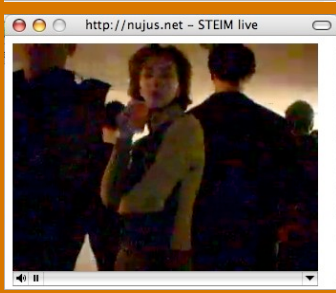
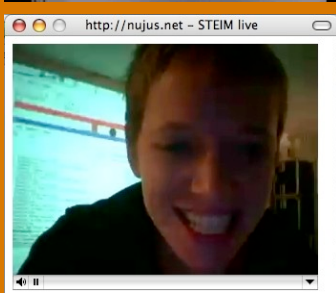
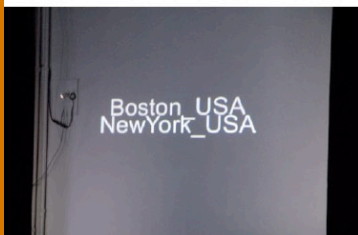
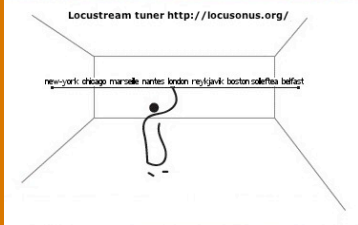


STEIM Micro Jamboree Blog

STEIM is organising a Micro Jamboree from Dec 11 - 14, bringing together specialists in the field of sensor systems and their applications. Posts to this blog are managed by STEIM. If you want to add an entry, you can do so by emailing the text to [jamboree \[at\] steim \[dot\] nl](mailto:jamboree@steim.nl).



Opening Audio Streaming installation
Preparing Audio Streaming installation

posted by robert van heumen 21.11 0 comments

Photos: LISA roundtable





posted by vivotyx [15:55](#) [0 comments](#)

LISA round table

[Blogged by Robert van Heumen]

First question by CK: what about the memory transparency?

Frank: keeping the storage of sound transparent for the user, meaning that the user doesn't have to specify where the samples are stored, whether on disk or in RAM. But he has to do some testing there, to see if this will really work.

Ul: is junXion going to be implemented as part of LISA?

Frank: probably not junXion is going to be implemented, but its functionality. Or another possibility: just use a junXion configuration file, more like a junXion player. He sees possibilities for having a matrix-kind of parameter assignment, where a number of different controllers together can be assigned to one process/parameter.

Frank: we're thinking of building a layer on top of LISA, where you don't see all the details, having more or less a number of presets that work as an 'instrument' (like presets on hardware synths).
Michel: we're always been weary of this, because a lot of people need to get under the hood. But we also need to cater a big group of users that would probably only use the presets, and never get to changing those. Amongst this group are quite a lot of musically interesting people that we also want to support.

The discussing is going on about software interfaces like the keyboard on LISA's assignment window, and the spinning wheels mimicking turntables.

Michel: what we want with LISA is making a program with the easiest possible access to sound and sound manipulation, without supposing a lot of technical knowledge on the user side.

What kind of metaphors do we need to interface with digital sound? *Frank:* cooking?

Peter Sinclair mentions that he doesn't have any connection with the regular welltempered scaled keyboard. Michel points at the fact that that came with MIDI. And with junXion we have to adapt to the HID protocol that comes with regular joysticks.

Agreed upon is: limitations are good.

Daniel: Imagine had a spreadsheet as interface - basically no interface, only numbers. There was no metaphor because it is so complicated. Later it became Keyworx, with some spiral interface, but this didn't last long...

Steve: human interaction could be a good metaphor. *Frank:* the problem is translating the 3D into the 2D. For example the virtual version of a prophet5...
Steve is more thinking of keeping the 'presets' human - so performers wearing hats f.e. are interested in high pass filtering etc. Frank Zappa didn't like computers because they don't have eyebrows.

CK: there are already structures in the current LISA that could facilitate shared libraries (f.e. tuning libraries), hence having components that people can just plug into their setup.
Robert mentions that this is true, but that it is still kinda technical, as f.e. you cannot load controllers without tables. But probably it should be something between the technical aspect of importing libraries, and having presets that are plug and play.

Peter: it might not be interesting to make LISA also tailor to installation makers, as this often requires quite a different time scale.

Frank: junXion might be the connection here.

