

# Lukas Taido\_City Gate Illuminations



Beispielgrafiken

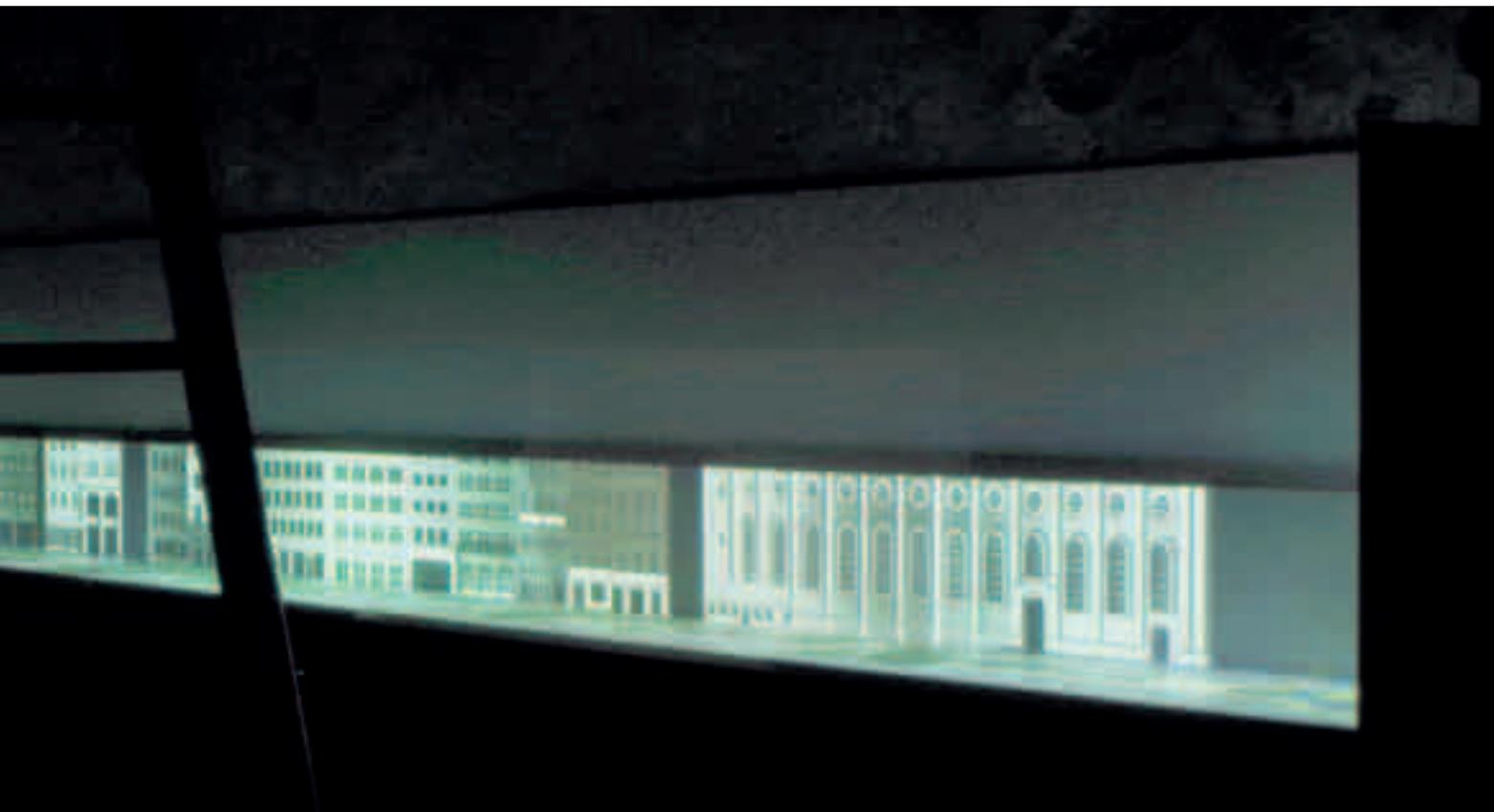
**“Stadttor-Illuminationen”** (“City Gate Illuminations”) is a large-scale outdoor video mapping, light installation and musical event, taking place simultaneously at two landmarks in Munich’s historic inner city, the two former city gates “Isartor” and “Talburgtor” (Altes Rathaus). It is planned for the summer of 2021, and has been developed by **Lukas Taido** (general concept, music) and **Laszlo Bordos** (visual concept, motion graphics, projections). The immersive audiovisual production is conceived as a free artistic interpretation of the urban redesign plans of Munich’s city center “Tal” by the architect Markus Uhrig. The production will be premiered on June 12<sup>th</sup> and 13<sup>th</sup> 2021, on the occasion of the Munich City Foundation Festival and its 2021 subject “Linking Munich’s History to the Present”.

