SOUND SCAPES
& SOUND IDENTITIES

7TH INTERNATIONAL FKL SYMPOSIUM ON ASPECTS OF THE SOUNDSCAPE

Castello di Beseno, Besenello (TN), Italy

ABSTRACTS

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MAY 22>24.2015

FKL - PORTOBESENO
SOUNDSCAPES & SOUND IDENTITIES
7° FKL International Symposium on aspects of the soundscape

Castello di Beseno, Besenello (TN) Italy
May 22nd-24th 2015
CONFERENCES / LISTENING SESSIONS / VIDE0S / SOUND INSTALLATIONS

PAPERS
Friday May 22nd
. 10.00 am
Special-Event
Chiesa di S. Agata, Besenello
Concert
Pierre Mariétan
CHANT XXXIV

. 11.30 am
Castello di Beseno
Plenary session welcome [Granaio]
Registration

. 12.00 am
Plenary Session [Granaio]
Stefano Zorzanello (I) - *Identity and sound identity, which relations within the landscape?*

. 3.00 pm
Parallel Sessions
- Session A [Granaio]
Lorena Rocca (I) - *Differential spaciality and sound identities compared: Ongoing processess*.
Massimo S. Russo (I) - *Sounds and silence in form of identity?*
- Session B [Polveriera]
Nadine Schütz (CH) - *The acoustic dimension of the architecture of the landscape*
Jean Marie Rapin (F) - *Can acoustic science contribue to the quality of the sound environment?*
. 3.50 pm
Presentation of Sound Installations [Granaio] [Polveriera]

BREAK

. 4.20 pm
Parallel Sessions
- Session A [Granaio]
Fabrizio Latrofa (I) - *From the European Landscape. Convention to parish maps: identity mapping of sounds*
Nicola Di Croce (I) - *Unseeable landscapes. For an identitary redefinition of the sound landscape as intangible heritage*
- Session B [Polveriera]
Pierre Marietan (F) - *Entity and acoustic environment exist only for he or she who listens*
R.Lerman (USA) – *Transducers, Sound and Image*

. 5.30 pm
Projects / books / works presentations [Polveriera]

. 6.20 pm
Listening session #1 [Bastione Sud o Granaio]
Nathan Hall (US) - *Quick Tour (Minni Íslands)*
Daniel Blinkhorn (AUS) - *frostbYte – cHatTeR*
Sam Salem (GB) - *Too Late, Too Far*
Stijn Govaere (B) - *B'aakal*
Pierre Thoma (CH) - *Gares – stazioni*
Benoit Bories (F) - *Boyaca, une disparition*
Elissa Goodrich (AUS) - *Oration 2: This Old Man*

. 7.00 pm – 11.30 pm
Video session [Polveriera]

. 9.00 pm
Listening session #2 [Bastione Sud o Granaio]
Katharina Klement (A) - *Peripheries (stück II, stück III)*
Juan Carlos Vasquez (FIN) - *Collage 4 "Landscape"*
Una Lee (ROK) - *Collage-S*
Luc Messinezis (GR) - *IsReal*
Massimiliano Viel (I) - *Allarme al Settimo Piano/ Alarm on 7th Floor*
Nicolas, Rodriguez (RA) - *El grito*
Martina Claussen (A) - *#Opera ; Dots & lines*
Peter Plos, Paule Perrier, Luiza Schulz (A) - *L.A.B.*
Wolfgang Dorninger (A) - *Text2field-recordings*

Saturday May 23rd
. 11.00 am
Plenary Session [Granaio]
Xabier Erkizia (E) - *SILENT SOUNDS – looking for soundscapes between the lines*

BREAK

. 11.50 am
Parallel Sessions
- Session A [Granaio]
Dio Anemogiannis (GR) - *Soundscaping Ouseburn Lives: An interdisciplinary study about the appropriation of sounds as intangible cultural heritage and their use in the heritage interpretation practice.*
Karin Aras (S) - *Listen to the Bazaar! A cultural understanding of Sound-rooms*
- Session B [Polveriera]
Laura Velardi (I) - *The sound of fountains as a sound trace of urban identity*
Mauro Graziani (I) - *De-composing Verona soundscape: analysis of the soundprint of the city taken from an elevated position*

2.30pm
Live streaming [Granaio]
Vacuamoenia (I) - *Metascape*
live streaming of the soundscape of Borgo Regalmici (Sicily)

. 3.00 pm
Parallel Sessions
Session A [Granaio]

Elisa Chiodo (I) - *The role of Sound and Communication Design in promotion of the identity of a territory*
Emiliano Battistini (I) - *Do cities lose their voice? Reflections on the concept of soundmark beginning with four cities*
Session B [Polveriera]
Mechi Cena, Francesco Michi (I) - *Sound identities of virtual peoples*
Giuseppe Furghieri (F) - *Sound identity*
. 3.50 pm
Presentation of Sound Installations [Granaio] [Polveriera]

. 4.20 pm
Parallel Sessions
- **Session A** [Granaio]
M. Monari (I) - *Ambienti sonori di vita e di lavoro: un caso di identità*
M. Viel (I) - *Quello che diamo per scontato dei suoni intorno a noi*
- **Session B** [Granaio]
C.Methrap (TR) - *Soundwalking in Kurtulus Park*
D. Prior (GB) - *Ringing The Changes: an investigation into sound and power*

. 5.30 pm
Projects / books /works presentations [Polveriera]

. 6.20 pm
Listening session #3 [Bastione Sud o Granaio]
Francesco Fusaro (I) - *A Room Of One's Own?*
Fabian, Avila Elizalde (MEX) - *Irse (Leaving)*
Alessandra Eramo (D) - *5am. ILVA's drone and seagulls on Mar Piccolo's wharf, Taranto (Italy)*
- *Soundscape of Taranto on Sunset.*
- *Flag-lowering cerimony of the Navy, Gunshots and Santa Claus, Sea waves and boats*
Valery Vermeulen (B) - *Mikromedas*
Pietro La Rocca (I) - *1 Maggio Alimena-festa di S.Giuseppe*
Alexandra Spence (AUS) - *Nankai*
Kazuya Ishigami (J) - *OHENRO*
Lucio Santin (I) - *Sound and Change in Lampedusa*

. 7.00 pm – 11.30 pm
Video session [Polveriera]

. 9.00 pm
Extra-event [Bastione Sud]
The Elektronik Tea Time
Caroline Profanter and Lale Rodgarkia-Dara + guests

Sunday May 24th
. 9.00 am
Listening walk [Rio Cavallo]

. 10.30 pm
Parallel Sessions
- **Session A** [Granaio]
A.C. Montibeller (PE) - *Soundscape of Historical Center of Lima-Perú.*
J. Reinsel (USA) - *Sound Cairns: Virtual Spaces*
- **Session B** [Polveriera]
L. Pisano (I) - *Comunità acustica ed identità nell'ascolto: per una lettura critica dei paesaggi sonori della contemporaneità*
Mocchi/Castaldo (I) - *Il «patrimonio sensoriale» e la costruzione della città pubblica*
. 11.20 pm
Presentation of Sound Installations [Granaio] [Polveriera]

BREAK

. 11.30 pm
Parallel Sessions
- **Session A** [Granaio]
A. Haun (D) - *Denkmal - Hörmal*
C. Whright (GB) - *The Identity of the Everyday*
M. Papadomanolaki (GB) - *Perceptive Ecologies In Spaces Of Ephemeral Encounters*
- **Session B** [Polveriera]
R. Barbanti (F) - *Elementi di analisi e di riflessione attorno all'esperienza dei Rencontres Architecture Musique Ecologie, del Collectif Environnement Sonore e della rivista Sonorités*
S. Maino (I) - *Sentire le formiche. Per una difesa del paesaggio sonoro. Il caso di Besenello*
A.Radicchi (I) - *Paesaggi sonori domestici. Una guida sonora al Mercato Centrale di San Lorenzo*

. 3.00 pm
FKL General assembly [Granaio]

VIDEOS
Friday 22nd – Saturday 23rd
. 7.00 pm – 11.30 pm
Video session [Polveriera]
Fiona Cashell (USA) - *Getting Lost*
Young Eun Kim (KR/NL) - *Bespoke Wallpaper Music*
Ground-to-Sea Sound Collective (I) - *Ground-to-Sea Sound Collective_Stazione Calatrava*
Chris Lynn, Una Lee (USA) - *Miniature Landscape Correspondence*
Matteo Pasin (I) - *Hauptbahnhof | Porta Nuova*
David Prior (I) - *Of This Parish*
Duccio, Ricciardelli (I) - *PORTO SONORO*
Elisabetta Senesi (I) - *Noise Calm Zone*
Willy Van Buggenhout (B) - *Winter Trees*
Chris Wright, (GB) - *Small Talk*

INSTALLATIONS
Friday 22nd – Sunday 24th
. 11.00 am – 11.30 pm
Rory Tangney (IRL) - *Breathe*
[Porta Scura]
Alessandro Olla (I) - *I'm because you are*
[Casa delle Guardie]
Nicola Casetta (I) - *Still Bells* for Rovereto
[Torre Campanaria]
Christian Marchi (I) – *Nachtlied*
[Filandela]
Aurélie Pertusot (F) - *Marche à suivre*
[Sala Camin nero]
VacuaMœnia (I) - *METASCAPE*
[Sala Camin nero]
Stijn Demeulenaere (B) - *Soundtracks*
[Palazzo dei Mesi]
Carlo Benzi (I) - *Algunder Klänge*
[Palazzo dei Mesi]

Special-Event
[Sala Camin Nero]
Richard Lerman
The Danube, Vineyards and Carbon Fiber Rods
Video installation

PAPERS

Dio Anemogiannis (GR)
Soundscaping Ouseburn Lives: An interdisciplinary study about the appropriation of sounds as intangible cultural heritage and their use in the heritage interpretation practice.

This study investigates the historic (1930s-1960s) and the contemporary soundscape of the Lower Ouseburn Valley (LOV) in Newcastle upon Tyne (UK) in order to examine how sounds define our sense of place, identity and heritage. Additionally, the study evaluates the sound interpretation of the Victoria Tunnel, a heritage attraction in the LOV, in order to determine the most effective new media, sound interpretation model for heritage sites between site-specific, on-line and mobile platforms.

Drawing on Schafer's research, studies of sound as part of heritage have hitherto lacked a heritage practice viewpoint and an emphasis on interpretation. This study, instead, has pursued an understanding of sound as an intangible heritage asset with regard to issues of interpretation and public engagement. To outline the contemporary acoustic identity of the case study, the author conducted interviews and personal visits that foregrounded the unique acoustic identity of the area. Additionally, for the exploration of the historic soundscape, the study employed a range of phenomenological methods along with the analysis of 87 oral histories from archives; finally, over 250 sound memories of the LOV were collected. The sound memories were classified into a tailored model of six categories according to their content, while a separate group of sound memories with heritage qualities was formulated. According to the study, the collected sound-memories were in their majority heritage sounds and reflected a type of restorative nostalgia, along with habitual reminiscences, and traumatic rmemories from WW2 events. The collected sound-memoriesare considered to constitute a pool of content for future sound interpretation initiatives.

Another contribution of this research concerned the use of sound in the heritage interpretation. With regard to traditional uses of sound in heritage sites/museums - oral histories and complementary sound effects -, this study investigated the capacity of soundscapes to superimpose themselves on image/language/text and engage the visitors in their own right. The examination of VT's sound interpretation, along with the interview of the stakeholders of the LOV (visitors, residents, local trust and heritage practitioners) drove conclusions about the above issues. The results showed that all heritage stakeholders are positively predisposed towards sound interventions and that sound creates an immersive and evocative experience. Moreover, the study indicated as the preferable interpretation option for the LOV, a cross-media platform (combining elements of site-specific installations and on-line content) that would build upon the favourably assessed model of VT's sound interpretation.

Karin Aras (S)
Listen to the Bazaar! A cultural understanding of Sound-rooms

Listen to the Bazaar! A Cultural Understanding of Sound-rooms In my paper, I will explore different sound-rooms in the famous spice bazaar in the mega city of Istanbul, called the Egyptian Bazaar. Within these sound-rooms I have chosen to focus on different levels of sounds to analyze; tones, rhythms, pulse and tempo, as well as to contextualize them, i.e. through silences and human life-worlds.

Through the empirical examples of the Egyptian Bazaar, my paper will offer a cultural understanding of the concept of soundscape and sound-room. The role of sound in shaping everyday experiences has long been pushed into the background in favor of texts and symbols, but in silence as well as in the bustling alarm, we are constantly surrounded by soundscapes. More specifically, I am interested in how so called sound-rooms are shaped in social interactions. With a phenomenological approach, I examine how the everyday people of Istanbul are affected by the acoustic environments in relation to their experiences of the city's soundscape. My research highlights a contemporary ethnography of the world of sound in an urban context.

I will present my ethnographical methods that I use in my research, such as soundwalks, sounddiaries, writing elaboration and interviews. These are used in order to analyze and describe how sound controls the human mind and its' experiences of time and space, how sound makes people move and gesticulate in a certain way, and how sound navigates people's way of interacting.

Roberto Barbanti (F)
Elements of analysis and reflection on the experience of the Rencontres Architecture Musique Ecologie, the Collectif Environnement Sonore and magazine Sonorités

In my speech I will analyze in historical and theoretical terms the experience conducted by Collectif Environnement Sonore (Collective Sound Environment), an informal and transnational organization that for twenty years has developed a research on sound and acoustic ecology. A historical overview of the Rencontres

Architecture Musique Ecologie (Meetings Architecture Music Ecology) as well as a reflection on the theoretical contributions of the magazine Sonorités conclude my speech.

