

Play with me



'A magical and subtle installation'

'As fascinating as it is poetic, Play with me is a place to rest, a place to connect and a place to live'

'It is physical music'

'A kind of concert where everyone can become one body with the instrument, literally'

<https://vimeo.com/791460360>



Play with me

Conception and creation

Eric Arnal-Burtschy

Conception and design

Laura Muyldermans

Music composer

Chapelier fou

Electronic Engineer

Sylvain Hochede

Structural Engineer

Dirk Jaspaert – BAS bvba

Construction

Maxime Prananto

Technical director

Grégory Mortelette

Stage technician

Romain Gintzen

Touring

AdLib – Artistic support

Production

BC Pertendo & Still Tomorrow

Coproduction

Région Hauts-de-France | La Rose des vents - Scène nationale Lille Métropole
Villeneuve d'Ascq | Next Festival | Le Gymnase, Roubaix, Centre de développement
chorégraphique national | De Grote Post – Oostende | Scène nationale d'Orléans | Ecole
nationale supérieure d'architecture et du paysage de Lille
With the support of DRAC Hauts-de-France – Ministère de la culture (structural
founding)

Partners and touring

La Rose des vents - Scène nationale Lille Métropole Villeneuve d'Ascq | Next Festival |
Le Gymnase, Roubaix, Centre de développement chorégraphique national | Scène
nationale d'Orléans | Le Louvre – Lens | De Grote Post – Oostende | Kikk Festival -
Namur | La Gaîté lyrique, Paris | Krokus Festival, CC Hasselt | Festival des forêts,
Compiègne | La bonne aventure, Dunkerke | Utopia - Lille 3000 | Le 9-9bis Le
Métaphone | La Philharmonie de Paris | Théâtre de Liège



Play with me is a place to meet and share that relies on our natural tendency to experiment and to be caught up in play. It takes the form of a set of devices activated by the swaying, walking or bouncing of users. Each of these devices produces a rhythm, a melodic sequence or different harmonies, parts of a musical composition that can be modulated by the amplitude of the movement and the pressure of the hands. The arrival of a second user makes it clear that it is possible to develop a close complementarity, encouraging people to play with the installation and to experiment more through the body and the music.

The intuitiveness of the devices is thus one of the keys of the project, as well as the musical logic. The latter is based on sequences that can be easily combined with each other so that a non-musician can easily appropriate the object. The possibility of modulating these sequences and the rhythm offer an important variety of compositions in order to give the sensation of composing a piece, a bit like one could do in a small orchestra with improvisation. The overall logic is to propose a simplified version of this orchestra so that anyone can be part of it and feel connected to the other participants, encouraging listening and sharing.

By creating a collective and spontaneous experience and by playing on the excitement produced by the game, Play with me gives the possibility to free oneself from the social barrier linked to the interaction with strangers and creates the conditions for a possible exchange, whether it is with friends, people that one has sometimes met for years without really knowing them or complete strangers. The project is thus situated somewhere between the playground, the art installation and the performance, returning to the original etymology of the term concert, a 'group of musical instruments playing together' which are here activated by the whole body and bodies of the participants.

Devices and body logic

Play with me is composed of six devices which lead to engage the whole body:

- Two swings. The sound will be modulated by the amplitude of the swing and by two handles located on the ropes of the swing.
- A roundabout: this is a seat fixed on a handle that turns on itself. The sound is modulated by the speed, direction and rhythm (stops, accelerations) of the rotation.
- A walker: these are the devices used to exercise in some parks. The one used in *Play with me* creates a kind of bounce at the level of the walk, close to a danced movement. The sound is modulated by the speed, direction and rhythm (stops, accelerations) of the walk: the principle is similar to that of the roundabout but the logic in terms of body movement is different. The walker also allows a finer control where the turnstile plays more on speed and repetition.
- Joystick: A device where the user stands on a platform, guiding it with their feet while pushing on their hands. Engaging the whole body, the movement allows to control the music through the logic of a joystick.
- Five studs that go into the ground when pressed. The weight to be engaged varies according to each block and their arrangement as well as the musical logic invites to engage progressively the whole body.

Their diversity also allows the experience to vary: swinging on the swings, bouncing on the walker, floating on the joystick, speed and spinning on the turnstile, weight transfers on the studs. The different dynamics generated promote both the playful dimension and the need for coordination between participants.

