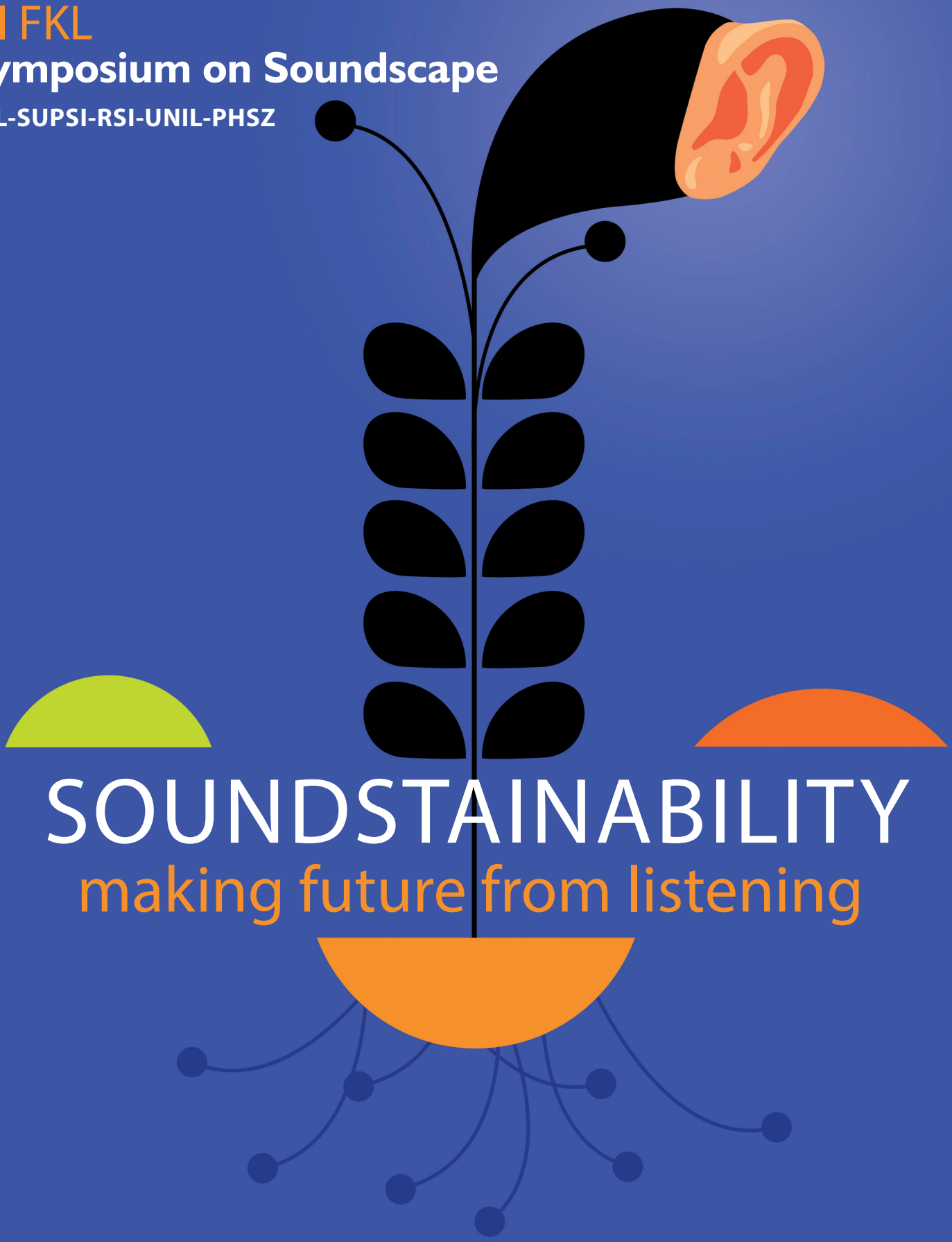
XI FKL

Symposium on Soundscape

FKL-SUPSI-RSI-UNIL-PHSZ



SOUNDSTAINABILITY

making future from listening

4.5.6.7 October 2023

Sede RSI Via Guglielmo Canevascini 3, Lugano, Switzerland

SOUNDSTAINABILITY

making future from listening

XI FKL International Symposium on aspects of the soundscape

FKL | SUPSI-DFA | RSI | UNIL | PHSZ
LUGANO | **OCTOBER 4 - 7 |** 2023
RSI, Via Guglielmo Canevascini 3, 6900 Lugano, Switzerland

| CONFERENCES | LISTENING SESSIONS | SOUND INSTALLATIONS | VIDEOS |
| GAMES | RADIOWORKS | SOUND WALKS | LISTENING WALKS | SPECIAL EVENTS |

PAPERS AND LECTURES

Justyna Anders-Morawska | PL |
And now I am truly listening - applying self-reported soundscape assessment protocols in educational practice

The scope of the paper is to report on the effects of research-based education on urban soundscape perception among the participants of teaching activities. Three learning modules were offered as elective courses at the University of Lodz, and field research activities in the form of soundwalks and/or deep listening practices were carried out in three cities: Lodz, Lublin, and Nowa Huta (Poland). In all cases, the participants were recruited among those who had limited previous experience with soundscape research and soundscape artistic practices. The modules taught at the University of Lodz were offered to the students of the Faculty of International and Political Studies and the Faculty of Philology (Institute of Contemporary Culture). In the case of field research, city residents would be recruited via social media for three projects that focused on soundscape assessment, education, and popularization (ref. Public Value of Soundscape of Post-Industrial Cities (Lodz), "Dźwiękownia"/Soundlab (Lublin), Deep Listening Concerts within the Bulwar Sztuki/Art Boulevard project (Nowa Huta)).
The participants of the activities were introduced to the concepts of soundscape analysis from the perspective of acoustic ecology while participating in classes, soundwalks, and deep listening sessions. The self-reported questionnaires provided them with a structured reference framework for making sense of their aural experience. They were also encouraged to freely report on their emotional and mental processes, as well as preferences regarding the urban soundscapes they encountered. In many cases, this research-based educational intervention was a first of its kind experience for the participants. Different motives, expectations, and follow-up reactions have been reported, many of them experiencing the motives of a sonic epiphany, connectedness, and increased eco-awareness.
The analysis proves the sustainable potential of soundscape education among groups that have not been previously exposed to curricula focusing on issues of sound studies, music, and acoustic ecology.

Karen Bakker | CA |
The sounds of life

The natural world teems with remarkable conversations, many beyond human hearing range. Scientists are using groundbreaking digital technologies to uncover these astonishing sounds, revealing vibrant communication among our fellow creatures across the Tree of Life. The lecture touches on different topics: surprising stories of nonhuman sound, interweaving insights from technological innovation and traditional knowledge, the work of scientists using sound to protect and regenerate endangered species from the Great Barrier Reef to the Arctic and the Amazon, the shocking impacts of noise pollution on both animals and plants and how artificial intelligence can decode nonhuman sounds. At the frontiers of innovation, we can explore digitally mediated dialogues with bats and honeybees. Technology often distracts us from nature, but what if it could reconnect us instead? This second hypothesis offers hope for environmental conservation and affirms humanity's relationship with nature in the digital age.

Emiliano Battistini | IT |
L'ipotesi delle nicchie acustiche. Un modello biosemiotico per le sfide dell'Antropocene / The acoustic niches hypothesis. A biosemiotic model for the Anthropocene's challenges

Within the broader field of biosemiotics, this paper focuses on bioacoustics, the science that studies living beings through sound. Sound is conceived here as both an intra- and inter-specific means of communication and a valuable indicator of ecosystem health. By analyzing ecosystems through the sonic dimension – which is fundamentally relational – bioacoustics avoids reducing the environment to a mere object and instead offers a complex understanding that can address the ecological challenges of the Anthropocene. Specifically, Bernie Krause's Acoustic Niches Hypothesis and its musical metaphor can be interpreted as a semiotic model that helps reintegrate the human animal into the world of living beings.