Emiliano Battistini (I)
Do cities lose their voice? Reflections on the concept of soundmark beginning with four cities
The analysis of a corpus of newspaper articles about the increase of noise and the loss of silence in the urban soundscape provides a starting point in the discovery of some dynamics about the theme of the loss of cities' acoustic identity. For example, to understand the present urban soundscape transformation, it is useful to take up the linguistic metaphor: "cities have no longer have a proper sound. Their noisiness implies an atrophy, a mutism, the loss of a specific voice and the beginning of an indistinct and barbaric shout-howling-buzz. The city doesn't speak anymore: it shouts, it gives off screechings and rackets which are not part of their phonetic background". Voice, in common with fingerprints or handwriting and signature, is one of the characteristic signs of a person and, for that reason, the loss of everyone's voice coincides with the loss of his own identity. Voice loss might either signify mutism or the transformation of your language in a barbaric one. With the term "barbaric language" we intend a language that is unintelligible and that is because we can define a barbarian as a person who has uncivilized habits and who speaks a language that we can't understand. In both cases this metaphor reveals to us the fact that the increase of noise produces a decrease of competences: cities lose their ability to communicate their identities through their sounds. But, the voice of a city, by which sounds is it composed? It is composed by other voices, such as human and animal voices. But they both lose their voice too: people don't sing anymore in the streets and sometimes, if you are in places in which there is a lo-fi soundscape, it is also difficult to hear the voice of the person just at your side. It is difficult to hear the voices of animals too: in the past, ancient Romans thought that animals too had a real voice because actually their calls gave important information to humans. I will speak about these topics through a short travel in time and space, taking as benchmark the case study of three Italian cities and of one American city based on the corpus of the analyzed articles: we will leave from Palermo to arrive in New York passing through Milan and Rome and finally coming back to Palermo. Coming back home we will gather the results of the journey that will lead us to a reflection on the concept of soundmark and to a discussion on its heuristic value.

Mehtap Caglar (TR)
Soundwalking in Kurtulus Park
There lies a park almost in the heart of the capital city Ankara, Turkey. Kurtulus Park is one of the greenest places in the city. However, it is surrounded by the broad crossroads, bus and metro stops, and crowded facilities like universities, dormitories, and state buildings. Due to the easy access and its location, it is one of the most used parks in the city. Thus, the park is an intersection of natural and urban sounds.
In this paper, I will focus on the soundscape of the Kurtulus Park, and the sonic perceptions of its visitors about the park's sonic identity. I will use soundwalking method in a qualitative fashion to be able to do this.
Firstly, I will organize group soundwalks to the park multiple times. These soundwalks will be silent walks in order to reach a deep listening. Soundwalk participants will be park visitors. Also, to be able to differentiate the park's soundscape from the centre, soundwalks will start in a central place near the park, continue in the park for a while and then, end in the park. Secondly, after each walk I will interview with the group about their perspective on sonic environment of the park. Finally, combining the results of the soundwalks, I will try to draw a sonic overview of the park.
Soundwalks and the interviews will try to answer some questions including but not limited to the following: Is there any sonic identity of Kurtulus Park? Does the sonic environment of the park affect its visitors' choice to go there? What does the the Kurtulus Park's soundscape consist of? Do participants reflect on noise vs. silence and city vs. nature dichotomies? Can we talk about such dichotomies in a nearly 80% urbanized world today?

Mechi Cena, Francesco Michi (I)
Sound identities of virtual peoples
The invention, discovery or recognition of someone as part of a community is essentially a narration: a narration that outlines some common features and a social identity.
Following this assumption, the tale of what you suppose to be real or true, or, on the other hand, the tale of what you just imagine, recover or rediscover, appear alike, with the same potential of existence.
Maybe that is why we use the adjective "virtual", a term coming from the late Latin word "virtualis", in philosophy synonym of "potential", that is to say "possibly existing" (as opposed to real, actual , extant)...
Taking the cue from some works we collected and presented as our contribution at the Theatre Festival in Volterra (Italy) in 1992, we will examine the narration of some "virtual" people who choose to manifest themselves mainly through sonic aspects, or, anyway, presenting features strictly connected with sound. On

that occasion, in response to our request as organisers, many artists produced their works, in many forms, about (virtual) peoples (or perhaps tribes) for whom we feel we can claim the possibility of a real existence.

And being these people fictional and narrate about something that does not actually exist (but could "virtually", "in virtù)", they happen to have a kind of critical attitude towards reality: a sort of poetic, aesthetic and perceptive need that shows itself while chosing to assert their own identity and their distinctive traits in a certain way.

Our intention is therefore to examine the narrations of the virtual communities that employ sound – or lack of sound - to show their identity, and the relationship they have with more concrete realities.

Elisa Chiodo (I)
The role of Sound and Communication Design in promotion of the identity of a territory

In this lecture we want to present the strict relationship between sound and natural and urban environments and how communication projects can promote the identity of a place. A natural or urban environment could be defined as a "system of identities": it is considered not only as a physical reality, but also as a stratification of informative and perceptive layers in constant evolution. It could also be described as a "dynamic system" characterized by its incessant transformations; a common metaphor for the urban environment compares the city to an "organism" susceptible to natural, social, and cultural factors.

Whereas an organism keeps some coherence that makes its identity recognizable during mutation, urban politics do not always preserve territorial identities coherently. In inhabited urban spaces, the sense of belonging of its citizens is linked to their cultures and memories. The lack of attention in preserving the features of places implies that the transformations cause a real loss of places' identity and of their distinctive qualities. Communication Design has an important role in valorizing and promoting urban and natural environment. Nowadays the identities of a place are communicated through several typologies of devices from the touristic to the artistic fields. Furthermore, if we analyze the state of the art regarding projects for the communication and promotion of urban and natural environment we can observe that not only are the media changing but so too are the contents offered to the users; users that are becoming more and more involved in the representation and narration of place by bottom up contents. Here we want to present how different projects (travel web sites, soundwalks, audio guides, artistic projects, web documentaries, map based sound archives, etc.) use the sounds as fundamental content or communication language to enhance the identity of a place. In this lecture we will show the importance of sound and immersive representation, and we will present the potentialities offered by devices that act as strong mediator between human and environment. By means of the analysis and development of device to interface with places, our research in the field of Communication Design wants to encourage active explorations and offer immersive narrations of the environment.

Nicola Di Croce (I)
Unseeable landscapes. For an identitary redefinition of the sound landscape as intangible heritage

In order to define what Landscape and Heritage are, we may try to distance ourself from the "sight leadership", which has been declared by our contemporary society. Thus, we can substantially focus on a research able to affect the knowledge controlled (used) by policy design and architecture. The Intangible heritage defined by UNESCO "includes traditions or living expressions inherited from our ancestors and passed on to our descendants" but it does not take into account the concept of Soundscape. That is the acoustic environment (both natural and human) which characterizes, identifies and gives distinctiveness to urban and rural areas.

Therefore, writing a list to collect the cultural heritages which need to be protected (as the one curated by UNESCO) without mentioning and understanding how soundscapes contribute to the same cultural heritages, may cause a serious institutional misunderstanding between cultural and natural environment. Since we are convinced that culture and nature are closely connected, we believe that territorial guardianship must involve acoustic peculiarities, and defend the local practices (local knowledge etc.) which directly affect and design a soundscape. Taking care of Soundscape means also to reframe and redefine the policies of noise pollution, working not only on a quantitative scale, but also on a qualitative one. The aim is to pinpoint and collect the "acoustic footprints" which give uniqueness to a certain place and which has to be identified and transmitted.

If regional Planning is the main field where our definitions of Heritage and Landscape can be applied, then it will be interesting to inquire about the repercussions of such an acoustic reframing into urban and regional policies. To do so, we should have the possibility of combining environmental and urban policies with Soundscape studies. Along these lines, defending the Soundscapes becomes a tool to stimulate both active listening and territorial awareness: an understanding and design tool able to relate even to the marginal areas, which need to be experienced through unexplored instruments.

Xabier Erkizia (E)
SILENT SOUNDS – looking for soundscapes between the lines
Claiming that sound has a major influence in building and shaping identities may sound obvious, but it is always worthy of attention. The sound imaginary that shapes our cultural identity is constantly fed by a myriad of influences, that as a whole, seeks to project a single image, but in fact is based on fictional constructs created from various subjective listenings. Therefore, any interpretation of the soundscapes of the past implies a need for reading-listening between the lines, where sometimes what is muted sounds louder than what is represented.

Giuseppe Furghieri (F)
Sound identity
More than the identity of the place I am interested in the influence of the place on the identity of the listener. After I asked about what I think is the identity, I propose, also through games, some types of sounds that can contribute to the formation of identity.

When asked "what is the identity, I say that identity is a sum of experiences and that it starts to become what it is when we become aware about that. It is built through 'memory' because it is memory that contributes to the awareness of identity. I conclude that the identity is individual, to each his own.

Compared to the sounds constitutive of one's own identity, of one's own sound memory, I propose a series of sounds of '"affection" (the voice of the parents, the first sounds of which we remember). Then the sound of the language in which we were born, the mother tongue, and sounds of the 'culture' (in the ethnological sense) and the social level in which it was born. Other important elements are the ideology of the surrounding environment and the first music you listen to, all these are sound experiences related to the time and era. In my case the transition from local to globalized.

And finally the sounds of the natural environment in which we were born and where we grew up, trying to think also to a catalog of sounds that do not exist anymore.

And since, incurably, I cannot talk but about myself, the sound examples that I will submit to the listeners will be taken from my 'identity'.

Mauro Graziani (I)
De-composing Verona soundscape: analysis of the soundprint of the city taken from an elevated position
In Verona, there is a place in a strategic position to listen to the city. This is the hill of San Pietro, on which stands the castle of the same name, actually a barracks built by Radetzky in 1858.

It is located on the banks of the Adige and the exhibits testify to human settlements dating back to the Iron Age. Here the Romans built the theater that is still used today, but on top of the hill, stood the Arx, sacred and fortified place guarding the passage of the Via Postumia on the river, the Oppidum at the foot of the hill, and the city on the opposite shore. From the Middle Ages onwards the military function was privileged. Theodoric built the castle sung by Carducci and then there were built castles and barracks for a millennium.

Today the site is open to the public. From the top you can see the old town and you can clearly hear the sound of that part of town, charming sum of human and animal activities and geographical features. Since I was a teenager I go to this place 3/4 times a year to listen what I call the sonic signature of the city. I remember quite well its changes over the years. Unfortunately, however, I never had the opportunity to document them until the appearance of portable recorders at low cost in recent years.

What I would like to present is the decomposition of a soundscape recorded from this location in its main constituents that appear to be from 3 to 8 (depending on the daytime and the seasons). By day, the highest incidence is that of traffic (a major road runs to the base of the hill) followed, in the summer, by the works in the underlying Roman theater and tourists. Human activities, therefore, dominate the soundscape. Then there is the river that reaches here the greater noise level in its whole course in the city. The reason is historical: the end of the last war the retreating German army blew up all the bridges and the stones of the ancient Roman bridge, only partially recovered, created the rapids. Birds and insects complete the summer's soundscape.

My most recent recording, the one analyzed here, dates back to last summer. I will carry out others before May to create graphical maps of landscape changes during the year.

Anke Haun (D)
Denkmal- Hörmal
Monuments – visible, audible
Works of art, in particular monuments in public places, carry an intrinsic message: it is an invitation to stop to watch, to observe, to contemplate, to wonder. And, even more, there is an audible component to be perceived in every monument. What were the sounds at the time of its origin? What acoustic features determine its present soundscape?
There might not always be clear answers.
Yet these questions have been dealt with by some students of Freiherr-vom-Stein Grammar School at Oberhausen (Germany). In doing so they have in this way achieved a deeper insight into the history and the structural changes of their region and gained a new awareness of past and present developments.

Fabrizio Latrofa (I)
From the European Landscape Convention to parish maps: identity mapping of sounds
The European Landscape Convention (Florence, 2000) definitively moves the perception issue toward a (possible) shared and open deterritorialization of the cultural heritage features of communities that inhabit places and it activates in this way the dynamic and multiple dimension of 'points of view'.
It is therefore necessary to fragment the static drawing of places moving it to a mobile, creative, shared and inclusive practice, able to display a soundscape level that presents itself as an 'open work'.
Which are the available tools to return such a complexity? Which are the possible devices and references? We propose a short overview on remarkable cases and parish maps, including sound mapping levels and we suggest some possible project developments.
Parish maps appear around the mid 80s in the UK as an experience linked to the Common Ground collective (Sue Clifford, Angela King and others).
One of the main ideas is to give voice to inhabitants in describing their places, this is an operation that usually has been asked of professionals who have a relation to the site, mediated by technical and abstract languages. The 'Common Ground' mapping takes place by involving people that realize (or they have it realized by artists) the drawing of things in their places that have (also) a subjective value.
The revolutionary result of such a practice is especially political, but it is also strongly practical because parish maps deliver and increase the power of sharing choices relating to transformation or to the care of places and, specifically for our case, to sound identities and diversities.
The practical aspect has been acknowledged and used by English authorities that adopt parish maps as basis of parish plans, real participatory urban planning tools: it is a possible space in which the topic of sound and sound environment can emerge.
Today also in Italy we have some examples of shared planning and use of community maps, where such tools are connected to the ecomuseums experience.
From the point of view of drawing the languages are multiple, usually simple and aiming to lower the entrance level to the participation process, but what are the solutions for a shared mapping of sounds of places?

Sara Maino (I)
Listening to the ants. For the defense of the soundscape. The Besenello case
Within the Portobeseno educational projects dedicated to the children of Alta Vallagarina's schools, there's one very special project involving sounds.
Together with the children of the fifth-year classes of Besenello, we listened to the sounds of the small village for some time, we recorded them and made a collection. We especially reflected on them, due to possible and feared future environmental changes: in this area they want to build a highway. So, listening to the ants is one of the ways of empowering their ecological attitude.

