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FORUM KLANGLANDSCHAFT

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CONTEMPORANEA
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in collaborazione con

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Ministero dell'Istruzione,
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ABSTRACT EAR ON

INTERNATIONAL
SYMPOSIUM
ON SOUNDSCAPE

5th international FKL symposium on soundscape
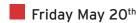Florence, Italy

SYMPOSIUM AND CONCERTS
Tempo Reale/Villa Strozzi - Via Pisana 77
May 20-22.2011

INSTALLATIONS AND VIDEO
EX3 - Viale Giannotti 81/83/85
SUC - Le Murate - Piazza della Madonna della Neve
May 19-22.2011

CONFERENCE AND CONCERTS
Scientific Program - Limonaia Villa Strozzi / Villa Strozzi Studio B

■ Friday May 20th

3.00 pm
Plenary session welcome
Giuseppe D'Eugenio (Presidente del Q4)
Gabriele Proy (President of FKL)
Francesco Giomi (Director of Tempo Reale)
Sergio Tossi (Director of EX3)
Gisella Belgeri (President of Federazione CEMAT)
3.20 pm
Plenary Session
Noora Vikman (FIN), Qietnecessity
Hans U. Werner (D), Listening towards a Mediology of Sound
4.40 pm
Parallel Sessions
Session A
Anke Haun (D) Break, an experiment
Lelio Camilleri (I), Rethinking Acoustic Design
Session B
Giulia Libro (I), Tunescape - Visual exploration of the multidimensionality of sonic phenomena in urban context
Eleonore BAK (F), Visualisation of Sound
5.45 pm
Presentation of Sound Installations
6.30 pm
Opening concert / Limonaia di Villa Strozzi
TR_PLAYLIST #9 / FRANCIA
Bernard Fort , sound projection
Hildegard Westerkamp, Kits beach soundwalk
Bernard Fort, Sereine vivacité (extrait du Miroir des Oiseaux)
Bernard Fort, La dynamique du chant (extrait du Miroir des Oiseaux)
Gabriele Proy, Kimochi
Bernard Fort, La Paix de l'Entendre
7.30 pm
Soundwalk led by Massimo Liverani / Villa Strozzi Public Park

■ Saturday May 21st

10.00 am
Parallel Sessions
Session A
Alessandra Calanchi (I), Ear to the Page
Bernard Fort (F), Musical and scientific interest for the sound slowdown. The notion of chronobiology
Session B
Albert Mayr (I), Acoustic Ecology! I beg your pardon, what kind of ecology?
Stefania Giametta (I), Soundscape's description and urbanism
11.40 am

Parallel Sessions
Session A
John McGee (IRL), The Potential Role of Listening Modes in Auditory Interfaces for Location-based Services
Luca Bergero (I), Acoustic Ecology and Sound Therapy: from Sonorous/Musical Element to the Environmental Sound Element
Session B
Hein Schoer (D), The Sounding Museum: Two Weeeks in Alert Bay
Maria Andueza (E), A new kind of audience: the citizen of the work
15.00 pm
Parallel Sessions
Session A
Massimo Cavallaro (I), Acoustic Park at Salina Festival
Stefano De Santis (I), Caratterizzazione delle emissioni sonore di una turbina eolica e percezione nel paesaggio sonoro circostante
Session B
Bruno Pisek (A), More Listeners. Less Recordings.
Valeria Merlini / Olaf Schäfer (I/D), Symphony of a metropolis - a dualistic listening experience
15.45 pm
Presentation of Sound Installations
4.40 pm
Parallel Sessions
Session A
Marco Monari (I), The memory of a square, The soundscape of S. Stefano square, Bologna (2005-2010)
Roberto Doati, Giacomo Lepri, Irene Pacini, Michele Pizzi, Luca Serra (I), La Lanterna. Genova speculativa; Soundscape as source of inspiration for Hoerspiel
Session B
Antonello Colimberti (I), Marcel Jousse and the replay of auricular gestures
Stefano Zorzanello (I), Multilevel sound maps in digital sound cartography
5.45 pm
Presentation of Sound Installations
6.30 pm
Concert with works selected by the musical committee
Limonaia di Villa Strozzi
TR_PLAYLIST #10 / MUSIC & ENVIRONMENT
Luigi Mastandrea, sound projection
Robert Dow (GB), Uncertain Memory
Bernadette Johnson (CH), Fleeing gardens
Luigi Mastandrea (I), Enaction
Alejandro Casales (MEX), El sueño de flora
Hein Schoer (D), Two Weeks in Alert Bay

■ Sunday May 22nd

10.00 am
Parallel Sessions
Session A
David Chapman / Louise K Wilson (GB), Falkland: a sonic investigation of place

Enrico Varagnolo (I), Sonic Survey Interface

Ida Recchia (I), Soundscapes: qualities of space, architectural codes

Session B

Ivana Prika (SRB), A new era of (music) listening - from soundless to noisy environment

Ilaria Mancino (I), Excuse me, are you in favor or against it? Survey on the experience of opening of the historic centers in Italy

Sophea Lerner (AUS), The Emperors New Noise :sonic mobilities, listening and the question of noise in Delhi

12.30 am

Concert with works selected by the musical committee

Limonaia di Villa Strozzi

TR_PLAYLIST #11 / SOUNDSCAPES

Fabio Iaci sound projection

Marinos Koutsomichalis (GR), Immersive Soundscape Performance

Daniel Blinkhorn (AUS), Seascape triptych

Martha Riva Palacio Obloń (MEX), antàrtica 50

Michele Pizzi / Luca Serra (I), Genova ostinato

Fabio Iaci (I), Arrige aures

1.30 pm

Final concert

Villa Strozzi meadow

ECHI - AZIONE SONORA AMBIENTALE by ALBERT MAYR

performers: Banda Roncati

conduction: Stefano Zorzanello and Albert Mayr

3.00 pm

Limonaia di Villa Strozzi

FKL General assembly

VIDEO & SOUND INSTALLATIONS

EX3

Installations

Domenico Cena / Francesco Michi (I), Composizione silenziosa

Richard Eigner (A), Denoising Field Recordings

Bjørn Erik Haugen (N), Transfer

Sara Maino / Davide Ondertoller (I), Microstorie dal paesaggio

Ongakuaw (I), E alle stecche delle persiane è già l'alba

Fabian Winkler / Shannon McMullen (USA), Waves Records

Faxen (A), resonate in response to

Videos

Amanda Belantara (GB), Ears are Dazzled, touched by sound

Michael Carmody / Elissa Goodrich (AUS), Anatomy of atoms

Knut Remond (CH), Sound Cake

Nick Sherman (USA), Soundtracker

Artur Vidal (E), Three times in Beyoglu

from Thursday 19th to Sunday 22nd, open 5.00 pm- 11.00 pm

Opening: 19th – h 6.00 pm

7.30 pm Soundwalk led by - EX3 Ilaria Mancino

SUC - Installations

COCO LOCO (I), Vox Domestica

Maurizio Goina / Pietro Polotti (I), Sonic Walking

Massimo Liverani / Pino Gori (I), Stazione di rilassamento psicoacustico

Luca Miti (I), Proposta per lo studio di un rito nelle Marche

from Thursday 19th to Sunday 22nd, open 5.00pm - 11.00pm.

Opening 19th - h9.00pm

PAPERS

Maria Andueza (E)
A new kind of audience: the citizen of the work.
Nowadays, the sound in relationship with the context stirs up interest from different perspectives. If we focus in the city, the soundscapes are composed from the sounds of the everyday life and in some cases by those coming from artistic interventions. This is the result of the introduction of new media art in the realm of public art. In the case of the artistic sonic intervention it opens in the public space a sonorous oasis in the middle of the cacophony of the cities where the sonic material appears clearly to the perception of the citizens by creating a contrast with the context or simply by adjusting at the quotidian situation. In my presentation I propose to move forward in the analytical discourse of our sonorous environments, to analyze their aesthetical sonorous context from the point of departure of Sound Installations in the Public Space and, through the perspective of the citizens' perception. That is, explore those sonic interventions conceived by the artists in the context of the city from the perspective of the individuals that perceive the aesthetic environment without loosing their condition of citizens.
Thus, moving the speech away from the traditional concept of audience, it will be introduced the expression «citizen of the work» to refer an individual, walking through the city, whose attention is caught by surprise during his or her everyday life. The citizen is not a specialist viewer, nor a trained audience that approaches the artwork, but someone walking through the city that discovers the elements of the artwork and, in doing so, activates his aesthetic perception of the space. In some sense they turn into dwellers of the work. This factor provokes a new relationship of the citizenship with the urban environment and its complexity. This relationship, which is produced through the sounds in the area of our concerns, represents a radical change in the articulation of the artwork in the public space and also in the discourses that it generates in connection with the urban environment and in this case with the acoustic ecology.

Eleonore Bak, Academy of Fine Arts, Metz; CRESSON. (F)
Visualisation of Sound.
The term of soundscape is a neologism conceived by the contraction between landscape and sound has been definited by the Canadian Raymond Murray Schafer. It represents a sound environment.
New perceptive logic, etymological and epistemological augmentation, the concept of space don't testify only our perceptive evolution. It describes also our contemporary practice of the world. Is space only visual or how can wee see the invisible ?
If the representation can get defined as a grammatical tool using the map, the symbol the plan, the score, the psychogram as a symbolic image, as some kind of identity, it suggests always different types of agreements and characteristic methods.
In a first vision this could seem a simply statement of fact and completely harmless : we place the thinking of sound in an opposition to the visual dominance. For example, we could say that sound exists by or through the limits and in the border of image. Described by frames, negation or in opposition to them, the real difference is in « the form ». The formal attitudes change with the sound. The spatial attitudes get influenced and inflicted.
Different forms of classification require critical analysis and strict interrogations. The attitude of progressive concepts as we can find them in artistic researches seems create the ideal conditions to disconcert traditional perceptive attitudes.
In having recourse to artistic practice, we can find some singular and there especially through the realization of visual sound mediations.
This thinking continues in contemporary art and assumes various aspects : for example immateriality, concept, protocol, map or scenography in leading to the device and the exhibition. Two complementary analysis can get associated :
-The contextualization of the contemporary sound art
- A specific analysis of the works of the author (Eléonore Baks audiodrawings)

Luca Bergero (I)
Acoustic Ecology and Music Therapy: from Sonorous/Musical Element to the Environmental Sound Element.
The World Health Organization point out how noise could be a significant risk for public health and underlines, in particular, how it affects weak classes, elderly people, children, poor, sick people.
Considering the clues of WHO is, therefore, increasingly urgent to pay attention to environmental sound, both to protect and improve the quality of life of many people as possible, and to the possible creative, expressive, communicative and relational implications.
Paying attention to the implications of noise in relation to psychiatric disorders, music therapy and acoustic ecology propose an

important opportunity for discussion and reflection.

Both the disciplines have several similarities and match points, not enough guesses today, which could privilege, in both directions, the raise of very profitable theoretical and working paths.

On one hand the acoustic ecology, considering the variegated work of music therapy, could include most in its analysis the models developed considering both the relational and the pathological world. On the other hand, the music therapy that, compared to many theoretical models, considers the sonorous/musical item as the main factor in relationships may include, meeting acoustic ecology, the environmental sound items in its operating instruments, broadening its perspectives and possibilities.

In both disciplines the sound, in its various forms, is the central focus in order to promote educational, relational and therapeutic opportunities and paths.

In these opportunities active listening is a point of absolute importance and it has to be valued and promoted.

