



Zi lacchos

Custom Sonic Works

Sound design for artists, designers, galleries and creative spaces

Acoustic guitar · modular synthesis · voice · field recordings

Paris, France

A sound work built from the creator's universe

Zi lacchos creates original acoustic-electronic sound pieces for artists, designers, galleries, exhibitions, installations, fashion presentations, films and creative spaces.

Each project begins with a specific artistic universe: colors, textures, materials, movements, objects, symbols, spatial qualities, references, duration, emotional atmosphere and narrative intention. These elements become the foundation of a custom sonic response.

The aim is to support, extend and reveal the original work through sound. The music is designed to respect the creator's brief, reinforce the identity of the project and open it into another sensory field without overpowering it.

Core proposition

I translate a creator's visual, material and narrative universe into sound, using acoustic guitar, voice, modular synthesis and field recordings.

For	Formats	Deliverables
Fashion designers, visual artists, sculptors, painters, galleries, curators, perfume projects, installation artists, filmmakers, performance artists, interior designers and spatial designers.	Original sound design, live performance, sonic identity, ambient piece, installation soundtrack, video music, gallery sound environment, modular acoustic-electronic performance.	Live performance, fixed audio file, loop, stems, short video sound design, exhibition atmosphere, site-specific composition, custom duration adapted to a presentation or installation.

Why this approach works for galleries and creators

- The process starts from the creator's existing world, not from a generic musical style.
- The sonic choices can be explained, documented and connected to the visual or material brief.
- The modular system allows the piece to remain alive, adaptive and responsive to space, movement and atmosphere.
- The final sound can stay discreet, immersive or performative depending on the context.

Method of Sonic Translation

The method is based on correspondence: visual, material and narrative elements are converted into musical parameters. A color can suggest a frequency range. A surface can become a modulation pattern. A movement can define rhythm or interruption. A material can guide grain, density, resonance or distortion.

This translation can remain intuitive and poetic, or become highly conceptualized depending on the needs of the project. For a gallery, a designer or a visual artist, the process can be presented as a clear dialogue between the original work and the sonic composition.

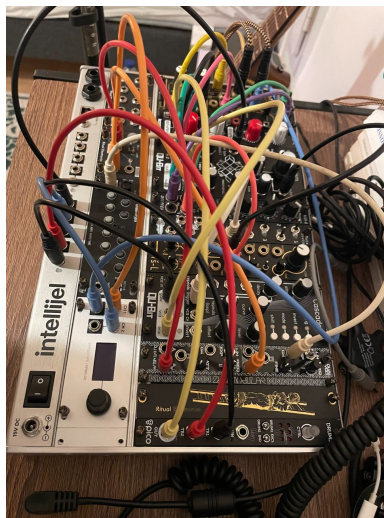
Brief element	Possible sonic translation
Color palette	Frequency range, brightness, harmonic density, filtering, warmth or coldness
Material	Grain, distortion, resonance, metallic or organic texture, attack and decay
Movement	Pulse, repetition, interruption, tempo, gesture, acceleration, suspension
Space	Duration, silence, reverberation, distance, proximity, verticality, depth
Narrative	Tension, release, ritual, intimacy, memory, transformation, emergence
Reference	Scale choice, interval, recording source, vocal mode, symbolic sound material

Examples of applications

- A collection based on steel, reflection and cold light can be translated through metallic resonances, narrow frequency bands, bright guitar harmonics and controlled modular feedback.
- A project connected to liturgical memory, vertical architecture or sacred spaces can use field recordings, vocal breath, slow guitar intervals and modular processing to create a contemporary ritual field.
- A soft textile, a warm color palette or a fragile object can lead to low-density textures, restrained guitar figures, breath-based voice fragments and slow modulation.

Instruments and sonic roles

Source	Role
Acoustic guitar	Melodic structure, tactile resonance, fragility, human gesture, harmonic light.
Voice	Breath, presence, words or fragments, ritual intensity, embodied emotion.
Modular synthesis	Transformation, instability, voltage, pulse, filters, living sound matter, controlled randomness.
Field recordings	Site memory, external reality, specific places, liturgical or urban traces, material context.



Collaborative process

1. Brief - Exchange around the project, the work, the space, the duration, references and desired emotional impact.
2. Sonic map - Definition of correspondences between colors, materials, movements, symbols and musical parameters.
3. Prototype - Creation of a first sound direction: mood, palette, instrumentation, density, rhythm and silence.
4. Refinement - Adjustment with the creator or gallery: intensity, duration, transitions, balance with the work and the space.
5. Final form - Delivery as a live performance, fixed audio piece, loop, stems or site-specific sound environment.

Practical scope

- A short sound logo or sonic identity for a project or designer.
- A 3 to 10 minute piece for a presentation, video, performance or installation.
- A longer ambient environment for an exhibition, showroom or gallery event.
- A live acoustic-electronic performance adapted to the space and the audience flow.
- A custom modular sound design system using recorded sources from the creator, place or object.

Working principle

The work remains open, adaptive and precise. It can be minimal, atmospheric, melodic, ritual, abstract or more direct depending on the brief. The important point is that the sound is developed from the creator's material and remains faithful to the inner logic of the original work.

This is not generic background music. It is a composed sonic extension of a visual, material or spatial language.

Contact and links

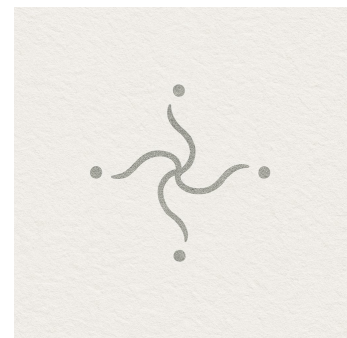
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