

Les Espaces Cyclophones

The Cyclophones come from the François cys « Mécaniques Sonores » project. This family of installations coming from a world where objects can communicate is a poetic view and a search for harmony between space and time, spiritual and physical, what can be grasped and what can't.

A Cyclophones space is composed of one or many bicycles transformed in sound sculptures inducing a relation between muscle power and subtelty towards diferent forms of virtuosity.
The composition in space with these machines open on a universe of harmony between physical effort mecanical movements and acoustic phénoménons. Exploration spaces in wich the public is invited to apropriate the installation and discover their mechanics by themselves.

Presentation of the Cyclophones

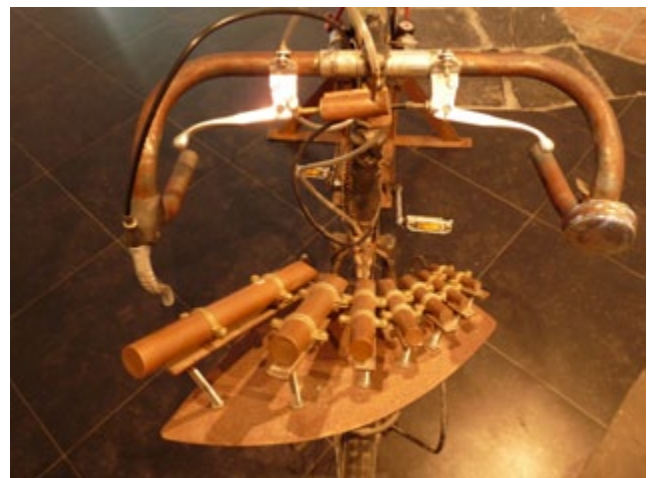
The Vélorgue



Created in 2005, it is the first born of the family. A pump system blows up the saddle to the cycling rythm. The movements of the handle bars giving the possibility to travel on series of whistles activated by the air acumulated in the saddle through of the brakes. This Cyclophone has the particularity to be mobile and stock sand contained in a copper tube materialises the melody of as colored lignes on the floor.



For public exhibitions the Vélorgue is placed on a stand so as to be able to concentrate on playing melodies without the risks to cycle off the road.



One of the breaks frees the air in the saddle towards the whistles and the sounds produced may remind that of the panpipes. The other break frees the sand.



Detail of the copper home made whistles set which were constructed from old plumbing installations.



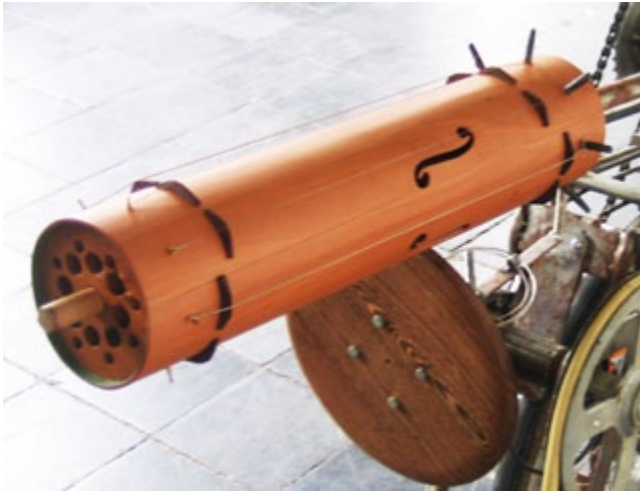
Each person explores the mechanisms .

The Vièlo



Created in 2008, this Cyclophone experiments with the principle of the hurdy-gurdy. The bicycle drive rotates a wooden wheel rubbing a drone string. The movements of the handle bar rotate the instrument, changing the rubbed string and giving the possibility to play the instrument.





The cylindre of the instrument is made from assembled pear tree wood supporting eight stretched metallic strings.



The Viélo produces evolutions of drone sounds. This cyclophone forms an interesting duet with the Vélorgue.

The Vél'eau



Created in 2010, this hydraulic installation transforms the efforts of the cyclist to activate a water circuit, the water triggering on its passage numerous instruments and mechanical elements in this environment.