In music therapy is essential to listen carefully to the patient to encourage its expressivity and to take its peculiarities; it's also an essential element of the therapeutic setting, in order to allow the same patient to listen to others and listen to himself.

At the same time acoustic ecology promotes listening to gain a greater awareness (even from an aesthetic point of view) of the sound world; this awareness is fundamental to understand how the sound, every day, is not a trivial background against which are held personal stories, but something active and meaningful.

The sound is an invisible phenomenon, that invisibility often relegates it in a subordinate status.

Acoustic ecology proposes to the contrary the proper of being central.

This report, besides the theoretical assumptions, will show as a case study an experience of music therapy done in the Centro Diurno Psichiatrico ("Daily Psychiatric Centre") in Biella (Italy, near Turin), in which the subjects of acoustic ecology are employed.

Alessandra Calanchi, Università degli Studi di Urbino. **(I)**
Ear to the page. Literary soundscapes in detective fiction
The recent studies in the fields of ecology and the environment have created the conditions for reviewing literary landscapes and cityscapes from new critical perspectives. Ecocriticism in particular has urged scholars to reconsider nature, wilderness, and urban milieu not as frames but as actors, that is as bearers of contents and meaningful connotations. In the wake of such studies, a new interest has arisen about literary soundscapes as well. Sound has always existed in literature, of course, but it was generally either taken for granted or left in the background – with few exceptions, such as the famous chapter of Walden entitled "Sounds", by the American writer and philosopher H.D.Thoreau (1854).

As a matter of fact, literature, not less than society, is full of sound, noise, and music. This is particularly true in poetry, where alliteration, assonance, and repetition always convey specific emotions. To make just a couple of examples, the bells in Giovanni Pascoli's "La mia sera" merge in the poet's reverie with the "canti di culla" (nursery rhymes) that his mother used to sing to him when he was a baby; similarly, the verses "I heard a fly buzz when I died" by Emily Dickinson provide a powerful acoustic metaphor of the dramatic moment when the soul leaves the body.

That poetry gives the soundscape due attention is nothing new. However, it is my aim here to demonstrate that sound plays a crucial role in narrative as well. I am particularly interested in a genre which is traditionally considered more linked to visual details: namely, detective fiction. If we take Arthur Conan Doyle, we shall find that in "The Speckled Band" the hiss of a snake easily becomes circumstantial evidence because it does not belong to the familiar soundscape; similarly, the dog in "Silver Blaze" gives Sherlock Holmes an equally meaningful clue just because it did not bark.

In my talk, both through the analysis of a number of texts and relying on my personal experience of participation in two forensic sciences seminars, it is my intention to prove the importance of sound environment in the literary description of the crime scene, in the reconstruction of the event, and in the final report by the detective and/or narrator. It will be my aim, also, to show how every alteration of the soundscape plays a fundamental role in the story, since it has little to do with the background but becomes an indispensable diegetic element – therefore assuming aesthetic, artistic value.

Lelio Camilleri, Conservatorio di Bologna;Tempo Reale, Firenze. **(I)**
Rethinking Acoustic Design
The soundscape surrounding us has changed in significant way due to many aspects. We are surrounded by many different kinds of noise, many sounds have changed their meaning in our culture and the sounding environment around us can be in certain ways manipulated.

Our sounding environment is changed due to the introduction of many kinds of different noise/sound, i.e, the ringtones of mobile sounds, which saturate our acoustic world but get us used to a complex sounding texture. It is also true that several kinds of music we listen to contain a significant quantity of noisy sounds, some genres are made up with glitches and noise sounds only.

Another aspect in the development of the soundscape is the change of meaning of some sounds in our conceptual frame: for example, the sound of the bell, symbol of the religious power, now marks the quiet places, the one where one can hear that sound. The music listening portable devices, ipod and the like, have an important impact in the re-desing our relationship to the surrounding soundscape. Listening to the music while walking on the street changes our perception of the environment, partially excluding the actual soundscape and imposing to landscape a new sound world.

Another feature to add to these facets is a continuous division between sound and source, both in respect to visibility and sounding coherence, i.e. a sound which is not assignable to that source. This aspect is defined schizophony by Schafer.

Taking into account these facets, acoustic design has to be reconsidered starting from a new noise / sound relationship. The concept of background noise has to be weighed in a new way based on its spectromorphological qualities attached to our actual cognitive noise/sound relationship . Furthermore, we have to shift from acoustic design, assigning a negative meaning to schizophony, to sonic design, implying the modeling of spectromorphological qualities and the use of recorded sounds.

Sonic design also implies the modeling of our sound world from micro (single sound signal like mobile ring tones) to macro (sound fitting of medium/large spaces), also including noise quality sounds employed for their sounding coherence with the environment. Sounding coherence can be an important notion on which the sonic design is organized by the relationship s of the spectromorphological attributes and not by the abstract concepts concerning the opposition noise/sound.

In the presentation, these concepts will be discussed and some examples will be shown.

Massimo Cavallaro, Onde associazione culturale. **(I)**
Acoustic Park at Salina Festival.
The "Acoustic Park" is a unique application of acoustic ecology in order to promote and develop a form of cultural tourism. For this project, the promoter of the cultural association in order to Salina Festival which is developing the project has coordinated a group of art and science that is a real team of professionals of both institutions: University of Milano-Bicocca, CNR-ITAE Messina Academy Teatro alla Scala in Milan. Since 2009, the project also has the support of FKL.

The project already opened in the edition of the Salina Festival 2007, which in turn by the project of soundscapes of 2006, was made with the scientific collaboration of the University Milano-Bicocca. Activities in order to promote, educate and encourage environmental awareness with innovative practices can be suggested acoustic ecology: the discipline that studies the relationship between man, environment and the sounds produced by nature and by human activities.

The collaboration with the Accademia Teatro alla Scala in Milan has involved teachers of the course in audio technology. CNR-ITAE Messina has provided its expertise internationally recognized especially in the use of alternative energy.

Activities carried out at the park during the Acoustic Festival Salina from 2006 to 2010

1   Identification of the "Temple of Silence" and "Soundscapes" in the territory.
2   "sound walks" with the blind guides of Dialogue in the Dark in Milan.
3   Temporary installation of a 'wind harp. "
4   Animation writing for kids, "The silence of the village stories'
5   Meeting with the public and sound walks by "Francesco Michi and Mechi Cena"
6   Boat trips to listen to underwater sounds.
7   Installation multichannel audio play "The room of the sea."

David Chapman, University of East London.
Louise K Wilson (GB)
Falkland: a sonic investigation of place.
This illustrated presentation (with audio extracts) will explore the process behind the collaborative sound art project by David Chapman and Louise K Wilson centred on the Falkland Estate in Fife, Scotland, which was realised in May this year (2010). The Estate, previously established as a Royal Hunting Park, was extensively developed in the nineteenth century with the landscaping of burns that skirt the house and gardens (allegedly tuned to produce different 'notes' as water descended down a series of cascades) and the construction of a number of temples and monuments. Falkland has a rich vein of intriguing geological and archaeological features and historical narratives that were investigated to inform the creation of a number of site-specific sound works. The various mobile and installed sound pieces drew on both our personal responses to the site and the testimonies of others (such as local residents and workers, art historians, poets, geologists etc.) with a specific relationship to Falkland.

One aspect of this project was the exploration and application of the techniques of reconstructive acoustic archeology to historical structures on the Estate. One site in particular, the ruin of the 19th century structure the Temple of the Decision, prompted our curiosity about the sounds of lived space and of spaces outside of range of oral history. Using 'convolution reverb', to colour other recorded sounds (created by acousticians from the University of York), we simulated the experience of listening inside the

Temple when the building was intact, employing this material in an HD video entitled Temple of Decision.

In addition, Cascading, a 6-channel sound work incorporated data from the frequency analysis conducted on the 'tuned' cascades. Cascading explored this dynamic process of data collection and deliberate landscaping with the blending of recordings made with a stereo microphones, hydrophone, computer-generated tones and human voice. The voices – one male, two female, from the St Andrews Renaissance Group – attempted to embody the cascades by voicing the tones. Since Cascading was installed in a room in the House of Falkland, which didn't overlook the cascades directly, the listener would carry the memory of their sound(s) and then combine these memories with the artwork. It sought to playfully remind us that this is most overtly a designed human landscape and we are embedded in it.

For further information, please see:http://scan.net.au/scan/journal/display.php?journal_id=125

Antonello Colimberti (I)
Marcel Jousse and the replay of auricular gestures.

This paper on the French Jesuit Marcel Jousse (1886-1961) is meant as the fourth step of an exploration conducted around Jousse's notion of "sonic mimism" which indicates him as a precursor of some of the aspects regarding the theory and practice based on the "soundscape".

This research initiated with the seminar "Antropologia del gesto e paesaggio sonoro" held at the university of Bologna in the fall of 1999 and with the article "Marcel Jousse dallo stile orale alla musica delle cose" in "Musica e suoni dell'ambiente" (ed. A. Mayr), 2001. Then in 2004 there was the publication of the Italian translation of Jousse's essay "Dal mimismo amma musica del bambino" in "Ecologia della musica" (ed. A. Colimberti).

The paper proposed for FKL's 2011 conference intends to go even further into the cognitive and pedagogical values of "mimismo sonoro" and "auricular replay", in particular on the basis of some verbal classes held by Jousse in various institutes of high culture in Paris, which are to be published soon under the editorship of the proponent.

Stefano De Santis (I)
Characterization of the noise of a wind turbine and perception in the surrounding soundscape.

Wind turbines generate sound via various routes, both mechanical and aerodynamic.

As the technology has advanced, wind turbines have gotten much quieter, but sound from wind turbines is still an important siting criterion.

Sound emissions from wind turbine have been one of the more studied environmental impact areas in wind energy engineering.

Sound levels can be measured, but, similar to other environmental concerns, the public's perception of the acoustic impact of wind turbines is, in part, a subjective determination.

Whether a sound is objectionable will depend on the type of sound (tonal, broadband, low frequency, or impulsive) and the circumstances and sensitivity of the person (or receptor) who hears it. Because of the wide variation in the levels of individual tolerance for noise, there is no completely satisfactory way to measure the subjective effects of noise or of the corresponding reactions of annoyance and dissatisfaction.

After a field study of a single turbine located in a rural town in the province of Lecce (Puglia), this proposal for a scientific report has the aim to characterize the sound produced and synthetically to suggest links with different perceptibility of human ear of the soundscape around a windturbine factory.

Roberto Doati, Giacomo Lepri, Irene Pacini, Michele Pizzi, Luca Serra, Conservatorio di Genova. (I)
La Lanterna. Genova speculativa - Soundscape as source of inspiration for an Hörspiel

La Lanterna is part of "Der Klang des Südens - Eine Reise durch Töne, Worte, Musik", a larger project by the Electronic Music School at "Niccolò Paganini" Music Conservatory - directed by Patrizia Conti - and Genova Goethe-Institut - directed by Roberta Canu - who submitted the project to three different cities hosting a Goethe-Institut within the Exzellenzinitiative "Eine Reise in den Süden" at the beginning of 2010. "Der Klang des Südens" concerned the realization of three Hörspiele based upon original German texts and music by young composers experienced in Electroacoustic Music.

The idea of the southern trip (Eine Reise in den Süden), a topic of the German Romanticism, has been developed here starting from the Soundscape of each of the three cities involved in the project: Barcelona, Genova, Lisboa. The starting point for the production was the Marinetti's definition of radio (Wireless Imagination). In fact, the trip we gave the chance to make to the three writers (Judith Kuckart for Barcelona, Nora Gomringer for Genova, Juli Zeh for Lisboa) was the one we arranged for them through the sounds of our Soundscapes. This was the only source of inspiration to write their texts. Then the texts were translated in Catalan, Italian and Portuguese and the voices acting them, as well the Soundscape, formed the basis from which the musical

part of the Hörspiel was developed. Therefore the sounds from the South reached Germany becoming text and then went back to the South to turn again into sounds.