Logics of presentation

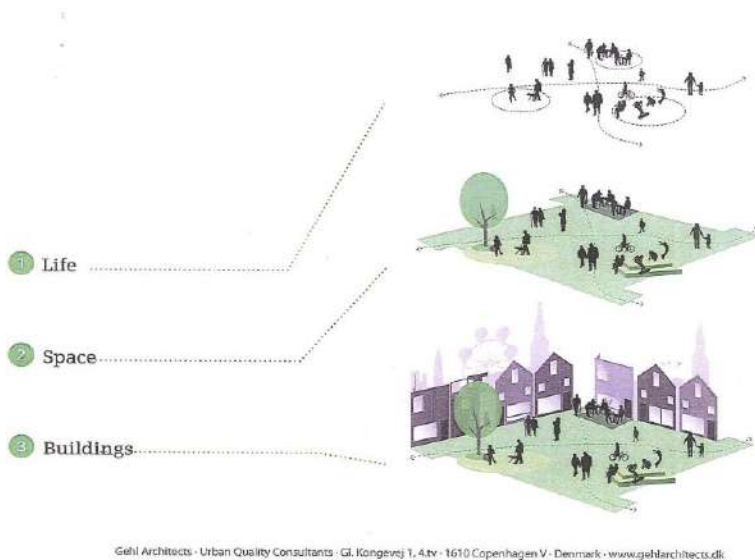
Play with me is located between the playground, the art installation and the performance. It should be thought of as a true space for meeting and relaxing, and the sound devices are accompanied by seats to sit and lie down to listen or simply spend a moment. Depending on the context, it is possible for example :

- to use it as such, in front of a place for example in order to bring the users of the place to use it and meet each other, or during a festival as an installation creating a link between the spectators ;
- to add a bonfire to accentuate the convivial aspect and encourage people to go back and forth between the proposed experience and the one that takes place around it, between people who have met each other. It is, in the very first sense of the term, playing music around a campfire;
- to imagine it as a place for sound creation by downloading new sound compositions and offering them for experimentation;
- to install it permanently, potentially reworking the design with potential future users in order to be in adequacy with the context.



Logics of presentation - *continued*

The design was carried out with the architect Laura Muyltermans and led to workshops at the National School of Architecture and Landscape of Lille. Several configurations drawn or built in the form of small scale models allowed to identify the first axes in terms of composition and logic of the whole, before these were refined by taking into account the social dimension (proximity and lines of sight between spectators for example), the norms on the playgrounds, the general atmosphere sought and the design of the whole.



The possibilities of appropriation of the device by the spectator are one of the keys of Play with me. From this point of view, the context in which this project is inserted and the way in which it will generate to some extent its own context through the way in which people can appropriate the immediate environment (possibilities of sitting or lying down, gathering around a fire) is a dimension to which particular attention is paid and which is adapted to each presentation place.

The implicit incentive to collaborate with others is also based on the sound composition and the choice of devices, which have been both designed to be as intuitive to use as possible. This, and our natural tendency to experiment, are essential to the appropriation by the participants and contribute to establish spontaneous relationships between them.

The musical composition, realized by Chapelier fou, has been thought as islands having each their own logic and atmosphere. There are currently six of them, each lasting from 6 to 10 minutes, and there will eventually be a dozen: the passage from one to the other allows for the renewal of the use of the devices both in terms of sound and in terms of logic of use, thus nourishing the interaction and attention between the participants.



Operation

The sound production mode of the devices is electronic but controlled by the physical action of the user. It is the swaying, the walking or the bouncing that leads to the production and the evolution of the sound. The user has the possibility to modulate the sound through the intensity of his action, his stops and starts or the direction in which he goes, creating a unique dimension to each composition.

The sound produced is close to electro music and the set is composed of 6 devices, each of them producing a different category and logic of sound production: the amplitude of the swing on a swing can thus play on the rhythm of the composition in one of the sound islands, on the notes produced in another or on the addition of effects to these notes on a third island. The general functioning is based on a principle of loops, easier to assemble for a neophyte public than individual notes.

The general principle is to allow a spontaneous composition with other users that leaves a great freedom while being designed to be used by non-musicians. A balance was thus found on the kind of possibilities offered: too complex, it would be difficult to quickly apprehended them through the game; too simple, they would quickly bore the public. The sound creation of this project is thus quite complex since each of the loops and rhythms must be able to be assembled with any other, whatever the order or the repetition.

Sustainability

The objective is to have robust swings, adapted to the exterior and public space and whose maintenance can be easily assured by the partner venue in the case of permanent installations. All parts can be replaced as needed and are chosen for long term use. Regarding the commercial parts, they have been chosen for their robustness and durability (industrial sensors for the electronic part for example).

The concept of musical swings

The concept of swings as a social and gathering place is very old and that of musical swings has been developed in various forms since the 1960s (first patent registered). This idea has already been the subject of installations: Daily in Montreal, Thomas Laureyssens at Festival Kanal with the Kaiatheater or Caecilia Thunnissen and Jan Boiten in several cities in Europe including Amsterdam and Mons 2015.

