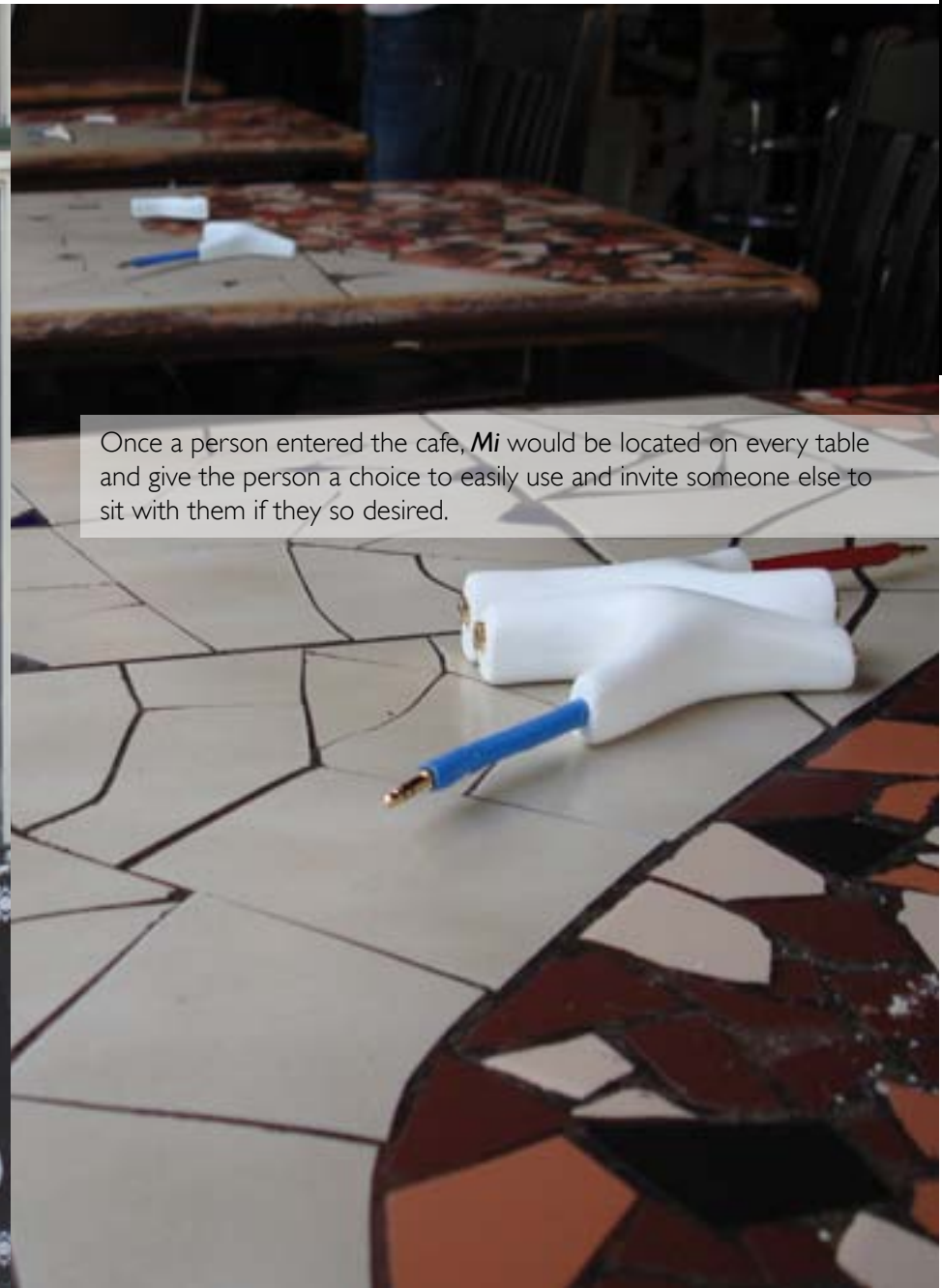
The units work simply with an input plug for an audio player; and two outputs, an Invitation Jack for someone to sit and plug in to listen and a Reflection Jack for a user to use alone until someone decides to participate.

Input Plug.....