The Genova Soundscape is mainly built on soundmarks, i.e. sounds that are particularly regarded by our community and its visitors: the harbor, the Genoese dialect (so close to Portuguese, therefore misleading!), the so called crêuze (walking passages from the mountains to the sea through the typical narrow streets made by red bricks and cobblestones), the handicrafts (frequently encountered in town and in the inland area), the local cuisine (e.g. recording of the preparation of the basil sauce, called pesto, during the Genova World Context), the caruggi (the noble casbah of the largest Historical Center in Europe), elevators and cable railways used to get around the steep roads, the trallalero (folk music made by male choirs), and finally the sea.

Although the predominance of the sea and its trade, our region's culture is more an Earth culture, rather than a Sea culture. It can be understood if you consider our traditional cuisine, mainly based on herbs and vegetables. This is why the La Lanterna Soundscape has been composed from the many recorded soundmarks according a trip comparable to the one made by Genoese people in the ancient times, from the mountains to the sea, from the North to the South.

Bernard Fort, Groupe Musiques Vivantes de Lyon. (F)
Musical and scientific interest for the sound slowdown. The notion of chronobiology.

The biological rhythm of the birds is more rapid than ours. That is why the sound of their song naturally appears too rapid and treble to us which makes them somehow unbearable. The sound slowdown permits to adapt it to our perception capacities and to our biological rhythm.

Therefore, the sound becomes longer and deeper and it gives the opportunity to emphasize many details and to discover important subtleties as scientifically speaking as musically speaking.

I can illustrate this with my own sound recordings of birds and insects.

The sound slowdown is the main material of some of my artistic compositions such as « compositions ornithologiques » and « Palenque, Suite fractals ».

Stefania Giametta (I)
Soundscape's description and urbanism

Much of the modernity has acted on towns, following a trend deeply present in the society and then institutionalized thru the planning instruments: to separate and relocate people and things, "to hunt somewhere else what was not nice to see, what was unhealthy, which became socially dangerous, which made noise. "(Secchi B. 2000)

The same regulatory approach followed from urbanism and incorporated in the legislation about noise, contributes in mailing the city a powerful segregation machine, generating social exclusion and offering to the citizens a space increasingly hostile to the collective use. An open space reduced to a technical space, which contrasts the rise of different forms of spontaneous sociability. It tends to solve problems caused by social and functional conflicts and by mutual intolerance triggered by the "noise" with the "removal" of what was at the origin of a nuisance, with the "separation " between the functions, the activities, the social groups; making the pair noise / silence, a more and more relevant indicator of social status of living space.

In our opinion, a challenge of the contemporaneity is to construct a friendly space for mixed activities (Z. Baumann, 2005). A space that overcomes the intolerance to noise, often due to the perception of a strange and unfamiliar soundscape, believing that the proximity between functions, activities and the differences between social groups, enriches the spaces, favouring and encouraging the collective use.

Soundscape's application offers the opportunity to apply its patterns to the study of urban sound, means allowing the possibility to address these conflicts overcoming the defensive perspective of regulatory tools and to address the collective long-term acceptability of sound spaces in their continual changing.

The soundscape permit us to work in urban areas with new and more pertinent tools of description.

Reintroducing the body and the subjectivity of experience with it, the soundscape allows us to work, through the sounds heard and recorded, with the people who live and attend an urban place, overcoming some limits of the scale of noise used as the sole reference in the legislation, including the role that the quantitative indicator has gained in the consolidation of a negative imaginary among citizens, identifying the noise with disturbance and pain

The new descriptions that arise from the contact with the sensitive world through the use of careful research methodologies, introduces significant shifts of meaning if compared with the absolute's claims of the cartography used in the noise representation. These descriptions enable to represent sound spaces through a lexicon that, highlighting the many qualifications that sound brings to an urban space, perceptives as acoustics, it appears carrying new planning inputs, both useful to face administrations and citizens alike.

Anke Haun, VDS. (D)
Break, an experiment

For teenagers the mobile phone belongs to the fundamental needs of everyday-life. No other portable gadget is of similar importance. According to young people they simply feel bare without a mobile.

The BREAK experiment with teenagers between 14 and 16years of age was question and answer at the same time concerning complex perception.

Being out without a mobile for a period of time – of a limited duration yet not too short – was the objective to fade out the attraction of unlimited possibility of being contacted for a while and to be merely on one's own. It is to be fathomed out what the conditions and aims of such an experiment are: involving music didactics, sound ecology and possibly psycho-social relations – it is an attempt.

Sophea Lerner (AUS)
The Emperors New Noise: sonic mobilities, listening and the question of noise in Delhi.

As the city of Delhi negotiates it's place on the global stage as a 21st century mega-city in one of Asia's rising global economies the question of how the city is changing can be sounded out through shifts in attitudes to sound and noise.

A burgeoning public discourse about noise and noise abatement has emerged in parallel to the aggressive remodelling of the city and spacial upheavals of the years preceding the recent commonwealth games in Delhi.

The technical definition of noise which is invoked in noise laws has a limited bearing on the value systems that define the idea of noise in everyday contexts, and such ideas of noise abatement usually fail to critically question the category of noise itself.

What makes a sound noise? To whom is it noise? Few of the sounds that are often termed 'noise' are actually physiologically harmful, and others, whilst possibly deafening, are publically valued and therefore face little opposition. Concise articulations of power or implicit value systems can be sounded out through the permissions and restrictions on, and access to, sound making in public space.

Listening in to sounds called noise, rather than shutting them out, is a powerful way to approach noise. Differing indices of what is noise to whom have been used to control movement and restrict loitering in many urban spaces globally. Meanwhile many artists have brought 'noise' back into 'sound' through listening based approaches that encourage a listener to slow down and hang around. Whilst noise abatement usually focuses on control. By listening to what is called noise we can begin to approach questions about the power relationships that are being played out.

This paper examines noise and listening practices in Delhi in the context of globalisation and the forms of urban modernity that have been taking shape in the city.

Giulia Libro (I)
TUNESCAPE - Visual exploration of the multidimensionality of sonic phenomena in urban context.

With the development of Soundscape studies, the knowledge of the sonic environment keeps going into those dimensions related to semantics, aesthetics and culture, usually neglected, in practice, by local governments. Following this multidisciplinary approach, we can think of systematic researches on the sonic environment and its interrelations with the urban system, to deeply understand such a complex phenomenon, respecting its multidimensional nature. However, a real integration of knowledge deep-rooted in different scientific traditions is still missing, in the same way a dialogue between researchers, decision-makers and city-dwellers is lacking, splitting the problem up into many partial visions. In an ecological design perspective, getting a complete picture becomes fundamental and this challenge, currently orienting research trends, opens up also to Communication, to answer the question: how can we get a deep image of sonic phenomena in urban context, making contact between complementary visions easier, in order to provide a meaningful planning and management of the problem? It is worth focusing on representing the relations between the qualitative dimensions of the phenomenon – with a look at the city-dweller, as a reference in orienting research as well as environmental and territorial development policies. The purpose is creating a digital tool (web platform) for the Soundscape researchers, to collect many multidisciplinary contributions and encourage the integration of knowledge of different urban systems, offering a first contact with the visions of decision-makers and city-dwellers. Institutional data and observations from a field study in Milan made the ground for the project and the experimentation in visualization: combining visual variables with the potentialities of digital artifacts, a
coherent system was created, useful to model the dynamics of any sonic environment and its elements, properties and effects, already largely studied.

Therefore, sound paths, spaces and events are represented in both analytical views, decomposed into different dimensions (spatio-temporal, physical, perceptive, semantic, aesthetic), and synthetical ones, meaning to make the complexity of the composition emerge, especially in the relations between its parts, and among these, space and society.

Hence, the name of the instrument: Tunescape – a panorama of patterns and dynamics of sound phenomena in urban context and of the (missed) syntonies of what the soundscape is and what it should be (according to different users). The digital artifact containing this model will let the researcher, through filters and editing tools, navigate inside a hypothetical database and insert his own contribution, enlarging the field of the Soundscape studies.

Ilaria Mancino (I)
Excuse me, are you in favor or against it? Survey on the experience of opening of the historic centers in Italy.

Survey on the experience of opening of the historic centers in Italy
By Ilaria Mancino in collaboration with Associazione Sounday

Sometimes words move preconceptions that shape reality into its opposite. Sometimes, even deliberately, words indicate the opposite of what they are intended for. "Closing the urban center" is one of these misunderstandings, because "closing the urban center" is the opposite of its purpose. The center does not "close" if ever "open" because it is targeted to people and not to machines.

So, why do hesitate if the subjects of this choice are the humans who breathe, hear, need to talk, move, run?

Why do we doubt the benefits If these subjects are exposed to diseases due to harmful exposures?

Why do open to people the urban center, the seat of memory and cultural identity, artistic and social development of a city, seems so difficult?

What are the perceptions that prevent citizens, shopkeepers and workers to find mobility solutions tailored to the needs of livability?

The research of these answers start from people, citizens and the representation they have of the city-living.

Before investigating the acoustic soundscape, we investigate on the habitus through which, as citizens, we perceive the doxa of the noise, and the perception of acoustic environment. So, we discover the foundations of the myth of sound as discussed in the contemporary city, its effects and its distortions.

The methodology of this research involves: soundwalks, phonometric measurements, interviews to citizens, shopkeepers, trade associations and politicians, evaluation of listening conditions in the city (music halls, libraries, gardens, etc ...).

The research is conducted on five towns: Frascati (population approx 20000), Bologna population approx 380000), Gallipoli (population approx 21000) Padova (population approx 200000), Florence (population approx 370000).

Listening such as breathing, walking and talking is a function. When the citizen is forced to live in a condition of "acoustical handicap" the awareness of the soundscape is a physiotherapy.

The research is a work in progress through the network "Open your urban center" video documentary collective project coordinated by Sounday.

Albert Mayr (I)
Acoustic Ecology! I beg your pardon, what kind of ecology?

This paper proposes a critique of Acoustic Ecology, both of the term itself that, in the author's opinion, is used too light-heartedly, and of the theoretical and practical/artistic endeavors which explicitly refer to A.E. The critique is formulated from three vantage points: 1) the prevailingly anthropocentric bias of A.E., which – with some exceptions - focuses primarily on low-frequency oscillations that – in terms of frequency and amplitude - are audible to our species; 2) the arbitrary separation from the sense of touch, which also responds to mechanical stimuli and thus shares some modalities with hearing; 3) the insufficient attention given to elements which - although in themselves not audible, or only intermittently so - are at the basis of sound/noise-generating behavior. The paper concludes with the proposal of integrating what is now called A. E. in a wider field: the ecology of (all) low-frequency oscillations from, say, 100 kHz downwards.

John McGee, Dublin Institute of Technology (IRL)
The Potential Role of Listening Modes in Auditory Interfaces for Location-based Services.