Play with me is thus part of this conceptual and artistic lineage while bringing something profoundly different in the mechanism of operation, the principle of sound composition, the interaction between people and the way of looking at one's design.

Some projects that are inspired by it:

- Daily: <https://www.dailytouslesjours.com/en/work/musical-swings>
- Thomas Laureyssens: <https://www.kaaitheater.be/fr/agenda/social-swing>
- Caecilia Thunnissen and Jan Boiten: <https://wannaplayground.com/wannaswing>

The original patents (of which we do not take note, Play with me being very far away in the technical operation):

- Patent in the United States in 1960 (reference US3090273A)
- Patent for a variant for children in Europe in 1995 (reference EP0758536A1)
- Patent for another electronic variant in 2009 in China (CN201375813Y)





Creation planning

January - August 2020

- First experiments on design in connection with the National School of Architecture and Landscape of Lille
- Determination of the logic of musical composition and sketches of the first sound materials
- Determination of the operating principles for the mechanical part

September 2020 - March 2021

- Development of the first elements and precision of the mechanical operation
- Draft outline plan
- Model

March 2021 - Summer / Fall 2021

- Adjustments and validation of all elements
- Final design and delivery of plans
- Construction
- Tests with the public in real conditions, tests with the public allowing to specify the level of difficulty in the appropriation of the swings, mechanical tests...
- Sound and visual adjustments on prototypes
- Certification according to the European standard EN 1176 on the safety of swings.

November 29, 2021

Creation at the Next Festival at the Centre de développement chorégraphique national de Roubaix in partnership with La Rose des vents, Scène nationale Lille métropole - Villeneuve d'Ascq.

Below : first models



Next pages

Presentation of the three possible configurations for the installation. The upper plan shows the positions of the devices, the lower plan presents in purple a light structure accentuating the visual and human connection of the whole by joining each of the devices.

On the left are presented some details of the connections and one can also see in the lower plan the elements on the ground allowing to ensure the stability of the whole thanks to ballast.

Each of the devices as well as the installation itself comply with the European standard EN 1176 on playgrounds.

The plans presented are not the definitive ones, cf. the technical rider for the installation.



Principes en configuratie van de verbindingen voor de bouwgroepen

1. Tourtableet - standaard model
 → glasbare stiel (FARGO-hoel met parallel)
 → 8 sandbags of 30kg
2. Walker - standaard model
 → fitnessstevel (3) Stepper (met Hogel)
3. Joydisk - op maat te maken
 → de sandstevelings tekeningen in aparte bijlage
4. Plots - op maat te maken
 → de aanbevelings tekeningen in aparte bijlage
5. Swing - op maat te maken
 → de opgegeven in onderstaande tekeningen: scopepunt + structure above the ground



Total amount of sandbags

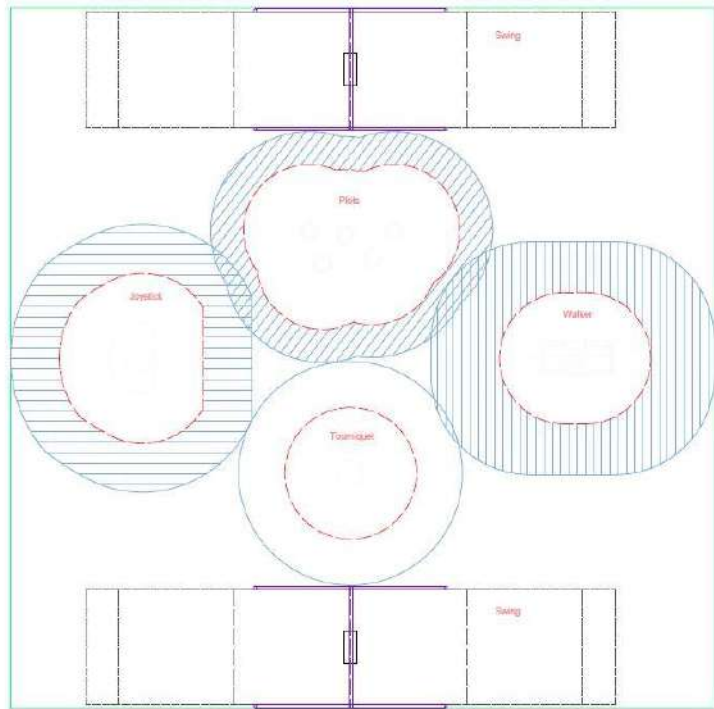
1. Tourtableet
 → 8 sandbags of 30kg = 240kg
 2. Walker
 → 7 sandbags of 30kg = 210kg
 3. Joydisk
 → 9 sandbags of 30kg = 270kg
 4. Plots
 → 3 sandbags of 30kg = 90kg
 5. Swing
 → 2 sandbags * 6 sandbags of 30kg = 360kg
 6. Steel structure above the ground
 → 4 sandbags of 30kg = 120kg
- TOTAL WEIGHT OF SANDBAGS = 1290kg

