

**“Lullaby on Alto”**, for alto sax, electronics and video real-time projections.  
By **Federico Acal** (image) and **Miguel Farías** (Sound).

A musician walks through the space while playing his saxophone, he does not know the place very well. He tries to connect the music with his own body movements. The architecture provides the path he'll take, he is not resistant. As he explores the place, he explores new sounds. The space in which he strolls will provide the duration of his performance. This duration is related to the music itself however also related to the act of walking. His performance is being recorded by video cameras.

“Lullaby on Alto” tries to inhabit the architecture space through music, walking and the video recording. Is it possible to think of architecture as recollections of different temporalities juxtaposed against each other? Would this space become a cinematic montage of fragments? If we think of architecture as durational experience where the past and the present intertwine, could this architecture be engaged as a cinematic process?