The auditory modality offers several advantages as a means of communication for the purposes of location-based services (LBS), including fast response time [1], low processing and storage overheads [2], and hands/eyes-free mobility. However, with more and more sound-producing technology being used in day-to-day life, the battle for our acoustic attention has led to a steady rise in acoustic noise levels [3]. In an already noisy environment, it is tempting for the sound designer to simply use more volume as a means of gaining the listener's attention but this creates a vicious circle of noise whereby every sound designer is merely struggling to be heard over the noise of every other sound designer. The field of soundscape theory however, may offer some potential solutions in this regard. Soundscape theory, as described by Schafer [4, 5] and Truax [6], considers sound from a more holistic point of view and the concept of listening modes considers the different levels of attention we pay to auditory stimuli de-

pending on context and location within the soundscape. While several different theoretical listening modes have been proposed across the various acoustic disciplines, there is still a need for empirical data to support the existence of these modes.

One area in which there is a certain amount of empirical data is in relation to spectral bandwidth and what Krause has called his 'niche theory' [7-9]. Niche theory describes the way in which different species appear to occupy discrete frequency bandwidths within the soundscapes of natural habitats; it is argued that this natural balance keeps redundant noise to a minimum and enables more efficient acoustic communication. If the principles observed in niche theory were to be observed in human listening behavior then a new approach to sound design might be possible whereby auditory stimuli exploit specific frequency bandwidths in order to maximize information exchange without necessarily raising noise levels. In this paper we outline a proposed experiment whereby listeners are asked to engage in a foreground task that encourages competitive conversation while also attending to a background listening task whereby participants have to acknowledge background non-speech sound bursts of varying spectral bandwidth presented at random intervals. Our aim is to compare the spectrograms of foreground conversations and background stimuli to see if relative spectral bandwidth has any discernible effect on stimulus identification success rate and response time.

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Valeria Merlini, Olaf Schäfer (I/D)
Symphony of a metropolis - a dualistic listening experience.
Our work is an artistical research that deals with the sound of Berlin.

It focuses on the thesis that certain awareness of the sound of the city is raised by a confrontational juxtaposition of contemporary sounds with historical - but inaudible - sound settings.

As architects, urbanists and sound artists concerned about differentiation of auditory experiences in urban space and sceneries, we're facing difficulties in analysing and projecting issues of an audible city inbetween architecture and city planning. Besides language, practical experience hasn't yet established striking tools for reflecting and communicating them to other people. Nowadays sounds are being documented, processed and made accessible as the original sounds again. They can provide typical and typological information of the city's current soundscape. But on the one hand sounds of history thereby still remain beyond earshot and on the other hand they stick on a documentary character without being able to reflect on themselves.

The study Symphony of a metropolis provides an aural experience of the polyphony of both the historical and the contemporary Berlin with its clamour of the inhabitants and the machines, vehicles and devices they use. It starts from the silent movie "Sinfonie einer Großstadt" of the German artist, architect and director Walter Ruttmann that documents and stages visually one day of the life in the city of Berlin.

Even though the sounds of the city remain inaudible in it, the rhythm of the images and the shown tableaux evoke aural connotations in the appropriate briefed viewer. Our research thereby conceives the 60 minutes silent movie as a musical score and listens with the inner ear to the images of the film as to sheets of music, preparing an interpretation.

Thus recordings of today's sounds of the city of Berlin are being opposed to the films visual staging of historical streets, trolleys, buses, pedestrians or dogs. The silent movie of 1927 gets a soundtrack from 2009.

In a medial sense synchronous, but related to its content timedisplaced for more than eighty years, this reveals a perceptual gap, an antithetical relation between the visual and auditory track of the film. This initializes statements both on the city's contemporary sound and at least on how the city had not sounded then. Our main thesis however is that there is a perceptible statement saying how Berlin actually sounded in the '20s. This cognition is forwarded to the recipient, who as a viewer and listener is activated through the films rupture, being forced to ask after sounds that remained, disappeared or changed.

The modality of the film facilitates two contradictory listening attitudes: for one thing up to the actual contemporary soundlayer of the film and for another thing down to the silent sounds that come inevitably up with their elision. Thereby the sounding silent film serves as an integrating tool both forming an historical consciousness and sensitising for the present soundscape.

Marco Monari, Dipartimento di Sanità Pubblica di Bologna. (I)
The memory of a square, The soundscape of S.Stefano square, Bologna (2005-2010)
Since every landscape is not only a visual but also a tactile and aural environment, and given (as psychometrics teaches us) that objects and places, and not only human beings and computers, hold memories, the "memory" of a square is a fascinating reality worth analyzing and offers a rich field of research for those who study urban and metropolitan soundscapes.

The aim of my talk is to attempt a reconstruction of the memory of an Italian square considered not only as an object (=what people remember) but also as a subject capable – at least on a symbolic level – of absorbing and recording sounds and noises. Santo Stefano is a public architectural milieu and a highly anthropic place, situated as it is in Bologna, in the core of historical downtown. It is almost devoid of vegetation, and a place where the wind can only take the "corridor" of the street that leads into and out of the square, and where it is difficult to perceive the passing of the seasons without looking at the passers-by's clothes. In the course of history this interesting chronotope, which is a place of transit, work, cult, and leisure, has witnessed several major events and many changes: from bombing during wartime to its transformation into a pedestrian precinct, from the first beep of a cellular phone to the abolition of physical obstacles (stairways included), up to the forthcoming restructural works of the church. In my talk I am going to focus especially on the last five years. In particular, it is my intention to report my personal experience in taking phonometric measurements during a number of summer concerts, during the Sunday antique market, and at different times of the day or night, month, or season.

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Bruno Pisek (A)
More Listeners. Less Recordings.
To make listening possible seems to be as important as composing new pieces.

Because: it is not only exciting to record the inner life of an anthill and compose a piece with that material. It is necessary as well to bring listeners to the point to listen to these soundworlds, independent from new pieces.

Which at the end also, from one point of view, also just increase the noise level of our world. It seems to be necessary to make this ‚listening to' possible. That means to move the listeners into the same position of curiosity, which moves us to record and compose.

We are able to create breathers through our work - compositional and as field-recordings - and lead the listeners to the point, that listening to something is an act similar to composing and recording.

I want to explain this intention, to support that kind of listening as one of the compositorial duties, with two examples:

with Example 1: In the radio-piece "Sshhh" there is an alternation between very faint sounds and clearly audible sounds. The very faint sounds have been an irritation for the listeners, which then heard more from their environment than from the piece. And these very faint passages have been a big challenge for the broadcasting station. Because for the duration of the broadcast all emergency transmitters had to be switched off, which otherwise would have started automatically at a longer period of silence.

with Example 2: In the just growing piece "The Geology of Sound-letters" the audio-images are developing out of several narrated sound-scapes and soundwalks told by different voices. The spoken words are changed into sounds by electro-acoustic treatment, which by theirselves are also telling part of the narrated stories. And on a third level the situations are additionally told by sound-poetic and onomatopoetic elements. The fascination of "listening to" evolves from the narrated fascination in the spoken text and by the unusual but in its narrative style conclusive form of the piece.

What is the value of sound? Economy of listening: what exchange and interchange means in speaking and listening is understandable. In "only listening to" the exchange seems to be not so clear anymore.

Ecology of silence and listening: the reduction of the permanent activation of the nervous system. the increase of the number of sounds and the increase of the volume of sounds is slowly recognized, analysed and valued as part of an ecologic overall system. Which historic value has the sound I produce - for me, for the listeners?

Ivana Prika, University of Arts in Belgrade. (SRB)
A new era of (music) listening - from soundless to noisy environment
In this paper I would like to reconsider approaches to the subject of listening within different philosophical and aesthetic frame-

works. Although the world is still mostly conceived of as a visual reality, many philosophers such as Aristotle and Heidegger have tended to privilege aural over visual experience. The physical configuration of the ear was also significant for them. According to Derrida, Nietzsche and Bataille, the ear could be understood as a labyrinth (the spiraling canals of the inner ear) and a vibrating membrane (the tympanum or middle ear), which produced delay and distancing. Like other organs opening to the world, it problematized the distinction between inner and outer. The ear is, by nature, always open, for we need sense of hearing even when asleep. The eye can select or seek, while ear is affected, and can only wait…

In the historical development of music, auditive practices changed and the acoustic environment treated as soundless or filled with sound. By abandoning the autonomy of music (intentionally created sound) in favor of the aestheticization of a sample of ambient sound in his work 4'33'', John Cage destroyed the selective elements of music and managed to realize his notion that silence is actually the noise of the body and the noise of the social body. After Cage's outcry New Ears for New Music and the call for the anarchic emancipations of listeners, the recording technologies today blurring of the edges between music and environmental sounds and preparing the way for a new era of listening.

In the field of contemporary experimental music in the past years various interesting projects emerged that have directly addressed the questions of use of recorded environmental sounds as compositional material. One of them is "Sonic postcards – Somewhere from Southeastern Europe", project initiated by Goethe-Institut Belgrade, Chinch initiative for contemporary music, Radio Belgrade and Deutschlandradio Kultur in 2009, that would be examined. As a form of an announcement, German multimedia artist Thomas Köner send his own sonic postcard from Hamburg, so that artists from Serbia were invited to create soundscape miniatures inspired by authentic Balkan sounds taken from their surroundings. This paper will analyze and contextualize different examples of these compositions in order to show sonic representations of the natural and human environment of Balkan which testify about the acoustic pollution, as well as wide range of expressive features contained in them.

Ida Recchia, Università della Calabria. (I)

Soundscapes: qualities of space, architectural codes

The theme of "sound", considered as a quality parameter of built space, introduced by Canadian studies (Murray Schafer, 1977) and started even before by the collaborators of K. Lynch at M.I.T. (Southworth, 1969), it is today perpetrated by a numerous research contexts (Chelkoff, 1990) (Blesser, 2007). In addition to the products of these researches, we can find a series of architectural projects that reveals the integration of sound parameters as generative and aesthetic factors in architectural design. On the one hand the researches try to build a "vocabulary" of recognizable situations involving the interaction between sound and space, and on the other hand it is put into practice a renewed sensitivity to the sound that become one of the objectives of the architectural project. Built space is conceived as a place of sound events that can become an aesthetic quality controlled by the project. Considered these current design experiments is therefore necessary to ask a question: can sound be interpreted today as a "code" for the architectural project? Is it possible to reconstruct a set of attitudes, situations and conditions for the integration of sound as an aesthetic parameter in architecture?

The list of examples of sound-oriented architectures, which implements the use of sound as "material" of design, gives us a the impression of being certainly inhomogeneous: these spaces are "experimental" just like little temporary pavilions, they are museum space applications, or in rarer cases, they are examples of applications for the housing space, or they are sound gardens modeled using wind, water and plant essences. Considering all these various situations, the integration of sound in design seems to be an emerging theme, sometimes still uncertain. Often the sound-oriented architectures are to be found among the works of young designers who set much of their research on these issues, or are to be found in the experience of "masters" of architecture as a sign of wide maturity in consolidated design practice. Then the sound seems to be a theme that demonstrate a full consciousness of space, it is the theme of maturity, or the theme from which start a younger and renewed architectural approach. The theme of sound as an aesthetic component is simultaneously a natural reference to the ancient knowledge of building with a sound sensibility and a new approach of architecture in searching of a new livability of space, which put in relation the built environment and its users. Sound is a theme that emerges in a time when many languages seem to run out their course. With this work we intend to demonstrate how sound may fall into the architectural project today, as an aesthetic and generative component, and, in particular, we want to highlight what are the modalities of integration of sound in design process.

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Hein Schoer, Fontys School of the Arts / Maastricht University. (D)

The Sounding Museum: Two Weeeks in Alert Bay.

At the 2009 FKL symposium in St Poelten I talked about my new research project „The Sounding Museum", introducing the Sound Chamber we had built two years before at the NONAM (Nordamerika Native Museum) in Zurich, the Inuit/Arctic Soundscape I had helped to compose from archive recordings, and how I planned to use both in a series of workshops on North American Native culture for school classes.

