

Conclusion

Through research, meetings and various experiences, this collection of theses has raised issues at the crossroads of design, music and technology, which in turn have given direction to our approach and our project.

The question of sensoriality in the dialogue between musician and digital instrument has led us to question both the physicality of music itself, and the musicality of objects, as well as our relationship with the obsolete: how can we reuse or divert technological objects in order to create easily graspable musical and collaborative interfaces? On the other hand, questioning the meaning of musical performance and the way it takes part in the collective forging of identities has led us to consider a «playground space» in the musical sphere: can we design a setting, both individual and collective, in the form of a technological musical playground in order to promote a social and participatory practice? Finally, studying trance conditioning in its relation to immersion and disorientation structures made us look into the underlying process of partying, *i.e.* how partying functions as an activity, in order to envision it as a laboratory for experiences that initiate new behaviours when it comes to listening and creating.

Through various meetings with scientific institutions (*IRCAM*), associations (*Structures Sonores*) and design studios (*Playtronica*), our research field has been enriched by the consideration of other contexts and use case scenarios, that commonly brought answers to our questions in different ways. This theoretical and methodical exercise has jump-started our quest for the meaning of musical activity: the place and purpose of music in our society, in the current technological era.

Honesty and spontaneity are at our heart in digital creation. We want to stay radical by listening to our intuitions, in order to develop our ideas with as strong as a creative speech as possible. Our multidisciplinary and experimental approach led us to develop what we have defined as being an «open» participative musical device. This device being anchored in a context of collaborative and performative research, spanning from the technological laboratory to the participative orchestra.

Contrary to an omniscient approach, where the designer is in full control of his creation, our wish is that our creation can escape our grasp. Rather than defining a target-audience for whom we design a product, we want to go against the mainstream, in order to observe our creation's uses, and put music into the hands of as much people as possible.