Eloïse Bellet | FR |
Birdsongs perception in the Metropolis of Lyon: A case study of collective housings

Urban biodiversity provides essential benefits for the well-being of city dwellers (stress reduction, etc.) and can help mitigate the effects of climate change (vegetation that improves air quality, cools the temperature, etc.). However, many upheavals threaten this biodiversity (urban densification, climate change, etc.). To preserve it, city dwellers, whose behavior can initiate changes in its favour, must be involved. These behaviors are the result of the relationships they have with biodiversity. Through our sensory experiences (our perceptions), we connect with biodiversity and then form emotional and cognitive links with it. The sensory dimension has often been studied in terms of visual perceptions of landscapes. However, sound plays a significant role in our sensory experience of urban landscapes. Moreover, biodiversity produces sounds (insects, birdsongs, etc.). Therefore, it is interesting to explore how city dwellers perceive these sounds, as in hearing sounds they appreciate in cities, they can be motivated to protect the species that produce them.
My work focuses on birdsongs since they often contribute to the urban soundscape and are appreciated by citizens. Are the number and diversity of birdsongs in a soundscape perceived by urban residents? Can the richness of this soundscape motivate them to protect birds and the vegetated areas that support them? The study of private vegetated areas in the Lyon

metropolis is pertinent to answering these questions, as they represent a significant part of the territory and are directly managed by the inhabitants.
I am currently conducting direct interviews in nine collective residences of the metropolis. These interviews are coupled with a listening exercise in situ during which participants are invited to listen to their soundscape three times. During the last two listening sessions, birdsongs are played through loudspeakers and the number of songs increases between the two broadcasts. The initial analyses show some preliminary results. Firstly, residents perceive a certain diversity of bird species in their gardens. Additionally, they often perceive birdsongs when they pay attention to the soundscape. The participants generally notice an increase in the number of birdsongs between listenings but have difficulty in accurately assessing the actual number of birdsongs present in the soundscape. The quality of the soundscape was rated slightly higher when it consisted of a greater number and diversity of songs. Finally, residents appear to be quite receptive to changes in development and management of their vegetated areas in order to attract birds to their homes.

Magali Cécile Bertrand | CH |
Aiming for transferable and sustainable experiences through a soundscape project in a language classroom

The concept of soundscape might not commonly appear in language classrooms, even though we hear sounds from other languages and areas where they are spoken and heard. Lhote's "soundscape of the language" (1987), primarily focuses on phonology, and beyond that I am experimenting with a potential approach to incorporating the soundscape concept into a French class for foreign students at the University of Lausanne. Departing from the more frequent use of "manipulated" soundscapes for listening activities, I have turned to our daily university environment to initiate a process that spans over the course of 13 weeks during the spring semester (2021, 2022, 2023).
After a series of introductory activities (some of which draw from Schaeffer's concept of "objet sonore" and Schafer's manual, A Sound Education: 100 Exercises in Listening and Sound-Making (1992)), students are tasked with creating a "sound postcard" of their own surroundings. Through exercises that enhance their critical ability and explore the connections between visual and auditory experiences, as well as the role of interpretation in our perceptions, students can emphasize what sets their neighborhood apart by selecting what they record (following an "in-camera editing" inspired model).
This step not only encourages heightened awareness of their daily soundscape but also serves as a technical trial, as it paves the way for a more extensive project. Unfolding over half of the semester, this project involves several written activities, extensive discussions, and oral presentations, aligning with the broader linguistic goals of the course. As a cohesive group, the students collectively develop a narrative and express it through a soundscape, incorporating both "phenomenological" and "manipulated" recordings, this time complemented by spoken language.
My paper aims to present the various stages of this approach in relation to their potential linguistic and intercultural outcomes. I aim to demonstrate how such an approach can endure for language learners and can be transferred to other situations involving linguistic uncertainty. My goal is not only to prompt students to become more attuned to the soundscape in general, but also to immerse them in the experience of sound, their perception, and their production of sound, in a potentially novel manner. Language teaching and learning often heavily depend on the written word and reading, especially in a university setting where we prepare students for future studies in French. In the span of around twelve hours during a semester, I provide them with the opportunity to shift their focus, to listen to and hear their (for some, new) daily soundscape, in order to cultivate a broader experience and appreciation of the language and empower them as proficient French speakers.

Licia Bianchi | IT |
"Voci" del paesaggio sonoro, narrazioni inter-specie e modelli conoscitivi per i "moderni" europei. Ancora un problema di antropo/etno centrismo? / Soundscape's "voices", inter-species narrations and knowledge models for "modern" Europeans. Still a problem of anthropo/ethnocentrism?

The concept of sound, its audibility, and its potential for knowledge and imagination have significantly been subordinated to the cosmogonic value of the human being's voice. Until the middle of the last century, everything that occurred could be defined as a history of the Euro-Atlantic Western mentality, within the historical-religious and anthropological context of the progressive affirmation of Judeo-Christian roots' monotheistic religion. This topic, which emerged as an interdisciplinary field of study in the mid-twentieth century spanning Musicology, Ethnomusicology, Ethnolinguistics, Historiography, History of Religions, and Studies of Visual Culture, has been approached in various ways by authors such as H. Bredekamp, S. Connor, S. Crippa, M. De Certeau, G. Didi-Huberman, B. Kane, C. Severi, among others. Despite the continuing challenges in studying this topic, which is still included in humanities subjects dedicated to exploring the relationship between different sound realities and the understanding of "possible worlds" or de-anthropomorphized interspecies sound ecosystems, these investigations have greatly contributed to uncovering a further deposited sign, especially significant in the Modern Era. This sign is fundamental for understanding the anthropocentric reduction upon which the notion of the Soundscape in European Sciences was built.
This reduction, as proposed by the question at hand, is not limited to the anthropocentric problem of the Soundscape: a "positioned actor" performing within a portion of space with the senses at their disposal. The lexicographic value or anthropomorphization of sound categories that are "other" in opposition to human beings within European culture, has, in fact, been adopted for centuries to define any "entity" (physical or metaphysical, animal, vegetable, geological, celestial, or divine), capable of producing and receiving sonorities. The musicologist P. Gozza, through an exemplary study on the subject, accurately points out the stigma of "that ideological embarrassment" and the intellectual challenge of conceiving a multiple body - a material state of acoustic-vocal properties that is equally not reducible. These features, existing in the musical-philosophical thought of the Euro-cultured panorama, can only be imagined or "accustinable" non èisn't it

“acoustinable”? (to use a neologism by R. Barbanti) through anatomical and mechanical paradigms.
On the other hand, “training” in the decolonization of thought, initiated with anthropological discipline itself as a self-critique of ethnocentrism and then anthropocentrism, has facilitated the emergence of significant epistemological shifts suggesting ways to transcend the status of “otherness.” By focusing on the practices employed by other social, religious, or “non-human” communicative forms, in which the sonic dimension cannot be reduced solely to “monad” or mere audibility - vocal and bodily - a broader perspective emerges.

Annina Boogen | CH |
Landscapes, renewable energy and sound: Making infrastructure perceptible to the senses

Political targets to achieve net-zero greenhouse gas emissions by 2050 necessitate a significant increase in electrification across all sectors. As a result, the power sector will play a pivotal role in decarbonization efforts and must rapidly expand renewable energy production. However, particularly in alpine regions, this transition clashes with the preservation of current cultural landscapes advocated for by nature conservation. To address this dilemma, often referred to as the “green-green” conflict, it is imperative to reshape the discourse surrounding this issue.
Imagine the year 2050: You find yourself in a village in the Swiss Alps, perhaps as a tourist. How does the landscape sound, look, smell, and taste? In essence, how do we connect with the cultural landscape of the future? To explore potential answers to these questions, energy needs to be made tangible, experiential, and perceptible-not confined to sterile exhibitions, but integrated within the landscapes themselves.
We propose an innovative aesthetic approach to investigate how individuals perceive landscape features and renewable energy. Our approach involves designing and conducting participatory field workshops that offer various stakeholders a collective experience within alpine landscapes through multisensory perception, primarily focusing on hearing in this exploratory case. Aesthetic experiences like listening workshops or soundwalks are not the sole key to energy transformation. However, by providing people with fresh, transformative perspectives and shared encounters, they can significantly contribute to novel methods of discussing and envisioning solutions for the green-green dilemma.
The project’s aim is to create and evaluate a transdisciplinary methodology that employs sensory experiences to develop aesthetic skills for the public’s conceptualization of tomorrow’s cultural landscapes. In doing so, it aids their social negotiability and adds to debates about the fundamental aspects of Switzerland’s energy system’s equitable transformation. Furthermore, by evolving the participatory and transdisciplinary approach, individuals could potentially become empowered as energy citizens.

Alessandra Calanchi | IT |
“A Whisper in the Dark”: leggere e insegnare il paesaggio sonoro come forma di resistenza alla violenza di genere / “A Whisper in the Dark”: How a literary text can be a “soundstainable” form of resistance to gender violence

This lesser-known short story written by Louisa May Alcott in 1863 retains surprising relevance even in contemporary times. Its plot revolves around an arranged marriage, manipulation of a minor, drug administration, aggravated fraud, physical and psychological violence, kidnapping, and imprisonment. The central character is the young Sybil, who must defend herself against her uncle’s intrigues with the assistance of an unscrupulous doctor. Set in 19th-century America, the story intriguingly combines denunciation of a patriarchal system rooted in oppression with the utilization of the soundscape, especially the domestic one, to highlight critical points within the narrative.
Through sounds and noises, voices and silences, overheard words and whispers that permeate the night, the plot unravels, constructing not only an evocative sonic backdrop but a genuine narrative built upon auditory elements. This narrative operates based on an aesthetics and ethics of listening—whether granted or denied, male or female. These elements reveal novel reading strategies and unforeseen, innovative pedagogical avenues in high schools and universities. By harnessing the auditory dimensions of storytelling, this short story offers a “soundstainable” means of resistance against gender violence, inviting readers to explore the intricate interplay between narrative, soundscape, and social critique.