A lot has happened since then: I was commissioned to create a work of my own dealing with the Native inhabitants of the Pacific Northwest Coast, in the course of which a field trip took me to the Kwakwaka'wakw of Alert Bay, BC, where I worked with members of the Namgis, one of the 17 Kwakwala speaking nations, collecting a wide variety of sounds from mono to full surround, from the forests and the seas to the Big House, where I had the honour of being a guest at a potlatch, the most important festivity of the Northwest Coast peoples, with countless ceremonial and profane dances and songs, and lots of food and presents. The physical journey was followed by a five months acoustic journey in the studio, resulting in the quadraphonic piece "Two Weeks in Alert Bay". This composition may well claim an artistic and narrative quality by itself, but its greater purpose still is to serve as a didactic tool in the museum for cultural education and clearaudience.

The piece has been used in a series of workshops last summer, introducing the pupils to the natural, artificial, human, and cultural aspects of the traditional and contemporary soundscape of the Kwakwaka'wakw. The workshop also includes a comparison between our own (what is that?) and foreign cultures, which proved especially rewarding, as many pupils had a migrant background, and also relevant in the light of the project's recent approval as a contribution to the 2010 International Year for the Rapprochement of Cultures.

When I started my research, the idea was to assemble a set of tools and best practices for soundscape production in the museum context, with a focus on ethnographic museums. This has determined the major obstacle of the work to come: How can I represent a culture that I am not a member of (I cannot!)? What can I do to make up for this shortcoming?

Presentation Format

My talk will introduce the project and its main research lines, namely sound as a tool for cultural education and representation of the Other. Since 20 minutes is a very modest timeslot to introduce a work of that scale I will deploy a rather atmospheric approach, not elaborating too much (but still a little) on the theoretical superstructure or the chronology and technical details of the fieldwork. Instead, a short introduction will be followed by the tale "How Raven Stole the Sun", in which the mythical Raven serves as a means to mediate some basic concepts of the cosmology of the Kwakwaka'wakw, and the short version of "Two Weeks" in stereo to give an impression on how the Sound Chamber operates.

So there will be little talk, lots of audio, and some slides (photographs only).

Enrico Varagnolo (I)

Sonic Survey Interface

The paper presents the partial results of a thesis of a five-year master in Building Engineering/Architecture at the University of Trento (supervisor Prof. Arch. Giovanna A. Massari, co-supervisor Ph.D. Arch. Antonella Radicchi, University of Florence, and Prof. Mauro Graziani, Bonporti Conservatory of Trento).

This research develops some aspects of soundscape studies with a practical approach. It intends to give a useful understanding of the acoustics of a city to those who live in it, to urban planners and to designers.

The main aim of this thesis is the construction of an instrument able to link the survey and the space design with the studies of soundscape, capable of collecting all necessary data for a full description of the object under analysis, and therefore, for its comprehension.

To this end I developed a tool to manage data generated by an acoustic survey, that lends itself to educational and scientific purposes, so that the acoustic perception may contribute to greater awareness of a place by its inhabitants.

The trial focuses on building an interface divided into two subsets:

- an interactive multilayered sound map, easy to use and with a strong emotional impact because it is also addressed to the regular citizen.

- a database that allows a professional to identify specific and individual data through the system of tags and geolocation.

The map is composed of different sound layers according to the pattern of urban survey by overlapping layers, giving the user the possibility of adding new layers.

For the construction of the prototype, I did a pilot study and I chose an urban area of the city of Trento, in order to test the process. Quantitative and qualitative variables were assessed trying to reach the emotional data. The research is still in progress but the map - prototype submitted to the regular user seems to work. The possibilities of improving the interface are many, as well as its uses: in addition of being a useful tool for survey professionals, urban planners, geographers or sociologists, the interface is also suitable as a tool to make citizens more aware of their acoustic environment, to build new ways of exploring the city and nature and therefore, to promote alternative forms of cultural tourism.

Noora Vikman, University of Eastern Finland. **(FIN)**
Quietnecessity
In Amazon bookshop the search with keyword "silence" gives us more the 11,620 titles somehow linked to that subject."Quietness" as a related concept gives only 139 headlines of the books reveal and "quiet" again 9,434. There is no time to find out what all these books write about. Whatever the concept this intangible phenomena is multiple and more and more important as a vanishing resource in tense human societies. "Silence" may refer more to the lack of sounds whereas "quietness" associates better to acoustic breaks or spaces of less sounds, the processes and practices. It seems "silence" is utilized as a dramatizing tool in marketing places. However, while making sense of cultural meanings all these categories are overlapping. The concepts are used and understood as methodological tools as well as allusions to larger scale collective meanings. In my research I'm interested specially in the processes of materializing the immaterial in acoustic culture in the middle of the current cultural and economical shift – a common becoming used as a commodity. The future analysis of collective practices and the modifying processes concerns both inner (feelings and meanings) and outer (atmospheres of the environment) qualities of quietness/silence. In my presentation I will give examples of practices, uses and meanings of silences in two different fields: Northern Italian municipality Cembra and Finnish, Northern Carelian Ilomantsi and Koli.

Hans U. Werner, Hochschule Offenburg. **(D)**
Listening towards a Mediology of Sound
The focus of this analysis has an intensive Point of Audition towards the interplay of technical, esthetic and cultural processes in the conception and production of sound in the studio and for the media. As an laboratory of emotion they confluence the acoustic communication and interdisciplinary creativity of designers and institutions. Those worlds of production are a microcosm of sound and mirror fractally the entouring culture and its dynamic of listening.
Already Coppola Film „The Conversation" reveals a conspiracy via auditive media and the movie is, so Tony Zara, a representation of the production process itself. In this deep workflow of Organized Sound (for John Cage the term for all forms of audible material) cultur and knowledge for the ears and the other senses come together: within the use of contemporary technologies, esthetic as composition between unique works and preplanned formats for the media, socially through the interaction from the pocket factory to large media institutions, theoretically from deep discours towards mediation as culture. So a future production research of sound examines the complete process - as concept of themes and their mediality, as time design and workflow from communicator to content and planning, as network technology and cooperation from the studio to distribution and reception. The study unfolds itself both interdisciplinary and intermedia oriented, as Soundscape and Communication, in Acoustic Design and Media for learning, as sound experience and sound biographie. The overall thesis emphasizes that through listening in each production the state of media and their creative culture becomes perceptible.

Stefano Zorzanello, Sicilian SoundScape Research Group. **(I)**
IMultilevel sound maps in digital sound cartography. Contribution to the definition of scientific statute of Soundscape Studies
In this presentation we intend to illustrate an epistemological research, still in a nascent state, in which we try to answer the question "what are the implications of soundscape research today"? We summarize the approaches observed in current research, identifying four main directions in literature, in which the differing focus and inclination towards the qualitative and quantitative data not only would seem to distinguish and characterize the directions themselves but also, occasionally, constitute a barrier that impedes a true interdisciplinary approach, or even constitute a unique discipline of so-called soundscape studies. Conversely, if one considers the tool of geographic cartography that historically represents a powerful form of knowledge, control, and territorial planning in which qualitative and quantitative data co-exist, brought together by a creative, cognitive and transformational goal. Moreover, sound mapping forcefully introduces temporal issues within a traditionally static form of representation (graphic-photographic). In this framework, the recent development and wide availability of GPS technology, the resulting creation of themed, potentially multilevel, sound maps demand a much-needed assessment of the changed relationship between maps and the territory, of the former's impact on the latter, of how this can affect our current perception of the world. Offering us the opportunity of a syn-optic and syn-aural experience, the multilevel digital sound map is capable of modifying the sense of the perceived in relation to the perceivable, expressing all the possible relations between space and time, transfer and deferral. The representation of sounds, times, of "here" and "elsewhere" can take place according to every possible interpretation, from the DeciBel to the description of individual sensations, with reference to the present, the past and future (imagined through projection).
Therefore as a theoretical tool it offers a flexibility that can satisfy diverse disciplinary approaches that today characterize soundscape studies, and can act as a model to define their current scientific statute. Finally, as concerns the acoustic experience in loco in the real world, we highlight some potential limitations and negative effects (in the protracted length), in relation to the artificial sensorial environment offered by the tool itself, effects that can be attributed to the loss both of multi-sensorial perception and of sound direction. These limits should be counter-balanced with direct listening experiences in non-virtual environments.

CONCERTS

Daniel Blinkhorn (AUS)
Seascape triptych
Seascape triptych: This work illustrates my recent explorations of radiophonic triptychs, comprising 3 sections, with the structure of stereophonic – monophonic – stereophonic for the presentation of sound portraits. Each of the sections in the triptych explores a specific aspect of a seascape.
Intersections - seascape section I
The first section is based on a series of small, intimate natural sounds in a coastal inlet. The sounds of a gentle breeze, gurgling water, creaking branches etc have been carefully choreographed to reflect the sounds contained within this type of natural environment. The material has also been extensively transformed via DSP applications to illustrate some of the artistic possibilities possible within this environment when expressed through the imagination. It draws the listener's attention to the minute and sensuous sounds of a unified nature surrounding the sea, forming part of a seascape.
Cnidaria - monochrome – seascape section II
Looking across the water, sounds can seem to mimic the visual sense of panorama; wind and wave sounds, seaspray and splashing. Underneath the waves however there is a very different portrait. The crisp, delicate clicks, pops, and snaps produced from a coral reef present a soundscape far more intimate and close up as the many marine animals bustle and fossick amidst the reef. This section was recorded whilst diving in the Great Barrier Reef, and presents a somewhat playful miniature combining the coral reef sounds with breath sounds, attempting to capture both the beautiful sounds of a reef, coupled with my experience whilst snorkelling. This section is deliberately created as a monophonic composition, producing a striking contrast from the omnidirectional/omniphonic nature of sound as it travels underwater.
coenobita – seascape section III
The final section in the triptych attempts to capture the sonic vitality accompanying the life of a colony of hermit crabs. After encountering a surreptitious colony of hermit crabs on an island off the coast of Venezuela, I was astounded to discover the wonderful world of sound contained within. As I stood and looked at the colony, I wondered what the small crabs sounded like. I was barely 5 feet away, yet could hear nothing of the activity within the colony. Fascinated by the idea of the arcane and hermetic textures they might create as they jostled and wrestled over one another in a somewhat confined space, I lowered a microphone into the colony in an attempt to eavesdrop, hoping to capture some semblance of their activities. Much to my surprise, the intensified mass of beautifully articulated sound I heard produced a distinct impression of motion and dexterity as the crabs grappled and vied within the colony. As I listened, what struck me most was the disparity occurring between that which I saw, and that which I heard. To see the crabs as they moved so slowly and awkwardly over one another produced a striking contrast to the sheer density and intensified activity portrayed by the sounds this action appeared to make. This section was very carefully processed to reveal this heightened aural activity, whilst nudging and transforming some of the sounds, the overall shape of the work was designed to create a portrait of the colony, allowing the listener to observe another aspect of sound ecology from a seascape environment.

* All material created whilst Radiophonic Artist in Residence, Radio National, Australian Broadcasting Corporation (ABC) 2010. All material recorded, composed mixed and mastered by Daniel Blinkhorn, with additional engineering by Phillip Ulman, ABC.

