

<Flex> automated singing saws.

Visiting Logos?

If you have a group of 30+ people who would like to see the robots in action, we can put up a concert for you at the Tetrahedron.

Feel free to contact us for more information. We look forward to meeting you!



Namuda performance.



Meet the World's Largest Robot Orchestra

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concert hall: Bomastraat 24-26-28, B-9000 Gent, Flanders

artistic team:

Kristof Lauwers
Xavier Verhelst
Mattias Parent
Lara Vanwynsberghe
Laura Maes
Francoise Vanhecke
Moniek Darge

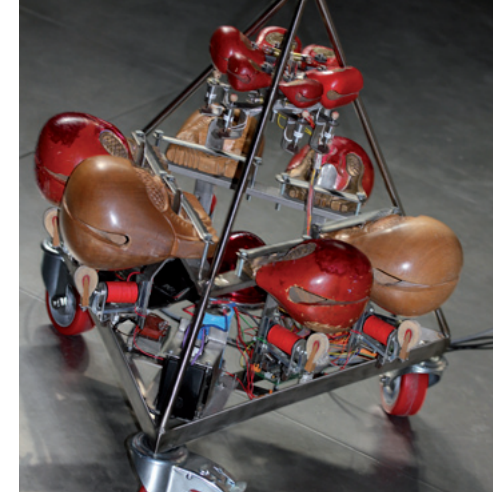
Emilie De Vlam
Dominica Eyckmans
Zam Martino Ebale
Peter Van Lancker
Godfried-Willem Raes



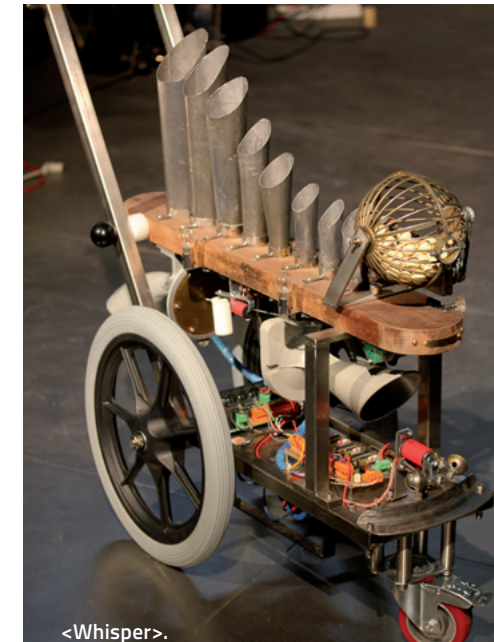
Met steun van de Vlaamse overheid



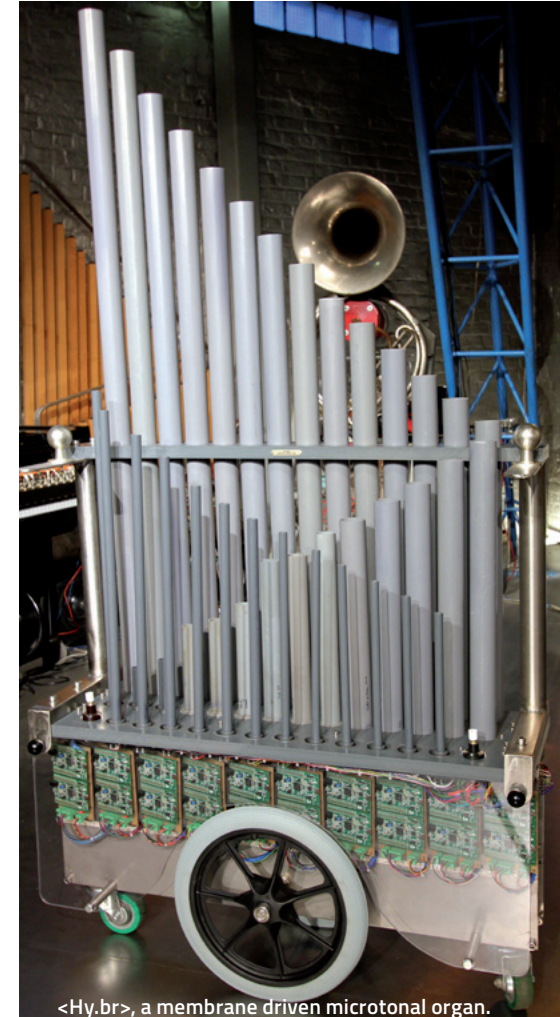
<Heli>.