Ilaria Cecchinato | IT |
Oltre il visibile. Dal radiodramma al podcast, il suono e la voce come strumenti narrativi di una diversa postura nel mondo / Beyond the visible. From radio drama to podcast, sound and voice as narrative tools of a different posture in the world

In Western culture, “understanding” is primarily seen as an act of logical thinking, involving translating the world into intelligible senses and meanings. This perspective has gradually led to an emphasis on the visual dimension of reality - a closed and concrete form that can be logically grasped and can yield “meaningful sense,” as described by French philosopher Jean-Luc Nancy. He highlights how this approach overlooks a different way of “understanding,” one rooted more in the realm of the senses than reason. This understanding is achieved through activating a sense other than sight, that is hearing, and attention not directed at images and forms, but rather at sound and voice that “drag away form” and reveal the “transitivity” of things (Cf. J-L Nancy, All’ascolto, Raffaello Cortina Editore, 2004).
In these terms, the widespread resurgence of listening practices and the production of audio narratives could be understood as an unconscious need to comprehend the real beyond factual limits - to grasp what isn’t immediately evident and what isn’t tied to tangible matter. Narrating through sound today, in an era dominated by images, seems to be a new stance toward the world and its contradictions, in terms of content consumption and storytelling alike. Sound, as vibration, passes through matter and bodies, revealing humans as integral parts of the sound environment they inhabit. Listening reveals

itself as an intimate act of connection - with oneself, the external world, and others - requiring calm and relaxed time, in stark contrast to the frenetic pace of the present.
Building on these premises, I aim to explore the potential of sound in narrating the present and its relation to it. I will analyze two of its specific aspects through two podcast case studies: the creation of worlds in “The Source” by Gruppo CAP, and the amplification of interiority in “Sleep Talks” by Talia Augustidis. This investigation seeks to shed light on the transformative power of sound as a narrative tool and its capacity to unveil new ways of understanding and experiencing the world around us.

Nicola Di Croce | IT |
Promoting urban inclusiveness through sound interventions in public space

Cities are experiencing growing polarization due to the impacts of tourism and entertainment on their neighborhoods and historical centers. While city and neighborhood branding strategies aim to attract visitors, little consideration is given to residents and everyday city users, often endangering the balance between attractiveness, livability, and inclusiveness in urban areas. Current planning approaches often prove inflexible in addressing the unpredictable and negative urban transformations and social inequalities resulting from these strategies. This is particularly evident in neglected or “problematic” public spaces within or near tourist and entertainment areas, often the only places accessible to certain locals, reflecting the lack of social inclusiveness for marginalized groups.
Within this context, the role of art practices in enhancing livability and inclusiveness is explored in urban neighborhoods affected by tourism and entertainment strategies. The presentation argues that participatory sound art can effectively address issues in problematic public spaces. It advocates for the potential of sound installations in public areas as tactical tools capable of transforming sound experiences, not merely masking unwanted noise sources like traffic, but reshaping the sonic environment for both current and new users.
The presentation illustrates how sound art and participatory practices can engage with these spaces through attentive listening, initiating a “dialogue” that contributes to a more ethical territorial narrative. This narrative captures the voices and sonic presence of residents and users, particularly the most marginalized. Drawing from a project conducted in Montreal’s Quartier des Spectacles (QDS) in 2021-2022, the focus is on a temporary sound installation in a QDS square. Addressing traffic noise and broader social inclusiveness, the installation incorporated and transformed traffic sounds, textures, and local voices to create a meditative and engaging environment for diverse users.
The presentation describes the composition process, highlights the influence of workshops involving residents and users of QDS, and presents results from an on-site evaluation questionnaire administered to square users before and during the installation. This project demonstrates how sound interventions can contribute to reshaping urban environments, fostering inclusiveness, and engaging communities in the process.

Agostino Di Scipio | IT |
Audible Ecosystems or Sound Environments? Contributions to “irreducible listening”...

Over the last 25 years, my composing and performing has often focussed on situated sonic practices I loosely define as “Audible Ecosystemics” (“audible ecosystems” in performance contexts, “ecosystemic sound constructions” in installation contexts). Here, I will provide an overview, noting differences and affinities with soundscape composition and sound environment installations. I will eventually address a couple of more general questions, concerning the technical “sustainability” of this kind of live performance practice, and the phenomenology of sound and listening that it rehearses.

Sabine Feisst | US |
Sustaining sonic Futures through understanding hidden acoustic ecologies

We are surrounded by countless dynamic sonic fabrics that lie outside the range of human hearing which encompasses circa 20-20,000 Hz. Such sounds at the threshold of or beyond audibility may not be directly perceptible by the human ear, but still have a profound impact on ecosystems and hold immense value for human and more-than-human lives. In this paper I will first reflect on the limitations of human listening and how we can broaden our awareness of the sounds outside our hearing range. These include sounds of soil, water, plants, fungi, non-human animals, anthropogenic infra - and ultrasounds as well as sounds outside the human hearing range that our bodies can sense. I will then trace such trends as the micro sound and lowercase movements that explore very quiet and often unheard sounds in minimalistic ambient musical frameworks. Next, I will discuss creative endeavors by such artists as Jez Riley French, Eisuke Yanagisawa, Maryanne Amacher, and Jacob Kirkegaard who have translated and filtered their experiences of such inaudible sounds for human listeners. Their music which often unveils the fragility of non-human sonic worlds may make us recognize the limits of our ear-based hearing capabilities and compare them to those of other species. It may make us rethink our own sonic footprint masking frequency bands of other species’ communication which can result in species migration and extinction. By paying attention to fragile and inaudible sounds, we are not only unlocking new possibilities for creativity and advance our understanding of the world, but we can also help sustain the planet’s health and its sonic futures.

Christophe Fellay, Claude-Alexandre Fournier, Nelly Valsangiacomo, Christian Kaiser, Prunelle Henchoz, Laïla Houlmann, Virginie Jordan, Alain Renaud | CH |
Écouter les lieux d'attachement, ou comment créer un autre lien à l'environnement / Listening to places of attachment, or how to create another link to the environment

This project investigates an inhabited region, the municipality of Evolène (Valais), and together with its residents, aims to explore their places of attachment from psychological, artistic, historical, and cartographic perspectives. The multi-sensory nature of these places and the stability of sensory experiences significantly influence human perception of the environment and the well-being derived from it. The auditory dimension of these places often holds elements of stability that are frequently overlooked by inhabitants, yet contribute to their sense of familiarity with the surroundings. This project seeks to examine the connection to the environment through listening.
The places of attachment are examined within the context of their historical development, shaped by human activities often geared towards productivity, but also shaped by extended geological timescales and accelerated climate change. Moreover, the study examines the personal histories of the interviewees, where the narrative of the place has intertwined with interpersonal relationships and community transformations. These shifts in geophony and biophony, combined with anthropophony, collectively form a place-specific sonic envelope.
By incorporating narratives that traverse both history and emotion, the sonic envelope is not only understood through the lens of the soundscape but also as a sound portrait. Embracing a participatory approach, the inhabitants are regarded as experts on their locality and are integral to the listening process. Co-listening sessions, involving researchers, experts, and actors, facilitate a personal listening experience that merges with the collective listening experience, contributing to collective memory. The project's objective is to collaboratively construct a detailed comprehension of the residents' places of attachment, their relationship with these spaces, and the impact of changes on their well-being and sense of belonging. To achieve this, transdisciplinary listening tools will be developed alongside the expert-actors. Furthermore, the project seeks to explore the diachronic shifts in the auditory perception of the expert-witnesses, as well as the construction of a local geographical imagination, both from an external and internal geographical imaginary.
Our proposal aims to present our "indisciplinary" research through an audio-video paper that aligns with the project's essence. The audio-video format will provide an immersive sound experience that utilizes auditory engagement to build knowledge about places of attachment and the connections to them through a pedagogy of listening. This heightened awareness of the sounds within places of attachment also allows us to question their sustainability.