After sunset, the two historic city gates, approximately 400 meters apart, and located at the beginning and end of the street, will be illuminated using powerful, large projections that are precisely matched to the structures of the buildings (“video mapping”). These will be supplemented by programmable, synchronized movable spotlights, placed in the facades at different heights and sending their visible beams out into the dark night. Each tower will have its own audio system attached to the sides. The facades and their structures are directly included in the image design, using elaborate projection techniques enabling



complex dimensions, precisely scored by the musical compositions and sound design, thus creating a formally and content-rich, audiovisual narrative.

Referring to the history of this part of Munich's city center as former "Tal Petri" and "Tal Mariä", the near-by Peterskirche (Old Peter) and the world-famous Frauenkirche (Church of Our Lady) will also become part of the overall mise-en-scene, in the form of their chiming church bells being precisely timed and integrated into the music. In addition, microphones are installed inside both bell towers, transmitting the acoustic signal directly to the graphic computers in the projector towers via a radio link. Using modern, highly differentiating acoustic-to-motion graphic coupling methods, the sound and vibration of the heavy church bells will be used to trigger modifications and variations of the projected graphics in real time. The audience thus hears, embedded in the overall musical composition, the real acoustic ringing in the distance, but at the same time experiences the influence of these acoustic frequencies on the large-scale projections as changes in the structures, in movements and in the brightness, all the way up to amplitude-controlled visual filters precisely analogous to the ringing of the bells.





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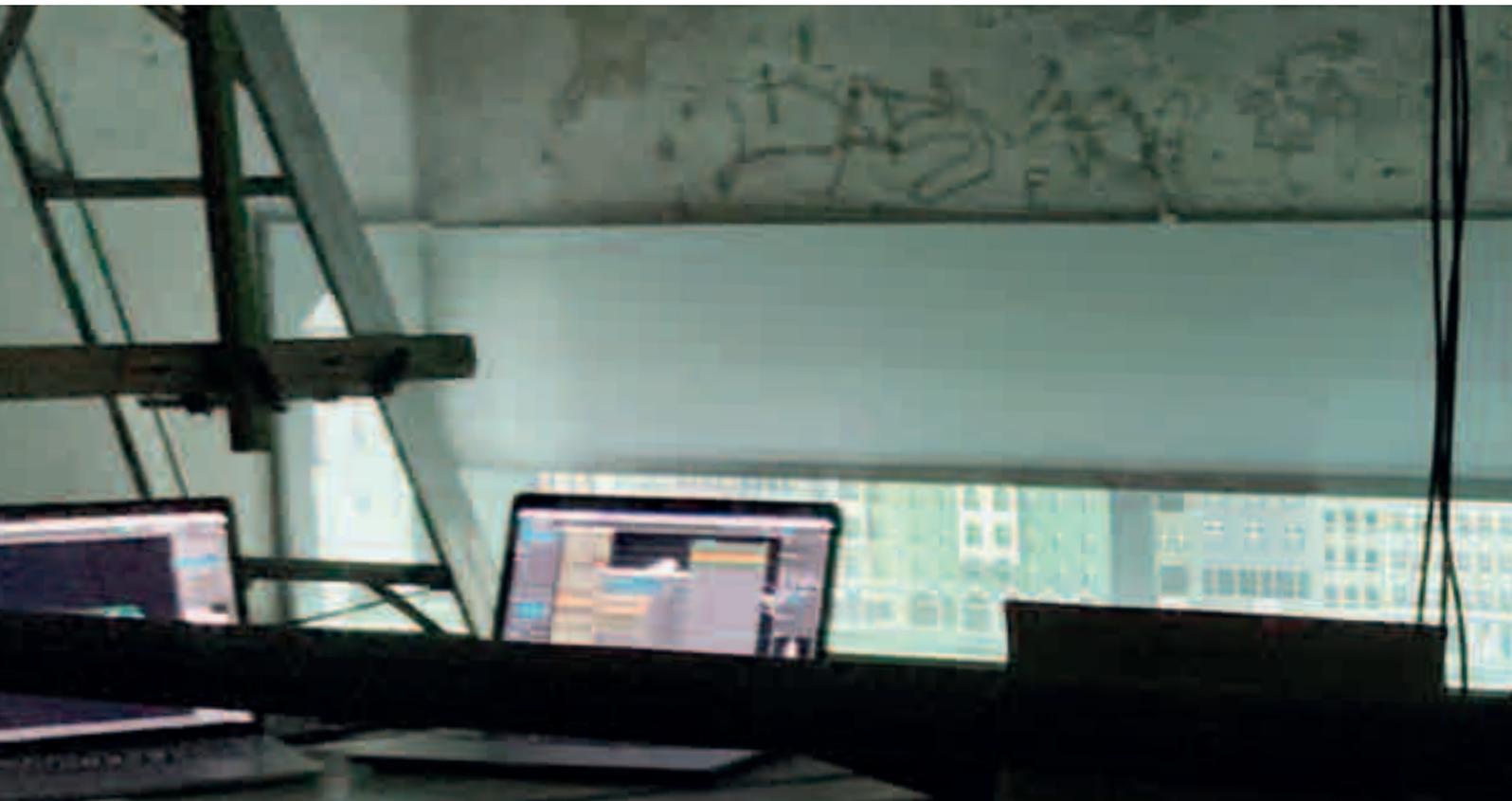
### **Dramaturgy**