Cycling rotates the pump and activates the water circuit. Waterworks combinations give the possibility to guide water towards different circuits.



The bathtub is the beginning and end of the water circuit. It also reveals sound universes to the ones exploring it with stethoscopes.



When the water activates the water wheel, it sets of a symphony of percussions, bells and strings.

[video link.](#)

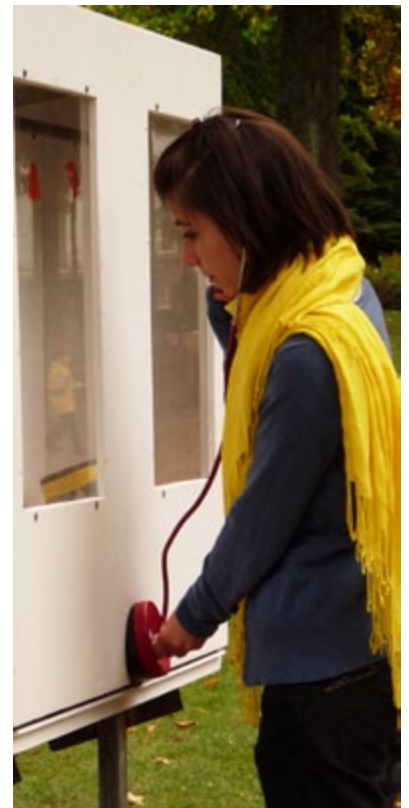


The rain organ

was born in 2009 in the [Heartsopes](#) project. Today it is integrated to different installations and is part of the Vél'eau circuit. Regulated water drops fall on percussions producing bearely audible sounds.

Travel the installation with a stethoscope or putting its head on round frontal leather skin, reveals evolving rythmics depending on the water flow vehiculed by the cyclist.

The instruments are made from stretched swimming caps on a p.v.c. tubes construction. The organ producing round, soft sounds.

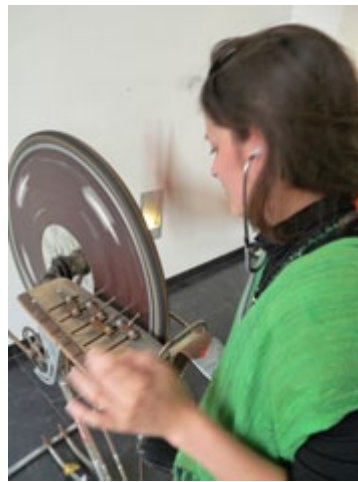


In the Vél'eau installation, the cyclist gives the effort fot others to play in the whole aquatic environment, which enhances complicity throughout the public.

The Cycloscope



Created in 2009, it was born as part of the *Heartscopes* project and is inspired from the *Musiscopes*. In this Cyclophone the bicycle frame is an instrument and all produced sounds mix and travel inside it. Different elements producing sounds invite to produce alone or in groups compositions to be met with stethoscopes.



Turning the wheel triggers automatic melodies of a lamellophone in relation to the rotation speed.



With the stéthoscope, the bicycle itself becomes a environment to play with that is rapidly srcapped, rubbed and hit in different ways and different places of the cycles body and mechanical parts. We then alone or together produce evolving compositions.

The Vélo d'appart



Created in 2006 with Eric Van Osselaer, this tentacular installation draws a whole poly sensorial environment in relation to the environment of exhibition. The Bicycle is the 'motor' to trigger numerous instruments and satellite areas with all kinds of interactions. A particularly polyvalent and moduable powerfull installation.

[Link to a vidéo.](#)



Vélo d'appart as part of a whole Cyclophones installation in Tourcoing (France). Festival de l'entorse 2010.



The Playtime installation in the slaughter house of Mons that has become a Cultural Center for the Arts. City Sonics festival 2007.



Installation in Chévetogne for the cycl'eau festival in 2011.



Vélo d'appart at the 2006 City Sonics festival.

This installation creates a whole visual and acoustic universe. The instruments invade the environment with multiple sound sources, generating sound compositions the public travels in. It is each time a creation in relation to the environment, which has become a language in the composition with the web of hose pipes, the choice of instruments, their organisations in space and relations to it.



