

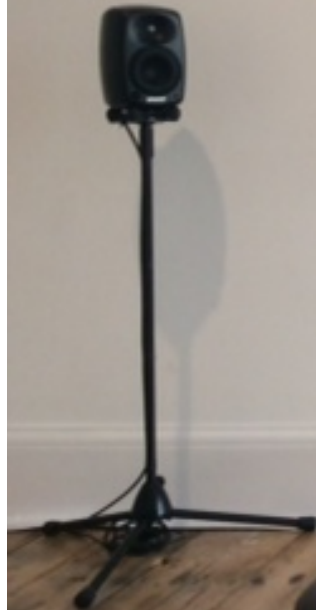
## soundscape

*'simultaneously a physical environment and a way of perceiving that environment: it is both a world and a culture constructed to make sense of that world. The physical aspects of a soundscape consist not only of the sounds themselves [...] but also the material objects that create, and sometimes destroy, those sounds. A soundscape's cultural aspects incorporate scientific and aesthetic ways of listening, a listener's relationship to their environment, and the social circumstances that dictate who gets to hear what'*

The Soundscape of Modernity

This exhibition and symposium explore our auditory encounter with the urban environment and asks how we might plan for the soundscape of our futures cities, homes and dwellings. It asks in what way can the soundscape and the practice of listening inform and make meaningful the experience of living within urban environments. Do we need to revisit our relationship to the sound of cities, if so what changes should be made? What is the role of the artist and other professionals in considering alternative approaches to listening as well as helping to celebrate, re-imagine and regenerate the spaces, buildings and institutions of the urban soundscape.

Curated by **Conall Gleeson & Jonathan Milo Taylor**



## SOUND AND THE URBAN ENVIRONMENT

### Listening Times **May 29 & June 1 – 5 (weekdays)**

<b>1200</b>	<b>1500</b>	<b>Melissa Deerson</b> (Australia) <i>Dawn Chorus: Notes from a Stationary Expedition</i> 7'08" Stereo
<b>1207</b>	<b>1507</b>	<b>Eduardo Brantes</b> (Portugal) <i>Two in Transit</i> 7'
<b>1214</b>	<b>1514</b>	<b>Danny Bright</b> (UK) <i>Ghosting Ruin</i> 18' 6 channel
<b>1233</b>	<b>1533</b>	<b>Kevin Logan</b> (UK) <i>De Zwaan</i> 14'31"
<b>1247</b>	<b>1547</b>	<b>Joseph Young</b> (UK) <i>6 Families of Noise</i> 18'
<b>1304</b>	<b>1604</b>	<b>bunú</b> (Northern Ireland, Aidan Deery and Matilde Meireles) <i>Correspondence (Transition #2)</i> 13'32"
<b>1317</b>	<b>1617</b>	<b>Gleeson/ Taylor</b> (Ireland/ UK) <i>up flow of air 6 channel</i> 8'00"
<b>1325</b>	<b>1625</b>	<b>Doyle /Marcus</b>
<b>1335</b>	<b>1635</b>	<b>Leona Jones</b> (UK) <i>On Edge</i> 5'04" stereo
<b>1340</b>	<b>1640</b>	<b>Johannah Hallsten</b> (Sweden) <i>The Onlookers Doubt</i> 6 channel audio, 9'08"
<b>1349</b>	<b>1649</b>	<b>Sindhu Thirumalaisamy</b> (India) <i>Composition for Temple Speakers</i>
<b>1404</b>	<b>1704</b>	<b>Christopher DeLaurenti</b> (USA) <i>Mardi Gras</i> 3'00" stereo
<b>1407</b>	<b>1707</b>	<b>Paula Garcia Stone</b> (Spain) <i>Nunhead: From Dusk to Dawn</i> 12'
<b>1419</b>	<b>1719</b>	<b>Laura Cooper</b> (UK) <i>A Hunt</i> 5'
<b>1424</b>	<b>1724</b>	<b>Linda O'Keefe</b> (Ireland) <i>Mays song</i> 7'00" & <i>Sara's song</i> 6'30" stereo
<b>1438</b>	<b>1738</b>	<b>Ingrid Plum</b> (Denmark / UK) <i>The Lightship</i> 3'33" stereo
<b>1442</b>	<b>1742</b>	<b>Mari Ohno</b> (Japan) <i>Floating Sounds</i> 9'05"
<b>1452</b>	<b>1752</b>	<b>Mari Ohno</b> (Japan) <i>Speaking Clock</i> 8'20"
<b>1800</b>		<b>Listener's Playlist Hour</b> - a selection of works from the exhibition presented for special listening