Legende

- steel structure 1 - voetpunt
- steel structure 2 - plattebald
- steel structure - horizontaal - plattebald - U-profiel, met canvas
- steel structure - horizontaal - plattebald - U-profiel, zonder canvas
- sandbags - first layer
- steel structure - verticaal
- airtags
- verbindingen

INSTALLATION - PLAY WITH ME

CONFIGURATIE - option a			ratio
author: creator	creator	idea: creator	ratio
CONCEPTUAL ARCHITECTURE	LAURA WIT / DERBARS	STRUCTURAL ENGINEER	1/50
DATE: 08/07/2019	08/07/2019 12:38:33	STRUCTURAL ENGINEER	
participating: 3	laura.wit@derbars.nl	DERBARS (beurder)	



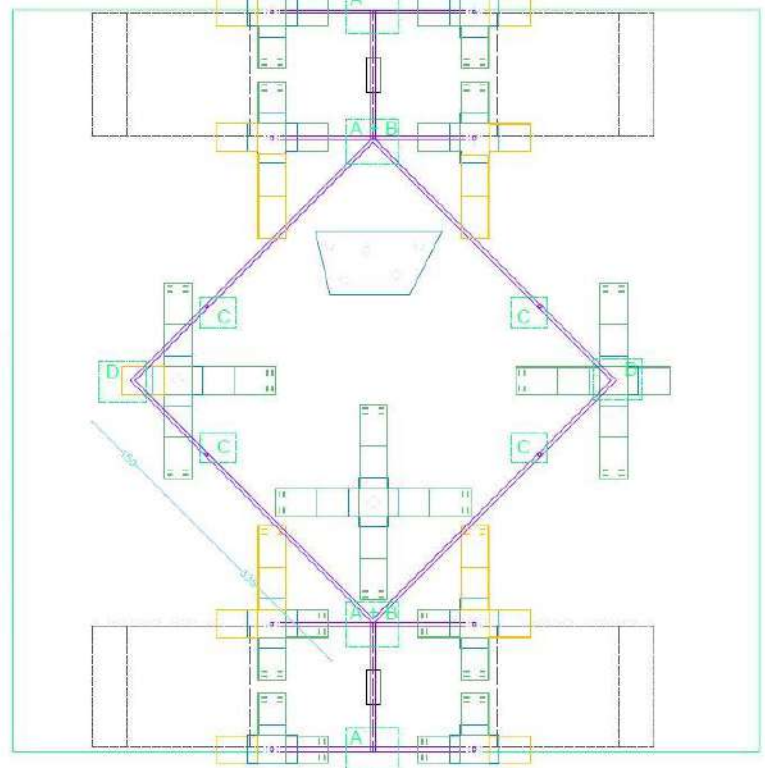
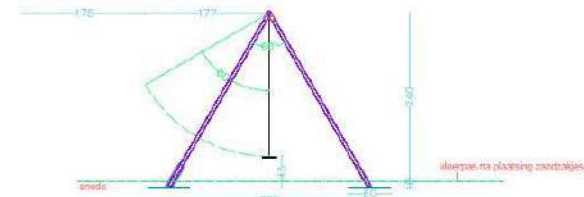
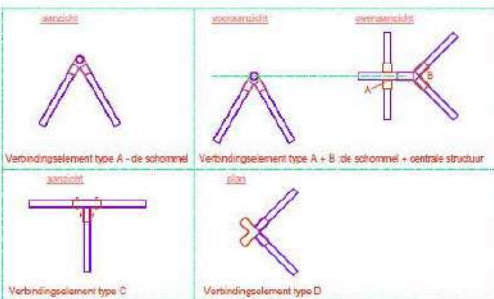
STRUCTURE ABOVE THE GROUND

steel structure - bovengrondse structuur

- Verticale structuur (schoonmel) - ronde buizen, diameter 48mm, wanddikte 3mm lengte 250cm - 4 stuks
- Horizontale structuur (schoonmel) - ronde buizen, diameter 48mm, wanddikte 3mm lengte 250cm - 2 stuks
- Verticale structuur - ronde buizen, diameter 48mm, wanddikte 3mm lengte 250cm - 4 stuks
- Horizontale structuur - ronde buizen, diameter 48mm, wanddikte 3mm lengte 400cm - 4 stuks