Cyclophones installation in Brugges for the opening of "the sound factory" 2011.



Installation in the parc de la bergère in Paris/Bobigny, for the « terre en tête » Biennale 2008.



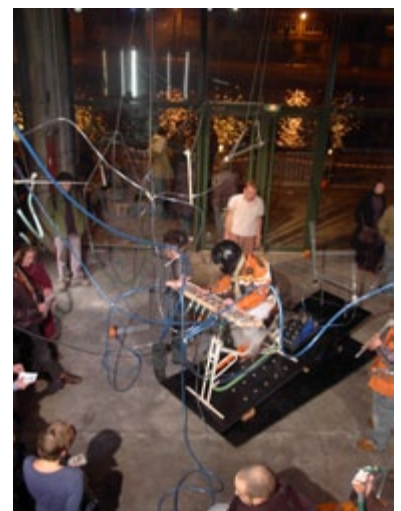
Cyclophones installation in the Perruwelz train station for the "carrefour des générations" festival in 2010.



On the quays of the river Escaut in Tournai for the "fête de la mobilité" 2007.



Vélo d'appart in the central ball of the Atomium in Bruxelles for the Disco Kids festival in 2008

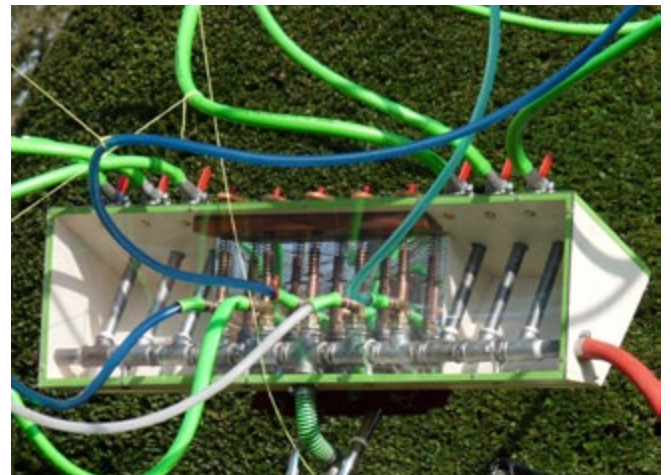
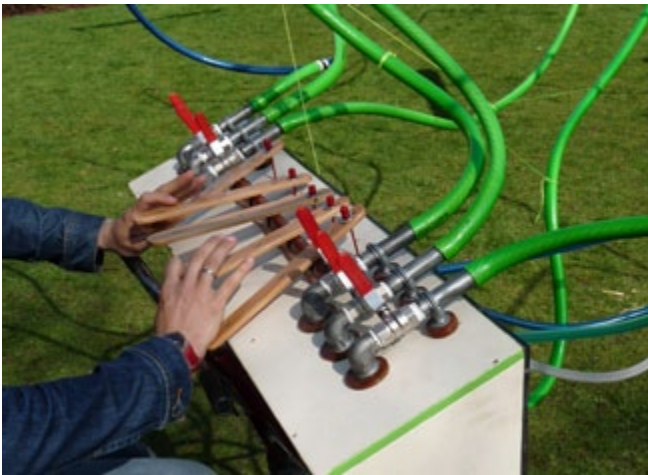


Vélo d'appart at the Point FMR in Paris for the 2007 Musical instruments invention festival Octopus.

The cyclist activates the two green bellows which fill a third bigger one under the installation making the installation rise. The weight of the cyclist influences the air pressure inside the third bellow which changes tonality and power of the instruments. All being sensitive to the slightest movement of the cyclist in different ways, generating evolutions of the conductor's cycling, triggering and opening/closing of taps and his movements.



The keyboard has six taps opening at 45° to control a composition of bass drones, and five triggers hypersensitive and reactive to activate more melodic instrument sets.



A number of elements are only reachable and playable by the public travelling around the cyclist/ conductor, and sometimes quite far from him or her. This induces social ballets as predictable/unpredictable evolutions of mastering the installation through the games between the cyclist and the public interacting all around.



Climbing at the back of the installation highly increases the pressure and changes all instruments at once, all types of impulses directly tinting the cyclist/conductor's compositions.



