



**HAL**  
open science

## Read Your Voice - A Playful Interactive Sound Encoder/Decoder

Hugo Pauget-Ballesteros, Gilles Azzaro, Jean Mélou, Yvain Quéau,  
Jean-Denis Durou

► **To cite this version:**

Hugo Pauget-Ballesteros, Gilles Azzaro, Jean Mélou, Yvain Quéau, Jean-Denis Durou. Read Your Voice - A Playful Interactive Sound Encoder/Decoder. Workshop of 30th ACM International Conference on Multimedia: Interactive Artwork (2022), Oct 2022, Lisbonne, Portugal. à paraître. hal-03794937

**HAL Id: hal-03794937**

**<https://hal.science/hal-03794937>**

Submitted on 3 Oct 2022

**HAL** is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

# Read Your Voice

A Playful Interactive Sound Encoder/Decoder

Hugo Pauget Ballesteros  
IRIT, UMR CNRS 5505  
Toulouse, France  
hugopauget@gmail.com

Gilles Azzaro  
Independent Artist  
Marssac-sur-Tarn, France  
azzarogilles@gmail.com

Jean Mélou  
IRIT, UMR CNRS 5505  
Toulouse, France  
Jean.Melou@irit.fr

Yvain Quéau  
GREYC, UMR CNRS 6072  
Caen, France  
Yvain.Queau@ensicaen.fr

Jean-Denis Durou  
IRIT, UMR CNRS 5505  
Toulouse, France  
durou@irit.fr

## ABSTRACT

*Read Your Voice* is a playful interactive multimedia system that allows the user to record a sound, encode it as an image, and then play it back using his smartphone, while controlling the speed and direction of playback.

## KEYWORDS

Voice, interactive, sound encoder/decoder.

### ACM Reference Format:

Hugo Pauget Ballesteros, Gilles Azzaro, Jean Mélou, Yvain Quéau, and Jean-Denis Durou. 2022. Read Your Voice: A Playful Interactive Sound Encoder/Decoder. In *Proceedings of ACM'2022 Multimedia Art Exhibition (ACM'22 Multimedia Art Exhibition)*. ACM, New York, NY, USA, 2 pages. <https://doi.org/10.1145/1122445.1122456>

## INTRODUCTION

Recording sounds: this dream was realized for the first time around 1860 by a Frenchman named Edouard-Léon Scott de Martinville. His device, named *phonautograph*, made possible the first “material transcription” of the voice, seventeen years before Thomas Edison. Nevertheless, if this early invention is not well known, one should not be mistaken: it is indeed Thomas Edison’s *phonograph* which first allowed to record a sound *and to be able to play it back*. The recording of a sound and its restitution present very different levels of difficulty. It was only in 2007 that four American researchers from Berkeley succeeded in replaying several *phonautograms* [3], 150 years after their recording!

French artist Gilles Azzaro follows a similar approach to Scott de Martinville. But while sound is a 1D-signal, which can be represented as a 2D-curve, its time-frequency representation in the form of a *sonagram* provides a 3D-model: one dimension for time, another one for frequency, and the last one for power. This well-known 3D-representation of a sound signal is thus particularly

Permission to make digital or hard copies of all or part of this work for personal or classroom use is granted without fee provided that copies are not made or distributed for profit or commercial advantage and that copies bear this notice and the full citation on the first page. Copyrights for components of this work owned by others than ACM must be honored. Abstracting with credit is permitted. To copy otherwise, or republish, to post on servers or to redistribute to lists, requires prior specific permission and/or a fee. Request permissions from [permissions@acm.org](mailto:permissions@acm.org).

ACM'22 Multimedia Art Exhibition, October 10–14, 2022, Lisbon, Portugal

© 2022 Association for Computing Machinery.

ACM ISBN 978-x-xxxx-xxxx-x/YY/MM... \$15.00

<https://doi.org/10.1145/1122445.1122456>

suited to 3D-printing. Thanks to some modifications, Gilles Azzaro knows how to transform it into a real artwork (see Figure 1).

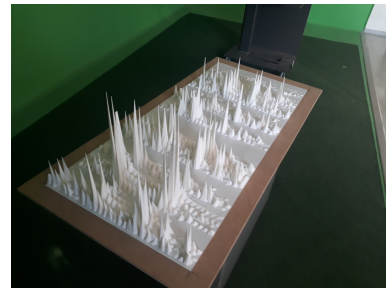


Figure 1: 3D-printing of a sound by Gilles Azzaro [1].

## 3D-SONAGRAMS

Under perfectly controlled acquisition conditions, the sound restitution of such a 3D-representation can be performed. In a previous edition of the ACM Multimedia Art Exhibition [2], we showed how to read a 3D-sculpture using a depth sensor (see Figure 2). Now, is this still feasible if the reading is done by a visitor using his smartphone? In such much less controlled acquisition conditions, we revert to a 2D-representation of the sonagram, in order to avoid problems of hidden parts and to limit parallax effects.

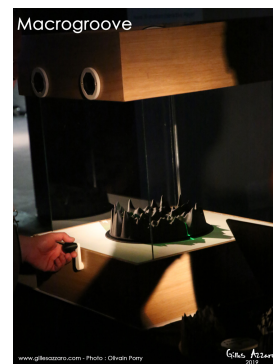


Figure 2: Reading of a 3D-sonagram with a depth sensor [2].