Peter: but LISA is specially made to be really good in fast reaction performance.

Michel: the preset layers will more or less be an extra layer on top, where you can still go under the hood.

Frank: More like the hardware synths where the presets were initially ment to show off.

The discussion goes back to the keyboard interface of the current version. Frank shows some tests of other possibilities.

Robert: what about open source?

Frank mentions controllability, which is a problem if you want to keep the quality up.

Michel: within stein this will not happen soon, as the stein culture is not ready for that. That has to grow, and also Michel and Frank will have to talk about this after the transition to universal binary has been done, to see how and if they want to go on with LISA, or enjoy the pleasures of starting from scratch with a completely new program.

Peter mentions that you can also have open source without making the whole program open - you can make some parts open, that don't deal with the core of the program.

CK: maybe some kind of scripting could be build in, like applescript.

Frank thinks this is a good idea, and mentions in this respect Quartz Composer, a free program that you can use to build all kinds of visual applications. He's even considering building part of the interface of the new LISA with it.

Peter mentions that it might be interesting to have some collaboration with the Processing people.

posted by robert van heumen [15:54](#) [0 comments](#)

Video: LISA demo

posted by vivotyx [15:50](#) [0 comments](#)

Notes: LISA futures

[Blogged by Kristina Andersen]

Frank:

LISA was started about ten years ago and it has grown and grown. There are parts of the code that is not so useful anymore. For example there are lots of tricks in the old LISA code that makes the program very fast, this is no longer really necessary and it means that LISA has a lot of out dated restrictions.

So what were we going to do? LISA was originally developed in code warrior. We had to switch to x-code, when code warrior stopped support for Apple. So I had to move the whole code base over to xcode and I was immediately confronted with 5-6000 errors. It became clear that it was simply not a good idea to keep layering code onto the old code.

junXion also has a lot of the functionality that is also in LiSa. junXion will not necessarily be rolled into LiSa but some of its functionality might be. we thought about a version of LiSa that is simply midi and audio engines, with a simple interface, completely os x ready, with a player available that runs optimised on the new machines, as it is lisa is too fat and we have to slim it down.

And it works I have the whole thing running, how many voices can I get to run, on these machines you can run . voice count is not an issue anymore - there will simply be enough. I want to show you the new version: running under rosetta, player version lisa xc - runs much more efficiently.

[demo of new lisa]

Michel speaks of his experience using the new setup: there is more headroom, the levels will be lower [front of house staff will be happy... if I am feeling confident enough I will play with the new version on wednesday.

Frank and Michel: what will happen is that we will build a level on top of this [which is really not for you guys], it is a series of presets that are for people that does not want to get into this deeply but rather is doing some very simple processes. if you do not want to spend the time to delve deep into the program, at the same time we will incorporate some cool things in these setups that we hope will stimulate and inspire novice users to take the plunge to delve deeper. underneath we will either be a stripped editor or lisa as it was or possibly a complicated third thing, this is one of the reasons we are showing this now, what will happen with the editor? the code is old and the styles are mixed, we will standardise and use standard mac elements, it will be safer and using a standard features and available toolboxes.

junXion as another type of visual programming language, now junXion is extremely powerful but it is also become quiet complicated.

If you go under the hood, you can go deeper and change the relationship between your gestures and the control.

There is a dashboard on top, dynamic and customizable, you only see the things that are useful to you.

Some ideas are: moving from midi to osc? New LiSa will also have direct osc support, going away from the old fashion keyboard approach, get rid of this whole 16 channel limitation forced upon us by midi?

Interface: tracks instead of zones, understanding the difference between multi-trackers and our zones, we might experiment with the layout so that you can see the zones run and ongoing processes.

Sample buffer memory program: you have to reserve a certain amount of memory and that is where your sample will be, the average user only uses this feature sometimes, and memory will not be such an issue anymore.

But this is an ongoing discussion and we are open to suggestions...

posted by [k 15:49](#) [0 comments](#)

Video: Michel's introduction



posted by [vivotyx 15:15](#) [0 comments](#)

Welcome! - Rough transcript of Michel's introduction

[Blogged by Kristina Andersen and sniff]

Michel:
Welcome etc... We want to tell you a little bit about the new developments at here at STEIM. We have a diverse range of new projects to tell you about and it is clear that we in the future will cover much more ground than we have in the past.