Duet between the cyclist and an outside membrane instrument modulated by the public with the hand. By putting that instrument to the chin, opening and closing the mouth give a wah-wah effect as changes the note, pressure changing octave and harmonics.



Left, the musician plays a membrane 'chanter' as if Vélo d'appart was a gigantic bagpipe. Thanks to the efforts of the cyclist, his mouth is free to color his melodies.



Right, a melodica is plugged in one of the circuits, the player can then compose with the cyclist and others.



Slide bass inspired from truck horns and built from p.v.c. tubes and swimming cap membrane.



Aquatic spaces of Vél'eau d'appart

The bathroom space,



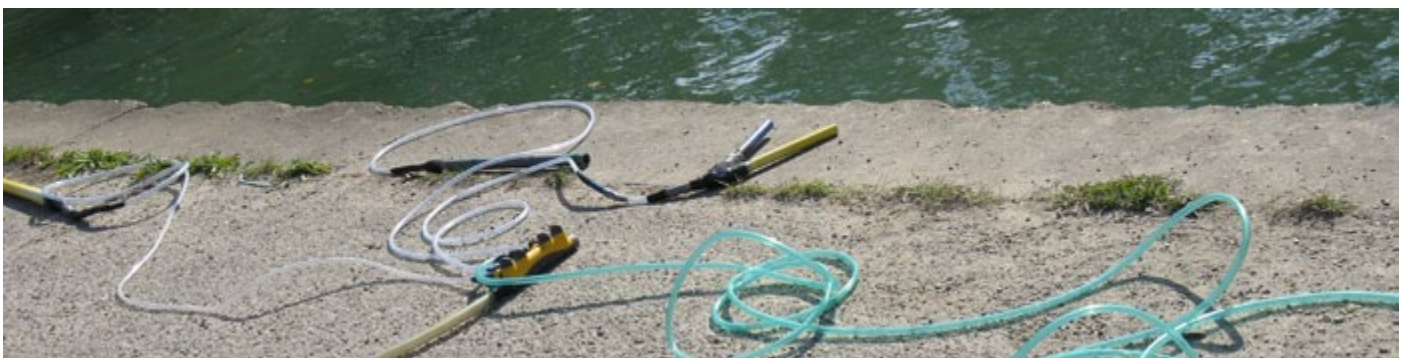
Opening water taps doesn't give water but the air produced by the cyclist triggering a reed instrument producing bubbles in the water, modulating the sounds of the reed.

The aquatic slide whistles and flutes,

Built from metal or plastic tubes and wooden air guides, these flutes plunged in water travel on a wide range of frequencies and are sensitive to micro movements as pressure variations [Vidéo link](#)



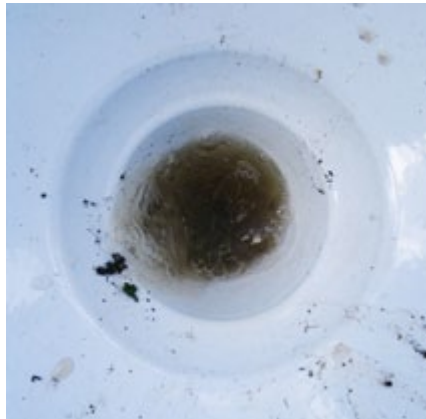
Vélo d'appart relates to all aspects of the environment, here the multiple flute pipes can be played and/or plunged directly in the river.



The bubble spaces,



Used in Balaplay and Heartscopes, the bubbles richnesses are best discovered and played with a stethoscope. Shapes and materials of the container influences colors of sound. As in all parts, there are lots of parameters to compose and play.



The birds family,



The ducks are membrane instruments with plastic bag skins for drier sounds. In the soft green tubes, there is a little water cork which lets the air pass in rhythms related to air pressure. This makes the instruments move, yet participating to sound modulations. The farm related sounds resulting, gave them their name.



The seagulls use the same aquatic process but here the instruments are whistles. the amount of water can be finely "tuned" to create evolving crossed rhythms and modulations. As they are hyper sensitive to air pressure variations, the effect is quite life like. Earing them is enough to guess their name.