Pierre Marietan (F)
Entity and acoustic environment exist only for he or she who listens
It is an evident that entity and acoustic environment exist only for the person who listens to them, more precisely for the person who can decipher what he/she ears.
I deal especially with the subject of a listening connected to the place and to the constituent sounds of the environment in which we grow up. To speak about acoustic identity does not seem to correspond to perception of the acoustic world. A sound produced in a determined place is not yet the same, to the ear, when it is produced in a place with a different configuration. So it is difficult to give an identity to the sound without considering the environment in which it is produced. What the sound represents can have different meanings

for the people who perceive it. The acoustic environment is based on the idea of constitutive entities of a place for the ear. There are entities made by one sound, of sounds, which represent something determined to the ear of a subject. And there are big ensembles full of acoustic sources making a whole, perceivable in the listening area of a voluntary public or not listening to what it is happening.

Martino Mocchi, Giovanni Castaldo (I)
The "sensory heritage" and the construction of the public city

The contribution investigates the concept of multisensory landscape as a support element for the construction of the contemporary public city. The proposal aims at stitching up the theoretical fragmentation deriving from the usage of "traditional" tools, such as soundscape, olfactory landscape, tactile landscape, that, despite their original vocation, are producing an incomplete reading of perceptive phenomena. This approach, in our opinion, led to an increasing detachment of the discipline from the concern for a real transformation of the space.

Our proposal takes its stand from the introduction of the new concept of "sensory heritage", able to offer a more homogenous and complete interpretation of the perceptive data, as well as to catch up the applicative and practical purpose of the reflection. Firstly, the combination between the two terms brings the sensory data within the phenomenal, concrete and objective sphere, underlying the reference to a multisensory and articulated idea of perception. Meanwhile, the reference to a concept such as heritage gives a new connotation to "sense", introducing it in the area of conservation and valorization. Furthermore, the concept of heritage is broadened as well: according to theoretical integration of the concept with the cultural and "identity" elements that has been taking place in recent decades, the "sensory heritage" may assume a crucial role.

Concretely, new integrated systems for the design of the space may be introduced by the adoption of the new approach, combining already existing tools, both interpretative (European Landscape Convention, Unesco Recommendation on the historic urban landscape, Unesco Convention for safeguarding the intangible cultural heritage), and prescriptive (Piani Territoriali, Piani Strategici, Piani di Governo del Territorio).

The contemporary "post-metropolis" condition, characterized by a chaotic sprawl of the city as well as an undeniable loss of identity, draws attention to a radical re-thinking of the key-role of the so-called "public city", that is the wide-ranging set of spaces, facilities and "collective themes" representing the functional, symbolic and identity framework of the civitas

Therefore, Italy as well as other major European Countries are introducing the new Metropolitan governments, suitable for the new urban dimensions. In this new complicated and multifaced scenario, the "sensory heritage" can represent a relevant theoretical and operative tool both for enhancing the local identities, and for the construction of the new public fragments.

Marco Monari (I)
Sound environments of life and work: a case of identity

Soundscapes in everyday life and at work: a case of identity In this paper I intend to correlate the conditions of health and wellbeing of the individual in the context of his/her everyday life and work with the exposure to noise, taking into account the main points of specific risk for work-related stress, as set out in the Single Document on Occupational Safety and Hygiene, which analyze its type and extent. In the course of my paper I do not only refer to the norms established for work environments but, in specific cases, I will describe their respective identities, and make a comparison between the legislative norms governing environments both inside and outside work, with specific reference to the effects of noise exposure on the individual's state of health.

The topic I intend to deal with considers the soundscape as a complex system, whose constitutive elements include the maintenance of a good state of health. Even though we are often unaware of it, our health is strictly related to the places in which we live, which are often affected by a level of acoustic pollution over which we have little control.

I will therefore explore the properties of the different identities of external environments, the sonic diversity of the environments of everyday life and of work, and correlate them, respectively, with the norms imposed by law; at the same time, I will draw attention to the fundamental paradigms of ecology. Paradigms that illustrate the particularities of environmental systems – including the specific sound identities – and that allow us to understand the characterizations of these realities in their relations with those who experience them.

I will also briefly run through the main stages in the history of acoustic pollution in open places, the so-called natural soundscapes and urban soundscapes, and in the confined spaces of everyday life and in those of work. I will try to retrace the evolution of the relative legal norms for all these types of sound environments whose acoustics are affected by specific identities. In addition, I will outline what has been done so far to maintain the health of the citizen-worker and for the "health" of the environment.

Finally, I will try to historically contextualize the crucial moments that led the law to consider the "noise issue", both in open and confined spaces; the growing awareness of the problem of acoustic pollution in these places has in fact given rise to a series of specific laws and regulations. I will then go on to give a short list of the

single sonic identities of work environments and the requirements necessary for the assessment of the sound level and its management for the protection of the health of those who work in these environments.

Alejandro Cornejo Montibeller (PE)
Soundscape of the old centre of Lima, Peru

This research shows the study of soundscapes found in the historical centre of Lima city in order to identify the soundmarks which represent the cultural syncretism and the melting pot of customs from Peru and where the most transcendental national events took place. Since it was created, this Historical Centre has held some of the main institutions of the Peruvian State such as Palacio de Gobierno, the Parliament, the City Hall, the Cathedral, Bank of Reserve and some ministries, which make the Historical centre of Lima the special axis of the contemporary history of Peru. The documentary research and the frame of reference are based on contextual analysis and the historical backgrounds of the soundscapes and soundmarks thanks to the bibliographic study of stories, chronicles and publications by Ugarte Elespuru, Vásquez Montenegro, Riva Aguero, Palma Rojas, Porras Barrenehea, Arellano, Fuentes, and the year 2007 audio registers which were made independently and as part of the Workshop of Sound Research of the university San Martín de Porres. Murray Schafer's theoretical and conceptual framework is accompanied by the critical analysis of audio samples, interviews, surveys and field observation from different points of view such as Chion's, Shaffer's, Toop's, Atali's and Cage's, and others.
The result of this research will allow us to identify the representative sounds or soundmark of the Historical Centre of Lima in different moments of its history and the role these sounds have in this context, as well as to know its organization and categorization in time and space.

Maria Papadomanolaki (GB)
Perceptual Ecologies In Spaces Of Ephemeral Encounters

With this paper I would like to discuss the idea of perceptual ecology as a means for listening to spaces of high mobility and of transient functionality. Ecology within this context is defined as a hybrid system of interactions of human and non-human communities, technologies, materials, senses and activities, a system of interactions that form an atmosphere that facilitates the way we perceive our environment. Within my practice based research, I argue, in reference to such spaces, that the notion of the atmosphere as theorised by Gernot Böhme becomes an aestheticised/staged construct that further supports the attachment of an ephemeral identity to the said spaces; an identity that usually exists outside our habitual zone of dwelling and one that nonetheless remains unsolicited most of the time. By providing examples from my current site-specific sound-based projects, I will discuss the possibilities of creating temporary perceptive ecologies that allow these spaces to be experienced, opened up and invented.
In these processes, I am particularly interested in the use of triggers that lead to embodied and internalized associations, reactions and mutual exchanges. I focus on bringing to the forth the existing yet latent abilities and possibilities of each person to listen and think about the sound, of locales, peoples, activities and things and how they affect each other reciprocally. The notion of identity becomes an ever-contested field of polyphonies and ambiguities while the listener becomes engaged in a process of attunement that simultaneously voices the porosities between the inside and the outside. As a result, the spaces in question are experienced from a new and revitalised perspective where sound becomes a carrier of meaningful conversations and of dialogue.

Leandro Pisano (I)
Acoustic community and identity in listening: for a critical reading of the soundscapes of the contemporary age

Discussing critically the issues connected with soundscapes in the contemporary age leads us to question the static categories that have characterized its interpretation in the field of sound studies in recent years. In this approach, many elements are emerging, such as the affective dimension of sound, the relational dynamics and the fluidity of the postdigital listening condition. Also the concept of sonic identity, considered according to this perspective, comes to new possible analytical outcomes. This paper focuses on the analysis of some aesthetic practices and case studies, from which some questions arise, aiming to deconstruct the static approach of some traditional soundscape theories through giving back to sound its ubiquitous and metamorphic dimension that can identify itself as a connotative element in the media flow of the contemporary age.

David Prior (GB)
Ringing The Changes: an investigation into sound and power
This paper will trace the uses to which public bells in Europe have been put as a point of departure to explore the deeper relationship between sound and power.

Bells have a unique status among human-made sounding objects. Not only are they one of our earliest classes of instrument but their use and influence crosses almost all cultures and in many, the bell remains a significant, enduring sonic icon in both civic and religious life today. The public bell evolved to perform a variety of functions, as timekeeper, tocsin, call to prayer and later the performance of change-ringing and music. As nearly all of these functions have been superseded by more recent technologies, we might ask why the use of bells has been so enduring – not least now, in a period in which competition for control of the soundscape is so high?

The paper will survey the disparate traditions that have made use of public bells, whether in religious ceremony or civic life, to examine the means by which the license to make a noise has been afforded. By studying the historical status of the bell and those who had the authority to sound it, we might be in a better position to advance contemporary debates around sound and the environment, from those framed within artistic discourse to those orientated towards questions of health and wellbeing and the formation of public policy. Underlying these themes is the question of agency: to whom is afforded the authority to create sounds that extend beyond their immediate environment? Before the bell and the drum, sounds of this magnitude tended to come from nature itself, such as thunder. However, the public bell took dominion over the phonosphere, colonizing space according to the demands of a dominant ideology. Indeed, the notion of a Parish, common to many communities in Europe is often defined by the earshot of a bell: territory defined in sound.

The public bell is as resonant culturally as it is sonically: as rich in meaning for the theologian, anthropologist or historian as it is for the sound artist, acoustician or film-maker. In asking why this most invasive of sonic devices has endured long beyond its ostensive use value, this project hopes to shed valuable light as we look to the future design of our public realm.

Nadine Schütz (CH)
The acoustic dimension of the architecture of the landscape
The active design of acoustic landscape qualities plays a central role in the creation of high-quality open spaces. In the course of this intervention I will present the approach of my doctoral research, which I am pursuing at the Institute of Landscape Architecture at the ETH Zurich. By relating auditory perceptual models with the tangible experience of concrete places, this research will develop new methods for the inclusion of sound in landscape architectural design.

Antonella Radicchi (I)
Domestic soundscapes. A sound guide to the Central Market of San Lorenzo
The oral presentation aims to illustrate the results of the workshop run along with the Lorenzo de- Medici Institute's students during Fall 2014. The workshop investigated the identity of San Lorenzo Central Market in Florence through field recordings and interviews to the workers at San Lorenzo Central Market, focusing on the concepts of tradition and modernity related to the ground floor and the first floor (recently renewed) of the market. After depicting the theoretical frame to which the workshop referred to, selected parts of the video made at the end of the workshop will be shown – which is entirely accessible in its low-res version at http://firenzeopensoundscapes.blogspot.it/2014/11/results-and-final-event.html

Jean Marie Rapin (F)
Can acoustic science contribue to the quality of the sound environment?
For a long time, an Acoustician as been seen as a person measuring decibels.

If quantitative limitations are necessary for industrial and traffic noise, these are not sufficient for real environmental quality.

Sixteen years ago models in reduced scale were developed for testing, by hearing, of concert halls being designed and later I adapted such method for environmental studies.

Now computers are using numerical models for precise virtual simulations.

The noise of future cars, on paper, can be heard and tuned and new violins may be compared to a Stradivarius.

Virtual simulations of sonic qualities of urban projects are now developed and may be a help for architects. The difficulty is in the mental transfer from the virtual to reality. A great sensitive experience of reality is already necessary.

Joe Reinsel (USA)
Sound Cairns: Virtual Spaces
Place, location, and sound are some of the foundations for listening. Each of these elements are different aspects of an experiential moment in time and space, whether we are listening to the flow of water in a stream in the Upper Peninsula of Michigan or a concert in Lincoln Center. These factors create this experience from the constant motion of the sonic "fog" that is draped around us.

In the multi-planar realities of the digital world, each of the planes extends our understanding of the physical environment and as to how we navigate and interpret each place, person, or moment in time. The virtual net-based object of the "Sound Cairn" creates questions by stratifying the Cartesian "built" environments with locative media projects.

A cairn is a stand of rocks set on top of each other as either a place marker or a physical memory. They have been used for many reasons and in many cultures throughout history. Just as physical cairns mark places associated with meaningful experience, "sound cairns" use recordings of experience to mark locations. One can either leave a stone by recording their experience or witness the experience of another by listening to the other's recording. These sound cairns have been represented as virtual web based points that users access by mobile devices with Global Positioning Systems (GPS), written descriptions and navigations to that place, or links associated with QR code scan markers.

Lorena Rocca (I)
Differential spaciality and sound identities compared: Ongoing processsess.
Which identity is there in living in different places? How to include in different territories or cultures a community or an individual identity? Which relationship is there is between a place – that is a "structural identity"– and sounds, where it is not possible just to reproduce sounds? The aim of the contribution connects geographical and musical approach.

The beginning of this contribution starts from the idea that every single man acts in different places (Lacoste, 1976) and different territories (virtual and reality). The concept of "multiple identities" doesn't mean different subjects (people, social groups and communities), but the single person in different situations has different identity. In this scenery, the idea of identity is seen as a complex ongoing process (Mitchell, 2000) that is generated by the mixture of contacts. Clifford (1988) says that the "pure fruits go crazy".