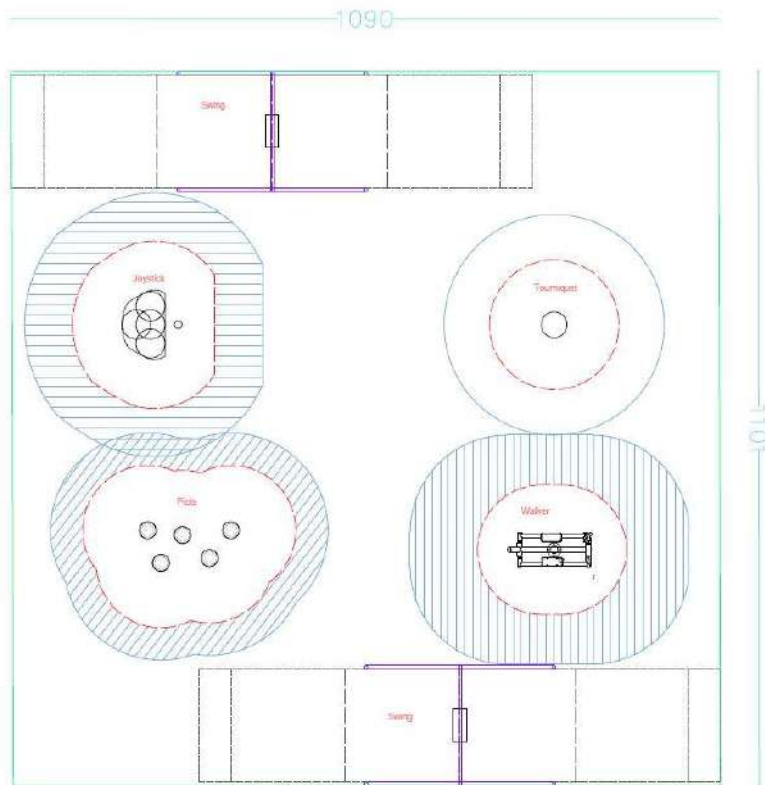
Verbindingselementen bovengrondse structuur

- Verbindingselement type A - 4 stuks
- Verbindingselement type B - 2 stuks
- Verbindingselement type C - 4 stuks
- Verbindingselement type D - 4 stuks



INSTALLATION - PLAY WITH ME

CONFIGURATIE - option a			ratio
author: creator	creator	idea: creator	ratio
CONCEPTUAL ARCHITECTURE	LAURA WIT / DERBARS	STRUCTURAL ENGINEER	1/50
DATE: 08/07/2019	08/07/2019 12:38:33	STRUCTURAL ENGINEER	
participating: 3	laura.wit@derbars.nl	DERBARS (beurder)	



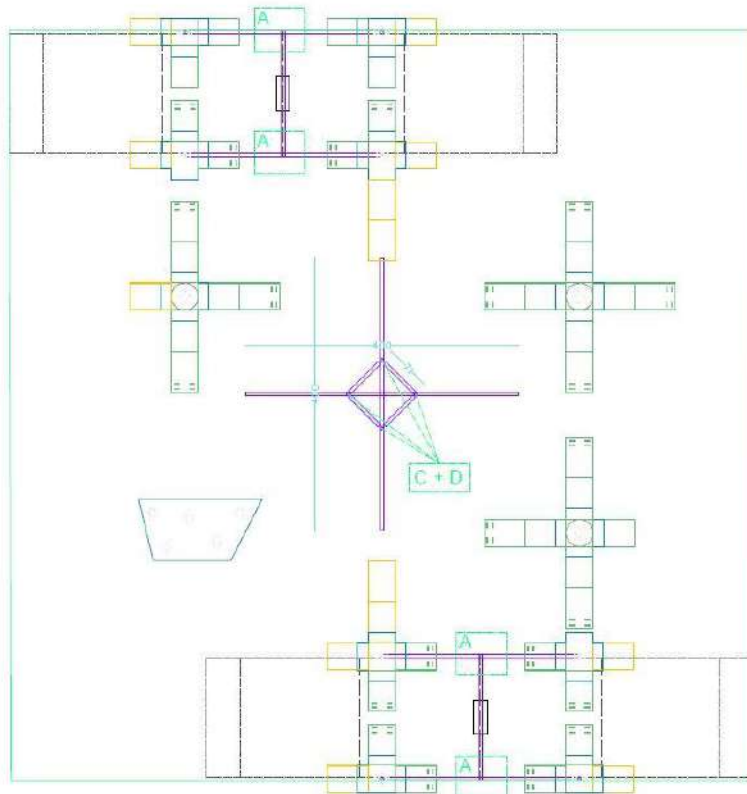
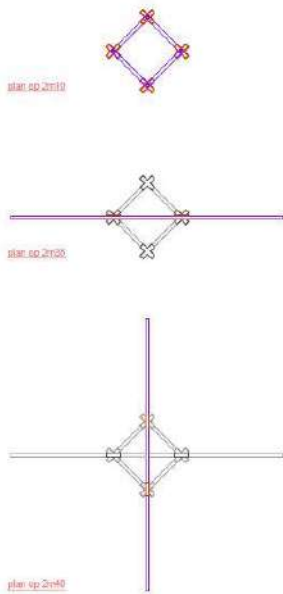
LEGENDE