## 2D-SONAGRAMS

Figure 3 shows another example of 3D-sonagram, but in the form of a *lithophane*: the 3D-printing faces the light placed at the back and is seen by transparency. It turns out that the image produced is the same as if it had been printed on a plane. Parallax effects are then reduced to a transformation called *homography*, in the case where the shooting is not fronto-parallel, which is easy to correct using “markers”: in the example of Figure 3, this explains the presence of two series of parallel black lines, above and below the sonagram. Such lithophanes are particularly aesthetic, but do not lend themselves to a playful interactive application such as *Read Your Voice*, since 3D-printing is time-consuming and costly. This is why we decided to rather use *real* 2D-sonagrams.

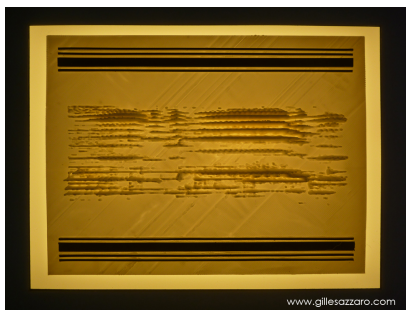


Figure 3: *Miracle* (2016), 3D-lithophane by Gilles Azzaro [1].

The basic operator to produce a sonagram is the *Short Term Fourier Transform* (STFT). However, a number of modifications are made to the STFT of the signal, in order to make the image acquisition more robust and to concentrate the relevant information:

- Only the positive frequencies are kept.
- The ordinate corresponds to the logarithm of the frequency, in order to “spread out” the low frequencies.
- The graylevels correspond to the square of the complex modulus, expressed in *dB*, and then *quantized* on eight values.

An example of such a sonagram is shown in Figure 4.

## PHASE RETRIEVAL

As already said, reading a sonagram is much trickier than creating it. Amongst the sonagram modifications listed above, several are non-invertible. Nevertheless, the main obstacle to reading a sonagram such as the one in Figure 4 comes from the fact that the phase of the STFT is lost. This results in distortions in the reconstructed sound. A video by Gilles Azzaro (<https://www.youtube.com/watch?v=kXANN0Nfpeo>), where the 3D-lithophane of Figure 3 is read using the *PhonoPaper* application [5], highlights these distortions.

To overcome this obstacle and make the reconstructed sound audible, we use the *phase reconstruction* method proposed by Griffin and Lim in 1984 [4]. This method was initially designed to reconstruct the phase in the case where the sonagram of the original signal has been modified, for instance, to improve sound quality. In such a case, the original phase is no more coherent with the modified sonagram. Our case is different, since the phase is lost and must be retrieved before playing the restored sound back.

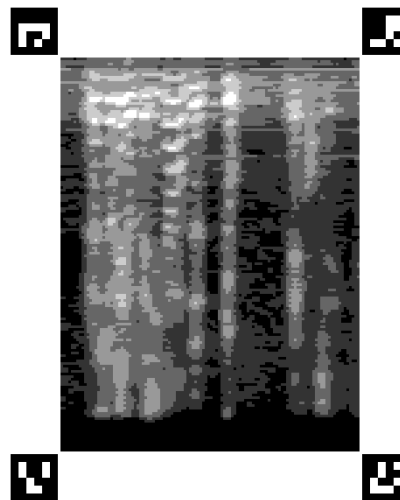


Figure 4: Example of a sonagram surrounded by markers: time on the abscissa, frequency on the ordinate (oriented downwards). The power in *dB* is quantized on eight values.

## READ YOUR VOICE

To better evaluate the relevance of the proposed multimedia system, called *Read Your Voice*, an example accompanies this paper (<https://bit.ly/3PIzYPc>). Any sound signal could be treated in the same way. In order to make the workshop fun, each visitor will be asked to briefly introduce himself. Therefore, a collection of sonagrams can be printed or projected on a white wall, and then read by other visitors belonging a smartphone.

An important peculiarity of the proposed multimedia system is to make it interactive and playful. In the version which will be presented at the exhibit, the user will have the control on the playback, giving the pace of lecture and also deciding on its direction (forward or backward), by simply moving his smartphone.

## PERSPECTIVES

A first perspective of this work consists in trying to reconstitute the phase “on the fly”, which would make it possible to read a sonagram printed on a sheet of paper, then to crumple the sheet and to note the effect produced on the restored audio signal, as this is done in a video presentation of *PhonoPaper* (<https://www.youtube.com/watch?v=lzoVnqLy29U&t=0s>).

Finally, another perspective is to print some famous sentences in 3D, and to constitute an exhibition of lithophanes such as that of Figure 3, beside the recreational workshop.

## REFERENCES

- [1] G. Azzaro. 2022. Homepage. <http://www.gillesazzaro.com>.
- [2] P. Chable, G. Azzaro, J. Mélou, Y. Quéau, A. Carlier, and J.-D. Durou. 2019. Macrogroove: A Sound 3D-sculpture Interactive Player. In *Proceedings of the 27th ACM International Conference on Multimedia*.
- [3] P. Feaster. 2017. Playback Methods for Phonogram Images on Paper. In *Proceedings of the 2016 Joint Technical Symposium*.
- [4] D. Griffin and J. Lim. 1984. Signal estimation from modified short-time Fourier transform. *IEEE Trans. on Acoustics, Speech, and Signal Processing* (1984), 236–243.
- [5] A. Zolotov. Latest release - 1.6 (2018-03-10). *PhonoPaper*. <http://www.warmplace.ru/soft/phonopaper/>.