At first, the Isartor and Talburgtor will each be individually illuminated, accompanied by modern electronic music and associative sounds. Both of the two gates will have their own auditive cosmos as well as their own shape and color concepts at this point.

The graphics during the opening phase vary only subtly, creating a kind of prenatal state of being – until the ringing of the church bells sets in, and initiates the gates' coming to life, with projected shapes and colors being triggered by the audible chimes. Nevertheless, the gates still seem to be "all by themselves" and not aware of the existence of the respective other one at this point. After the ringing of the bells has subsided, in addition to the projections, a search-light-like, white light column appears from each gate by means of the programmable motion lights installed in the facades. Initially, as if they are blind, these rays of light "feel" their way through the night, through the audience and over their heads.

Soon after this the first encounter of the two light rays takes place, accompanied by music and sound design elements. As if they were touch-sensitive snail tentacles, they suddenly twitch back after this first contact.

Observable, brief color changes in the projections at both gates result from this first touch, before the reciprocal approach of the light beams begins again. After each new



contact, the opposite tower absorbs some color elements and even sound properties of the other one for a few seconds and vice versa.

In the middle between the two gates, at the intersection Hochbrückenstraße, two further large P.A. loudspeakers will be installed, which play back specific sound effects precisely at the point where the light beams meet. During this process, each gate, in terms of its facade projection and specific music and sound design, continues to adopt color, graphic and audible elements of the other ... until they finally begin to harmonize in shape, color and sound (while never giving up their own identity during this).

At the end of the approximately 10-minute performance, the initially rather arbitrary, searching tactile movements of the light rays will be overcome by a playful, conscious dialogue between the two towers. Parallel to this, the originally separated, two building-specific video mappings are now leading into a single overall staging of both gates - audiovisually including the space between them.

During the performance nights the Tal will be closed to traffic. By changing their location during the breaks between the approximately 10-minute-long performances



visitors can take different perspectives of the illuminations, musical scores and the imaginary, audiovisual "dialogue" between the two city gates. This free choice of perspective allows an additional narrative level of spatial staging – compared to a conventional building projection and its usually one-sided viewer perspective.

### **Übersetzung fehlt xx Das Tal als Bühne**

Beyond that, the audience in front of the Talburgtor as well as the Isartor will not only experience a sensual perception of distance, created by the remote, but still audible music and sounds resounding across from the opposite gate, but intensely experience the space opened up in between as well.

The element of duality within the artistic conception of the staging also reflects one of the cornerstones of Markus Uhrig's urban planning approach: the Tal as a connecting link between the two historic city gates.

Where later a small stream is to be built to visualize this connection, the long-forgotten relationship between the two buildings is brought back to life by the rays of light meeting in the darkness and their mutual convergence to the other's visual and audible structures and radiance.