- steel structure 1 - uwbepure
- steel structure 2 - platstaal
- steel structure - horizontaal - platstaal - U-profiel, met cirkelst.
- steel structure - horizontaal - platstaal - U-profiel, zonder cirkelst.
- cantilings - first layer
- steel structure - verticaal
- air tags
- verbindingen

INSTALLATION - PLAY WITH ME

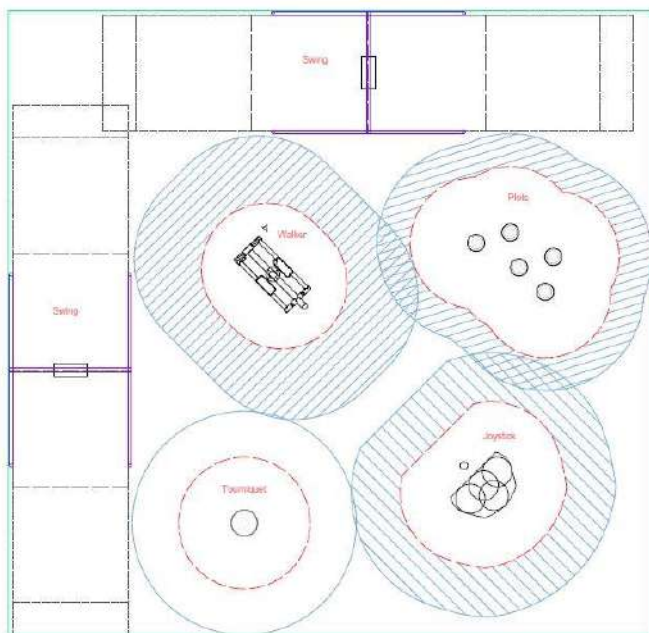
OPTION B			HOOGTE
table number	location	Material composition	119,51
table number	location	Material composition	150

STRUCTURE ABOVE THE GROUND



INSTALLATION - PLAY WITH ME

OPTION R			HOOGTE
table number	location	Material composition	146,45
table number	location	Material composition	150

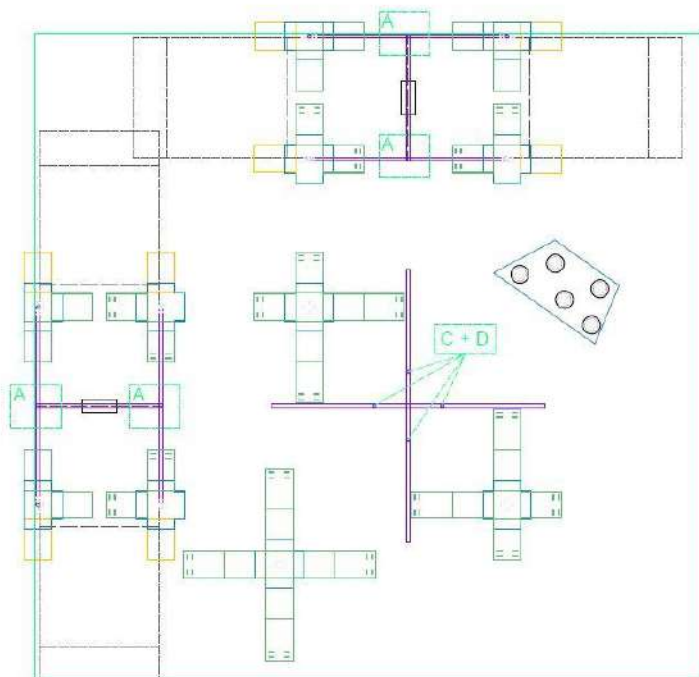


LEGENDE

- steel structure 1 - voetpunt
- steel structure 2 - draagvlak
- steel structure - horizontaal - plaatstaal - U-profiel voor sandzak
- steel structure - horizontaal - plaatstaal - U-profiel opvoer sandzak
- sandzak - first layer
- steel structure - verticaal
- air bags
- verbindingen

INSTALLATION - PLAY WITH ME				pagina
OPTION C				150
WEEK 1/2016	WEEK 2/2016	WEEK 3/2016	WEEK 4/2016	1/50
WEEK 5/2016	WEEK 6/2016	WEEK 7/2016	WEEK 8/2016	
De afbeelding is bedoeld ter informatie en kan afwijken van de werkelijkheid. Het is niet mogelijk om de afbeelding te kopiëren.				