Alejandro Casales (MEX)
El sueño de flora
Acousmatic and spectral decomposition, which has been verified from the intuitive level, a unique sound poetry, hybrid, that is not a concrete set of actual or improvised composition, but is a work that provides a fine line between what imaginable and building the spectrograph. The free form and refined, the quantification of various intensities of each frequency to break down something complex into simple parts and identify the complex in the most simple parts that comprise it. Decompose by analyzing partial sinusoidal synthesis, synchronizing visual drawing. This intimate and subjective interpretation is constructed in the unruly times. So this dialogue between art and music remakes points and lines to find infinite interpretations that are structured on the basis of dynamic and fanciful subjects dreams. Saturated notes or images that are really wave oscillators, noise to where the play of proportions, and zoom are transformed by an illusion of space and depth, that while they are reconstructed by two-dimensional plane of the score, game will be a rotation of multiple sounds, using the space that is the reality that measured in the field of eco fabulous in a sound scape.
Orchestration without an orchestra is the daily tool of Casales thereby creating acousmatic works with a unique spectral graph, seems to describe an irrational world with its own laws which turn inside out in a total sonic composition.

Robert Dow (GB)
Uncertain Memory
I photograph to find out what something will look like photographed. (Garry Winogrand)
Uncertain Memory (2010) is constructed from a series of sonic 'snapshots' taken of various, mostly urban, settings recorded at different times in my past. For me, there are only these diverse images and my uncertain memory of the real events–sampled and now recontextualised. *With thanks* to Joe Anderson for helping collect some of the ambisonic recordings used as source material in this piece.
Uncertain Memory was realised at EMS, Stockholm and the University of Edinburgh with funds made available from the Scottish Arts Council (Creating New Music Grant: Creative Development). It was premiered at the Royal Scottish Academy of Music and Drama in March 2010 and further performances include those in New York (NYCEMF 2010); Sheffield (Sound Junction); Ireland (Sonic Vigil); Bournemouth (Sounding Out 5); Aberdeen (Sound Festival); London (SoundFjord Sonic Art Gallery); St Andrews; and Ohrenhoch der Geräuschladen (Berlin).

Bernard Fort (F)
Sereine vivacité (extrait du Miroir des Oiseaux), 2008
La pièce met en présence le chant d'une Mésange charbonnière, enregistrée au petit matin en hollande, et les percussions de petits bols de bronze mis à ma disposition par les éditions Lugdivine.
Il s'agit ici, d'opposer l'extraordinaire vivacité de l'oiseau, sa grande mobilité, à une construction musicale statique et sereine.
La Mésange charbonnière, comme toutes les mésanges, ne chante que deux notes. En revanche, elle varie à l'infini l'art de ne chanter que deux notes!
Aussi, la partie de percussion rend hommage à cette "écriture" de l'oiseau, en établissant un jeu de hauteurs simple :trois bols ont été utilisés lors de la prise de sons en studio réalisée en stéréophonie.
La prise de son à fait l'objet d'une sélection de sons caractéristiques (diverses attaques et frottements) permettant la mise en place d'une séquence relativement courte. Cette séquence a, par la suite, subi des variations de vitesse permettant la transposition à une octave, puis deux octaves inférieures. Nous n'entendons donc toujours que trois notes, mais réparties sur trois octaves. Il en résulte une polyphonie de rythmes (chaque niveau de transposition divisant le tempo par deux) et de hauteurs.
Enfin, la qualité de résonance des bols, ajoutée à la variation de vitesse, donne un espace particulier mettant en évidence la grande présence de l'oiseau placé au premier plan.
La dynamique du chant (extrait du Miroir des Oiseaux)
Cette pièce présente le portrait d'un Rossignol philomèle enregistré en 2000, de nuit, en Sardaigne (mais cette espèce peut être rencontrée un peu partout en France).
Aucun travail de studio n'a eu lieu sur cet enregistrement :la prise durait environ 20 minutes, et six minutes seulement ont été retenues. Ces six minutes permettent de saisir le chant dans toute sa richesse, sa complexité, sa diversité. L'enregistrement à été réalisé en monophonie avec une grande proximité : le micro-canon se trouvait à 50 centimètres de l'oiseau en fin de prise.
Le miroir, la composition dans laquelle se reflète l'oiseau, met en œuvre un bol de prière tibétain. Une prise de son, en studio, fournit la matière de base de toute la pièce. Divers modes d'attaque du son, au moyen de diverses baguettes, ont permis d'obtenir des couleurs variées.
Dans son chant, le rossignol utilise trois modes vocaux, trois types de sons :les sons mélodiques et trillés, les sons filés, les sons bruiteux et rythmiques. Aussi, la partie électroacoustique se devait, en contre-chant, d'expérimenter trois types de sons à partir du bol tibétain:
· La mélodie de l'oiseau trouve ses réponses dans les divers modes de jeux sur la percussion.
1   Aux sons filés répondent les longues résonances et les sons à l'envers.
2   Les rythmes de l'oiseau appellent les fragmentations de résonances et d'attaques obtenues grâce au logiciel de traitement offert par le Groupe de Recherches Musicales : les GRM-TOOLS.
L'ensemble de la construction laisse apparaître diverses formes propres au vocabulaire électroacoustique : les montages cut, les constructions en delta, les substitutions d'attaques etc.
La Paix de l'Entendre
Commande INA-GRM 1998 (pour les 50 ans de la musique concrète)
Création en concert le 23 Février 1998, Maison de Radio France
Un demi-siècle d'aller-retour entre le Faire et l'Entendre … une éternité entre guerre et paix.
Le Faire, combat perpétuel engagé par le compositeur dans la forteresse du studio ; état de guerre permanent contre lui-même, sa propre écoute et ses projections mentales, avec comme objectif conquérir l'entendre, l'entendement de l'autre, lui proposer la paix.
Cet ouvrage voudrait, au travers d'une simple écoute, faire entendre ce qu'un jour il m'a été donné d'ouïr et que j'ai le sentiment d'avoir compris : Un lever du jour dans le Delta du Danube. Un banal paysage aquatique d'automne : impressions de grande soli-

tude, de désolation, d'austérité mais aussi de quiétude et d'équilibre. Aspiration vers un silence radieux à venir.
Développements autour d'une prise de sons panoramique depuis une barque au centre d'un lac immense. Scènes ordinaires du petit matin blême : pêche des Hérons Bihoreaux, parade des grands Cormorans, cris en vols de l'Aigrette garzette, de la Corneille noire, du Chevalier arlequin et de nombreux Foulques, grand vol d'Oies cendrées en guise de générique de fin.
La fixation du temps sur un support (les preuves du temps), puis sa pénétration par le ralenti, l'expérimentation des durées (l'épreuve du temps), l'exploration de la profondeur des images acoustiques, voilà ce qui, pour moi, justifie tant d'années de guerre dans un studio.
Les enregistrements ont été effectués en Roumanie dans le cadre de la Villa Médicis Hors les Murs.
A Philippe Leroux pour son ardeur au combat, à François Bayle pour la Transparence de son Purgatoire.

Fabio Iaci (I)
IArrige aures
Arrige aures that is "prick up your ears". From Terenzio to Cage the invitation to listen and pay attention in catching the sonic details that subtly creep into our lives bounces. The primitive, natural, biological composition explores an eight-channel sound field full of charm, subtle puns and psychoacoustic suggestions where nothing is what it seems, so better "prick up your ears".

Bernadette Johnson (CH)
Fleeing gardens
Musical landmarks are only fragmentarily present and are blended with noise-sounds and media-splinters.
A sound-trip on the border between inner and outer worlds.
Structures dissolve one another. Virtual and physical event worlds communicate with each other.
Animal noises remind us of fairy tale figures, seduce us into the world of myth.
In the mounting and mixing process, each noise, each musical fragment and each silence temporarily fulfill an informing function, but in the next instant withdraw from just having had any meaning.
The leitmotiv which guides us through the piece is the choral fragment "Va Pensiero" (G. Verdi: Nabucco).

Marinos Koutsomichalis (GR)
Passaggio Sonoro
An immersive performance to be realized live on the spot by the artist himself. Selected recordings realized in various natural, urban and underwater ecosystems are brought together and intuitively juxtaposed in space and time to structure an intriguing ever-changing soundscape - a sonorous passage (passaggio sonoro) for the audience to follow.

Luigi Mastandrea (I)
Enaction
Enaction is a term coined in psychology (J. Bruner) and used in a particular biological approach (F. Varela), according to which cognition is fundamentally a feature of living organisms in a dynamic adaptive relationship with their environment. Enactive knowledge is neither symbolic nor iconic. It is direct, in the sense that it is natural and intuitive, based on experience and the perceptual consequences of motor acts. Examples include information gained by grasping an object, by hefting a stone, or by walking around an obstacle that occludes our view.
"...cognition is not the representation of a pregiven world by a pregiven mind but is rather the enactment of a world and a mind on the basis of a history of the variety of actions that a being in the world performs." (F. Varela, 1991)

Albert Mayr (I)
ECHI
ECHI is an environmental sound work for wind instruments distributed in a large space. It explores, using extremely limited materials, the transformations in timbre and loudness which sounds undergo while travelling from one end of the performance space to the other.

Michele Pizzi, Luca Serra (I)
Genova ostinato
The sound materials are coming from several hours recordings done for the work "La lanterna: Genova speculativa", an *Hoerspiel* based on Nora Gomringer text and music by composers Giacomo Lepri, Irene Pacini, Michele Pizzi, Luca Serra.
Starting from this Genova soundscape, we developed a path far away from the descriptive journey theme of the *Hoerspiel* and at terms of realism mainly bound to a discontinuous way, but musically continuous. one creates a soundscape almost specular; if in the first example soundmarks preserve a kind of journey – from the mountain to the sea – now this vision is completely forgotten, overturned, mirrored. It is easy to guess a reverse way – from the sea to the mountain – with strong changes of direction.
Musical investigation is focused on the rhythmic machines movement, components of our city that haughtily rise up from the musical texture; cyclic movements, percussive sounds, persistent rhythms, are main elements in which the composition is based. So this musical idea refers to a chaotic sound city. In the specific one, sounds choice is influenced by rhythmic and timbric re-semblance, for a homogeneous way, connecting materials in a one element and often obtaining a sort of ambiguity in the original sounds. So one obtains an highly "industrial" sound imaginary, an artificial landscape dominated by machines, crumpled by violent changes, but made continuous by cycling and similar timbres.
In this context, the human presence is elusive, relegated toward the end, like an almost imperceptible – but surely real - player that not interferes with the general context.
A feeling of human estrangement transpires, since the human being presence is not tangible or easily identifiable, although if it is perceptible, and his sound trace is mixed with the surrounding sound texture, confusing human traits up to taking them out of context. This remarks the mechanical sounds predominance of Genoese soundscape.
Finally, if in the soundscape realized for the *Hoerspiel* one can hear a gradually increase of mechanical sounds when we are ap-proaching the sea, here the researched effect – with less graduality and without a specify way – is opposite; a metaphor of tech-nologic regression. Maybe a sort of desire for separation from a society full of electro-mechanical elements? A desire for coming back to primordial age? Better: an attempt to "re-humanize" the reality.

Gabriele Proy (A)
Kimochi (2009)
The Japanese word 気持ち [kimochi] means atmosphere. This piece invites you to listen to sound atmospheres and spirit of dis-covered places in Hirosaki, Kyoto and Tokyo.
Beginning with the powerful long lasting sound of the temple bell near Saisho-in Gojûnotô in Hirosaki, you can immerse into rhythmical soundscapes of gardening at Honen-in and Hakusasonsô as well as religious celebrations at Chion-in and Fushimi Inari in Kyoto alongside the sounds of wooden nightingale floor and lively water.
Commissioned by the Austrian Federal Ministry of European and International Affairs for the Austria- Japan-Year-2009, this piece was premiered at the Hirosaki University 50th Anniversary Auditorium Michinoku Hall in Japan on 27th October 2009.
Acknowledgements are due to Roland Hille for his acoustic engineering assistance, to Keiko Torigoe, Kozo Hiramatsu, Tadahiko Imada and Yoshihiro Kawasaki for their concert invitations to Japan as well as to Kumi Kato, Hiroko and Takehiko Iwata, Kaori Yoshida, Kouji Horiguchi and Masayuki Nishie for making sound recordings in Hirosaki, Kyoto, Kamakura and Tokyo possible.
With many thanks to the Austrian Cultural Forum Rome.