<Temblo>, automated temple blocks.



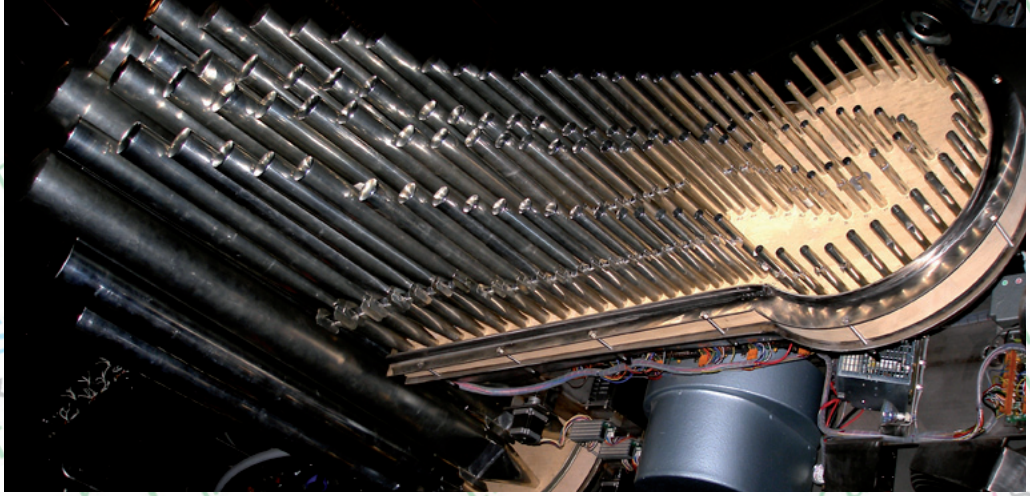
<Whisper>.



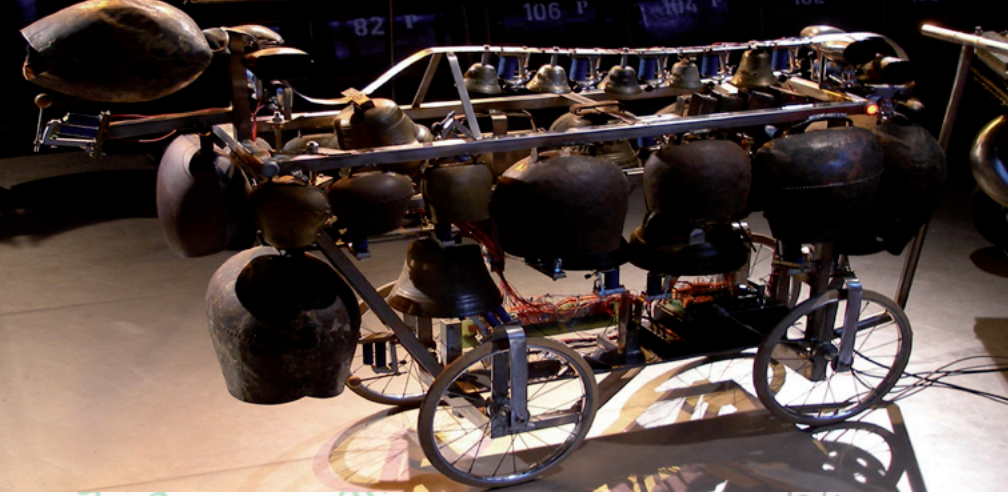
<Hy.br>, a membrane driven microtonal organ.



<Spiro>



<Qt> a quartet organ.



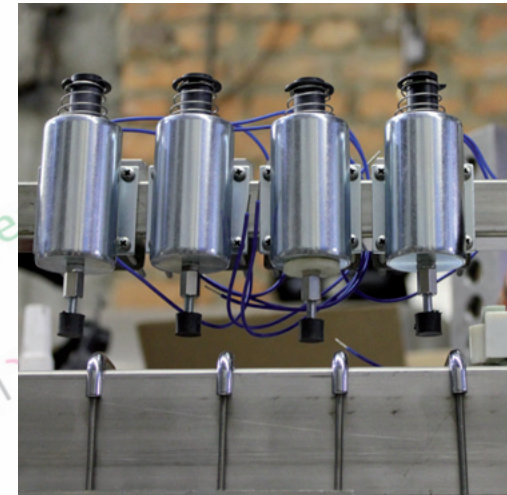
<Vitello>, automated cowbells.