## SOUND AND THE URGAN ENVIRONMENT

### Listening Times **May 30-31 (weekends)**

- |      |      |   |
|------|------|---|
| 1000 | 1300 | <b>Melissa Deerson</b> (Australia) <i>Dawn Chorus: Notes from a Stationary Expedition</i> 7'08" Stereo        |
| 1007 | 1307 | <b>Eduardo Brantes</b> (Portugal) <i>Two in Transit</i> 7'  |
| 1014 | 1314 | <b>Danny Bright</b> (UK) <i>Ghosting Ruin</i> 18' 6 channel   |
| 1033 | 1333 | <b>Kevin Logan</b> (UK) <i>De Zwaan</i> 14'31"  |
| 1047 | 1347 | <b>Joseph Young</b> (UK) <i>6 Families of Noise</i> 18'   |
| 1104 | 1404 | <b>bunú</b> (Northern Ireland, Aidan Deery and Matilde Meireles) <i>Correspondence (Transition #2)</i> 13'32" |
| 1117 | 1417 | <b>Gleeson/ Taylor</b> (Ireland/ UK) <i>up flow of air</i> 6 channel 8'00"                                    |
| 1125 | 1425 | <b>Doyle/Marcus</b>   |
| 1135 | 1435 | <b>Leona Jones</b> (UK) <i>On Edge</i> 5'04" stereo   |
| 1140 | 1440 | <b>Johannah Hallsten</b> (Sweden) <i>The Onlookers Doubt</i> 6 channel audio, 9'08"                           |
| 1149 | 1449 | <b>Sindhu Thirumalaisamy</b> (India) <i>Composition for Temple Speakers</i>                                   |
| 1204 | 1504 | <b>Christopher DeLaurenti</b> (USA) <i>Mardi Gras</i> 3'00" stereo  |
| 1207 | 1507 | <b>Paula Garcia Stone</b> (Spain) <i>Nunhead: From Dusk to Dawn</i> 12'                                       |
| 1219 | 1519 | <b>Laura Cooper</b> (UK) <i>A Hunt</i> 5'   |
| 1224 | 1524 | <b>Linda O'Keefe</b> (Ireland) <i>Mays song</i> 7'00" & <i>Sara's song</i> 6'30" stereo                       |
| 1238 | 1538 | <b>Ingrid Plum</b> (Denmark / UK) <i>The Lightship</i> 3'33" stereo   |
| 1242 | 1542 | <b>Mari Ohno</b> (Japan) <i>Floating Sounds</i> 9'05"   |
| 1252 | 1552 | <b>Mari Ohno</b> (Japan) <i>Speaking Clock</i> 8'20"  |
| 1700 |      | <b>Listener's Playlist Hour</b> - a selection of works from the exhibition presented for special listening    |



Sound and the Urban Environment

May 29<sup>th</sup> - June 5<sup>th</sup>



**University of Brighton**

## Programme Notes

**Melissa Deerson** (Australia) *Dawn Chorus: Notes from a Stationary Expedition* 7'08" Stereo

Made as a partial record of an overnight Stationary Expedition undertaken at Testing Grounds community garden and art space, Melbourne, a long abandoned but recently revitalised piece of land in the centre of the city. At dawn, nearing the end of my activities, I conducted simple, ad-hoc recordings of the ambient sounds as I circumnavigated the site – my footsteps, radios softly playing classical music, and the ever-present roar of huge trucks, often full of live animals, thundering past. This was combined with a composite field recording made, also at dawn, in a bushland area not too dissimilar from how this urban site would have once been.

**Eduardo Brantes** (Portugal) *Two in Transit* 7'

An experiment on the interplay between two vocal performers as they move through and respond to the surrounding acoustic environment. Making their way on bicycle through the streets of Stockholm, the performance captures the struggle to sing in harmony, to exercise safety on busy streets and to keep their bicycle in motion and sustain stability. The work rests on the balancing act of listening to one another whilst remaining ever present to the challenges of cycling on busy streets.

