**Artist/Musician/Producer DeLaurentis Collaborates with Producer/Engineer Hervé Déjardin on Immersive Audio Project *Musicalism* Using L-ISA Studio Spatial Audio Mixing Tools**

*Acclaimed audio innovator and rising electronic artist explore synesthetic connections between sound and color through spatial audio*

**PARIS, France -- July 2025** -- French electronic artist DeLaurentis has released *Musicalism*, a new full-length album that translates her synesthetic experiences—a phenomenon that causes sensory crossovers, such as tasting colors or feeling sounds—into an immersive audio journey. The project was mixed by Hervé Déjardin, Head of Audio Innovation at Radio France, using L-ISA Studio spatial audio mixing tools from L-Acoustics. Déjardin also co-composed “White Opening” the album's opening track, and the pair have launched a live immersive audio-visual show scheduled to tour France and Great Britain throughout 2025.

The collaboration began when Déjardin and DeLaurentis met at Radio France's Le Cube, an experimental audio lab at the broadcaster's Paris headquarters. Discovering shared musical inspirations—including Bach, Ryuichi Sakamoto, Jay-Jay Johanson, with whom DeLaurentis has collaborated many times and Jean-Michel Jarre, with whom Déjardin has worked—they found creative common ground that led to their partnership.

"DeLaurentis knew my work with Jean-Michel Jarre and wanted me to create the immersive mixes," Déjardin explains. "But she was equally drawn to my sound design capabilities, which became essential to realizing her vision."

“For me, music and innovation are intrinsically linked,” says DeLaurentis. “I’ve had the opportunity to work with IRCAM and Sony CSL on AI-based tools, and I had always dreamed of collaborating with Radio France—especially on electroacoustic music. That’s why meeting Hervé was the starting point of the album.”

**Translating Color into Sound**

*Musicalism* takes its title from a 1930s French artistic movement where painters translated sounds into visual art to evoke specific emotional responses—a concept that resonates deeply with DeLaurentis's own synesthetic experiences. To bring this concept to life, Déjardin and DeLaurentis began by creating an extensive library of sounds associated with visual art: the scratch of brushes on canvas, the texture of palette knives, the ambient sounds of an artist's studio.

DeLaurentis invited Hervé Déjardin to her recording studio in the south of France, where together, they recorded the sonic universe of a painter’s studio. "We wanted to capture the sonic essence of the creative process itself." says Déjardin.

The material was then edited, mixed, and shaped into a library of artistic sounds that DeLaurentis was able to use throughout the album’s production.

Their collaboration deepened when DeLaurentis suggested they co-compose White Opening. Conceived as an electroacoustic piece that gradually evolves into electronic music, the track represents an entry into the painter’s sonic universe. “We tried to capture that sensation of beginning a new work—facing a blank canvas full of possibilities,” explains Déjardin. DeLaurentis has described the piece as “a sort of blank canvas of all possibilities” that opens each of her performances. Through this track, they also discovered how spatial composition was particularly enhanced by the presence of electroacoustic sounds, which added depth and texture to the immersive experience.

**Spatial Audio Architecture**

DeLaurentis conceived *Musicalism* as a "spatialized auditory experience" from its inception, producing it in Dolby Atmos while simultaneously developing a 360-degree live experience in partnership with Radio France, La Générale de Production, and France Télévisions.

Working in Le Cube's 12.0.6 loudspeaker configuration, Déjardin leverages L-ISA Studio to manage up to 96 audio objects before rendering the spatial mix into Nuendo with the Atmos monitoring plug-in. This workflow allows him to maintain both L-ISA object mode and Atmos object mode within the same project, enabling seamless reference between 7.1.4, 5.1.4, and binaural formats.

"I constantly monitor through the Atmos renderer because it simulates the audience experience," Déjardin notes. "If the mix works in 5.1, I know the 12.0.4 version will translate beautifully."

**Innovation Through Partnership**

Déjardin's relationship with L-Acoustics extends beyond using their tools—he actively contributes to product development through ongoing dialogue with the company. "As a composer and engineer, I can communicate specific needs for functionality, and they listen. That collaborative approach is invaluable."