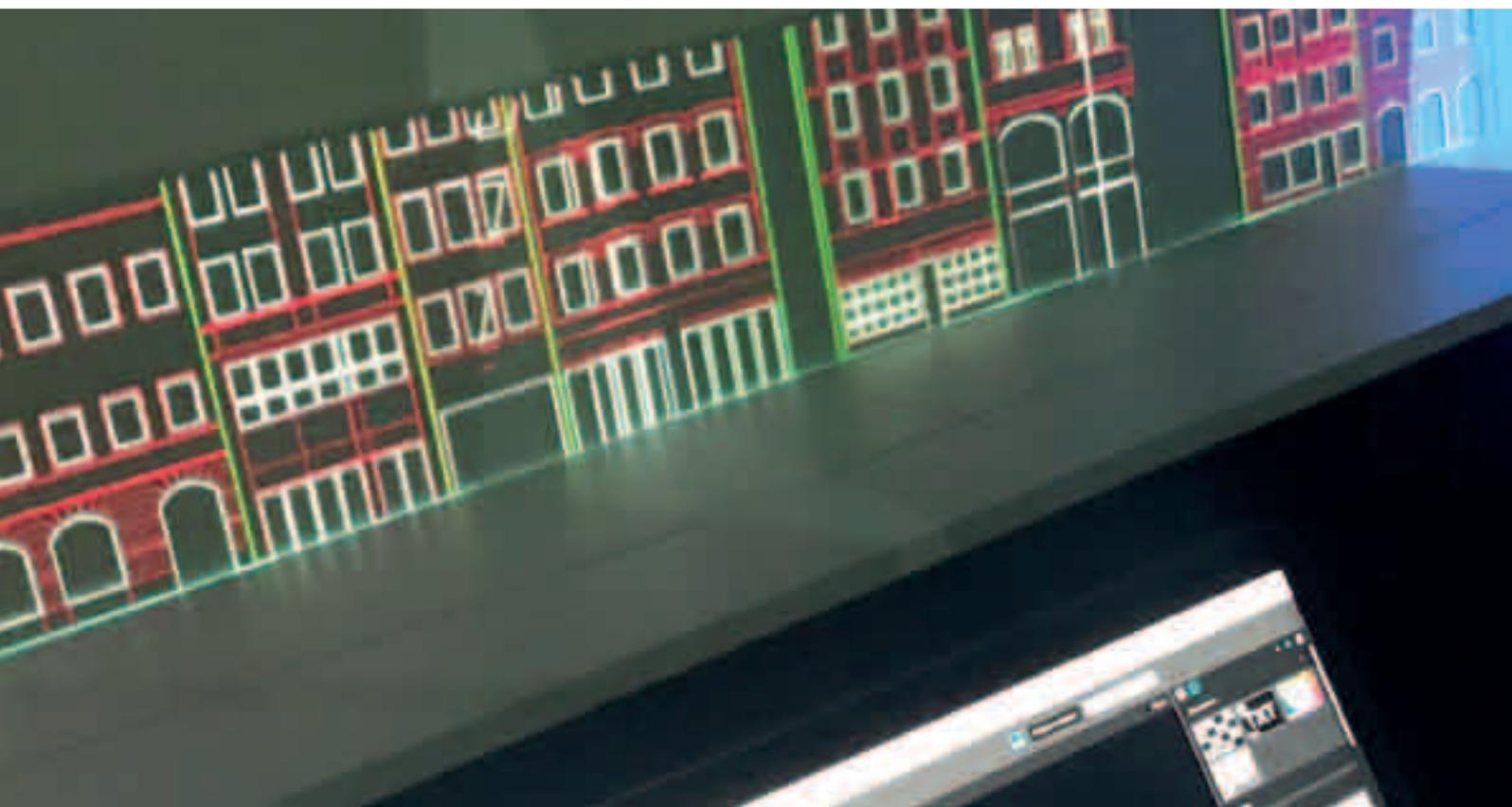
### **Background**

This process of the encounter of two towers is also to be understood as a metaphor of the re-awakening rapprochement between people in the long-yearned-for post-social distancing times, as well as of the antecedents of the historic "Tal" encircled by the two former city gates.

### **About the Artists**

The works of the artist duo Laszlo Bordos and Lukas Taido, who have already carried out international projects of this kind together in the past, stand out not only by the use of musically programmed moving lights as a novel figuration tool for light sculptures to expand from the two-dimensional into the three-dimensional space, but also through the extremely precise coupling of musical composition and motion graphics.

Lukas Taido, born in Munich, has worked in close collaboration with various visual artists (Laszlo Bordos, Philipp Geist, Lars Ullrich, Phil Max Schöll and many others) and has created soundtracks for the 100<sup>th</sup> anniversary of the *Bauhaus* in Dessau, has created the audiovisual installation "Directions" in the dome of the Dortmund television tower, contributed music to the opening ceremony of the top level on the 128<sup>th</sup> floor of the Shanghai Tower (China), has conceived the AV installation "Hemispheres" on the huge screen in the 1990's Gallery Berlin, created audiovisual





installations in the Berlin Volksbühne theater, sound installations in the Weimar City Palace, or, as a film composer, has contributed music to films by Academy Award winning director Volker Schlöndorff or Dieter Wedel. He has stood on the stage of the Mercedes-Benz soccer stadium in Stuttgart as a live musician during the opening ceremony of the World Athletics Championships, has organized and curated 3-day festivals for modern electronic music and taught as a guest lecturer at Babelsberg Film University.

Laszlo Bodos (Budapest) is considered one of the pioneers of video mapping and continues to be an inter-

nationally leading light artist. In the past, he has, among numerous other projects, artfully staged his projections in Paris (Eiffel Tower), in Rome and on a vast number of historically significant buildings, many of which are UNESCO World Heritage sites, in Russia, Australia, Mexico, the Czech Republic, Dubai, Finland, Norway, Spain, and many, many more.

More information and references about the artists at:  
[www.bodos.eu](http://www.bodos.eu)  
[www.vimeo.com/bodos/videos](http://www.vimeo.com/bodos/videos)  
[www.lukas-taido.com](http://www.lukas-taido.com)