**Danny Bright** (UK) *Ghosting Ruin* 18' 6 channel

*Ghosting Ruin* is a sound work that explores the multiple sonic temporalities and auditory 'heritage' of 'industrial ruins'. As once 'noisy' industrial sites descend into ruin, driven by western de-industrialisation, their contribution to the global soundscape changes too. Overgrown and empty, their sonic dominance over their surroundings has faded, and with it their auditory authority, as they merge into the sound environments that remain. Often situated in 'edgelands', they resonate with the sounds/memories of industrial communities whilst set against the suburban and rural soundscapes of their new

wilderness. *Ghosting Ruin* explores the sonic histories and heritages of these places by using warped and distorted elements of their ruined soundscape to fracture the present with ghosts and hauntings of their sonic past. In particular, it explores sites related to the South Yorkshire freight rail network, steel industry and Yorkshire/Derbyshire mining industries that transected the area, including large parts of the countryside, urban conurbations, and inner-city industrial areas.

**Kevin Logan (UK) *De Zwaan* 14'31"**

This recording made in 2011, crosses the Erasmus Bridge in Rotterdam known locally as De Zwaan. Documenting my physical intervention in the environment, my small digital recorder is held close to the canopy of my umbrella as the heavy rain creates a sound similar to the scratches on vinyl records, this is accompanied by the thundering beat of a pile driver from a nearby construction site. The journey starts as I cross from the south bank of the Nieuwe Maas, ending with the distorted rumbles of overhead trams as the input peak indicator flashes and I take shelter from the weather under the bridge on the north side of the river.

**Joseph Young (UK) *6 Families of Noise* 18'**

The work investigates the relationship between contemporary urban noise and the 6 'families' of noise defined by Luigi Russolo in his *Art of Noises Manifesto* (1913). Conceived as sonic portrait of Portslade each movement represents a separate sound category. 1) roars, claps 2) whistles, snores, snorts, 3) whispers, mutterings, rustlings, 4) shrill sounds, cracks buzzings, jingles 5) percussive noises, 6) animal and human voices.

The work attempts to transform negative perceptions of the urban sound environment as expressed in the writings of Bernie Krause and in a more general perception of noise as unwanted signal.

**bunú** (Northern Ireland, Aidan Deery and Matilde Meireles) *Correspondence (Transition #2)* 13'32"

The work combines recordings from two different cities: Belfast and Rio de Janeiro. It explores unexpected similarities and variations in spatial density between two disparate sonic environments. The recordings open a dialogue, constructing a composition that maintains a sense of presence and initiates transitions between spaces not normally associated with either location. The recordings were made over a two month period between April and May 2014.

**Gleeson/ Taylor (Ireland/ UK)** *up flow of air 8'00"*

A composition made from recordings of the flow of air through the scaffold structure of St Peter's Church that is directly opposite the Onca Gallery.

**Leona Jones (UK)** *On Edge 5'04"* stereo

Drawing upon the sound of a clock mechanism as it strikes twelve, *On Edge* plays with the literal and metaphorical construct of time as the overarching principle that regulate and orientate our lives. The growth of urban environments necessitated a means that allowed for the accurate measurement of labour, productivity and the control of space. Increasingly the standardization of time became the catalyst through which industrialisation took root.

As the work develops new elements are introduced in order to create an intimate, darkly surreal experience that invites the hearer to become a listener, and consider what part time plays in our accelerating complexities of urban life.

**Johannah Hallsten (Sweden)** *The Onlookers Doubt* 6 channel audio, 9'08"

Through a cacophony of sirens and animal shrieks *The onlookers doubt* explores how humans and animals occupy territory and how they lay claim, inhabit and police spaces through dialogues and warning systems.



**Sindhu Thirumalaisamy** (India) *Composition for Temple Speakers*

Composition for Temple Speakers is an exercise in thinking about sound and territory. As Bangalore's acoustic space becomes more and more populated, the relationship between loudness and visibility gets stronger and stronger. But sound is unbound and always moves away from its source. It leaks and evades regulation in more ways than one. What this means for densely populated neighbourhoods, is a sense of being in everyone's world all at once, with some sources being more present than others. Composition for... playfully attempts to highlight this experience. Working with musicians Banana Aparatus, we developed a piece to be transmitted from the temple speakers that emphasized, distorted and collapsed sonic territories in the area. Blessed by the Temple Board and masked as a "scratched CD", shrieks of birds, horns of traffic, rumbles of generators and hisses of pressure cookers all became part of a "devotional song" that played for 15 minutes.

**Christopher DeLaurenti** (USA) *Mardi Gras* 3'00" stereo

A rapid-fire portrait of New Orleans' 2001 Mardi Gras. My aim is to preserve the meaning and the melody of speech, as well as unearth the unintended polyphony of the event. No layering or time juggling, just lots of aggressive old-fashioned linear 2-track (left and right channel synchronous!) editing.