<Rodo>, singing rods.



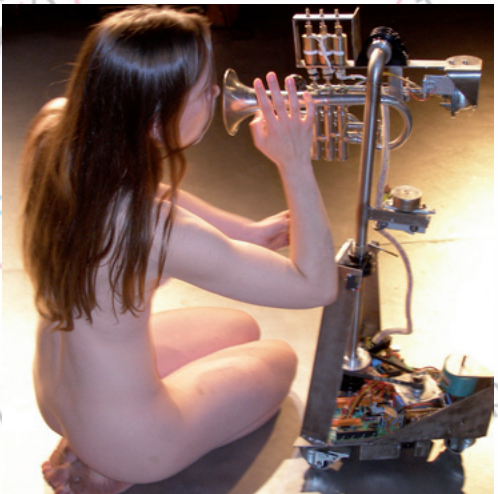
<Bono>



Fingering mechanism for <Synchrochord>



<Korn> a robotic cornet.



Logos Robot Orchestra

Imagine a collection of more than sixty virtuoso musical robots that can play nearly any composition. Traditional instruments such as a piano, percussion, brass, woodwind or a variety of string instruments are combined with unheard sounds produced by newly invented instruments.

All these automata are fully acoustic and do neither use electronic sounds nor amplification. The Logos Robot Orchestra only has genuine musical instruments, driven by the magic of 21st-century robotics, in its ranks. Mechanical instruments have existed for a long time. Our automata surpass their historical antecedents on various levels: all musical robots have full dynamic control as well as full polyphony. Their capabilities easily exceed those of human

players. The microtonal capabilities and extreme precision of the automata turn them into the perfect tool to explore musical and expressive possibilities.

The orchestra does more than just play any style of music, it can create astonishing interactive music in real time. Dancers and musicians use gesture-sensing technologies including sonar and radar systems – developed in-house – to control the sounds directly with their own bodies. The generated music is gesture-controlled. Instead of dancers reacting to music, the music is derived from the movement of the dancers.

Namuda

Because the in-house developed technology depends on the reflective properties of the performers' bodies, all dance is performed naked. Namuda is the special dance technique we have developed for this highly advanced, interactive style of performance.

The result is a spectacular combination of music and performance that fascinates any audience, from young children to new music specialists.

Who are we?

The Logos Foundation is an experimental music centre based in Ghent. Active since 1968, our group of composers, musicians, engineers, dancers and multi-media artists performs across Europe and far beyond. The founder of the organisation and creator of the robot orchestra and its sensor systems is Godfried-Willem Raes. Regular collaborators are Kristof Lauwers,

Moniek Darge, Zam Martino Ebalé, Dominica Eyckmans, Laura Maes, Emilie De Vlam, Xavier Verhelst, Mattias Parent a.o.

We tour internationally with all our projects and produce frequent concerts of the Robot Orchestra at the Logos Tetrahedron in Ghent.

Using the Robot Orchestra?

Composers are warmly invited to write a piece for the Logos Robot Orchestra. A manual can be found on the Logos website.

Residencies for composers wanting to work with the robot orchestra are possible as well.

Composers that contributed to the repertoire so far include Moritz Eggert, Clarenz Barlow, Phill Niblock, Warren Burt, Conlon Nancarrow, Fred Momotenko, Michael Manion, Bruno Spoerri, Barbara Buchowiec, Peter Castine, Jaime Reis, Rainer Boesch, Brent Wetters ...

Dr. Godfried-Willem Raes (1952) is the founder and director of the Logos Foundation and a music-maker in the broadest sense of the word. Up to 2014 he was a professor of composition and acoustics at the University College Ghent, School of Arts. Nowadays he is charged with post-doctoral research into extending expressive possibilities of acoustic instruments and their human interfaces. He is the designer of the largest robot orchestra in the world and the inventor of a fully wireless expressive gesture recognition system known as the invisible instrument. Raes is currently working on the refinement of automated musical instruments with playing possibilities that by far exceed anything possible by humans. He was awarded the Louis Paul Boon prize (1982) as well as the Tech-Art Prize (1990).