In some ways we are moving on from the notion of touch. The direct relationship between the body and the machine is something STEIM has worked on for a long time and we think we have made our point. And we are ready to move on. This does not mean that we have lost interest in the subject, we will continue to support and develop projects that relates to touch, but we have a range of new research subjects that we are ready to start working on.

One of these new subjects is energy. We, as electronic musicians have taken it for granted to be plugged into the wall and use this "endless" stream of energy. However, we would like to ask the question: What is the relation between the energy used in performance and your expression? What happens if it is up to your body to produce the energy for electronic music? What will it mean for our music if we only have limited amount of energy for our instruments? For sure the pieces will get shorter and the sounds get softer...)

We will be examining various projects that have been done in this area, of course many are done in the military, projects that have utilized piezo technology or chemically activated methods to generate power. I must make it clear that this not so much about green ecological energy, though I am not against that of course, but more of about exploring how our expressions change with this new approach.

Another project is 'composing the now'. There is a strong old division between the improvised and the composed, the studio versus live. But times have changed and we can now bring full studio equipment onto stage. It is clear that improvisers can reflect and compose on stage, unlike what Boulez once said. We thoughtfully prepare a context that is later modified and changed in the live moment. However, we can still improve the speed and flexibility of our spontaneous decision making. One way forward could be using tags that allow the system to build palates of sound for various moods and collaborations. You could design a system that helps you make decisions, make suggestions. What is important is that you are naming the tags so the system is still under your control to some degree.

Other activities at STEIM:
We have tripled our educational efforts, we get many different requests and we might have to make hard choices in the future about which directions we will go in.

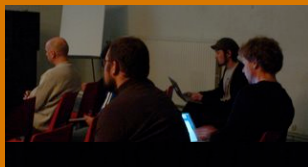
We are building installations and instruments for museums etc... Applied uses of LiSa and junXion for the use for crowds of new users.

Touch Mobile. The new portable version of the STEIM exhibition. It will be setup in the weekend for the STEIM open house. It is our prototype and experimentation area. We experiment a lot with single sensor installations as a way to investigate the scope and possibilities of each sensor.

And now on to the LiSa business...

posted by [k 15:12](#) [0 comments](#)

Photos: live blogging





posted by [vivotyx](#) [15:10](#) [0 comments](#)

We're started!

We have 20 people in the house, for the opening afternoon of the first Micro Jamboree. Michel is introducing new research ideas, and I see 4 people (including myself) typing away on their laptops. Making notes for entries in this blog...

A little taste:

Michel talking
and some more

posted by [robert van heumen](#) [14:24](#) [0 comments](#)

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[We're started!](#)

Archives

[Sunday, December 10, 2006](#)
[Monday, December 11, 2006](#)

Condensed Micro Jamboree program:

Meetings

Monday Dec 11: LISA - current and future developments
Tuesday Dec 12: Hardware Meeting - Platforms for connectivity, creativity and community
Wednesday Dec 13: Applications Meeting - Presentations about the practice of using sensor systems

Concerts

Wednesday Dec 13: Tom Verbruggen, Uli Böttcher & Paul Hubweber, Christine Sehnaoui & Michel Waisvitz
Thursday Dec 14: Taku Mizuta Lippit, Shackle, Atau Tanaka, Joel Ryan & Mazen Kerbaj

Installations

Monday Dec 11 - Thursday Dec 14: Locus Sonus & Tom Verbruggen

[Full program](#)

STEIM Open Days:

Saturday & Sunday Dec 16 & 17 from 11:00h-18:00h

Participants:

Simon de Bakker, Frank Baldé, Massimo Banzi, CK Barlow, Uli Böttcher, Lex van den Broek, Emmanuel Flety, Robert van Heumen, Paul Hubweber, Voldemars Johansons, Mazen Kerbaj, Anne LaBerge, Takuro Mizuta Lippit, ME.TA (Making Electronic Things Amsterdam), Andreas Otto, Dan Overholt, Joel Ryan, Per Samuelsson, Christine Sehnaoui, Peter Smeets, Locus Sonus (Eindhoven), Nico Traité, Lyonnaise van der Hulst, Andrei Siminov, Shackle, Atau Tanaka, Tom Halm, Tom Verbruggen, Michel Waisvitz, Rene Wassenburg, ...