He particularly values L-ISA's stability during extended studio sessions and its seamless translation from studio to live performance. "I can design an album mix and translate it directly to live performance using the same toolset. That continuity is crucial for maintaining artistic vision across formats."

With nearly two decades of experience in immersive audio, Déjardin views spatial sound as more than a technical advance. "It's truly a new art form. The creative universe available in immersive formats offers possibilities that continue to inspire me after 20 years. Each project reveals new potential."

DeLaurentis discovered spatial audio mixing with L-ISA, and it was a revolution in her artistic approach. “I tend to orchestrate my musical productions extensively, and for years I was frustrated by having to make compromises in my stereo mixes,” explains DeLaurentis. “With spatial sound, there is no longer a hierarchy of sounds, ornamentations and appoggiaturas are just as important as the main melodies. All elements of the score coexist harmoniously.”

As *Musicalism* tours throughout 2025, it demonstrates how innovative technology can serve artistic vision, creating experiences where audiences don't simply hear music but step inside DeLaurentis’ synesthetic world where sound and color converge.

**About L-Acoustics**L-Acoustics has been shaping the future of sound since 1984 through trailblazing innovation. Our European-designed and manufactured solutions deliver premium sound experiences from the most intimate immersive spaces to the largest stages. L-Acoustics is the #1 brand chosen by the world’s largest music festivals and installed in over 13,000 premium venues from music halls, theaters, and sports entertainment to wellness, hospitality, homes and yachts.

Our team of 1,000 employees, including 20% in design, research, and development, conceives the industry’s most award-winning and transformative sound reinforcement technologies, including the modern line source array V-DOSC, L-ISA immersive hyperreal solutions, and the eco-conscious, performance-leading L-Series. These technologies have led to the company being honored with a Decibels d’Or and featured in Fast Company’s most innovative companies.

With major hubs in Paris, Los Angeles, London, and Singapore, and a network of trained service providers present in 80 countries, our technologies power the most demanding live events and memorable sound experiences: from Adele’s Las Vegas residency to the world's largest sports events, from the Zaha Hadid-designed Guangzhou Opera House to the Philharmonie de Paris Concert Hall.

# # #

Reader contact:

Mary Beth Henson, Director of Media Relations  
L-Acoustics

13, rue Levacher Cintrat

91460 Marcoussis, France

Tel: +33 (0) 1 69 63 69 63 / Fax: +33 (0) 1 69 63 69 64   
Email: <mailto:press@l-acoustics.com> / Web: <http://www.l-acoustics.com>

Editor contact:

Jeff Touzeau

Hummingbird Media

[jeff@hummingbirdmedia.com](mailto:jeff@hummingbirdmedia.com)  
+1 914 602 2913

Media materials can be downloaded at: https://medialibrary.l-acoustics.com/bYHU5t7ZN

Related images:

1. **LA\_DeLaurentis\_01.jpg** - The cover art for DeLaurentis' 'Musicalism' album, which translates the artist's synesthetic experiences into an immersive spatial audio journey mixed using L-ISA Studio tools.
2. **LA\_DeLaurentis\_02©Dominique Gau.jpg** - Radio France's Le Cube experimental audio lab in Paris, where DeLaurentis and Hervé Déjardin developed their collaborative approach to spatial audio composition and mixing using L-Acoustics L-ISA technology. Image **©** Dominique Gau
3. **LA\_DeLaurentis\_03.jpg** - DeLaurentis and Hervé Déjardin rehearse their immersive audio-visual performance, which brings the synesthetic world of 'Musicalism' to life through 360-degree L-ISA spatial sound design.
4. **LA\_DeLaurentis\_04.jpg** - L-ISA spatial audio technology enables artists like DeLaurentis to create immersive experiences where audiences step inside synesthetic worlds, pushing creative boundaries beyond traditional stereo limitations.
5. **LA\_DeLaurentis\_05.jpg** - Hervé Déjardin (Head of Audio Innovation at Radio France) and electronic artist DeLaurentis, whose shared passion for innovation and electroacoustic music led to the creation of the spatial audio album 'Musicalism.'