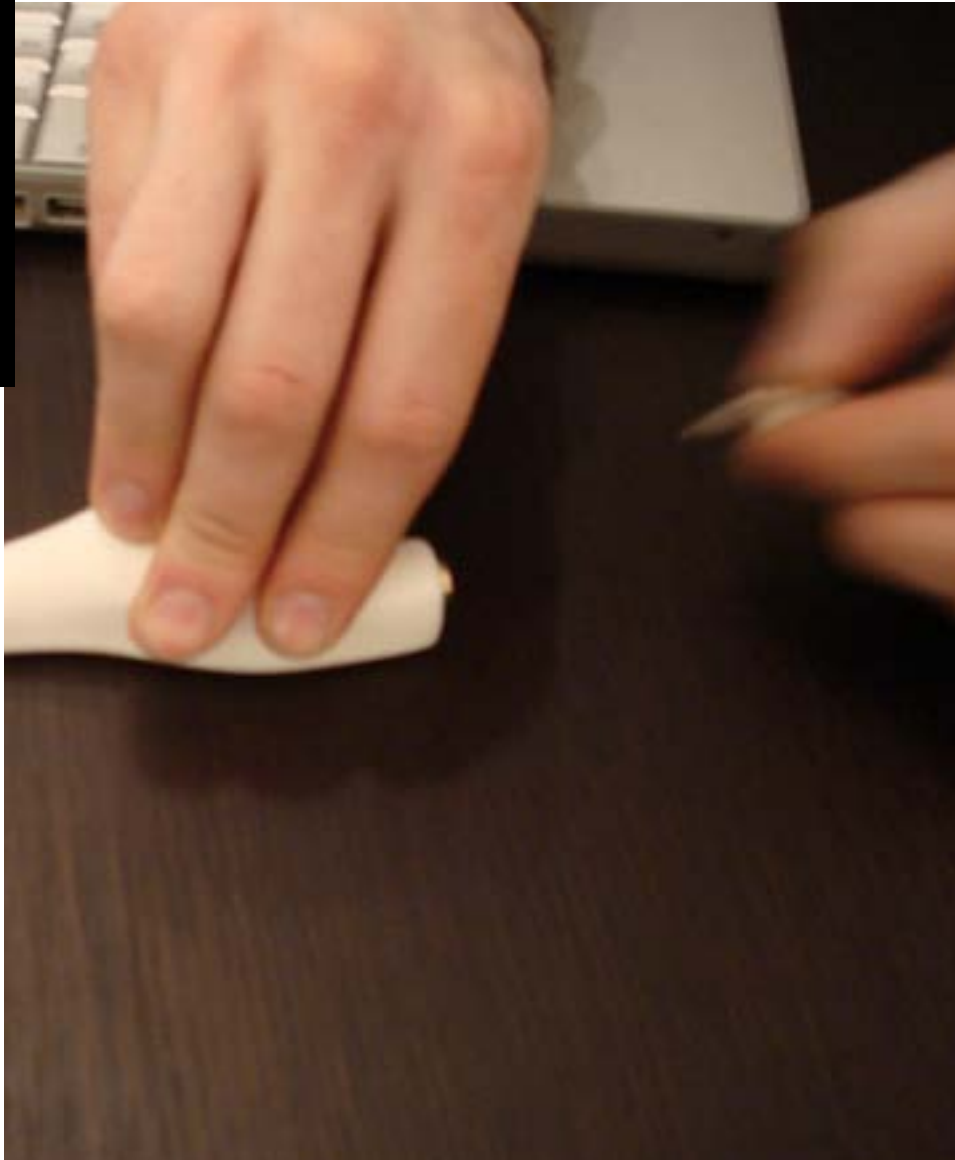


As *Mi* is a systematic device, there then would be this symbol pictured to let people know that this was a cafe that carried this featured interactive device.



Once a person entered the cafe, *Mi* would be located on every table and give the person a choice to easily use and invite someone else to sit with them if they so desired.

Final



Final



Final



Final

Credits

Thanks to all that have helped throughout this project:

Advisor – John Sands (Bachelor of Music in Composition Theory, Vanderbilt; PhD Architecture, UPenn)

Teachers and Classmates of graduating class of 2007

Mom and dad for everything

References

Dominic Muren (Mechanical Engineering Degree)

Mark Germer (University of the Arts Librarian)

Mark Hulbrock (RIT New Media IP major)

Slavko Milekic (M.D., PhD Assoc.. Professor of Cognitive Science & Digital Design Dept. of Art Therapy & Art Education)

Heinrich Bessler (German Music Theorist.) (1900-1969)

Paul Hindemith (German composer, violist, teacher, theorist and conductor.)(1895-1963)

Richard Sennett (Centennial Professor of Sociology at the London School of Economics and Professor of the Humanities at New York University)

Christina Kubisch (sound and space composer)

Keith Hatton
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