Secondly, the places represent the identity (Arru, 2008): they represent a handhold (Minca, 2001) "sure place=sure identity" (Dell'Agnese, 2001, p. IX). The fact that there are many places that could be called home: "fulfills the need for refugee, for a frame of reference, and for a context of self-identification" (Terkenli, 1995, p. 325). In the interpretative paradigm called cultural turn (Barnett, 1998), it is not enough to reproduce the sounds of the world because now the men decide what and how to represent (Barnes e Duncan, 1992). The contribution reclaims the three steps written by Remotti (2001): 1- separation of the sounds 2- assimilation, 3- crystallization; a real gym for the action Appadurai (2001, p. 22).

Massimo S. Russo (I)
Sounds and silence in form of identity?
The communication will concern how the change in the relationship between sounds and silence, following the intoduction of the new technolgies causes a fragmentation of identity.

The first section analyzes how natural sounds produce identity and transform sensoriality.

The second section is a focus on sounds during celebrations and the conviviality.

The third section analyzes how silence can produce identity and recover corporality.

Laura Velardi (I)
The sound of fountains as a sound trace of urban identity
The term soundscape was first used by R. Murray Schafer to identify the sounds that describe a place, an acoustic identity and also an acoustic memory, sounds that are tightly linked to an urban space. To speak about acoustic identity implies confronting the concept of sound landscape and its identity, by placing the role of sound as the key element to understand the significance and character of a territory.

Although it begins from a perceptive data, reading space through an acoustic key is less immediate and therefore less evident than other types of analysis. Our cities are not mute, but are full of sounds and fills up human life with them. One of the most influential sounds that is found in individual memories is the sound of water, which has been since the dawn of ages one of the favorite sounds to humans.

The sound of water is deeply rooted into the acoustic patterns of an urban environment from its founding, and it follows it along all its development, therefore the history of any dwelled place is bonded with the history of its water supplies, aqueducts and lastly, its fountains.

The constellation of fountains in an urban system says a lot about its history and at the same time marks and characterizes the territory with an acoustic signature. In The Image Of the City (1960) Kevin Lynch thinks about cities as collections of spatial signs, visual references that act as landmarks. The same visual language can be applied to an acoustic context: the sound of water gives landmarks and defines a space, and the urban space can be described significantly not only as the sound of water, but also as the relationship that humans have with it. Everybody remembers the sound of water gurgling out of Trevi fountain as you get closer to it, few remember the sound of the Dea Roma on the Capitol hill, while the three fountains of Piazza Navona are the soundscape that defines both the urban and the personal environment.

This study aims to express acoustic experiences of the sound of fountains in urban environment, that have been gathered in months of observation and listening, analyzing in more depth the relations between the acoustic space, the urban space, and the identity of places.

Massimiliano Viel (I)
What we take for granted in the sounds around us

Identity and soundscape are connected by means of the cultural practices enacted by humans in the exercise of their "anthropotechnic" on the world (Sloterdijk). Nevertheless, the link between the identity formation and our sonic environment can also be traced to the deeper level in which we construct the knowledge of the world throughout its auditory embodiment. The present research tries to provide an interpretative frame that leads the making of identity back to the perceptive articulation of distinctions, starting from the works of the cognitive psychologist MR.Jones, to H.Margolis's analysis of cognition in terms of "patterns" up to the idea of "statistic learning" in D.Huron.

In short, the idea of pattern fosters an approach to cognition as the endless process of recognizing past experiences, which are characterized as structures of distinctions, so as to tie memories of the past with expectations of the future, the selective (intentional) tension of perception. Listening, as a cognitive process, is a continuous and articulated adjustment of the expectations we use to find our way within the greater or lesser unpredictability of the sounding phenomena which surround us.

But it is precisely in the interactions between what perfectly fits our expectations and what disregards them, requiring some adjustments, that the perception of a world outside our body is born or disappears when these discrepancies are absent (e.g. O'Reagan).

In this context, identity is certainly constituted by the reservoir of patterns that the listener learned to recognize within the sonic flow, but even more by what perfectly fits his expectations, which, by disappearing from conscious perception, becomes the background for the narrative of our relationship with the world.

The sonic environment we are accustomed to, our soundscape, has a primary role in defining our identity, and at the same time the experience of alterity becomes paramount for taking our soundscape away from habit and unconsciousness and to develop a critical and aware attitude towards it.

Chris Wright (GB)
The Identity of the Everyday.

This paper aims to explore how fragments of contemporary everyday sound form a discursive counterpoint both to the notion of silence and to the ordered sound that is music. Breaking away from the previous singular narratives that have often been said to be sublime such as classical music, birdsong or the imagined sound of poetry, here it is argued that the fractured narrative of the everyday infiltrates all aspects of the listening process, whether real or imaginary. The shell held to the ear no longer delivers just the sound of the sea but the roar of traffic as an additional backdrop. Thus, it can be said silence now presents an unachievable position in the modern world. It is posited that this conglomeration of fragments creates an unsettled place and confuses identity. Here, notions of place are explored through, for example, the Heideggerian idea of gathering and place-making to try and create a new form of narrative that aims to identify specific examples of everyday "silence".

Accompanying this paper, will be existing and new aural tracks which have been made in a quest to pinpoint how the contemporary world is negotiated.

Stefano Zorzanello (I)
Identity and sound identity, which relations within the landscape?

The presentation will pose the following questions and try to provide some points of view for possible answers: why could the investigation of the concept of "identity" be useful in the field of Soundscape Studies?

Could it be meaningful to consider the existence of some sub specie acustica identity typologies, and could formal analysis be a useful tool towards their definition?
In what different ways can the concept of identity be employed, and what can the socio-political implications of such employment be?

SOUNDWORKS

Fabian Avila Elizalde (MEX)
Irse (Leaving)
Luc Ferrari said: "I listened to all the sounds which I had recorded, I found that they were like images [...] Provide images, I told myself, contradictory images which catapult in the head with even more freedom than if one really saw them. Play with images like one plays with words in poetry". From this idea, I made a work with sounds of my identity. The piece includes recordings that recall my childhood: music boxes, airplanes, water and rain, religious practices, birds, subway and its characters, popular music and 'cardenche' chant. On a symbolic side, it's the trip made when the loved ones depart, but since I can't know what and how we hear when we die, maybe this piece is an effort to imagine it.
I went back to childhood to explore some of Breton's ideas: "It's perhaps childhood that comes closest to one's 'real life' [...] Thanks to Surrealism, it seems that opportunity knocks a second time. It's as though we were still running toward our salvation, or our perdition. In the shadow we again see a precious terror". And following Reverdy: "The image cannot be born from a comparison, but from a juxtaposition, of two more or less distant realities. The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be, the greater its emotional power and poetic reality". In this work I'm trying to link Ferrari's ideas and surrealism.
On the technical side, I'm using recordings made with 'Zoom H1' and 'Zoom H2n', in XY or MS configurations, at 44.1 kHz and 16-bit. All pannings were not made in DAW, but with recorder's movements or placement. Some of the noisy textures were made by 'databending' of an image with 'Audacity', and other ones with synthesis in SuperCollider. Final mix was produced with 'Ardour'. Thus, all the production of the piece was made with free software.
At the end of the work, I included a 'cardenche' chant, an endemic music genre threatened with extinction in Mexico: "My parents say: 'Well my son, don't go. Can't you see the tears in my eyes? I remembered my brothers, the other ones, the other ones. Give me your blessing, because I'm going to sail".
7'39"

Daniel Blinkhorn (AUS)
frostbYte – cHatTeR
chatter is a work from the suite frostbYte, a collection of pieces central to which are locationbased field recordings I made whilst on expedition throughout the Arctic region of Svalbard (Spitsbergen). Positioned at 79° north, 10° East (situated above Norway) the archipelago of Spitsbergen is a truly remarkable part of the world that continues to inspire awe and fascination, and is often at the heart of our collective consciousness for its ecological and climatic sensitivity. It's also renowned for its visual and cinematic beauty, so it was no surprise to find that sound plays an integral role in the uniqueness of its appeal. There's a great deal of sonic activity within the archipelago, both animal and aqueous and the frostbYte suite of works seeks to portray some of these sonorities in a highly abstracted, yet clearly identifiable way. 'cHatTer' is essentially presented in two parts, with the primary source of sonic material for the first part being open air and hydrophone recordings of icebergs and iceberg fragments as they melt, collide and dissolve. The second part of the work places these sonorities alongside close-microphone recordings of the Barquentine sailing ship I travelled throughout the region within. The title itself refers to the beautifully crisp and articulate sounds emitted by icebergs, where I was struck by how much they 'chatter' (seemingly) with both one another, as well as with the surrounding water and coastline. I found that, when approaching the icebergs from an underwater recording perspective, they became even more vocal, chirping, popping, snapping hissing and gurgling constantly. The ship also seemed to chatter ceaselessly as it interacted with the ice, water, wind and even crew, producing sharp friction-type sounds alongside the motion-bound sounds of the hull on the waves and other shipboard sonic miscellany. It should also be mentioned that, in the second section many of the sonorities generated from the field recordings become increasingly fictionalised, attempting to portray the types of vessels that usually travel within the region (both by air and sea). The title also suggests the involuntary physiological response prompted by extremely cold temperatures; the rhythm of teeth chatter!
10'00

Benoit Bories (F)
Boyaca, une disparition
In the month of May 2014, I left for Colombia with Béatrice, a Franco-Colombian friend. The object of our trip was to meet peasants and activists who fight to protect their territories against mining. Having arrived at

Bogota, we went directly towards the destination of our journey, the province of Sogamuxi in the area of Boyaca, at four hours from Bogota. No big cities here, but rather a patchwork where small villages and hamlets are scattered. Life is slow and peaceful. We take the time to make things, like the preparation of dishes containing corn which can occupy a big part of the afternoon. This area strikes immediately by its softness of living. Its sound landscapes invite contemplation. Its inhabitants are accessible and friendly. The great majority are peasants from the Indian community, muiscas. They practice primarily a food agriculture. For two years now, the area has been prone to much covetousnesses due to the richness of its ground. But the mining exploitation is perceived as a threat by an important part of the dalesmen of Boyaca. They fear social and environmental changes important following the arrival of mining companies. A French company, Morel & PROM, have many plans for oil exploitation in the area. The development of this new mining activity endangers the local country life because it would monopolize the major drinkable water ressources of the valleys. In this sound composition, I wanted to propose a sound writing telling the disappearance of the sound landscapes with soft sonorities of Boyaca which are being absorbed little by little by the mining industry. Industry is characterized by a white noise which covers all the frequencies and thus does not leave any place for other things. Some sound recordings used binaural technology. They give a feeling of three dimensions to listening. For benefitting well from listening, use a headphones rather than speakers.
9'59"

Martina Claussen (A)
„dots & lines" und „#opera"
The relationship between the sounds of the surrounding world and the concept of identity.
Starting with the manner in which we hear something the following questions arise:
How do we hear? What do we hear? What can´t we hear?
I approached this topic in the piece Opera, in which I place the function of the tonal identity of a certain location, in this case Vienna. The Viennese State Opera can be seen as a main feature, an identity establishment of the city. When one considers its prominence one has got certain expectations, but what exactly am I listening to when I am there, or more precisely, what sounds are formed in my head?
(I was interested in bringing to life the sounds that the audience actually percieve. These include both the actual sounds made and the ones that are guided by the listeners own personal background and experience.)
The piece dots & lines raises the questions:
In which area can my sound identity be heard?
What sounds am I aware of?
Where can my sound identity be traced back to?
From an internalised perspective, what is it that I can hear, that sounds inside of me? That which has a primal origin and a fundamental and an established identity? The answer is of course my own voice.
It speaks, sings, whispers, breathes and sighs the sound from within me as well as from my surroundings. The voice reflects the surroundings and its acoustic peculiarities.
The structure of the piece spans percussive details of various qualities at the start onto approaching linear forms. These two entities slowly form a dialogue, each influencing the other resulting in a transformation.
Both of these pieces consist completely of my own voice. This serves as the nucleus of the two above mentioned works. The voice is placed in a completely new context, allienated and possibly robbed of its identity. However, one could also argue logically that the voice and its identity achieve through all of this an enhancement of its original state.
My surroundings are reflected in me, and sound both inside and outside of me. The sound of my voice reverberates that of my surroundings, transforming it at the same time into a new identity.
1'12" - 6'36"

Wolfgang Dorninger (A)
text2field-recordings
texts are played on a midi-keyboard: every letter triggers a specific field recording that was previously filed in a thematic sound container. the text is the composition. the performer controls only the length and velocity. active characters are highlighted others are grey. so the audience can follow the text to sound transformation. the field-recordings are collected by the artist on site, from his archive or through a workshop. a self-programmed plugin makes the midi to text conversion.
text is the alogrithmn for the musical performance or sound environment text2field-recordings. therefore I ask the audience or the people of the city I play through media always the same question: "How does the place you live sound for you!"
like:
What did the city of your childhood sound like?