STRUCTURE ABOVE THE GROUND



INSTALLATION - PLAY WITH ME				pagina
OPTION C				150
WEEK 1/2016	WEEK 2/2016	WEEK 3/2016	WEEK 4/2016	1/50
WEEK 5/2016	WEEK 6/2016	WEEK 7/2016	WEEK 8/2016	
De afbeelding is bedoeld ter informatie en kan afwijken van de werkelijkheid. Het is niet mogelijk om de afbeelding te kopiëren.				

"A writing that fuses visual and living arts."

Marie-Juliette Verga, Parisart

"A fascinating, spectacular, immersive and experimental form."

Sylvia Botella, L'Echo

Eric Arnal-Burtschy

"I found that evening the magic of the great evenings when the show becomes what is most beautiful in the world in its fragility, its wavering, its surprises, its enchantment."

Michel Nuridsany, Revue Rendez-vous

Eric Arnal-Burtschy studied history, philosophy and geopolitics before turning to the performing and visual arts. His work, based on research into the physics of the Universe and a questioning of the human being, takes the form of shows and performances in a logic of immersive experience.

He created with Lyllie Rouvière *Bouncing Universe in a Bulk*, a diptych on the Universe and infinity, and a solo with Clara Furey, *Ciguë*, on the relationship to freedom and solitude. One of his latest projects, *Deep are the Woods*, is an evocation of emptiness, with light as its performer. He also creates installations and performances such as *Museums Memory*, which proposes to preserve in a museum the memory of the visitor's experience in parallel with the conservation of the works.

Eager to explore another form of relationship with the world and always interested in diplomatic and strategic issues, he is at the same time a reserve officer in the French army and participates in Operation Barkhane in the Sahel. This experience led to the creation of *Why We Fight*, a performance that questions in a sensitive and political way what can lead each of us to commit ourselves to the point of putting our lives on stake.

Often carrying out substantial research for the realization of his projects, he collaborates with several creative spaces, research centres, companies and universities. He is a guest researcher at the Institute for Research on Out-of-Balance Phenomena of the French National Centre for Scientific Research (CNRS) with the Mediterranean Institute for Advanced Studies and the University of Aix-Marseille in 2019-2020 in the context of the creation of *Genesis*.

Associated artist at La Rose des Vents, Scène nationale de Villeneuve d'Ascq, France

Artist in residence at WorkSpaceBrussels and Théâtre de L'L

Fellow of the Institute on Out of Balance Phenomena, CNRS, Université Aix-Marseille

Previously associated artist at Les Halles de Schaerbeek, Brussels, Belgium

Laura Muyldermans studied architecture at the Faculty of Architecture of the KU Leuven (Sint-Lucas campus, Brussels), Istanbul Technical University and Tokyo University. She then worked as a project architect for the office De Vylder Vinck Taillieu on projects such as Kapelleveld (project manager, 41 support apartments and 57 accommodation rooms), Famous (conversion of a protected abbey into an office) and Wivina (65 support apartments).

She started her own practice in 2018 and also teaches at the Faculty of Architecture of KU Leuven (2018 - ongoing) and ULB La Cambre Horta (2019). Her work has been presented at the Venice Architecture Biennale (2016), the STAM Museum in Ghent (2017), the Oslo Triennial (2019) and the Vooruit in Ghent (2020). In Brussels, she created the installation Sidelines for the Kanal Play Ground festival in 2015, her work was shown at Across in Bozar (2018) and she notably refurbished the Actiris office complex into a collective workspace designed to foster innovation through a semi-public working practice (2019). She is also actively involved in architectural culture through contributions to conferences, workshops and debates at the Venice Biennale, the Science Galery in Dublin, Pecha Kucha in Ghent and Across in Liège.



Louis Warynski, known as **Chapelier fou** (Mad Hatter), born in Metz in 1984, is an electronic music artist. He has received numerous awards and is described in the press as a genius musician with a great sense of experimentation and research. He has become one of the most popular French musicians playing abroad.

He entered the Metz conservatory at the age of 6. A multi-instrumentalist, he plays the violin and other instruments including the harpsichord. After his baccalaureate, Warynski studied musicology and obtained a university master's degree. He discovered computers, sampled Mad Hatter's phrases on Alice in Wonderland records, and then adopted that stage name (Chapelier fou).

Chapelier fou's compositions are mostly instrumental. He mixes acoustic instruments, such as guitar and violin, with electronic instruments, synthesizers and samplers. He started out sampling classical and world music and then moved on to acoustic instruments for more spontaneous performances.