Giuseppe Gavazza, Francesco Saverio Simone | IT |
The perceptive valorization of Italian villages (The Petraria Survey Project)

The PETRARIA project represents an initiative aimed at the enhancement of Italy's historic villages, taking a predominantly geographical approach. It focuses on a selection of villages situated within the mountainous region of the provinces of Palermo and Messina, spanning altitudes from 300 to 1100 meters above sea level. Conceived by Francesco Saverio Simone and Giuseppe Gavazza, with the collaboration of Vittorio Miranda, this endeavor seeks to identify elements of landscape, urban architecture, and sound that contribute to the recognition of new identities and distinctive characteristics within these villages. The collected data will be disseminated through a multilingual publication, with a special emphasis on Arabic as a significant historical influence on these places. Additionally, the project involves community engagement through various meetings and activities.
Ultimately, the research outcomes will inform sustainable urban revitalization projects of considerable symbolic significance. PETRARIA's primary focus centers on the concept of social identity, exploring the interconnected pathways that lead us to recognize places:
Cultural Heritage: Recognizing places through the restoration and preservation of buildings.
Sound: Identifying places through the presence of natural and human-made sounds.
Sustainability: Recognizing places through the restoration of communal spaces via urban green interventions.
These elements hold the potential to serve as catalysts for novel development and renewed appreciation of these villages. The PETRARIA initiative seeks to elucidate and analyze the human-influenced landscape within its historical, cultural, and urban contexts. Through a multidisciplinary approach, it aims to establish a set of criteria for the promotion and enhancement of distinct territorial features, thus bolstering the appeal of the destinations under scrutiny.
PETRARIA identifies the interplay between recognition of places via historical and cultural landscape assets and the natural and human-created auditory environment. It forges new connections between geometries and geographies, silence and sound, fullness and emptiness. The sound recordings captured on site serve the specific purpose of documenting the areas of perception that can then be translated into patterns and stimuli.
Following this survey phase of the examined territory, attention turns to the architectural scale: dilapidated structures, urban voids suspended between past and present, abandoned sites. The latter, in this context, represent neglected Cultural Heritage sites and can become focal points of participatory processes for collaboratively designing enhancement projects. This approach aims to reintegrate abandoned spaces through an alternative mode of representation, which, in addition to "e-vision," can be termed "e-hearing," as it centers on the act of listening to the environment. The comprehensive array of sound investigations thus constitutes an additional tool for urban analysis - depicted in "e-hearing maps" - where the regenerative usability of places is captured in the specificity of their acoustic geography.

Csaba Hajnóczy | HU |
Possible roles of sound ecology in the development strategy of the Szigetköz region, Hungary

The Szigetköz region, situated in the North-Western corner of Hungary, is the largest inland river delta in Europe. Unfortunately, its ecological integrity has suffered due to the construction of the Gabčíkovo – Nagymaros Dam System in the 1980s and early 90s. Efforts to rehabilitate this area have been planned for decades. The ongoing "Insula Magna" Sustainable Development Research Program, a collaboration between the Ministry of Innovation and Technology and iASK Kőszeg, aims to devise a comprehensive and multifaceted strategy to transform the Szigetköz region into a model for sustainable development in Europe. This initiative seeks to harmonize contrasting elements such as natural ecology and tourism. Importantly, the program introduces sound ecology as an integral component for the first time in Hungary.
In my paper, I describe the Szigetköz region in terms of soundscape, examining it from the perspective of geophony, biophony, and anthropophony. I will survey pertinent international research methodologies and approaches, including eco-acoustic monitoring and traditional knowledge. Finally I will propose research and activities. Sound can, according to my analysis, contribute to the concept of regeneration in three areas: as a tool for monitoring ecological processes; as a natural asset to be preserved and valued; as an inspiration and material for site-specific artistic works.

Anke Haun | DE |
Nachhaltig auditive Aktivitäten im Jahresrhythmus einer Schule / "Soundstainable" activities throughout a school year

The school environment, as a place of learning and experiences, provides an ideal opportunity to cultivate and develop the skill of attentive listening. By organizing a series of auditory activities, projects, and exercises that span the entire school year, new perspectives can be continuously uncovered for students, teachers, experts, and parents. Under the themes of "Silence as a Resource" or "How Noisy Are We?" I outline a methodically structured school year. Various modules centered around the topics of listening and action are developed in collaboration with different subject areas, local experts, and external institutions.
While the implementation of these diverse modules took place in my own school, this approach is versatile enough to be adapted to various pedagogical and didactic contexts. The curriculum, systematically structured in a cyclical form, creates a network that extends beyond the school. The rhythmic sequence of activities throughout a school year offers a balanced blend of guidance and freedom for all participants. This structure ensures that each student has the opportunity to engage in numerous projects, activities, or modules during their educational journey.

Rob Mackay | GB |
ECOde Soundmap & Sea Songs: Two soundmapping projects in Scarborough, UK

This paper describes two soundmapping projects undertaken in Scarborough, UK, between 2019 – 2021. Both projects saw sound artist Rob Mackay work with community groups to develop soundmaps in collaboration with local arts/science organisation Invisible Dust. The first was developed through a series of workshops between January – March 2019 as part of the ECOde project (https://invisibledust.com/projects/ecode). "ECOde introduces children and young people to the natural world, inspiring them to investigate local biodiversity and understand that human activity can affect nature in negative ways. It helps them to join the dots, ask questions and find creative ways to inform the wider public about climate change and environmental issues closer to home." (Invisible Dust). Mackay worked with young people aged between 9 – 13 at Scarborough Library's Code Club (https://codeclub.org/en/). The workshop participants were taken on two field recording trips to capture the sounds of the sea, bird song in local parks, underwater sounds through hydrophones, as well as anthropogenic sound. Once the sounds were collected, the young people created their own soundscape compositions using the coding language Sonic Pi. The sounds and resulting sound piece were uploaded to Google Maps using embedded YouTube links to play sounds at tagged locations: https://bit.ly/3uxOmlg. A streambox was also installed on the roof of Scarborough Library in collaboration with the organisation Soundcamp. The streambox consists of a weatherproof housing containing a Raspberry Pi microprocessor, soundcard and microphones, and broadcasts the sounds to the Locus Sonus Soundmap (https://locusonus.org/soundmap/051/). The second project ran in July 2021, and saw Mackay work with Scarborough Sixth Form students as part of the Wildeye project, run by Invisible Dust. Sea Songs is a sound art project inspired by North Yorkshire's marine heritage and wildlife and takes the form of two audio walks – one in Scarborough and one in Whitby. The project is created by sound artist Rob Mackay and students from Scarborough Sixth Form. https://invisibledust.com/projects/sea-songs-soundwalks Young people from Scarborough Sixth Form were guided by sound artist and acoustic ecologist Rob Mackay to collaboratively create a series of sound artworks. The young people went on a beach walk and a boat trip to create field sound recordings of marine mammals and their underwater environment, including the sounds of seals and a pod of dolphins. They learned about artistic and scientific approaches to acoustic ecology and practical techniques to create a soundscape composition and gained knowledge about the importance of marine conservation and the role art can play in understanding climate change. A resulting audiowalk was created in the Echoes.xyz app.

Rob Mackay | GB |
Following the flight of the monarchs

"Following the flight of the monarchs", is an interdisciplinary acoustic ecology project bringing together artists and scientists, connecting with ecosystems and communities along the migration routes of monarch butterflies as they travel the 3,000 mile journey between Mexico and Canada each year. Streamboxes are being installed along the monarch butterfly migration routes between Canada and Mexico. These livestream the soundscapes of these different ecosystems 24/7 via the Locus Sonus Soundmap (http://locusonus.org/soundmap/051/). The first of the boxes was successfully installed in the Cerro Pelón UNESCO monarch butterfly reserve in Mexico in 2018, and a subsequent one installed at Point Pelee National Park in Canada in 2019. The streams are being used for ecosystem monitoring as well as integrating into artworks which are raising awareness of the issues the monarchs face, whose numbers have declined by nearly 90% over the past two decades. "Following the flight of the monarchs" has produced creative works that enable people to connect with places and ecosystems across the monarchs' migration route, through immersive audiovisual technology and telematic audiovisual links, for a visceral experience. Installations include performances by Rob Mackay and collaborators in monarch habitats, interacting with nonhuman agents and hyperobjects and revealing deeper and more entangled webs of interconnectedness. This approach has been extended through live telematic performances, inviting human (musicians, poets, video artists) and nonhuman (actors within the biophony across the monarchs' migration routes) agencies to interact in a process described by Bennett as "thing-power" - an inevitable process of entanglement with environment, as that which is seemingly outside of us comes in, to act upon and be acted upon by us, and then goes out again in ongoing "waves of encounters". Multi-species feminist theorist Haraway refers to our times as the Chthulucene rather than the Anthropocene, describing our epoch as one in which the human and nonhuman are inextricably linked . Drawing on this conceptual approach, the proposed action seeks to move away from dominant patriarchal and anthropocentric thinking over past millennia towards a more intertwined, non-anthropocentric perception of our relationship with environment. Artefacts produced so far include a touring installation (presented at the Eden Project, and various international conferences and festivals; a networked telematic performance; and a radio programme for BBC Radio 3 - https://www.bbc.co.uk/programmes/m000qyhz).
The project website is available here: https://followingtheflightofthemonarchs.com/

Sergio Maggioni | IT |
Un suono in estinzione - Preserving the sound of the Alpine glaciers