What did it sound like in winter?
Where do you go when you want to hear noise?
What's the sound of your favorite café?
Where do you daydream? And why?
Where does your city sound most beautiful?
And where do you feel oppressed by its sound? sometimes I use my phonographic archive as source (Ars Electronica, Linz 2013), sometimes I make a workshop to collect sounds on site for the performance/environment (Lisboa, Marseille 2013).
the main goal of text2field-recording is to break the rules of composing through aleatorics and to open a process of collective listening in the urban environment.
10'00"

Alessandra Eramo (D)
5am. ILVA's drone and seagulls on Mar Piccolo wharf, Taranto (Italy)
Original field recording made on Mar Piccolo wharf in Taranto (South Italy), where the ear-splitting drone of the steel industry contrasts dramatically with the calls of the seagulls.
The field recording is part of the sound installation "Se Dio Vuole (God Willing)", that was created during an artist residency in autumn 2013 at Castello Aragonese, and was presented at Palazzo Galeota in Taranto (Italy) from 1st to 4th March 2014 at the group exhibition Correnti Seduttive, with the participation of the Berlin-based artists and composers: Wendelin Büchler, Peter Cusack, Georg Klein, and Steffi Weismann.
Taranto is the city where I was born and raised. A beautiful place with the sad destiny of being a major centre of the European steel industry (ILVA) and a NATO base; a place of social tension, high emigration and disastrous environmental problems with one of the highest industrial disease rates in Western Europe.
This work is dedicated to Mar Piccolo (the "Small Sea" bay of Taranto), its inhabitants, mussel breeders and fishermen who work there. It expresses my need to look once again at this place of incomparable beauty, the central place of Taranto that was forced to irrevocably change its traditional working patterns and purpose as mussel cultivation because of water pollution from industry and the navy.
There was a sense of breaking a taboo when I was recording at the Mar Piccolo wharf, entering into a male-dominated world. Going out at five in the morning and observing the people there: the fishermen, the mussel farmers, a giant rottweiler called 'Ciccio', a few petty criminals. It was a no-go area in a way. Especially for a woman. On the other hand, Mar Piccolo is for me a place of enchanting beauty, now deeply polluted.
I realized that I had to make friends with Mar Piccolo again. Therefore I approached it, I listened to it, to the beauty, and what was raped. I recorded on the wharf at daytime and at night. There, the drone and the roar of the industry is overwhelming, especially in the night and early morning: the noise enters violently in the daily life of the inhabitants there. I can recognize this brutality even in the cry of the seagulls, like a desperate song to survive.
1'40" 2'09"

Francesco Fusaro (I)
A Room Of One's Own?
"A Room Of One's Own?" is an intimate sound reflection upon the role of rooms in the author's life. Currently living in London but born in Feltre and raised in Milan after high school, Francesco Fusaro has re-located many times and is still looking for "a room of his own". Hence the title of this soundwork, a simple question mark at the end of Virgina Woolf's famous essay which reflects a condition of constant quest, both personal and real. The soundwork itself was made by layering three different field recordings from three different rooms: one in London (centre: the author organising his personal belongings), one in Milan (left channel: the author packing before leaving) and one in Feltre (right channel: the sounds of his empty room and his sister's family in the very background). Merging these three different places (as in the author's mind) might or might not be the answer to this identity question; nonetheless, it's the closest portrait you could get of the author's present life.
3'40"

Elissa Goodrich (AUS)
Oration 2: This Old Man
In 'Oration 2: This Old Man' I offer a way of piecing together an event and its speaker for ourselves, from the sounds we make as audience and as speaker in the ritual of public eulogising. In this work I explore how the intimate theatre of sound – of breath, of heartbeat and of applause, the rituals surrounding public speeches, and finally of spoken word – can lead a listener to find narrative, and to imagine a speaker, even when it is not literally offered. This exploration can be understood by a series of questions: How does a single breath affect

us, the listener? How does the accumulation of applause shift our reference points? How is it that we the listener can seamlessly track and identify sound as applause, into rain, and be returned to the 'theatre' of the event by an undecipherable human voice in the crowd, or laughter? What does the listener subliminally find in Oration when listening to the breath of the speaker and the audience responses to the speech? What does the eventually offered speaker's voice and words also provide?

The actual 18 minute eulogy by Aboriginal leader and lawyer Noel Pearson was immediately heralded as one of Australia's most significant speeches. It simultaneously spoke of the Indigenous people's recent struggle for land rights, the death of a history-making Prime Minister who was key to Australian Aboriginal land rights and general equality through education and health, and the lack of human rights progress in our country today.

Sound design and audio composition - Elissa Goodrich, Cello – Caerwen Martin, Vibraphone & bowed percussion - Elissa Goodrich. Sampled audio from the ABC Live television broadcast of Noel Pearson's eulogy for Former Australian Prime Minister Gough Whitlam, State Memorial Service, Sydney Town Hall, Australia, 04.11.2014.

10'00"

Stijn Govaere (B)
B'aakal

This piece is based on field recordings I made in the forest around the ruins of the Maya city in Palenque.

Palenque (or B'aakal in Yucatec Maya) was a Maya city state located near the Usumacinta River in the Mexican state of Chiapas that flourished in the 7th century. After its decline, it was absorbed into the jungle. Today, the discovered area covers up to 2.5 km², but it is estimated that less than 10% of the total area of the city is explored, leaving more than a thousand structures still covered by jungle.

9'15"

Nathan Hall (USA)
Quick Tour (Minni Íslands)

"Quick Tour (Minni Íslands)" is a sonic portrait of the landscape and identity of Iceland, collected during my US Fulbright Fellowship. "Minni Íslands" is Icelandic for "My Iceland". I processed sound samples in Pro Tools and collaged them together to form a compacted "diary" in two channels (stereo). The work pays homage to the traditions of Pierre Schaeffer's early tape music, John Cage's tape collages, and R. Murray Schafer's soundscape studies. Source material includes recordings of waterfalls, hot springs, coastal ecosystems, and found sounds; as well as singing, improvisation, and instruments. The last samples used are the percussion noises of protest. I arrived during Iceland's financial collapse and was there to witness the ousting of the Icelandic government. Political & cultural meanings were not part of my original intention, but inclusion of these sounds presents a complex nation in transition through a short musical composition. The success of the work is due to both triggering of recognizable samples, sensitivity to the culture and representation of the sounds, and also how the piece engages the ears with more traditional musical conventions and form. "Quick Tour" premiered February, 2011 at Iceland's Mýkir Músikdagar, or Dark Music Days Festival.

4'00"

Kazuya Ishigami (J)
OHENRO

"OHENRO" is the meaning as the pilgrimage. A pilgrimage going around 88 temples in Shikoku/Japan. I made OHENRO in 2009. I walked a temple up to number 23 from 1.

Sutra was always performed at a temple, and voice fell and invented a harmony. A pilgrimage route had many graves. And a harmony was invented from the dead and a person. I found everything to melt together nature, a person, an animal and a plant.

This work uses the field recording material in OHENRO

10'00"

Katharina Klement (A)
Peripheries

initial situation

From April to June 2014 I stayed for 9 weeks in Belgrade. I posed the question, "What does this city sound like? Is it possible to portray it soundwise?"

In countless trips and walks I collected sounds and noises in as many different zones as possible.

Additionally I did several interviews with people of different age and origin mainly about the soundscape of the city. In this way I built up an extensive acoustic archive with respect to memory which is the basis for my further compositional approach.

Observations

A characteristic of Belgrade is that it has many peripheries. You move quickly and often unexpectedly, from one corner to the next, into a fringe area.

The transitions are sudden, soundwise you can drift for example quickly from noisy and loud areas into soft and subtle regions.

I also encountered circles many times in different contexts. Even the understanding of time there seemed to me more circular in comparison to the clocked and linear time of Mid-Europe.

A further inspiration and metaphor for my compositional enterprise I got from the model of an induction motor with an egg shaped rotator of Nikola Tesla in the Tesla-museum of Belgrade. Because of the rotation of the motor and the resulting magnetic field also the the egg starts to rotate and is able to stand.

strategy

I designed a score with the city map, taking the place of my appartment as center and drawing eight circles around it. Every outdoor recording I marked with a red dot. All recordings in one "ring" will be taken as one musical layer in the compositional treatment.

The city as a rotating motor, single parts/peripheries appear in it like dancing eggs or balls. Movement in space and speed will be treated as an extra parameter.

Within a setting of 8 or 4 loudspeakers, optional with a piano (grand, not upright) selected field recordings (raw or transformed), instrumental and electronic generated sounds (derived from field recordings) will create an ongoing moment, a sounding condition of this place like in an "acoustic concrete mixer".

6'01" - 3'44"

Piero La Rocca (I)
1 Maggio Alimena-festa di S.Giuseppe

1 May Alimena - Feast of St. Joseph Alimena covers 60 square kilometers and is 750 meters above sea level in the province of Palermo, located 760 meters above sea level in the region of the eastern Erei (belonging to in the mountain range of the Madonie).

In the heart of Sicily.

Alimena, built in 1628, is facing the problem of emigration today (in 1901 there were 5,580 inhabitants today about 1,200). Since 1723, the year in which was built the "Mother Church of Maria Maddalena", in the country, the dominant noise climate is given by the church tower with its clock and bells sounding every quarter of an hour and three-quarters of an hour before daily masses, singing the Ave Maria at 7:05, 12:00, and 20:30 every day and it plays when a resident of the village dies (7 chimes for women and 9 for men).

The mother church dominates the entire acoustic space of the community in which it recognizes its own centre of aggregation.

A variety of factors give the village its own sound identity.

The hi-fi soundscape is pastoral and the entire country's economy is mainly based on breeding and cultivation of wheat. Festivities of the country are largely religious and commercial.

The feast most felt by the community is the Maddalena, the matron of Alimena, during which the country is filled with the fellow citizens who had emigrated.

The only celebration that has an identity for the community characterized by the noise and chaos that breaks the daily life starts early in the morning with the firing of firecrackers, through the stands of traders and the streets full of people and ending with the fires of fireworks and concerts of amplified music at night. In recent years, the council, led by young people, is promoting concerts and fun activities with the aim of encouraging tourism.

The recording presented at the symposium was made at the religious feast of St. Joseph for the 1 May 2014: horses (formerly mules) harnessed to loads of grain accompany the religious rite in procession at the same time when a band is doing the soundcheck for the evening's concert.

The protagonists of the soundscape are the community of believers, the brotherhood of St. Joseph, and the town council.

In the same acoustic space there is an ongoing struggle for supremacy and affirmation of their identity.

7'26"

Una Lee, (ROK)
Collage-S

Every place means and symbolises a different thing for everyone.

'Seoul', the capital of South-Korea, to me personally stands for 'destruction'. It is a city that has grown immensely in the last few decades, contributed to the country's achievement of its current international economic status and does have its modern metropolitan charm. However, all this happened at the cost of its native citizen's well-being and the negligence of the rest of the country. It is the centre of the country in every aspect, such a centre that the city doesn't recognise anyone from outside of it to be valid - metaphorically.

As far as I can remember, Seoul was always under construction. It was noisy, destructive and invasive for me, not only physically but also mentally. It imposed itself to be the country's only place and its identity on every South-Korean person.

I want to clarify that the description of the city above is from a purely personal impression. As mentioned, every place means a different thing for everyone. And that's what Seoul means to me.

A couple of years ago, I happened to spend a good month in Seoul, only concentrating on its soundscape and figuring it out by its sound, and the distribution and location of the sounds within. I went out to gather sounds that I wouldn't necessarily come across in other places. And this soundscape is one of the artistic results from that time. Admittedly not every single sound used in the composition would be identified to be unique, but the idea was to make it as 'Seoul' as it can be.

Although I had no intention of conveying any specific and personal opinion about the place through this piece, I came to realise that it does exhibit a hectic, restless, intrusive state, expressed through abrupt changes and heavy manipulation of the found sounds. It probably couldn't be helped, as I myself was the author and collector of the sounds that were thought to be typical or idiosyncratic. This is my version of Seoul's identity represented through its sounds. What would yours be like?
9'57"

Luc Messinezis (GR)
IsReal

The interconnection and relationship between notions of space, time and the self, has often been subject to philosophical debate and analysis throughout the centuries. Several different texts and theories have been developed on the analysis of the way the individual perceives his or her surroundings and on the position of the self within such abstract yet catholic qualities. Inevitably some of these theories clash with each other.

According to several mainstream philosophers of the 19th Century, concepts such as space and time pro-exist and affect the development of the individual's psyche. On the other hand the existentialist movement is based on the notion that "existence precedes essence". Consequently in sound art practice and theory one could argue that existence – or the self – comes before the soundscape and the act of listening instead of a passive ability of understanding, transforms into an action; an outward gesture of expression, forming the aural environment around the individual.

The creation of "Is-real" originates from three distinct departure points: Existentialism, Hyperrealism and Soundscape research. Through these primary strands of investigation I aimed to reflect upon and examine the artistic potential of the aural reality of the region of Palestine and its possible connections to the current sound art canon.

Every site has a distinct sonic signature which can be explored, studied and artistically exploited. "Is-real" is the materialization of this idea; the possibility to approaching the soundscape from an existentialist perspective with the artist's will and intent generating the environment and the sonic identity of a specific Place.

The collected materials [concrete sound recordings] are treated accordingly in terms of artistic use and presentation. A possible hyper-real equivalent for sound art is investigated. In a few words the Self, re-forms a soundscape with enhanced attributes within which the emotional cargo and intent of the individual are reflected upon and expressed from. This results to the creation of a new sonic reality; a hyper-reality or simulacrum.
8'37"

Peter Plos, Paule Perrier, Luiza Schulz (A)
L.A.B.

L.A.B. is based on the experiment of a soundscape performance laboratory. The artistic idea is to define the environmental surroundings in relation to questioning and dealing with the identity and different aspects of sound in the field of analogue and mechanical tools (No Random Access Memory!). The setting on stage is converted to a laboratory starting to pulse and constantly transforming.

It could be a laboratory mindset the three performers try to initiate. Against this background the mechanical tools are used as the engine and basic raw material of the soundscape performance.

The main questions are: how to deal with the material, how to compress and how to find a way between the simple and the hyper-competitive.

The analogue and mechanical materials:

Clocks, turntables, tape recorder, microphones, piezos, glass/water, toy instruments (music box, toy piano and other noisy kids' stuff....), mixing desk and a 4 channel soundsystem.

All these elements interact with one another and produce a certain range of possibilities for the audience to imagine, reflect or fantasize on.

Delimiting the space by the vibration of time (clocks and piezos and turntable rhythm), contouring a living and sonic landscape by manipulating time in real time, the manifesto as a grammar of our language proposes a new path of communication between its inhabitants. Based on careful listening, the piece takes form as an improvisation, a living and present organism.