Martha Riva Palacio Oblon (MEX)
antàrtica 50
The Antartic is in the border between geography and myth.
An emptiness full of inaudible sounds. An immense sky in which the polar night, with its fluorescent auroras, spreads out in slow motion.
I've never been there.
Antartica 50 is an artificial simulation built by the digital mix of the sound of wind and ice breaking in different frequencies. The reinterpretation of every day sounds (that most of the time we don't perceive) gives place to a soundscape that stretches the boundaries between silence and noise.

Hein Schoer (D)
Two Weeks in Alert Bay
A raven croaks.
 I hear a faint broadband noise, not static but gently varying in volume, center frequency and Zwicker‡s parameters. At first there are only short blows that enter my consciousness, but as I regain awareness, it becomes a constant, swooshing sound, that, as I realise after a moment of malorientation, arrives at my ears mainly from the half-open window of my room at the Alert Bay Lodge facing the forest behind it. It‡s still dark, so I keep lying and listening. The ocean waves manage to escape the masking grip of the wind in the trees. I can hear them very well now; although their frequency band is not that different from the wind, the internal structure of the waveform allows my brain to separate them from one another. I rub the fatigue out of my eyes, slip into my clothes, grab my gear, and head for the opening in the middle of the forest of Cormorant Island Ecological Park.
The spirits of the skies are with me tonight, I think, as the wind stops to blow and leaves nothing but silence. I had been up here late in the evening, and had made a good quarter of an hour of nice ambience recordings, the dominant sound had been wind, but for the morning atmo I prefer a low noisefloor to be able to capture the awaking bugs and birds. With the whole island still asleep the dying wind leaves me in peaceful quiet.

Hildegard Westerkamp (CAN)
Kits beach soundwalk (1989)
Pour voix parlée et bande.
L'enregistrement original sur lequel est basée la pièce a été réalisé au cours d'une paisible matinée d'hiver, alors que le doux clapotis des vagues et les sons minuscules des Bernaches en train de manger se faisaient entendre, avec en toile de fond la ville vibrante. Dans cette composition de promenade sonore, on finit par laisser la ville pour explorer le minuscule royaume acoustique des bernaches, le monde des hautes fréquences, les espaces intérieurs et les rêves.

VIDEO

Amanda Belantara (GB)
Ears are Dazzled, touched by sound
a collective exploration
experimental ethnography of sonic experience based on sound diaries kept by locals in Yamaguchi, Japan
This project was created during the 2009Trans Artist in Residence Programme at the Akiyoshidai International Art Village. Participants in the project agreed to keep sound diaries that included sounds which hold a special relevance in their daily lives. The images and sounds from the diaries were recorded collaboratively, creating a shared acoustemology between the researcher as artist and project collaborators; exploring the relationship between sounds and the imagination and the role that sound plays in shaping the magical constructions of the everyday.
Produced by Hiroyuki Hattori, Made in Collaboration with Nobu Akimoto, Toshiko Akimoto, Satoshi Mori, Leo Ozawa, Ishii Eiichi, Eriko Sato, Minoru Akiyama, Atsuko Tanimura, Ritsuko Fujiki, Hiroyuki Hattori, Kazumi Nishida
End Credit Music By Cilocub Sound Mix by: Michael Cacioppo Jr
a film by Amanda Belantara

Michael Carmody, Elissa GOODRICH (AUS)
Anatomy of atoms
"Anatomy of atoms" is an audio-visual installation by musician/composer Elissa Goodrich and video artist Michael Carmody. The work is a meditation on human frailty and the forces beyond our control inspired by A.D. Hope's poem "X-Ray Photograph"
In "Anatomy of atoms", we explore a hidden noise of daily life; the latent sense of mortality and forces both mechanical and temporal, beyond individual human control. We incorporate Hope's remarkably profound poem which uses the x-ray as a metaphor for "glimpsing" at not only mortality but at what exists beyond our physical-material worlds. The installation, like the original poem expresses an unexpected, unnamed spirituality within the very mechanical "clinical" experience of x-ray, and a rage against mortality and indeed against war.
The installation "Anatomy of atoms" explores the 'noise' of anger, of frustration and of a rage against death both in its visual imagery and editing and within the accompanying sound design. In "Anatomy of atoms" reflections on war and the 'noise' audio and visual technology is employed to in fact, create a composed 'noise' against the machinery of war and of technology.

Knut Remond (CH)
Sound Cake
Video documentation "Sound Cake" by Knut Remond and the ohrenhoch-Kids.
The video "Sound Cake" shows in different small clippings how the ohrenhoch-Kids (7-13 years old) are on the move in Berlin-Neukoelln with tape "field recordings".
On the occasion of the celebration of 650 years Neukoelln the ohrenhoch-Kids undertook acoustic rambles, field recording excursions with the tape across the pulsating Berlin-Neukoelln every week, collecting sounds in streets, on squares, in parks and buildings.
A small camera was used, alternately by Knut Remond (director of the ohrenhoch-Kids) and by the children (ohrenhoch-Kids), filming as well during their sound recordings.
"Sound Cake" also shows the subsequent realization of the field recordings for the exhibition "Sound Cake, Sound Cabbage, Sound Banana, Sound Apple, U7" at 'ohrenhoch, der Geräuschladen'.
In this video, also the fascinating process is shown how the ohrenhoch-Kids produced sound objects and sound-space-installations with their field recordings.
This sound-, object- and space-installation entitled "Sound Cake, Sound Cabbage, Sound Banana, Sound Apple, U7" was presented in the sound gallery 'ohrenhoch, der Geräuschladen' in Berlin-Neukoelln on the occasion of the art festival '48-hours-Neukoelln' in June 2010.

Nick Sherman (USA)
Soundtracker
82 minute Documentary film (color, USA, 2010)

Gordon Hempton has been following for over 30 years with solitary devotion a life of traveling around making perfectionist recordings of nature sounds which he has documented on a long series of CDs and sound projects for various organizations. His previous video was a PBS special some years ago titled Vanishing Dawn Chorus, in which he traveled around the globe recording the bird song that occurred just as the sun was coming up in various locations. He has won many awards and is recognized as The Soundtracker - the leading recordist of natural sounds of nature in secluded locales.
There have been many video and audio presentations on the loss of many of the natural features of our planet, but few have paid any attention to the sound landscape while they may be concerned about the visual landscape. Gordon has found on his many trips into the wilderness each year to record his sounds that the number of truly quiet places in the country have decreased to the point where there are almost none.
The beautifully-videotaped documentary follows Gordon on his quest for making pristine recordings of the subtle sounds of nature. The night recording of the growling sound of a leopard at the same spot where Gordon had just been sitting is a dramatic highlight of the film. His nemesis are the constantly intruding noises that more and more ruin his recordings with the sounds of planes, trains, gas engines of various sorts, hum from AC transformers, etc. They interrupt his sonic records of insects, birds, wind, water, animals, plants - all the natural voices of the American wilderness. Hempton's frustration over the changes in the wilderness world due to encroaching civilization is well portrayed in the film, as well as his absolute devotion to getting exactly the sounds he wants.

Artur Vidal (E)
Three times in Beyoglu
Three times in Beyoglu is an audiovisual work that presents from the beginning to the end of the day an important area from the city of Istanbul. Inside a district called Beyoglu, the Taksim Square and Istiklal street represents the interesting contrast that exist in the city. After recording many characteristic sounds from that area I tried to develop a strategy in order to put them together with visuals. Toward my field recording experience I know that focus on sound help you to discover information and aesthetics aspects of a place that sometimes disappear because of the sight or the strong presence of visual elements. Beyond an acousmatic experience of sounds Three time in Beyoglu tries to reconsider a new free association between visuals and sounds.

INSTALLATIONS

Mechi Cena, Francesco Michi (I)
Composizione silenziosa
Why "silent"?
Because computers, amplifiers, speakers emit sinusoidal sub-audio frequencies (under 16 Hz); speakers are just used for their ability to generate movement.
The composition, therefore, considers mainly a musical parameter: the rhythm.
Why a "composition"?
Because, although the frequencies are not audible, actually the "sound" material is treated as a composition in every respect.
Description
Two long red silk strips , and two panels, each "vibrant", which are set in motion by loudspeakers that produce glissandi and sub-audio frequencies, according to various rules of the composition.
The first strip of red silk, hanged to the ceiling, is connected to a loudspeaker, whose mechanical movement (forward and backward) generates a wave that is transmitted to the strip of silk.
The wave is transmitted to the strip and it moves on that, like a pebble thrown into a pond.
The silk that moves does not almost produce any noise, except for a slight snap, like a whip, when the wave reaches the end of the strip of silk.
The second strip is connected to two speakers: the result is a kind of spiral movement of the strip. The rhythms are composed and variable.
On the first panel are glued a myriad of strands of raffia, like grass.
Also in this case a loudspeaker transmits a movement, and the raffia produces a soft, rustling sound: like a disheveled hair that you want to rearrange with a header or with the fingers .
The second panel consists of two speakers. On the speakers are glued strips of raffia, folded in two.
Both the loudspeakers push back and forth the "clumps" of raffia, which pass through a hole whose diameter is smaller than the one of the speaker.
it will look like a bunch of raffia which blooms, like a flower, or a beating heart. The rubbing of raffia on the hole causes a subtle and rhythmic hiss.
This installation does not disturb.
It is a composition that uses technological tools and concepts from music, but produces mainly visual effects. And a light sound, that under conditions of extreme silence - almost a threshold level of the surrounding soundscape - can be perceived as sound. This seems to us to be a powerful way to induce empathy and reflection on what surrounds us.
@ EX3

Collettivo COCO LOCO (Gianpaolo Di Cocco, Cristiano De Silva, Giacomo Allazetta) (I)
Vox Domestica
The chosen subject is the generation of sound and the perception within an apartment.
Each apartment has its own voice determined by the relations between the space itself and its inhabitants.
The subjectivity of those who live there, reacts with the form and content of these internal space. This interaction happens through the resonances scale and formal hierarchies internally developed by the viewer itself.
The internal space we propose is a 4x4 meters area bordered by 2 meters high plaster walls with the purpose to remind of a kind of maze.
-The Bicycle: a reversed bike stands on the "apartment" floor, a turning wheel activates the sound created by some cardboard stripes fastened on the bicycle spokes while a speaker emits sounds and noises as a counterpoint to the bicycle ones.
-aquarium: a mobile phone that shows moving images underwater; a speaker interacts with the sliding images transmitting sound; interpretation of the phone's ringtones at home.
-the photos/window: on the walls of the built up space, our apartment, big photos shows external sites, forests, urban roads, as if the photos were windows. Each window "speaks" and plays, and the sound interprets the different watcher's view: the elusive inhabitant of the space.
-the corners of the space: our apartment has its own life, and a voice to communicate with the inhabitant from the different corners, the concave corners welcome and the convex one refuses.
There will be several entrances to access this small space; the interior installations are visible from outside, and visitors are