"Un Suono in Estinzione" is an experimental research project aimed at monitoring the implications of climate change on alpine glaciers through a sonic exploration of natural environments at risk, declined in educational, artistic and scientific activities. The project was born in 2020 from an idea of the researcher and sound artist Sergio Maggioni a.k.a. NEUNAU, and developed together with a team of professionals from different fields. The initiative aims to document and monitor the acoustic phenomena occurring more frequently on Alpine glaciers due to climate change, and which represent a signal of the rapid changes underway in those areas. In the summer of 2021 and 2022 a series of missions were carried out on the Adamello glacier to record more than 8000 hours of sounds, through the use of 4 bioacoustic recorders capable of recording the most important phenomena 24 hours a day for weeks. The result is a unique and constantly updated database of sounds. www.unsuonoinestizione.eu

Shannon McMullen, Fabian Winkler, Jisoo Hwang | US |
Common bird songs for an uncommon climate

Birdsong shapes everyday acoustic aesthetics, providing a sense of place and a sense of season. As Rachel Carson so eloquently explained, the presence or absence of birds calls our attention to environmental change and the effects of human activity. In addition to Carson's ecological work, our initial inspiration for this project came from audio field-guides of bird songs in the form of vinyl LPs from the 1970s. The same decade also saw important political debates about policies to prevent future environmental damages and created a significant moment of awareness through the energy crisis. Birdsong and environmental change come together in soundscape ecologist Bernie Krause's "Acoustic Niche Hypothesis" which positions birds as subtle indicators for serious ecological changes or environmental decay. In an era of advancing climate change, we wonder: What might the future sound like from the perspective of acoustic ecology? In the face of uncertainty, how might the intersection of nature, art and technology provide a speculative sonification and a yet to be experienced sense of place? Combining the oddly familiar and uncannily strange, it is our intention that these new soundscapes provide a space to reflect on our rapidly changing environment by focusing on one specific sonic element, provocatively imagined by machine learning algorithms tweaked for future climatic changes. To realize Common Bird Songs, the artists have teamed up with a computer scientist to explore the creative and critical possibilities of current AI and machine learning technologies for cultural expression. Together, we propose to present the first phase of this interdisciplinary project connecting emerging artistic practices in AI-art to soundscape ecology and pressing environmental issues. The study showcases synthesized bird sounds created through the application of generative AI technology that employs a comprehensive dataset of real bird songs. We utilize a generative adversarial network (GAN) that learns to generate bird songs. The generator network produces a synthetic bird song conditioned on various input parameters, including bird species, climate data, and environmental factors. The discriminator network, trained on genuine bird songs, distinguishes between authentic and synthetic bird songs, and provides feedback to the generator network to enhance the quality of the synthetic bird song. Through iterative training of the generator and discriminator networks, we generate high-quality

bird songs that are both ecologically and aesthetically informed. Our GAN-based bird songs have the potential to promote innovative avenues for creative expression and spark significant ecological discussions at the interface of technology and the environment. The goal is to create a vinyl record of speculative, AI-inspired bird songs of the future, shaped by projected climatic and technological developments and interspecies relationships.

Marco Monari | IT |
La passeggiata sonora come testimonianza attiva di "ambiente di apprendimento". Esperienze formative nel Dipartimento di Sanità Pubblica / The soundwalk as testimonial of a "learning environment". Training experiences at the Department of Public Health

A listening-based education aims to provide as many elements as possible both in order to train our hearing system (which, together with the other sensory apparatus, allows us to perceive the environment in its entirety) and, from the set of all the perceptions acquired, to obtain the information the environment intends to communicate to us. This, once all the data have been processed, will also help take the right decision at the right moment. A means to achieve this goal can be the so-called soundwalks, which, in addition to stimulating listening, allow us to improve cohesion with the surrounding landscape and soundscape. Through this activity, we try to stimulate the involvement of people and lead them to interact with the environment thanks to pre-established strategies. By favoring auditory perception, that is by focusing their attention on what they hear/listen to, everybody can become capable of grasping what the environment communicates. In whatever place one may be, urban or otherwise, at home or at work, the landscape in all its forms is not only a stimulus to visual factors, but also an incentive to analyze auditory ones, drawing from the territory those aesthetic, anthropological, historical, and symbolic values capable of transforming a "simple" walk into a profitable and really interesting experience. To those who participate, this experience could appear simple, of immediate execution, and easy to implement; on the contrary, the organization and, above all, the implementation in the field can involve pitfalls and problems of any kind, and from the very outset, risking rendering the entire experience useless and of transforming it from a pleasant walk to a total failure. In my talk I intend to talk about some personal experiences of particularly complex soundwalks in which difficulties arose due to the characteristics of the territory, problems caused by limited socialization when performed in the Covid period, and the presence of both participants with reduced mobility and others accustomed to hours of walking. For each of these situations, both in the design phase and in the execution phase of the soundwalk, and in full respect of the different personalities, expectations, and even abilities, the right corrective measures were implemented for an effective fulfillment.

Laura Netz | GB |
Towards a sonic Anthropocene or sonic practices in the Earth lab

In this research, I introduce the concept of the Sonic Anthropocene, which relates to the sonic practices that propose a critical response toward the concept of the planetary laboratory. Examples of these sonic practices are those that are concerned with climate change and the new conditions that the natural environment is facing due to human transformations. These sonic practices that I consider concerned about the Earth lab represent a resource for this research. I consider Earth lab from the perspective of vitalist materialism, and in doing so, I examine sound works that explain conflicts that relate to extractivism practices and mining. Some sound works that exemplify Sonic Anthropocene are UGOL by BJ Nilsen. Another example of the Sonic Anthropocene can be certain acoustic ecology practices. Other practices that are considered in the Sonic Anthropocene are ecological sound art, ecocritical listening, or ecologically focused sound art. According to John Gilmurrary's Ph.D., sound and listening are means of engagement, but also an ecocritical framework to be developed. Sound art, ecological sound works, sound and ecology, field recording, eco-acoustic ecology, environmental sound art, ecocritical listening, ecological sound art, and other sound works indicate an engagement with ecological issues. Sonic Anthropocene is influenced by ecologist practices in sound art. As I propose the sonic laboratory as a place that researches and develops sound reproduction technologies, sound recording will be also considered a tool for the Sonic Anthropocene. Sonic Anthropocene develops sonic practices in a context of knowing the effects of planetary scale laboratory and implements ecopolitics. These are sound works that consider the notion of earth lab in the context of the Anthropocene. For example, Chris Watson's soundscapes. In the Sonic Anthropocene, there are other practices such as recording technologies alternatives and reverse engineering. Although belonging to the industrial world, these alternatives of using technologies non-hegemonically, but becoming inclusive and based on feminist principles, also, considering the deliberate human intervention according to Schaffer. Moreover, Sterne declares that the soundscape is entangled within the development of the world and therefore to the history of capitalism and the many changes it has brought about in living, bodily relations, spatial reorganization, and of course the environment. In this research, I present Earth as a Laboratory for Sound. For this, I enquire about the logic of sound art and the importance of reverse engineering in counter-labs where the appliances of technicalities in the natural media such as recordings are questioned. The research considers this era, the Anthropocene, as an epoch of crisis, infused by posthumanism philosophies and where the ethics of listening are considered a critical proposal to develop a critical Sonic Anthropocene.

Garth Paine, Celia Yang | US |
Community environmental listening as a strategy to address climate change

Listening to nature, or to the environment around us is an existential act. It brings us to the here, now; a unique experience of being present, truly present in the very place that we reside. Very little in our daily life achieves this. Even meditation is more about centering in the body than about placing ourselves within the context in which our life takes place. Environmental listening does just that. Stopping, addressing our attention to listening, and being present in our

environment is a simple act of acknowledging that we are part of the environment, not separate from it. It is a critical, yet subtle step towards understanding that we are a fundamental part of the puzzle of climate change, and just as importantly, can have agency and stewardship in the ways in which we turn around the climate impact, and in the ways that we think about anthropocentric impact in design, lifestyle and consumption. Environmental, listening is a way of learning. Sound is a form of knowledge, rich with information about the species that are present, their density and activity. Each place having a unique sonic signature - you can walk only 20 feet from one place to another and find a completely different sonic environment. Indigenous peoples have understood the value of listening, to map the changes in seasons, species migration, and sources of food across the year. But in the western world, we have turned off this sense, except for purposes of entertainment, and our innate subconscious use of sound to make sure that we are not in danger. It is time for us to reignite this skill and to direct it towards our environment, as a tool to drive personal engagement and communal change to address climate impact. Applying acoustic ecology principles to key environmental challenges is part of what I call Acoustic Ecology 2.0. Embedding these practices in the community rather than the institution and seeking to work with communities to grow listening practices at scale, in this case to address climate impact and individual agency. This paper will discuss the above challenges and propose approaches to form community environmental listening groups as a key tool in building a more environmentally aware community who develop, through environmental listening practices, a sense of stewardship and agency in turning around the climate crisis in their locale, and by combined efforts, throughout the Anthropocene.