During concerts, Chapelier fou samples the sounds live. Since 2014, he performs mainly in a group, accompanied by Maxime François (viola, synthesizers), Maxime Tisserand (clarinets, machines) and sometimes Camille Momper (cello).

Sylvain Hochede is an aeronautical mechanical engineer. After a position at Safran Aeroboosters he moved to prototyping at relab, the fablab in Liege, to help develop innovative projects quickly and efficiently. The search for technical challenges and constant learning are the driving forces of his work. He intervenes on various projects to bring support and technical expertise.

Maxime Prananto has an intervention practice in architecture and art spaces. He deals with the conception and realization of scenographies, exhibitions, productions, furniture and objects. The attempt is to work intelligently within circumstances and references without the result being a self-intelligent work. In this sense, the aim is to be neutral. All interventions reflect a sensitivity to the beauty of constraints and acquire meaning through the whole process.

Dirk Jaspaert. BAS bvba is primarily known as a consultancy for 'Architectural Structural Engineering'. Starting from the initial conceptual idea of the architect, we look for a maximum coherence between the spatial form and the structural concept. In close relationship with the architects and other partners of the team a number of design cycles are organized to confront the ideas that gradually lead to a global concept of synthesis in which structure is (whether hidden) fully present.

Some of the architectural firms we work with / our clients include: 51N4E, 360 architects, Architecten Achtergael, AWG, BOB361, DAS, David Chipperfield Architects, De Smet-Vermeulen, Eugene Liebaut, HASA, HUB-architecten, Lava, M-José Van Hee, MDM architects, Nero, Neutelings-Riedijk, Radar architects, Robbrecht & Daem architects, Studio Secchi-Vigano, Stéphane Beel architecten, T. O.P. office, V+ architecten, WIT-architecten, Wirtz International, Zenghelis-Gigantes

"A bewitching beauty."

Robin Broos - De Morgen

"One of the must-see this season."

RTBF - La chronique culturelle

"*Deep are the Woods, between quest of transcendence and questioning about infinity.*" Estelle Spoto - Le Vif - L'Express

"The show of the digital season."

Le Soir - Catherine Makereel

"*Deep are Woods explores the light in a fascinating, spectacular, immersive and experimental way.*"

Sylvia Botella - L'écho

"*A very rare experience of the light, which would behave here like a dancing body in the space.*"

Gérard Mayen, Mouvement

Deep are the Woods

2016

Deep are the Woods offers a connection to nature and to the universe through the experience of a physical relationship with light. The movement of its rays gives substance to the emptiness and inhabits it with intangible presence. It is a cathedral without walls of which only the inner vibes would have been kept, an invitation to extend by the immaterial our perception of the world.

<https://vimeo.com/203584047>



Why we fight



Title of a series of propaganda films designed to explain to the American population the entry of the United States into the war during the Second World War, Eric Arnal-Burtschy asks himself the question of the meaning of this *Why we fight* today.

Engaged in the French army in parallel with his artistic work and having participated in military operations in Sahel, he combines many stories with his own history to deliver a sensitive and political performance on what can lead each of us to engage and *why we fight*.

An intimate and vibrant gesture resonating with the current events.

Creation and interpretation

Eric Arnal-Burtschy

Outside look

Nadège Sellier

Vocal coach

Fabienne Seveillac

Dramaturgical advice

Kristin Rogghe and Sara Vanderieck

Coproduction

WorkSpaceBrussels | Halles de Schaerbeek, Bruxelles | Magasin des horizons - Centre national d'art et de culture, Grenoble | DRAC Ile-de-France – Ministère de la culture

With the support of

Théâtre de Vanves | Le 104, Paris | GMEM-Centre national de création musicale, Marseille | MOUKA, Radostice, République tchèque | KAAP, Bruges | Centre chorégraphique national d'Orléans | Rosas, Bruxelles | Kanal – Centre Pompidou, Bruxelles

Visuals

p.1 Play with me – Louvre Lens

p.2 Play with me – La Gaîté lyrique

p.4 Francisco Goya – La balançoire

Jean Tinguely et Niki de Saint Phalle

p.6 Play with me – La Gaîté lyrique

p. 7 – Jan Gehl

p. 9 et 10 – Play with me – Le Gymnase
CDCN - @Laurent Paillier

p. 11 et 17– Maquettes du projet - Laura
Muyldermans

p. 12 Play with me – La bonne aventure,
Dunkerke

p. 13, 14 et 15 Laura Muyldermans

p. 19 – Bara Srpkova

p. 20 – Constance Proux

Contacts

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Zoe Siemen – Organization and touring

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Artists websites

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www.pertendo.eu

Laura Muyldermans

www.lauramuyldermans.info

Chapelier fou

<https://www.chapelierfoumusic.com/>