Richard Eigner (A)
Denoising Field Recordings
»Denoising Field Recordings« documents an early attempt at using denoising techniques in a creative and compositional manner. Instead of utilising noise reduction algorithms for their intended purpose (the restoration of damaged audio signals), these processes are applied to various field recordings of trains, streets, swimming halls and public transport. Since these recordings consist entirely of noises, this operation transforms the originals into an uncanny hybrid of newly introduced processing artefacts, occasional silence and sporadically audible traces of the original field recordings. What kind of sound aesthetics can emerge while denoising field recordings? Which audible parameters can resist this »audio erasement process«? In what way are these traces comparable to the visual remanences of Robert Rauschenberg's erasure of a de Kooning drawing? What is the effect of different denoising tools on the emerging sounds? Does the radical denoising of noise eventually result in a new kind of music? The Denoising Installation denoises the Live-Signal of a given and »noisey« surrounding and thus explores a fictional »noise-free« soundscape.
@ EX3

FAXEN (A)
resonate in response to
"Resonate in Response to" is a rethinking of space - especially of acoustic characteristics and qualities of rooms, which provide the fundament for the sound-installation. After recording the sound of selected places, the collected audio samples are analyzed and evaluated. The parameters gained through this process build the basic structure for a composition that continuously generates subtle interferences between the natural soundscape and the replayed tones.
For the playback of the selected tones a soundarchiv consisting of specially produced vinyl records (dubplates) that cover a wide frequency range of sinustones is used. In combination with four turntables and four sight specifically located speakers, it's possible to reconstruct the natural ambient sound in an analogue way.
@ EX3

Maurizio Goina, Pietro Polotti (I)
Sonic Walking
Sonic Walking (SW) is an interactive installation which uses ecological sounds for the sonification of the walk.
The user explores such sounds walking within a defined area. The user can experiment with the sound of water, sand, fire, wind and sounds from the under-sea world. Sounds occur one at the time and it is the user to decide when to move from one to the other.
The main idea of this installation is not to explore simulated soundscapes, but to explore the expressive potential of ecological sounds by using own legs, hence by using a similar exploration modality (i.e. walking) as it occurs in the natural world. The activity helps to
stimulate the user's sensitivity to ecological sounds and at the same time it stimulates perception, e.g. hearing and proprioceptive sensations.
The sound is generated through a natural movement – walking; it is generated by the user's movement and at the same time it also influences his/hers movements, in an enactive manner, creating a continuous feedback. It is as the user would hear the sound of his/hers joints. As a final output the user creates a new and personal soundscape.
Attached is the videoclip of the installation which was performed in Trieste in the occasion of the "Researchers' Night 2010".
The installation was made by using an optical motion tracking system, which requires a square area of 800x800 cm. However, the installation
proposed to this symposium shall use inertial sensors which reduce the need for space to a rectangle of 800x100 cm (a corridor where the user can move) plus a small adjacent area where we can locate the computer (see technical documentation).
Two inertial wireless sensors are applied to the user's legs, just above the knee.
The sonification of the walk is performed through a mapping based on the dynamic characteristics of the legs movement (speed, articulation, etc..) by using ecological sounds , this accounting for the characteristics of each sound.
@ SUC

Bjørn Erik Haugen (N)
Transfer

Transfer is a sound installation where I have recorded the sound from a piece of paper, when I wrote down the the Oxford dictionary's definition of sound. The recorded sound is then panned in surround in such a way, that it is synchronized and reflects the curves and the lines I use when I write on the piece of paper. The sounds are therefore experienced spatially by the listener/viewer of the installation. The sound material will loop during the exhibition.

In short terms I write in the air the definition of a drawing, and make this a surround/spatial sound installation. The piece of paper where I have written down the definition will be exhibited as a part of Transfer. The installation was exhibited at Henie Onstad in Oslo 2008.

The purpose of the project

My main intention in this piece is to give the audience an general and accepted definition of what sound is. In my point of view it is too narrow and technical to use in sound as an art practice or as aesthetical material.

In Transfer the recording of the definition is «stored» or written down by hand, that nowadays contributes with a nostalgic aspect in the work. The sound of the writing is something that is let out of the content of writing. Here I want to show this by giving the sound of writing a physical and spatial value. One will be able to feel the curves and lines in the room. It will be like one is underneath or inside the piece of paper when I am writing on it. The listener/viewer can also follow the writing on the original piece of paper that will be exhibited in the sound installation.

In my view the work has at least three layers of content

1   The sound as something transfered on to the viewer or listener, as perception. The sound of writing as a Real aspect in Lacanian terms, as something that is left out in the Symbolic aspect in meaning construction

2   That language, words and definitions is something others have decided the content of through discourse and history, that it is stored and transferred to us in books and language. That we have to relate to in our language and in our use of it both in daily and scientific life.

3   The relation between the content of the definition and the act of writing of it transferred to sound through writing as the main source and material for the installation.
@ EX3

.LarsenSado. (I)
wOOdPH1.0 [e se gli alberi avessero le orecchie?]

As in the series Fringe and similar to the background of the sci-fi short story "The sound-sweep" (J. G. Ballard, 1960), in the project wOOdPH1.0 is assumed that all the noises are movements of matter, and once they come against other matter they change the second one leaving traces. In this project we assume that trees are dumb and patient listeners to a world that continually produces sound, and that during their life, on their bark, layer over layer, they has recorded tracks impressed by all the sound events that around them has gravitate and collide on their trunk. Marks here became grooves, so prints, marks, furrows, and their respective sounds, as the typical circles, indicate tree's age: the grooves change as the recordplayer's head approaches the center. wOOdPH1.0 wants to be a device that extracts from the matter a narrative soundscape where the tree itself is the narrator.

WOOdPH1.0 consists in a real-time software developed in PureData. It uses for the interaction a video camera pointed at a "record" of wood which rotates on a turntable platter, and through image analysis sends in play audio collected from a library of prerecorded sounds. The device's functioning is inspired by the way of reading vinyls made by a common record player, obviously this is filtered by a system of arbitrary correspondence.

The sounds recording was made between Milano (Italy) and Tallinn (Estonia), and they were divided into three types, in three areas: in the city center ("newer" sounds), in parks, in the forest ("older" sounds). All recordings were made next to a tree in the fully-property (such as the trunks of trees) with a portable recorder with 4 channels, so as to return the 360 ° panoramic sound around the tree when the "record" is playing.
@ EX3

Massimo Liverani, Pino Gori (I)
Stazione di rilassamento psicoacustico

Description of the installation:
It is an area inscribable in a circle with a diameter below 4 meters, wrapped in canvas supported by bamboo canes, pieces of wood, tufa or stone bases, tied with strings and ropes.
The height, including the supporting structure, is of approx. 250 cm.

The inside area, which can be accessed through special entrances, houses, in addition to the acoustic diffusers, a carpet, camping mats and cushions for people to lie down on.
Furthermore, there are lighting devices which project light on the canvas.
tela = canvas - bambù = bamboo - assonometria = axonometry - base tufo = tufa base - ca 2,50 metri = 2.5 metres approx. - pianta = plan - diffusore = speaker - entrata = entrance - ca 6 metri = 6 metres approx. (indicative dimensions)
Description of the audio part:
It is a sound base lasting approximately 60 minutes, which will be reproduced in loop. We recommend sessions of approximately 10 minutes. The composition is based on the use of binaural beats at Theta frequency (4-8 hz). Said sounds, even if they are not audible, are perceived as vibrations in a binaural environment, have relaxing, therapeutic powers and stimulate the cerebral cortex. Since their pure sound is not particularly pleasant, the sounds are masked by natural sounds deriving from woody and seaside environments, which, from a psychoacoustic point of view, are also relaxing. Said composition is also overlapped by musical bases composed ad hoc and divided in 6 pieces of approx. 10 minutes, each interpreted by 6 different musicians.
@ SUC

Sara Maino, Davide Ondertoller (I)
Microstorie dal paesaggio

This installation offers short life stories and landscape's sounds of Alta Vallagarina Valley in Trentino: among them the community of Besenello, the mountain of Scanuppia, the Cavallo/Rossbach river, the old mills of Dietrobeseno and Calliano, the National Road SS 12 near Castelpietra.
The Plexiglas "sound box" is interactive and it can be placed on any kind of support.
There is a map printed inside the box with six buttons.
By pressing the buttons you can listen to two different sounds coming from that point recalling one the people's memory and the other the sound of the environment respectively. The sound is created inside the doors that close the box.
This installation records the valley's change orally told by local people. This has a main target: to represent and preserve the memory of those places which are important for a community through researches and creativity.
It invites people to discover a territory, it explores emotional maps, it may suggest and recall new stories and reconstruction of past way of living reassembling fragments of life.
The project "Microstories from the landscape" is a research and a collection of memories of the Vallagarina's Community started since 2005. It is enriched by reflections on landscape's situational.
The project started in 2005 with a research among elderly living within the Community of Vallagarina and was followed by a collection of stories of life between the '30th an 80th of last century around the area of Beseno's castle.
@ EX3

Luca Miti (I)
Proposta per lo studio di un rito nelle Marche

It's a work of many years ago, composed to express some aspects of the living and memories of the composer, but it implies a lot of soundscapes, concrete and made by synthesis, and also electronically treated. The work is totally analog, made originally on two tracks tape. The original tape is damaged.
@ SUC

ONGAKUAW (I)
E alle stecche delle persiane è già l'alba

The project consists of a multimedia interactive installation inspired by the closing lines of "*La cognizione del dolore*", a masterpiece by the Italian writer C.E. Gadda. It aims at exploring the perceptions conveyed by the ambient, urban sounds entering the sleeping room of a terminal patient. Sounds hence provide the only and last mean of connection with what remains of healthy daily life. Visitors are faced with the emotional states connected with the notion that life is a delicate and short-lasting phenomenon.
@ EX3

Fabian Winkler
Shannon McMullen (USA)
Waves Records

Waves Records is a project about ecological, social and aesthetic reflection on Lake Michigan, close to our residence in Central Indiana. For this project, a specially prepared buoy is equipped with a wireless data transmitter that can send the amplitude and frequency of water waves to data-logging software on a computer in a boat in close proximity to the buoy. The waveforms of the recorded water waves are then turned into sound waves by a custom software system consisting of Processing and Supercollider and they are pressed in microscopic format as grooves on vinyl records. We imagine the wave sounds that the records reproduce will have near subsonic frequencies constantly oscillating between the audible and inaudible spectrum. The following excerpt is just a brief initial sketch but it already illustrates some of the aesthetic qualities of the resulting sounds.

There are publically accessible scientific archives such as the National Data Buoy Center's collection of wave data, which would offer similar numbers as a starting point for this project. However, such a data-set cannot provide the phenomenological condition that I also wish to 'record' and incorporate into the project. Significantly, recording the waves on site places Waves Records more in the context of musical performance - the buoy becomes a musical instrument - rather than a purely scientific tool for the soni- fication of data. Additionally, we will be able to strategically reposition the buoy to capture a more subjective representation of water waves.

The proposed vinyl record becomes both a playback medium for the sonified water waves and a storage medium for the sensor data. Tapping into the visual properties of the recorded data sets as grooves on the record, we envision that electron-scanning microscope images of the record grooves will be exhibited with the playable vinyl record as prints mounted on the gallery wall. The presentation of Waves Records will be further accompanied by a documentation video that captures the recording process of the water waves.

This work is inspired by a collection of sounds and music ranging from early soundscape recordings to experimental electronic music to rock. Central to all of these referenced projects is the idea of artistic translation of a fast changing or disappearing nat- ural environment into a musical score.

@ EX3