Roberta Pestalozza | IT |
Worldsoundscape: per chi ri-suona il paesaggio urbano? / Worldsoundscape: For whom does the urban landscape re-sound?

Starting from the Worldsoundscape concept, I intend to present some experiences relating to listening to the sounds of the urban environment created by the council of girls and boys of the Meda Ferrarin Secondary School in the area of viale Ungheria in the south-eastern suburbs of the city of Milan. The activity aimed to promote sensitivity around the theme of the landscape focusing on cultural, ecological, social, artistic aspects and to encourage involvement in the paths of active citizenship in the neighborhood. Our school was invited by the Municipality of Milan to participate in Civil week 2023, this year dedicated to caring for the environment, relationships and the world. With my contribution I also intend to highlight the didactic phases proposed in order to show how much the soundscape can be configured as a valid learning environment. The pupils got involved by experimenting with different roles: sound technicians, photographers and interviewers, using specific equipment. In the various educational phases, the boys and girls had the experience of recording the sounds and voices encountered in the neighborhood, re-listening to the collected sound materials, processing the material and finally producing artistic works (videos and podcasts). The description of the activity allows me to give space to a reflection on the concept of musical resonance picking up on some reflections on Hartmut Rosa's Pedagogy of Resonance. I will conclude my contribution with some considerations around the political value of listening: an experience capable not only of having a value in itself, but also of becoming a path for re-designing new relational geographies. Those who show sensitivity and care in listening to the environment, in the plurality of "multisensory" phenomena, seem to assume greater openness also towards others. Listening to the other also means getting to know parts of oneself better and it is thanks to the otherness that we recognize and also discover parts of ourselves that we did not think we had until then. A virtuosity that opens spaces, gives voice and offers each person involved the possibility of expressing themselves in a way that is increasingly aware. In this perspective, listening becomes a real form of commitment aimed at increasing relational practices, a possibility for the development of open and inclusive communities capable of promoting sharing and solidarity towards the recognition of human differences and one's rights. A resonance that orients and gives space to differences and at the same time unmasks those forms of domination that could otherwise spread.

Lorena Rocca, Eliana Rela, Carlotta Sillano, Egon Werlen, Juliane Petry Panozzo Cescon, Lúcio Botelho, Lucas Troglio, Laura Cardozo Perozzo, Elisiane Da Silva Soares, Silvia Stocco - Gruppo di ricerca AMAS (Ambienti in Ascolto) | CH - BR |
Diari sonori dalla fabbrica dismessa. Prima tappa: verso un metodo condiviso / Diários sonoros da fábrica disativada. Primiera etapa: rumo a um método comnpartilhado / Sound diaries from the decommissioned factory. Stage I: Towards a shared method

The paper presents the first results of an interdisciplinary work - in-between arts and didactics of geography and history - promoted by researchers in the international cooperation project Amas (Ambienti in Ascolto). The general goal is to create a method for the production of a Sound Diary in the context of the exploration of abandoned factories in the Ticino Canton and in Caxias do Sul (Brazil) areas. In June 2023, the group carried out fieldwork in the former Cima-Norma chocolate factory, in Valle Blenio, and in the former SACEBA cement factory, now part of the Breggia Gorge Park. This first report presents the theoretical/methodological references and the subjective researchers' experience in the context of the fieldwork. Therefore, it represents a first stage towards the creation of a shared method aimed at using the Sound Diary format as a didactic tool and, more generally, as a tool for reading a geographical situation, with particular reference to decommissioned factories. The next stages will include a similar fieldwork in the Brazilian territory and the effective creation of a shared theoretical-methodological framework.

Louise Romain | GB |
Peregrinations of an engaged anthropologist through Indigenous lands

Last year, I crossed Canada from East to West and travelled through Brazil at the time of the national elections, with the intention to connect with lands, waterways and peoples impacted by the fossil fuels, logging and mining industries. I wanted to learn from places and cultures that have already experienced the end of the world (through genocide, slavery and extermination policies) and reflect on lived realities and experiences of resistance and resilience. On the road, I harvested stories and sounds and I'm now exploring the production of immersive soundscapes and experimental storytelling. As an anthropologist and campaigner working for climate justice, I deliberately choose to listen to BIPOC (Black, Indigenous and People of Colour) and to women's voices. I crossed paths with people who hold visions and living principles that are (and will be) key to survive the multiple crisis and collapse unfolding, and to redefine our roles and responsibilities as humans, as a species among many others on Earth. With this immersive sound journey, I want to bring the audience on the road with me and share sounds and stories from my peregrinations across Indigenous lands. I will weave insights from the interviews, atmospheric recordings and personal reflections in the form of diary entries, to be like a guide and familiar voice in the transience. A question that animates my work is "How to cultivate active solidarity, support and care for each other through deep listening?". I also would like to give space for more than human beings, in the form of nature recordings, to sit alongside the human voices and stimulate our imagination, awaken our emotions and kindle our curiosity. Ultimately, this sound journey will be an invitation for the listeners to dream deeper into shaping an equitable and sustainable future, while engaging them with stories of political and socio-environmental justice.

Massimo Russo | IT |
The soundscape in the face of global warming

Landscape changes have repercussions on economic and social life. The soundscape expresses primordial cultural values and principles. Less and less able to live in harmony with nature, we discover the strength of the soundscape when we come into contact with it. The reflection explores the profound consequences implicit in landscapes as a result of human intervention and climate change. We are at the center of a profound environmental transformation. It is increasingly evident that by devastating delicate and complex ecological systems of the planet we risk leading to our self-destruction. The soundscape is a crucial key to understanding the environmental and natural transformations taking place. Recognizing the links between sounds and landscapes allows us to grasp and share their vital experience. It is necessary to learn to identify the essential links and cause-and-effect relationships produced by human intervention. The attention paid to the sounds that we find in nature makes us aware of them and makes us aware of their significant importance. In becoming aware of the importance of sounds in nature, many qualities develop. Sounds, in their manifestation, express and reveal the evolution of vital forms. Nature today is full of frightening dissonances and disorders, less and less an expression of peace, harmony and perfection. The sounds of nature offer the conditions to achieve/appreciate the other silence, the silence of thoughts and feelings, that is difficult to achieve. The disordered nature becomes cacophonous, difficult to hear and understand. Global warming and avoiding?? climate degradation have a devastating effect on nature, compromising vitality and liveability. The climate discourse calls for indispensable resources to protect and preserve nature, from the destructive power of the human being. A transdisciplinary scientific paradigm is needed. It is a matter of profoundly changing the way we live, transport and consume, to make our way of life compatible with the functioning of the earth's ecosystem and guarantee the use of the indispensable services that nature provides us. Environmental awareness is urgently needed and can no longer be postponed. It is important to know the natural environment to manage it correctly and defend it, starting from the sounds present in it.

Julia Schauerman | GB |
Co-composed acousmatic stories – enmeshed storytelling

Present day crises have raised awareness of the entanglement of all matter, as philosopher Timothy Morton puts it 'Nothing exists all by itself, and so nothing is fully "itself" (Morton 2010). Thus, a "contemporary crisis" story should be a plural one, with multiple protagonists, including "other than human" such as birds and soil, and acknowledge their interconnectedness. I propose collaborative acousmatic storytelling as a response to the emerging understanding that all stories are entangled in a vast mesh of agencies and offer it as a potentially ethical form of storytelling, drawing upon three co-composed works for illustration. Acousmatic music is composed in a composition studio, with recorded and transformed sounds, before being presented to audiences via loudspeakers. Composers talk of recorded sound's ability to convey direct experience; recorded rainfall evoking the experience of being rained on (Andean 2014) and the disembodied voice seemingly speaking directly to the listener. The powerful and poetic way in which sound is dealt with in the acousmatic medium offers the potential to give voice to the voiceless, for example, the "cold volcanic poetry of the rocks" (Ursula Le Guin 2014). Acousmatic storytelling, a hybrid genre, involves the setting of recorded spoken word within composed sound scenes; narrative is presented through the " "combination and coexistence of multiple layers" of sounds (Amelides 2016). A wide variety of sound material can be utilised, for example, interviews, archive recordings, field recordings, referential sounds, music quotations and transformed sounds. Montage and superimposition techniques can be applied to create hybrid combinations of, for example, time periods and locations. A story can be explored from different perspectives and on different scales and time frames; time can be fluid and non-linear. I expand the notion of acousmatic storytelling, originally conceived as a new method for historical representation, developing it into a method of collaborative creative practice with which to understand, reflect upon and communicate present day issues. The works discussed were created collaboratively

between me, the composer, and one or more people who have expert know-how and/or personal experience of the subject of the work: Imagined Boundaries (2021) is a cross-arts work about loss and loss of biodiversity; Growing Stories for Different Climates (2023) is an interdisciplinary work about sustainable food production; and Home (2023) is a community project about a changing cityscape. Consideration is given to the ethical implications of working with co-composers who are, for example, from black and minority ethnic communities; dealing with personal loss; living with dementia; and the ethical handling of audio material closely associated with individuals and/or communities.