Connecting to our inner memory, our dreams, we choose to develop an oniric soundscape, a subconscious forest. The material of water as the material of our imagination flows in this linear and imaginative environment. Relation to space:

The sound creates a strong bond with its audience, because it blends directly with the spectator's life. So we create immaterial communication. The interplay between sound and space also plays an important role. Inspired by the surroundings of Castello di Beseno, the soundscape performance becomes detached from a concrete situation. The (to us unknown) acoustic environment of the Castello di Beseno and its area constitute two different atmospheres which should be seen as participants in the performance. The result will depend.

"C'est près de l'eau que j'ai le mieux compris que la rêverie est un univers en émanation, un souffle odorant qui sort des choses par l'intermédiaire d'un rêveur." L'eau et les rêves: essai sur l'imagination et la matière, Gaston Bachelard.

10'00"

Nicolas Rodriguez (RA)
El grito

The idea of this piece is based on two concepts, a sonic gesture initiator, with its own identity, and a method of development of that gesture.

The method of development of the piece is based on 4 elements: the initiator gesture, resonance, attack and reverse of each sound gesture

5'52"

Sam Salem (GB)
Too Late, Too Far

"I like it, for it is double. It is here and elsewhere." Camus, The Fall

Too late, too far is part of a larger work entitled The Fall, composed between 2012 and 2014. The compositional process began during a residency at STEIM in December 2011: Amsterdam was the source from which I collected the materials for this piece.

I think now of the unwitting owners of actions contained herein: the cyclists and joggers of Vondelpark, the man on a bridge who offered a bike for a cigarette, the swans calling across the Red Light District, the choir of Sint-Nicolassbasiliek, and the countless others, long since dispersed but not forgotten: shouting, singing, laughing, swearing, clapping. I think also of the creaks and rhythms of rocking boats, of passing trams, the ubiquitous bells and horns, the rain, wind and lapping water, and the 5am fireworks on New Year's Day. I consider these materials as fragments of sound, but also, now, as fragments of time. Sometimes their shimmering light is obscured, sometimes it is revealed.

This work, "peopled by bad dreams" (and the occasional good one), balances somewhere between loss and hope: after more than two years of work, this is its final character. Too Late, Too Far, was premiered at the International Summer Course for New Music Darmstadt in August 2014.

6'57"

Lucio Santin (I)
Sound and Change in Lampedusa

This audio piece is the first result of an ongoing anthropological work about sounds and change in Lampedusa, Italy. It is the outcome of the seven weeks field research that I conducted between August and October 2014 on the southernmost Italian island in the context of my master degree in social and cultural anthropology.

My stay in the field started as an enquiry into and through the sounds of Lampedusa – to find out which are the relevant sounds of the island and what they can describe from an anthropological perspective. As a research tool I used field recordings – which, even though affirmed in the musical realm, is a rather unconventional, surely in development but not yet completely accepted method for anthropological research.

I conducted informal talks and interviews with the locals – mostly with open, wide and simple questions, that led to talks about the sounds of the field and their importance; afterwards, I recorded these sounds. Parallel to

that, moreover, I recorded the sounds that I felt relevant in the field as an outsider, trying to create with these two paths a sonic ethnography – a soundscape with people in it. After some time a recurrent pattern appeared in the conversations with the Lampedusani: the majority of the people with whom I talked told me in many different ways that the sounds had "changed", that they "are not the same anymore", that only some sounds had remained the same, and thus described the evolution, history and development of Lampedusa through its sounds.

Originally colonized in the 19th century, Lampedusa is a dense and constantly changing environment, in which the economical practices are constantly shifting from inside – from agriculture, to pastoralism, to fishing – but also from outside – bringing to the shift to tourism and, in another way, to militarization. Lampedusa recently became a metaphor and synonym for migratory flows to Europe and this, together with the growing use of the island as a strategic military base in the Middle of the Mediterranean sea, is deeply modifying its landscapes and soundscapes.

Therefore my goal, with this audio piece, is to produce a historical sound ethnography of the island of Lampedusa, in order to describe this shift in, but also through its sounds.
9'49"

Alexandra Spence (AUS)
Nankai

Nankai is an attempt to recreate the space and spirituality of Koyasan, Japan. It is a subjective representation of a journey I took, and my subsequent experiences and memories. It is also an appropriation, placing borrowed and foreign sounds in a new context. Nankai is an attempt to redo the experience unique to a particular person in a particular place and time.

Nankai is an electroacoustic composition inspired by the beautiful, monastic region of Koyasan, Japan. Based upon a field recording of the Nankai line train snaking its way up the mountain, Nankai takes the listener on a journey, sonically recreating the space and spirituality of Koyasan.
8'55"

Pierre Thoma (CH)
Gares – stazioni

A rail station in an interesting example of a paradoxical sound place. With its typical sounds, it is perfectly defined: running and braking trains, loudspeaker announcements, etc. But it is also a place with a small individual identity: the crowd, the uncertainities of timetables and often of the place too.

We recognize these two stratums at the signifiant level of the sounds. On the one hand semantic sounds or sound signals: vocals (loudspeaker announcements), technicals (jingles before announcements, acoustic signals of vehicles). On the other hand, asemantic sounds or noise: passengers and employees voices, brakings, compressed air, motors of locomotives or other machines, etc.

In a rail station the spreading of messages, so of the semantic information, creates a problem, both by the cultural multiciply of the receivers (foreign languages problem) and massive presence of asemantic sounds – so of noise – tending to mask messages and signals. So it is necessary to codify and reinforce messages with a semiology as universal as possible: distinction of the station engines horns and locomotive sirens, platform announcements jingles.

The 'Gares – stazioni' musical form is inspired by the suite and the rondo (A B A C A), surrounded by a prelude and a coda symmetrics refering to the antagonisms of a rail station (separations / reunion, leavings / coming backs). The refrain made of vocal sounds of a big rail station concourse asks about knowing why these concourses are often so voluminous – so very high too – by analogy with cathedrals, so as to give them a more human appearance, as to give them finally one to a cathedral comparable sound identity.

All sounds have been recorded by the composer at rail stations of Genève, Zürich, Paris-Gare de Lyon, München, Milano, Bologna, Roma.
9'29"

Juan Carlos Vasquez (FIN)
Collage 4 "Landscape"

Piece composed for the Hilltown New Music Festival, July 2013 at Castlepollard, Co. Westmeath (Ireland). Inspired by Pierre Schaeffer's quote "Sound is the vocabulary of the nature", and created by manipulating and processing a field recording taken in Cali, Colombia. It explores how to experience a rural soundscape in Latin America in a timeless, profound, and ancient way, discovering in the process hidden and rich textures in the recording. Landscape Collage 4 was also part of the "Symposium on Acoustic Ecology" organised by the University of Kent (November 2013 - United Kingdom), "Kinokophonography" festival at the New York Public

Library for Performing Arts (February 2014 - United States) and featured on "A Listening Room", a sound-art focused gallery located in Helsinki (Finland).
3' 36"

Valery Vermeulen (B)
Mikromedas

Mikromedas is a new data-driven musical project in which compositions are elaborated using data from our solar system and deep space. With the realisation of the project, founder Valery Vermeulen has elaborated a way to combine both his artistic and scientific backgrounds and interests. On the scientific level his background is situated in mathematics (Phd in Pure Mathematics, Ghent University (BE) and consultant in statistics and applied mathematics since 2001). On an artistic level there is his musical backround and his work as a multimedia artist (Master of Music: Composing Music, Royal Conservatory Ghent (BE) and active in various interactive multimedia projects including e.g. EMO-Synth project where artificial intelligence, algorithmic music generation and composition and biofeedback play a central role. More info on EMO-Synth see http://www.emo-synth.com or http://cec.sonus.ca/econtact/14_2/vermeulen_emosynth.html)

With the Mikromedas project the rapidly expanding fields of data sonification and algorithmic music composition are being thorougly explored, extended and used in the field of astrophysics. New experiments are being carried out in the various ways to use non musical data in the process of music composition. By the process of music composition a hybrid form of creative process is hereby envisioned. A process in which both man and machine act in a responsive and symbiotic way. The main purpose of music to communicate, express and evoke emotional responses maintains hereby the central point of focus.

Compositions that are realised in Mikromedas make use of various astrophysical data streams. These streams can be offline as well as online. A first source of data used in the project consiststs of sampled radio astronomical data coming from various sources e.g. data stemming from several spacecrafts such as Voyager1 and Voyager2 or data originating from various astrophysical objects such as pulsar stars (data which is up to 22000 years old). Other sources that are used in the compositions include data feeds from telescopes turned into sound and music using new dedicated sonification techniques.

With the realisation of Mikromedas totally new approaches and visions are being developed and elaborated regarding how to use data from space and deep space as tools for music composition and performance. During live performances of Mikromedas the compositions are combined with the sonified live data feeds coming from various satellites revolving the earth.
8'48"

Massimiliano Viel (I)
Allarme al Settimo Piano

"Alarm on 7th floor" is part of the EM project, a research on electromagnetic soundscapes, obtained by recording an AM radio output in different moments of the day at different frequencies. The recordings are afterwards manipulated in order to enhance their intrinsic musicality, without altering the source with added non-radiophonic material or cut-and-paste operations. Radio beacons, electromagnetic field of electric machines, communication codes and interval signals are some of the sources I try to reveal to listeners as hidden chants of machines, that develop at a different speed than ours, touch us, hug us, in a way, and go through us without caring, without letting us know their invisible presence. This particular work is based on the detection of internal communication presumably in a hotel or an office building: a "solo" operator is asking for help to face an unknown alarm on the seventh floor. The voice is lost in the electromagnetic fields coming from the polluted environment of the receiver, featuring the interferencies on the radio from a TV CRT set.
8'27"

INSTALLATIONS

Carlo Benzi (I)
Algunder Klänge
sound installation with sounds of the village and its hamlets

Organizers
Kinderwerkstatt Algund (KfS)
Algunder Kulturkreis
Vereinshaus "Peter Thalguter" Algund
Schulsprengel Algund, Grundschule "F. Moser" Algund
Kindergarten Forst-Algund
Pfarrei St. Josef Algund

In cooperation with
Musikkonservatorium „C.Monteverdi" Bozen
Universität Göteborg, Akademie für Musik und Drama

Coordinated by
Carlo Benzi, Walter Blaas, Kurt Geier, Hannes Kerschbaumer, Staffan Mossenmark, Andrea Zöggeler

Participants (Children of Algund)
Kahshbean Abdullah, Bastian Abler Trojer, Moritz Asam, Alois Auer, Stefania Carlotta Benzi, Adam Blaas, Zeno Blaas, Sam Corrent, Mara Emer, Julia Erlacher, Asja Flaim, Matthias Garber, Simon Gassebner, Alexander Girolami, Tobias Hölzl, Sophia Kofler, Katharina Ladurner, Justin Lang,Hannah Leiter, Julia Leiter, Sophie Leiter, Alena Lojudice, Filippo Lombardi, Gaia Nettl, Luna Nettl, Moritz Öttl, Tobias Pfitscher, Hannes Pircher, Johannes Pircher, Sina Raffl, Simon Saccoman, Sybille Siller, Lena Stuppner, Annalena Tauber, Jana Vigl, Raffael Vigl, Manuel Waldner

Six audio-files were recorded at two different places of the village, in the old village and in the industrial zone and also in the hamlets Mitterplars and Forst. The participants recorded the sounds with a Zoom-engine.
The files are played in loop and have a duration between four and ten minutes. Their names are: „Algund 1",
„Algund 2", „Altes Dorf", „Industriezone", „Mitterplars" and „Forst".
The audience can regulate the volume of the files on the mixer and combine them in order to let emerge constantly differing soundscapes of Algund.
This process underlines the complex relationship between nature and human activities (handcraft, railway station and road traffic). Enjoy it! Have fun!

[Palazzo dei Mesi]

Nicola Casetta (I)
Still Bells *for Rovereto*
Generally we can hear the sound of bells as they ring, beating the pendulum. This installation explores the micro-vibrations of the *Campana dei Caduti di Rovereto*, not when it is played by the evening hundred tolls, but rather when it is put into resonance by environmental sounds such as birds singing, the wind, urban noises or the voice of some passersby.
Contact microphones are placed in the cavity of the bell and then amplify the vibrations that resonate continuously in response to the surrounding sounds. In this installation the use of technology reveals a hidden world of perpetual acoustic energy that is apparently dormant in the bell. The bell is an apparatus for listening and becomes a medium between the world and the transcendent.
The sound of bells arouse a strong and deep emotion, as they seem to never cease to echo, for centuries they have marked the life in the fields, the rhythms of the day, adverse events and festivals. The sound of the bells have had a mystical, evocative and strong presence, nearly a supernatural quality, they convey a peculiar sense of the passage of time and their sounds portray a mystical link from the heavens to the earth.

In the specific case of *Campana dei Caduti*, also know as *Maria Dolens*, the fourth biggest bell in the world built in memoriam of the deceased from War World One, the bell is also a symbol for peace. The hidden sounds of the bell can be interpreted as a metaphor that shows us how peace like music can be continuous while our will for peace, as the act of listening, is discontinuous.