**Paula Garcia Stone** (Spain) *Nunhead: From Dusk to Dawn* 12'

This is a nocturnal soundscape of freight trains, foxes and birds (which have adapted to the city by singing louder) mixes realistic and dreamy sounds to suggest the passing of night, from dusk to dawn. In the night one is suspended in a mind world, free from the body. Sounds enter the ears and images float out with the breath. Strangely, this intermittent interruption of the approaching and then gliding freight trains makes a huge musical and soothing contribution to sleep. The heaving mixes in with deep breathing, the clanking of the wheels on the track, metal on metal, highlights the drama of a dream not remembered.

**Laura Cooper (UK) *A Hunt* 5'**

'A Hunt' is a public vocal performance that functions as a sound intervention in the streets of Soho, London. The project has resulted in several live performances, audio and video works and the print production of 'A Hunt', the urban hunting manual. The name "Soho" derives from an old English hunting call, an adaption of 'Seeho' which in old hunting lingo means 'seen a hare'. In 'A hunt', six female performers re-enact a hunt, communicating with their voices alone and the semi-linguistic sounds of ancient hunting calls. I have transcribed traditional beagle and fox hunting calls and stage a contemporary hunt with six female vocalist, who use this abstract human animal/hybrid language to hunt and find several foxes such as the 20th Century Fox building in Soho square or the intrepid fox bar on Wardour street. As the sound develops the hunting calls are juxtaposed with the preexisting urban sound environment creating an alternative kind of hunting ritual.

**Linda O'Keefe (Ireland) *Mays song* 7'00" & *Sara's song* 6'30" stereo**

This work represents 4 years of research in which a small part of Dublin city was methodologically and ethnographically examined. This interrogation of a soundscape was shaped by sociological theory, guided by writings on sound studies in all their varied forms from perception to ecology, and the mediatisation of the urban. What emerged from that research highlighted key processes involved in the shaping of urban spaces, which continue to ignore the significance of sound in the experience of place. Translating those findings into an immersive sonic installation required a rethinking of what constitutes representation. For example, how can one narrate a soundscape memory, in what way can a gallery space represent the social shaping of community sounds, and how can a work of art reflect the loss of what is already an ephemeral experience? These works present new ways to represent the immersive and private experience of listening and knowing ones community, Taking the ontological viewpoint, the work explores how one come to know sound as it is produced within contemporary culture, and, given the diversity of potential approaches to its production and reception, how can it be

presented apart from the more traditional representational strategies via language and text to demonstrate, present, analyse or argue sound theories.

**Ingrid Plum** (Denmark / UK) *The Lightship* 3'33" stereo

The Lightship is a site-specific soundscape created in response to the architecture of the lightship LV21 that is decommissioned and permanently moored in Gillingham, Kent. It has had its engines and much of its functional equipment removed, leaving large metallic resonant chambers and working Morse equipment. As with any disused space, removed in time from its designed function it gained a temple-like quality of reverence to the past. Recording in this space took on a ritualistic and archivist approach culminating in a piece that incorporates several types of recording techniques. These included: field recordings of the empty space, a composed score of haiku meditating on the space performed by the resident Morse code communicator using the ship's Morse telegraph, vocal explorations of the architectural resonance and recordings from contact mics attached to the surface of the metal ship.

There is a melancholic tonality evident in the recordings of such an empty, metallic space that evoke an almost anthropomorphic projection of abandonment. Does sound dictate our emotional attachment to place? Does this listening response change over time as functionality of a space changes and our sonic experience reflects this change? Is our memory of space encapsulated by our sonic references and, if these change, do our perception and even our memory change? These are the questions I explore through this piece and throughout my ongoing investigation of disused space and their different modes of functionality.

**Mari Ohno (Japan)** *Floating Sounds* 9'05"

We release extremely subtle sounds from inside our bodies, which are hard to perceive. Although the sound is made by the body, it cannot be heard because of the limited audible range that a human being can hear. This work is a composition using

the sound of the composer's bloodstream as a sound source. The purpose of this work is to deconstruct and reconstruct the components of personal biological information via computing. These sounds were composed to express another reality beyond the boundary of the animate / inanimate.

**Mari Ohno (Japan) *Speaking Clock* 8'20"**

This work is an electroacoustic composition created with the recordings of speaking clocks in various sites around the world. A speaking clock is a tool of sonification of "time", a phenomenon people cannot hear. It has various expressions of time depending on the country or region. In this work, the music mixes various expressions of time, based on the concept of "the expression of time perception". Through this work, I attempt to give listeners curious and unique feelings through the same sound experience depending on their cultural background.