Claude Schryer | CA |
Sounding modernity

A presentation on learnings and unlearnings from the Sounding Modernity project about what modernity sounds like, how it affects us and how to “create the conditions for other possible worlds to emerge in the wake of what is dying” Background The first 3 seasons (2020-2022) of conscient presented 100 conversations and/or soundscape compositions in English or French about art and the ecological crisis. Season 4 of conscient (1 January – 31 December 2023) is called Sounding Modernity. It explores what modernity sounds like, how it affects us and how to “create the conditions for other possible worlds to emerge in the wake of what is dying” as suggested in Preparing for the end of the world as we know it by the Gesturing Towards Decolonial Futures collective. What do I mean by modernity? Which modernity? I don’t mean modernist art or modernism as a style, though I guess it can be a part of it. I mean the modern era, based on extractive capitalism, endless growth, overconsumption, systemic racism, white supremacy, separation from nature, and so on. I also want to investigate various interpretations of “modernity” : our so-called modern life styles, structures, sites, beings, creatures, habits, etc. and I want to do this by Sounding Modernity. In other words, I want to address some of the causes of this massive and violent overreach of planetary boundaries but I also want to explore how we can preserve some of modernity’s benefits, without the destruction. I will present an overview of what I have learned and unlearned from the project drawn from my series of blogs about the project: https://www.conscient.ca/blog-jumr-2023/ and answer questions.

Diane Schuh, Roberto Dell’Orco, Hugo Scurto | FR |
Mycélium Garden : un projet de recherche création pour écouter et composer avec l’inframonde / Mycelium Garden: Listening to and composing with the infra-world

The soil is an unthought: perceived as a surface, its inner life is ignored (Selosse 2021). Yet the mycelium, a vegetative underground organism (Francis 2020), long thought to be inert (Sheldrake 2021), forms networks of complex inter-species interactions that are essential to life (Selosse 2000). This non-human, non-plant network connects and entangles non-human animals, plants, and humans in vital, dynamic, and communicative assemblages (Tsing 2017). Researchers have very recently uncovered, through multi-channel analysis, the complexity of electrical signal transmission systems in these networks. Uncovering these signals requires very fine technical calibration. The extreme diversity of these communications can be compared to the complexity of human languages, surpassing it (Dehshibi and Adamatzky 2021). In an artistic project of attention for the living (Nova 2022), how to make sensitive and audible the invisible and imperceptible dimensions, the very otherness (Maris 2018) of these micro or even infra-phenomenologies of organic beings perceived as inert? We will relate a research-creation experience that attempts to make this network audible and sensitive in a process of musical composition with mycelium. Forming an interdisciplinary team of musicians, designers, engineers, architects and artists, we pool our skills and approaches to cultivate a mycelium, develop a device to capture the action potentials of this organism and design a diffractive machine learning model (Karen Barad et al. 2021) aiming at automatically listening to the spectrum of its electrical communications. It is through the prism of this dynamic entanglement between humans, mycelium and machines that we attempt to compose an interspecific sound installation, as a diffractive interface (Barad 2007) between artificial and natural intelligences (Scurto et al. 2021), and micro- and macro-scale performativities. The analysis of the creation of these objects will serve to rethink interspecies communication, conceived not as a process based on a common culture and intentionality but as a form of co-production of meaning through “adjustment of differences” (Guillo 2019). We will question the aesthetic stakes of forms generated automatically or, in this case, guided by non-human processes, showing the fragmentation and dissolution of intentionality in this type of productions, which synthesize and explore unexplored niches of our cultural spaces.

Andrea Taroppi | IT |
All’ascolto del ronzio notturno della citta / Listening to the city nighty drone

Every sound event requires an energy transfer, consequently every sound production implies an energy consumption. It is therefore legitimate to ask whether and how much a sound can be sustainable. In other words, whether the set of sounds produced in a place can also be an indication of how “sustainable” what happens in that place is. In particular, with this intervention we want to deal with some sounds, typical of the nocturnal soundscape of cities, often produced or controlled by “smart” technologies. That is to say: fans, gurgling, buzzing of electrical panels, refrigerators, illuminated signs and so on. Sounds usually of low intensity, which are usually not noticed and can be perceived most of the time only at night:Sounds that somehow seem to come “alive” with the absence of human activity. The intervention aims to present some reflections on this theme, starting from a mapping project of these types of sounds currently underway in the city of Vigevano (PV).

Judith van der Elst, Frouke Wiarda | NL - BE |
Sonic Cheese

That the taste of cheese changes in response to be being exposed to music is a phenomenon that is known to artisanal cheesemakers, more specifically, it changes the behaviour of the resident bacteria. A few studies confirm this, but mostly this remains in the realm of curiosities. The fact that sound waves change the behaviour of bacterial residents of the milk seems actually rather significant, in more than one way. In this project we capture the environmental sounds and translate this is into an ambient soundscape, or "atmospheric terroir" in which the cheese is expected to ripen in unexpected ways. Cheese ripening is a process in which bacteria transform the fresh cheese into different textured and tasting dairy bodies. During this process, called affinage in French, the flavor, texture of the cheese can change depending on a number of variables: The quality of the milk (and its native bacteria); the type of fresh cheese intended (soft; semihard; hard); surface treatment (rind washing); environmental conditions (temperature; humidity etc.); length of ripening. During this process, the bacteria respond in a specific way to transform the cheese into a desired end product, good cheesemakers, carefully curate and monitor this process. Mostly we think of bacteria as chemical responders, but lately, the abilities of microorganisms to interact, communicate, and socialize have been duly acknowledged, and now it seems that the use of physical signals such as sound in cell to cell communication has also been ignored or underestimated. This project is an initiative of anthropologist and former cheesemaker van der Elst, artist/composer researcher Wiarda in collaboration with different partners. In this paper we will present the different elements of the process that consist of composing different sound pieces based on data captured from the surrounding atmosphere, at different levels in the air column. We expect different tasting cheeses from being exposed to their environment in novel ways. In this way we will create a direct link between the cheese ripening room and the physical surroundings. Measured variables such as air pressure, temperature will be transformed and transmitted to the ripening cheeses, in real-time or recordings. We will discuss several different set-ups we wish to explore as resonators and demonstrate a current experiment with distributed weather stations and small ripening boxes to also map the taste of the atmosphere.

Chris A. Wright | GB |
Out Loud, "to be heard and to be listened to"

Occupy, Extinction Rebellion, Yellow Vests, Arab Spring, Black Lives Matter, the future of sound is through the voice of the people joined in protest. This paper will explore the sound of protest and its demands to be heard, to be heard and to be listened to. Beginning in Athens in the fifth century where, in Ellen Wood's words "citizens in modern democracy have been converted from 'actors' to 'electors'" (Wood 1996:124) and in doing so, created a space for opposition, dissent, discontent and conflict. Protest has necessarily taken many forms that are nearly always vocal but note should be taken of the power of silent protest. Whilst protest does not generally have an immediate effect but creates a long-term strategic influence, the sounds of protest often infiltrate society through musical genre. For example, jazz and its association with the civil rights movements and itself arising from the protest songs of black American blues. The lyrics of folk songs right up to the present day frequently reflect working class discontent whilst the simple use of slogans often penetrates the ages with chants such as the UK's "Maggie, Maggie, Maggie, Out, Out, Out" and "Thatcher, Thatcher school milk snatcher" remaining long after the ending of that prime minister's life. The implications of economic, environmental and societal aspects of the agency of vocal dissent impacts on all strata of society. The very act of protest summons authoritarian silencing thus rejecting not only the protesters right to dissent but their voices. This dichotomy is not lost. It may be said that the current waves of mass dissension follow on from those from earlier centuries and comparisons may be made to earlier civil rights movements. These voices of the unheard and the alienated now move more swiftly into the future through the use of mass and social media. The form that the sound of the future for protest takes, perhaps depends on as yet unknown technological platforms. Bringing together these ideas, this paper will be accompanied by live chants, recorded protests and a selection of recorded protest songs to explore how the history of the sound of protest may influence its future through different aural aspects.

SOUNDWORKS

Daria Baiocchi | IT |
CODEX
10'15''
Dedicated to Alan Turing and all minds of geniuses who saved lives
Alan Turing possessed an exceptional mind that altered the course of history. He stood apart from the norm, living a life immersed in mathematics. His profound passion led him to groundbreaking discoveries, merging calculations with models of the mind. These studies crowned him the father of computer science, with his test becoming the bedrock for artificial intelligence's creation. In Latin, "Codex" referred to a waxed writing tablet, but today it denotes a collection of symbols or signs, sharing the same origin and predetermined function. Utilizing a code necessitates a set of rules determining combinations that yield coherent messages. When transmitting a message, decryption is required, employing a shared code to facilitate comprehensive communication. Both sender and receiver must be acquainted with and employ the same code.
Within this sound art video, the objective was to sample sounds that conjure and intimate the backdrop against which Turing operated: analog machine noise, vintage typewriter sounds, and echoes of antiquated telephones. The work is divided into three principal sections: A-B-A', connected by two rhythmic bridges linking B and A'. Amidst sound manipulation, you'll

encounter soundscapes reminiscent of mechanical analog noise, intertwined with references to Turing's wartime context, including airplane sounds and pilots' voices. The central rhythmic portion aims to recapture the inception of the computer.