[Torre Campanaria]

Stijn Demeulenaere (B)
Soundtracks

Soundtracks researches how people remember sound, the act of remembering.
Soundtracks is an archive of memories of sound. Remembered sounds.
A room is filled with wooden shelves. On those shelves are jars which each holds a little handwritten piece of paper. In the middle of the room there's a table with some paper on it, some ballpoint pens and a reading light. Behind the table there's a stack of empty jars. The audience is invited to write down his or her memory of sound down to a piece of paper, put it into an empty jar and add it to the archive. The audience is also invited to take the letters out of the jars, read them, and imagine the sound described.
At the moment, the archive counts over a thousand letters in more than fifteen languages.
Remembering a sound is difficult. To recall a sound, to hear it again in your head, is a daunting task. And yet, those memories stay with us so easily.
It often happens that hearing a certain sound catapults us back to a specific point in time and makes us remember how we felt in that moment.
But our memory of a sound is not absolute. Memory is an active process, especially for sound. From context and remembered circumstances we recreate the sound we try to remember. That reconstruction is an approximation and draws on our own identities to fill in the blanks and to explore the meaning the sound has to us. To do this, we need to rely on our imagination. It is this imagination I'm interested in. This imagination is very personal, and thus *Soundtracks* becomes an archive not only of sounds, but of small stories. A remembered sound always is connected to whom we were at the remembered moment, to how we felt, what we thought, what our longings and expectations were. Because of this *Soundtracks* is more than just an archive of sounds, it's an archive of *personal histories*. To stress the personal aspect, all memories are hand-written.
Soundtracks investigates how we remember sounds, which sounds we remember, and why. I want to research the imagination we need to use to recreate the sounds in our minds. Is it possible to truly remember a sound? Or do we only remember the edges of it, the circumstances of who or how we were at that certain moment in time?

[Palazzo dei Mesi]

Christian Marchi (I)
Nachtlied

Nachtlied is a ten speakers continuous sound set up. The speakers are scatterd randomly on the floor of an empty space. The visitor is not bonded to a particular position and there aren't any better listening areas. Each speaker provides the sound of a nocturnal insect. The first perception is that of a re-created acustic environment more or less stylized. But lingering, the listener can also happen to feel the deeper motivation that pervades almost every aspect of my work, of which Nachtlied represents the pristine and plain consciousness: the amazement for the "beautiful appearance."
One evening walking in a quiet wood, I felt that those nature sounds that I was hearing and especially their relationships, conceald something extremely important. An importance that goes beyond us and the acoustic environment, which is though still a representation of the acoustic environment for me and for my hearing. Man has his own ways of recognizing the countless rhythms that come from a single tree, from a field, from water: the soundscape in this case is not outside, but intimate consciousness and mirror.

[Filandela]

Alessandro Olla (I)
I'm because you are

"I am because you are" (IMBYA) is an interactive installation that allows the user to mix different soundscapes collected during a research of field recordings. Simultaneously will merge the images of three different views, recorded with a fixed shot.

The installation explores the evolution of hectic major city centers of China and Africa, changing landscapes, worn and corroded by urbanization and modernization, and combines them to Icelandic glacial landscape.
The project was conceived during three different residencies in Hang Zhou (China), Addis Ababa (Ethiopia) and Hrísey (Iceland).
It was developed through two distinct components: the recording of the sounds of the environment, in order to understand and explore the acoustic identity of places, and the video documentation of the transformation of the territories.
Evolution involves necessarily the typical sound, distorted areas in the developing world, in striking contrast with the nature of the still and unchanged white Icelandic territories.
The study of the three scenarios combines snow and silence with motorways and building sites, then markets, cars and factories, all captured at the same time: the twilight.

[Casa delle Guardie]

Aurélie Pertusot (F)
Marche à suivre
The sound comes from a performance made in November 2013 in Sarlat La Canédat (medevial city in France), during the art residency "les résidences de l'art".
(...) "The medevial town is porous", wrote the artist, "voices, footsteps, noise of wheels over the cobblestones seem to filter in from everywhere".
"A curious onlooker, whom we can hear from afar, is constantly approaching us." Walls don't absorb sounds, like cardboard partitions which are just illusion. Maybe it is also the history of the town from 1939-1945 welling up, when Sarlat housed "just" figures such as Lucien Garrigou and his hotel-restaurant Saint-Albert1?
To stop this expanding time-space quantum, Aurélie Pertusot tries to capture the contemporary world of sounds which, maybe, embodies the true life that escapes, hides – or is deliberately put to one side, as if it disturbed, bothered and prevented the real time journey from unfolding. (...) In the town which is as empty at night as a theatre stage after closing, Aurélie Pertusot clicks her heels on the cobblestones and haunts the journeys of night-owl inhabitants, like an actress in a film without a story. The result is a little item of just under half an hour, a minimal Way forward (...) conjuring up the figure of Catherine Deneuve in Truffaut's Dernier Métro. (...)
Camille de Singly, 2014
production: agence culturelle de Dordogne Périgorg

[Sala Camin nero]

Rory Tangney (IRL)
Breathe

The sound piece is a simple looped composition, a sound collage made with both field recordings, found sounds and the processed sounds of a
reel-to-reel tape machine at work.
Among the field recordings are the sounds of a hospital MRI machine at work, a child at play and a person snoozing.
Collectively, these amount to a subtle and immersive work that echoes the sounds of a person breathing with the aid of an oxygen tank - whether under water or in a hospital bed.
It is interested in the position of the individual in the technological environment; it is interested in the place of the spiritual being in an increasingly materialist and science driven world; it is interested in the obsolescence of technology and of ideas, and the frailty of people.

[Porta Scura]

VacuaMœnia (I)
METASCAPE
The Metascape project is a live streaming of a soundscape and, as such, a study on Schizophonia: listeners will be temporally involved at the sound event, but wil be distant thousands of miles away in terms of space.
The work is also in itself a study on the electroacoustic and digital composition technologies involved in the process of real time listening.
During the front end - the recording - there is no possibility to make editing in post- production, letting the "alea" to determine compositional developments and complicating miking techniques, near and far field ones.

Furthermore the aspects related to telematic dissemination of data through the Internet add other random elements.

In the back end - the involvement of listening - there is the problem of psycho-cognitive decryption in determining sources, events and forms that makes the listener the main actor involved in the interpretation. The project comes within the work that VacuaMoenia is making in the the rural villages of Sicily in the early twentieth century. In this case, the work will be done in Borgo Regalmici, near Valledolmo (Palermo). On the occasion of the International Symposium on Soundscape FKL2015, VacuaMœnia will present for the first time MetaScape.

It will be two different as well as complementary moments to listening. On May 16th, it will be possible to enjoy listening a LIVE soundscape thanks to RadioPapesse, FKL and Youstream that will support the transmission. Instead, during the days of the Symposium at Castel Beseno (TN), it will be possibile to hear the "deferred" version of MetaScape through listening posts designed "ad hoc" for the project.

[Sala Camin nero]

VIDEOS

Fiona Cashell (USA)
Getting Lost
Getting Lost came about on a trip to Maine that I took with my friend Talia in August 2014.
There were parallel's between our situations, although each situation was very different. We were both seeking solace in environment and peace in everything else. Solitude and companionship do exist side by side.
There were elements of loss and struggle. With these powerful conditions, comes the part when one gets lost, purposefully, or by accident. It is hard at times to stay in the moment; in the here and now, without mind going back, or, moving forward in quick succession. One masks and shields. Emotions lie and rise. Overpowering sensations. We reveal and then we hide.
The internal monologue never stops. It is like the sound in the air that never goes away. It is both loud and ambient. It is inside and out.
With Getting Lost, I am seeking to explore our relationship with environment, but also the relationship that we have with ourselves.
14'11"

Young Eun Kim (KR/NL)
Bespoke Wallpaper Music
The Video "Bespoke Wallpaper Music" presents three performance pieces considering sound and space on the first floor, in the elevator and on the sixth floor of the Solomon Building, Seoul. The Solomon Building possesses unique architectural qualities. In the shape of a fan, the building has six stories, and on each floor exist small rooms in layers, as if each room hides other rooms behind it. This performance piece actively utilizes spaces that are thus hidden. They are the small rooms beyond the walls, the veranda circumnavigating the building's exterior and, lastly, the elevator as a space that hides.
Performers hide themselves in spaces from where they cannot see or touch one another, and continue their performances according to other performers' faint sounds and the conductor's remote signals. The audience, too is placed in a situation in which they cannot view the performers, and only through sound can they trace the performers' positions or imagine and interpret the spaces they inhabit.
The video consists of three pieces.

A Concrete Round 2014
3 Percussionists, A Concrete Wall, 3 Metronomes
3 performers are located in 3 different rooms respectively.
Using a few kinds of specially fabricated sticks, the performers hit walls on all sides to produce beating noises and play the same tunes of a certain song, with a time difference.
The audience is situated in the central chamber, where they are able to hear the performers from behind one long, curving wall.

Vertical Canon 2014
2 Voices and Elevator in 3 Movements
Two singers perform in the elevator; one operates the elevator while the other sings.
The call button pressed determines the starting pitch to be sung.
The audience is not allowed to go into the elevator. They can only listen to the vertically moving sounds coming out from it.

Casting Quintet 2014
5 Voices, 6 Walkie-Talkies in 6 Movements
Five performers are located in five spaces hidden from view. The two ladders are placed in the centers of their rooms. The size and pace of each step of the performers should remain constant throughout the entire piece.
The audience listens to the moving voices and thuds coming out from the hidden spaces and understand their spacial conditions such as their sizes, structures, materials and etc.
16'04"

Ground-to-Sea Sound Collective (I)
Ground-to-Sea Sound Collective_Stazione Calatrava
For the seventh international symposium on soundscape organized by the FKL "Soundscapes & Sound Identities", hosted by festival Portobeseno 2015, Ground-to-Sea Sound Collective proposes a video concerning the sound identity of the railway station AV Mediopadana in Reggio Emilia. This project was commissioned in the summer 2014 by Spazio Gerra (contemporary art gallery in Reggio Emilia city-center) with the aim of meditating through an artistic participation about the identity of the new railway station in town. The identity of this place since its creation was considered a problem by the citizens due to a series of specific characteristics in contrast with the aesthetic value of the building, planned by the famous Spanish architect Santiago Calatrava. Interesting and futuristic for his design, the new railway station rises up some kilometers away from the city center, near the highway; the tickets machines are surrounded by wide empty spaces because the shopping center expected in the first plan was never completed. This is why Mediopadana railway station is a most new and already an old place, near but far away: a lay, post-modern cathedral rising up among empty fields.

The Ground-to-Sea Sound Collective has been asked to work on the Railway Station Calatrava to begin the re-appropriation process of this place by the community starting from the sound identity of the place. It wasn't possible to realize the site-specific concert, but the sound recordings and the video was the basic material for a performance-concert in the Spazio Gerra, on june 27 2014. The video "Ground-to-Sea Sound Collective_Stazione Calatrava" starts from the sounds and the images of the railway station to bring back the sound identity that is recreated starting from the particular point of listening of the collective during the discovery of the sounds of the place. The video is also a summary of the Ground-to-Sea Sound Collective modus operandi: the acoustic discovery of the place (both by naked ear and through the field recording microphones) is preparatory for the composition of the music based on the specific frequencies found in the place and played in the same soundscape. Similarly to the Ground-to-Sea musicians that record the sounds of the place but at the same time they use them for artistic aims, the video is both a documentary and an artwork: recording and creation are not opposite poles but they make a continuum where the images and sounds counterpoint brings back the sound identity of the place in a fluid form.
14'38"

Chris Lynn, Una Lee (USA)
Miniature Landscape Correspondence
The 'Miniature Landscape Correspondence' series is an audiovisual collaboration between Una Lee (South Korea) and Chris H Lynn (United States). Each correspondence or observation is composed of two shots, one from each continent. The films are a homage to the Lumière brothers and the early days of cinema. In addition, these unassuming landscape moments (shots, views) are coupled with a steady visual rhythm to reflect the direct experience of the everyday. Every correspondence exhibits a unique relationship between the two shots, which can be either a call/response, a counterpoint or a harmony.

This 'Miniature Landscape Correspondence' is an on-going project, and a process and a durational act that has accompanied both artists throughout their daily life since early 2013. The submitted 10 videos were finished in the same year and exhibit correspondences between South-Korea and USA. Assembling these 10 pieces into the first series is to mark a conceptual comma in this continuous project. The equipments used to capture the sound and visual were of a basic kind, as the process of creating these works was to be spontaneous and flexible in terms of documenting depending of the occurrence of moments worth capturing.