**Symposium**  
**June 2nd 6-8.30pm,**  
**ONCA Gallery BN1 4GB, UK**

**Sound and the Urban Environment**

Admission Free

Please register in advance

<http://www.eventbrite.co.uk/e/symposium-sound-and-the-urban-environment-tickets-16983080852>

**Sonic, Digital, Public Spaces: NetPark**

Dr Frauke Behrendt discusses how sound and the digital occupy public spaces, drawing from her work developing the digital sculpture park NetPark, she highlights some of the issues of community and collective experience within a digital age.

*Speaker: Dr Frauke Behrendt, University of Brighton*

*[www.metalculture.com/projects/netpark/](http://www.metalculture.com/projects/netpark/)*

**The Nexus of Soundscape, Art, and Social Action**

'We must hear the acoustic environment as a musical composition and own responsibility for its composition.'

R Murray Schafer, *The Soundscape and the Tuning of the World*

*Speakers: Lisa Lavia, Managing Director, Noise Abatement Society*

*Dr Harry Witchel, Discipline Leader in Physiology, Brighton and Sussex Medical School*

### **Urban Acoustic Cartography: Sound mapping as a tool for participatory urban analysis and pedagogy**

Sound mapping practices and projects have proliferated around the world in recent years. They offer a critical alternative to the emphasis on noise and noise pollution in current policy, scholarship and practice. Their multivalent character suggests new insights across disciplines: the study of urban sound; practices of (collaborative) sound art; sound in architectural and urban design practice; urban pedagogy and urban data and policy work.

*Speaker: Conor McCafferty is a researcher based in Belfast. He is currently pursuing a PhD titled *The Acoustic Mapping of Cities*, with the *Recomposing the City* research group at Queen's University Belfast led by Dr. Sarah Lappin and Dr. Gascia Ouzounian. Prior to commencing his PhD, Conor worked for six years with PLACE, a not-for-profit architecture centre based in Belfast. <https://twitter.com/comccaff>*

### **The Socialisation of Sound**

Looking to place sound within an urban social context, framing and contextualising it as an important part of research on space, place and spatial practices. The study of audio cultures, noise cultures, and the soundscape are explored in very different fields of research with very little overlap: ethnomusicology, communications, history and the physical sciences. These all explore sound within society but in very different ways. The result is that while there is a large field of research into sound, there is often a separation between sound as a physical and scientific object and the social meaning of sound. This talk examines a project, which mapped the soundscape of The Smithfield area of Dublin city (an urban regenerated space) over four years with 84 teenagers, 5 older adults and through a series of auto-ethnographic walks. It presents some key findings from this study.

*Speaker: Dr Linda O Keeffe, Lecturer in Sound Studies, Lancaster Institute of Contemporary Art*

*Lancaster University Editor of the *Interference Journal*, Vice president of the Irish Sound, Science and Technology Association*

## **Zone of Tranquil Access**

Discusses city planning and soundscape that orientates patterns of life, rather than the fabric of buildings. The Zones of Tranquility are discussed in relation to the sonic environment around the river Taff on its journey through Cardiff, where the project is currently being developed. Civic engagement is at three levels: participants, local inhabitants, and the public. The participants become custodians of stretches of river. Their initial activity is to map the "zone of tranquil access" along the river, to which pedestrian access extends, and within which their minds are able to listen attentively without being crowded out by too much sound. They plot the zone's properties onto a device called a "listening wheel" and onto a river map.

The participants then shift their focus of listening to conversations with locals about the zone, its value to them, the sonic habitats that give rise to it, and their ecological health. The wheel and map, scaled up to fill a hall and mounted on tables, allow participants and locals to share their findings with one another. They become iconic features around which participants can engage the public about ideas for change.

*Glenn Davidson, Artstation*

*Mike Fedeski, Welsh School of Architecture*

**The Symposium** will be preceded by a live performance by Claudia Kappenberg *If and only if you listen sounds will come to you* in the Valley Garden opposite Onca Gallery



*This performance considers bodies as constant mediators and translators of a dynamic acoustic environment, and attempts to make visible this ongoing engagement with the space through which we move. The project seeks to reverse processes of habituation and adaptation, through which we learn to suppress, ignore and resist external stimuli.*

Performed by: Andrew Barker, Andrew Downs, Claudia Kappenberg

Duration: 30min