These audiovisual works emphasise the delivery of untouched situations with bare sound and visuals that result in a direct communication between the land/soundscape and the audience that happens virtually. Although the works seem to foreground the visual access to the scene at first sight, they project the natural, invisible soundscape beyond the landscape that is shown, which conveys the meta-presence of the sound in our daily life.
11'19"

Matteo Pasin (I)
Hauptbahnhof | Porta Nuova
Preview of the 2 videos submitted: http://www.matteopasin.net/reflections.html "One of the fundamental tasks of the State is to striate the space over which it reigns. There is a need for fixed paths in well-defined directions, which restrict speed, regulate circulation, relativize movement, and measure in detail the relative movements of subjects and objects" Gilles Deleuze

The city, a striping machine, preliminarily divides into squares the open space that is afterwards allotted to individuals as urban closed space, assigning a part to each person and regulating the communication of the parts. The crowd – as a compact mass, a place of multiple exchanges, a swirling melt of individuals, a

collective effect – is abolished in favor of a collection of separated individualities, of a countable and controllable multiplicity, of an abducted and scrutinized solitude. The city, a molar machine, channels the molecular intensities in conduits, pipelines, edges that thwart turbulence, that restrict movement from one point to another, that consent to stripe and measure space-time itself. It is always about organizing the multiplicity, assigning an instrument to traverse and master it, imposing a geometric order to it, codifying and clogging the becoming in accumulation points or in stopping points that are capable of crystallizing and stiffening the becoming itself, stratifying it into segmentary structures. But fluxes, on their part, hit sedimentations and molar formations with their molecular progress, raving them, causing their lines to vibrate and splatter; originating swayings, fractures, rhizomatic concatenations, overflowing noise.
10'16"

David Prior (GB)
Of This Parish
It is said that Anthony's blessed bells had the power to work miracles, to cleanse the air of demons and evil spirits, protecting animals and children from weather and fire.
Of This Parish is a 25' film completed in May 2014 following a year-long project carried out by liminal (Frances Crow and David Prior), which investigated the role of bells in articulating acoustic territory. The project began with a three-week residency at Binaural/ Nodar and has resulted in a number of different creative outcomes.
Of This Parish journeys from a church tower out to the threshold at which its bells can be heard. The film is both a sonic portrait of Sul – the Parish in the Gralheira mountains of Portugal where it is set – and a meditation on the changing role of bells in a rural community.
The film begins with the idea of a Parish as territory defined by sound, a community whose borders are drawn by the earshot of a bell. As we travel from the epicenter of the community to its outer limits, we encounter bells used as a call to prayer, bells as time-keepers and alarms and also bells as pre-Christian protectors, casting the talismans inscribed in their metal across the phonosphere, purifying the air. Of This Parish was filmed on location in the parish of Sul and features the voice of Luis Costa who was born in the region and is now one of the founders of the Binaural/Nodar the art organisation that co-produced the film with liminal.
25'27"

Duccio, Ricciardelli (I)
PORTO SONORO
Regia/director: Duccio Ricciardelli
Montaggio/editing: Marco Bartolini
Suono/sound: Toku Katayama
Assistente alla regia/assistant direction:Leonia Casaglia
Prodotto/production: GENOVA LIGURIA FILM COMMISSION
Lingua/Language: senza dialoghi/no dialogs

 'Sonorous Port' is an observational documentary on the sounds and
the images of the port area of Genoa. During my five-day documentary shooting –
shooting on location went on from dawn to dusk - I narrate the life and the
sounds of this magical place, which has always fascinated me. I deeply wish "to
map" the port through video documentation and audio recording, which is a more
subtle compensating technology.
5'38"

Elisabetta Senesi (I)
Noise Calm Zone
The video I present is the audio-visual documetation of the entire project I developed and achieved in May 2014 in Turin at garden Fergat in front of a museum of contemporary art. In this work I was interested in reflecting on the problematic relationship between sound/noise and public space, visually and sonically. In the playgorund area I attached photos I took in the last three years which address that issues. All images came from public places of large metropolitan areas of Europe such as London, Berlin, Paris, Brussels in juxstaposition to remote and rural areas of central Italy such as Tuscany, Umbria and Marche. Furthermore, the project provided for a capillary dissemination of pre-recorded sounds/noises of public places in urban and suburban areas I mentioned above, integrated to field recordings of public spaces of the cities of Lisbon, Palermo, Rome, Bologna, Modena, Milan and Turin, which were driven by vibration sensors in contact with the public. The areas affected started from the playground area to the Cotran cylinder where photographs of small format in the form

of stickers or magnetic have been added to urban preexisting objects/materials (benches, swings, slides, tables, walls) Audio recordings were transmitted and reproduced through loudspeakers located in various areas of the garden only when the audience interacted by contact with surfaces contained therein. Basically people picked up the sound by touching or tapping the objects. During the show there was a continuous ON/OFF of sound segments/fragments staged by me without a beginning or an end, everything it was accomplished with the engagement of audience. A computerized system I designed was monitoring in real-time all actions and constructed a basis for an interactive audiovisual platform. During the show a torch was also given to the public in order to switch on/off the images printed on refractive materials. The ultimate goal of the entire project was to provoke the reality in which we are immersed, to disturb the surrounding space through a process dislocation and displacement of meaning between visual and auditory. The audience was invited to a more conscious form of listening to the common area and also commonly shared in order to converge to a more careful and aware acoustic experience of the places we inhabit. During the FKL my aim is to recreate this experience and identity of the Turin district throught a proper set up for the video I achieved in collaboration with a professional audio-film documentarist.
8'48"

Willy Van Buggenhout (B)
Winter Trees
- Audio: The composition moves around nine navigation coordinates through the program.
Each region consisting of a slight variation on percussive sound (from string pizzicato - towards indian tabla's - towards the sounds of raindrops).
The program is propelled by digital feedback to generate its natural evolution. (No recorded sounds nor samples were used).
- Video: fixed camera showing snow falling. The image changes gradually.
17'34"

Chris Wright, (GB)
Small Talk
Small Talk 2014. Sound and video. Layering, dislocating and intermingling different recordings taken in two different cafes, Small Talk interrogates the strata of social and cultural difference and similarity. In each place, recordings were made of anonymous conversations and the background sounds that accompanied them. The first café is in one of the UK's leading art spaces, Tate Modern, and the other, a Nottingham Tesco supermarket café. The casual exchanges are interspersed with the hum of a commercial chiller and the call of the supermarket tannoy system. The video was shot through a frosted glass partition in Tate Modern, which has resulted in the blurry, grainy image. Reducing the speed of the video means that it appears almost still, every movement a waited-for experience.
Each element has been dislocated from its original environment, rhythms altered and conversations dissembled. These experimentations have made Small Talk a space where repetitions and rhythms emerge and differences become one.
2'15"

EXTRA/SPECIAL EVENTS

Caroline Profanter and Lale Rodgarkia-Dara (A)
The Elektronik Tea Time
The Elektronik Tea Time is an informal gathering where artists working with electronic media are freely invited to rewire and cook electronic art in the night.
The focus of this work atmosphere is especially held on the integration of a multitude of different forms of electronic expressions, e.g. literature, poetry, visual art.
The centre of an eventually focus point addresses artists that are enlightened by the topic and the meaning of tea time in our modern society of new media.

Extra-event - Bastione Sud – May 23rd, h 9.00 p.m.

Richard Lerman (USA)
The Danube, Vineyards and Carbon Fiber Rods
In 2014, I made a video piece in Krems, Austria: "The Danube, Vineyards and Carbon Fiber Rods." An 8-minute, one-monitor installation is being shown at the City Museum, St. Polten Austria thru April 2015. I have recorded all this material with piezo disks and hydrophones in HD video. The piece captures sounds and images from the World Heritage site called Die Wachau.
I recorded there April to Mid-June.
My intent was to make a piece about this area that would be a surprise to anyone who lived here. Both sound and video play with issues of scale.
I made many recordings all over the area in many vineyards using piezo disks. I amplified the leaves, the ground and the wire supports.
I recorded the Danube using a hydrophone, wind over the boat cables and more. One really hears the sound of the barges underwater, along with rain and wind.
The carbon fiber rods are very thin 2, 3 mm diameter. They are very sensitive to the wind and generate an 'incredible array' of harmonics. I recorded the rods in the wind, rain and, and also one recording with a small spider on the rod and one sees the river in the background.
For FKL, I propose a 3-monitor video installation.
Each subject: 1) the Danube, 2) Vineyards and 3) Carbon Fiber Rods.
The running time of the 3 pieces is about 8- 10 minutes each, in loop..

Special-event - Sala Camin Nero – May 22rd – 24th, h 11.00 a.m.- 11.30p.m.

Pierre Mariétan (F)
CHANT XXXIV
- The voice and the place are spiritually and sensitively connected
- "The voice is the source – the instrument is the space"
- The voice is the body of an expression
- It is explained by the fact of its happening
- CHANT is the demonstration
- Prepared in advance, the music happens spontaneously

Special-event - Chiesa di S. Agata, Besenello - May 22nd, h 10.00 pm

FKL

FKL (Forum Klanglandschaft - Forum for the soundscape) is a European association that wants to serve as a platform for contact between people from different disciplines that deal with the soundscape and acoustic spaces.

The FKL was born as a result of the impetus given by the World Forum for Acoustic Ecology WFAE (Vancouver, BC) was formed in 1993 based on research carried out in 70 years. The FKL is a non-profit organization, is open to all those interested in listening and sound environmental stewardship.

Every two years FKL organizes its conference in a different European city .

PORTOBESENO

Portobeseno is a cultural project founded in 2004 which works on 2.0 multimedia archives, art projects and laboratories dealing with issues of the territory, the landscape and individual and collective memories.

The projects are based on narrative interviews, ethnographic research, didactical laboratories for schools, reflections on oral memory and on the factual knowledge of the territory, on the exploration of soundscapes and their relation to the web through the development of virtual maps, creative blogs, geoblogs, social projects for the web.

These projects are integrated in the festival "Portobeseno, a journey to historical and web sources" which produces events (ranging from theatre to electro-acoustic concerts) and innovative multimedia installations. The Portobeseno festival furthermore hosts discussions on authors rights, creative sharing, the real / virtual perception of the territory, from the discovery of a trail in the woods to net surfing.

http://www.portobeseno.it

COMMITTEES

The judging committee for papers consists of:
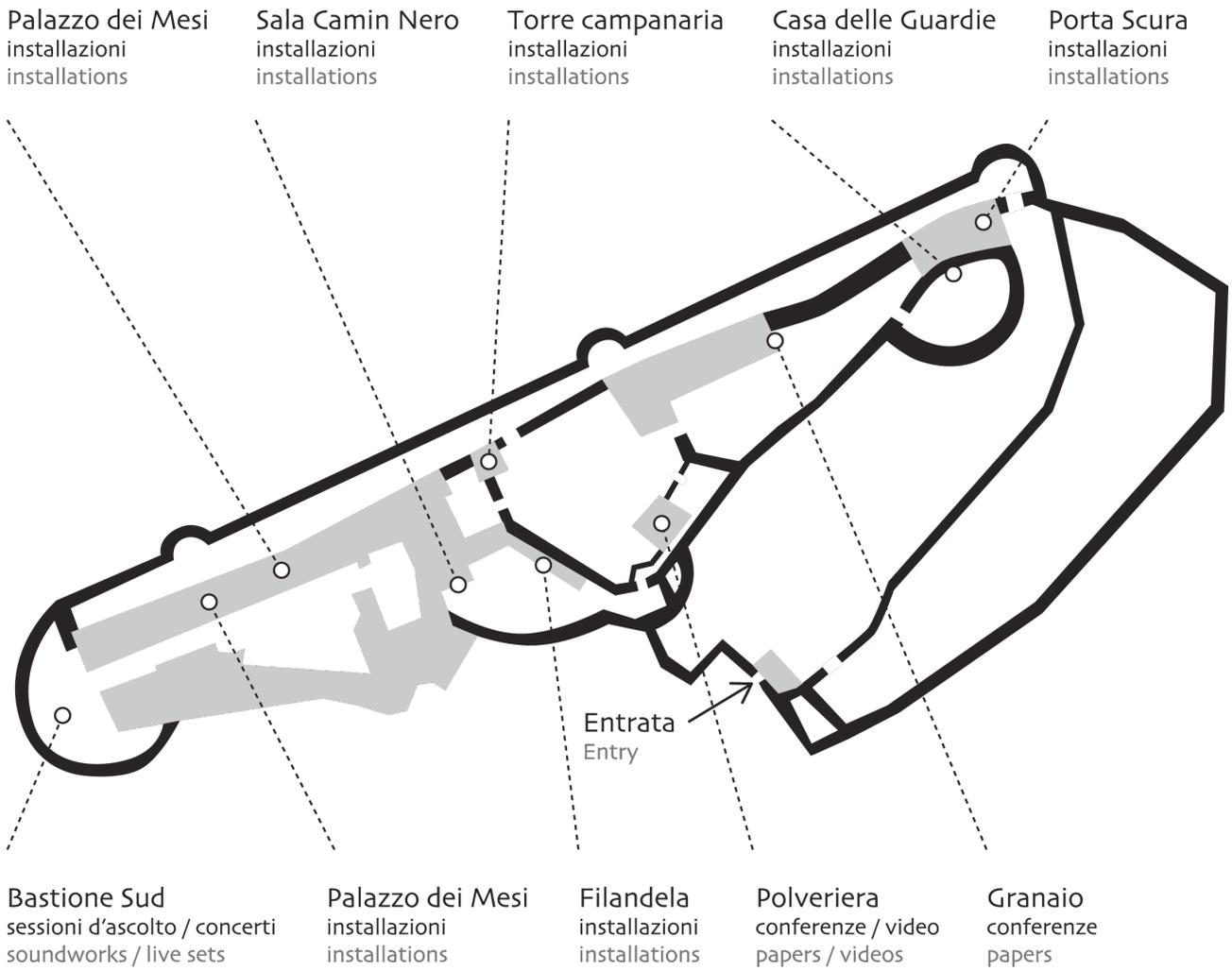
Hanke Haun (FKL)
Sara Maino (Portobeseno)
Albert Mayr (FKL)
Francesco Michi (FKL)
Caroline Profanter (FKL)
Lorenz Schwarz (FKL)
Stefano Zorzanello (FKL)

The judging committee for soundworks / sound installations / videos consists of:

Mechi Cena (FKL)
Bernadette Johnson (FKL)
Sara Maino (Portobeseno)
Francesco Michi (FKL)
Caroline Profanter (FKL)
Stefano Zorzanello (FKL)

CASTELLO DI BESENO – MAP

Palazzo dei Mesi
installazioni
installations

Sala Camin Nero
installazioni
installations

Torre campanaria
installazioni
installations

Casa delle Guardie
installazioni
installations

Porta Scura
installazioni
installations

Entrata
Entry

Bastione Sud
sessioni d'ascolto / concerti
soundworks / live sets

Palazzo dei Mesi
installazioni
installations

Filandela
installazioni
installations

Polveriera
conferenze / video
papers / videos

Granaio
conferenze
papers

FKL

FORUM KLANGLANDSCHAFT

PORTOBESENO
viaggio tra fonti storiche e sorgenti web

Radio papesse

FONDAZIONE
CASSA DI RISPARMIO
DI TRENTO E ROVERETO

COMUNITÀ DELLA
VALLAGARINA

CASTELLO DEL BUONCONSIGLIO
monumenti e collezioni provinciali

CONSERVATORIO DI MUSICA
F. A. BONPORTI TRENTO

ROVERETO
E VALLAGARINA
Azienda per il Turismo

AND
A Nordest Di che