Emiliano Battistini, Fabio Mina | IT |
Different Waves (extract)
10'00"
The underwater sounds of the North Adriatic, recorded for scientific purposes as part of the Interregional Italian-Croatian European Project "Soundscape", were used for this soundscape composition dedicated to the interaction between the languages of marine inhabitants in their habitat with the noises produced by men. The composition is divided into three sections. The first two exhibit the most significant sound content of the hundreds of hours of recording collected by hydrophones located a few meters deep off the coast of Rimini and Venice. In the first part the natural world predominates, with the songs and verses of the dolphins and the inhabitants of the sea. In the second you can hear the noises produced by boats and fishing boats with which the animals nowadays have to live. The third section, more interpretative, takes its cue from the first two and, in revealing the "musicality" of the underwater world, plays with them by inserting instrumental and electronic sounds into the texture. "Different Waves" is an invitation to respect the wonder of the aquatic soundscape and to raise awareness of the ecological challenges that we all have and can face today.

Chelidon Frame | IT |
THE DRY STONE [NO SOUND OF WATER]
10'15''
"THE DRY STONE [NO SOUND OF WATER]" is a multimedia project articulated through a data sonification, an improvised electroacoustic set, and a series of reactive visuals. The data sonification transforms into sounds a selection of data from the Po river, which in the summer of 2022 faced its worst drought ever: this is the common ground on which the electroacoustic improvisation is set, in dialogue with the raw sound material. The images react to the sonification, guiding the set through its natural evolution. The drought that hit northern Italy in the summer of 2022 was an unprecedented event that far surpassed the measurements of the annus horribilis 2003. At the same time, it was not a decontextualized event, with no warnings or symptoms indicating an almost certain drift: a long series of data, collected weekly by land agencies, showed a progressive deterioration of the Po river's indicators of good health, indicating an unprecedented worsening curve, in which the combination of reduced rainfall and scorching heat led to the current situation. Saline wedge, level, river flow: this information has recently entered the journalistic and daily jargon, repeated over and over, decontextualized, without geographic references and without a comparison with previous conditions, where its dramatic nature is even more evident. "The Dry Stone [No Sound Of Water]" thus wants to give weight and context back to these data, showing their monthly evolution over the two-year period 2021 / 2022, using data sonification as a tool to make the most immediate connection possible; it will focus on three data points -salt incursion, level, and flow rate - that succeed in describing the overall evolution of the Po river's drought condition.
Chelidon Frame and Andrea Marinelli - live electronics
Video: Gabriele Faoro

Annachiara Fasoli | IT |
Thin Frequency
9'56"
"More often than not, urban living causes narrow focus and disconnection. Too much information is reaching the auditory cortex, or habit has narrowed listening to only what seems of value and concern to the listener. All else is tuned out or discarded as garbage." [Pauline Oliveros, Deep Listening: A Composer's Sound Practice] Thin Frequency guides us through a radical and immersive listening experience, leading to a discourse with ethical potential, as it can inspire self-reflection on the imbalance of present time and on the resulting limits of human attention capacity, increasingly dispersed in a continuum of stimuli and noises. Referring to La Monte Young and Marian Zazeela's Dream House and Pauline Oliveros' concept of Deep Listening, the composition uses the sine wave as an essential component for thinking about sound, the most elementary and purest part of sound, that is, a frequency. Following La Monte Young, "only by using frequencies can an emotional state be established in the listener. " We could consider sine waves as creators of affections intended Spinoza, not mere passive affections, but a variation involving a modification of the power to act, in body and mind. Prolonged and sustained tones can correspond to prolonged states of attention, which require much concentration and energy. Drones help us in this direction, calming the external world and influencing the awareness of the present moment and our body, favoring penetration into deeper layers. With the typical qualities of minimalism and drone music, Thin Frequency urges us to immerse ourselves in sound - a prolonged, sustained moment within the split of the present - to perceive its nuances, to become attentive to ourselves as active listeners. The ubiquity of sine waves determines a physical experience in which acoustic pressure spreads in space, producing heterogeneous pressure fields. The listener, moving in space, will be able to perceive these irregularities in the form of acoustic micro-variations. The composition was created in Max / Msp combining the sum of 72 tuned sine oscillators. The signal is generated by 18 complex objects composed of multichannel (4/6) wave generators at static frequency in harmonic or subharmonic progression. The setting of the oscillator frequency is aimed at formulating intervals that do not conform to canonical tuning and creating acoustic phenomena such as beats. The composition was designed to be performed live in stereo diffusion.

Simone Giordano | IT |
Progresso?
8’37”
“Progress?” is a four-sided piece for extended snare drum and live electronics that, tracing history, questions how human beings have come so far. Inspired by technological progress and how this has influenced the way we live and perceive reality, the composition, divided into four sections, traces the history of mankind, starting from the primordial world, a natural environment - perhaps - devoid of rhythms, and moving on to the sounds of stalactites being struck (which I personally recorded in the Bernezzo cave), presumably the first sound understood by a human ear as a “note”. These sounds over time give way - to the development of our Progress? - to richer timbres and more frenetic, hypnotic and addictive rhythms, realized by the snare drum and electronics, which, growing in intensity, arrive at contemporary sounds such as those of electric motors, smartphones and robotic voices. The work closes with the fourth and final section in which the performers propose a new, futuristic and hybrid musical language in which the snare drum is “played” by a speaker placed underneath it, which, by inviting audio signals, will make it resonate, effectively replacing the percussionist, creating a new and unusual sound effect.
Simone Giordano - Live Electronics
Michele Cera - Rullante espanso

Elissa Goodrich | AU |
From the Lab to the Sea 1 – Bubbles and Waves
6’08”
When we hear ocean waves crashing, we are hearing multitudes of bubbles. But how can each of us learn to hear this and to recognise the tiny acts of violence created by what is most often unseen and unaccounted for bubbles in the oceans? In “From the Lab to the Sea I - Bubbles and Waves” I’m interested in how the very delineated scientific sound worlds of “bubbles in the laboratory” and “bubbles in the ocean” can both inform each other and at times blur in the act of creating a soundart context for them and for the listener. This soundwork features the sound of scientific equipment - nozzle jet bubble makers - recorded in the laboratory (at Swinburne University, Melbourne, Australia). In this Laboratory, the data analysis of bubbles are the key instrument in ultimately predicting ocean behaviours as the planet warms. In the sampled recordings, I also played with the scientific equipment - experimenting with how the sounds generated by the equipment could also be heard as rhythmic and melodic ideas. When re-sampling and manipulating the bubble recordings as part of this soundwork, I also became more aware of the general Laboratory acoustics, and how this also adds a layer to the soundwork and implicitly awakens the listener to location and to “human-made” versus “nature” sounds. I then recorded some prepared piano and vibraphone sounds, and incorporated and resampled the piano sounds as further musical response to the sounds of bubbles, both of the bubbles in the laboratory and the sound of bubbles in ocean waves. In recording the prepared piano – I played with frequency and pitch “glissandos”, in turn offering a pitch-based framework for the bubbles. This aspect, of pitch trajectories, is now being tested by the scientists within their laboratory experiments. And so, this soundwork is an example of a dialogue between human-made and natural/nature-based sounds of bubbles, and of a dialogue between scientific data, nature sounds and music, and between scientists and sound artist/ composer! This sound work aims to offer an enhanced, creative approach to identifying and listening for bubbles; for recognising how these tiny, short events (bubbles) are both incredibly powerful and beautiful and offer a vital, sonic, portal to understanding and predicting climate warming.

Lisa Hall, Hannah Kemp-Welch | GB |
We are just animals, humans and machines getting on together in specific lifeworlds
10’00”
City parks are a place of alternative architecture for urban spaces - where tree trunks, blades of grass, roots and mounds of earth are equal structures and spaces to the tarmacked walkways, lamp posts and benches. Parks signal a space of freedom to move and inhabit in ways that other city spaces do not. They are a place of recess that is otherwise not afforded. We walk our dogs there, we walk ourselves there, we run and jump around, sit and rest on the ground and feel a different freedom within its gated edges. During the pandemic urban parks transformed into a vital place of escape, providing essential access to outdoor space and air. The need for access during restrictions on our movement and social distance measures changed who and how we could meet people in public space. It made strangers of us all in many ways, finding new connectivity across social distance: balconies, front doors or in the shared paths through parks and along pavements at different times of the day. New communities formed through a rhythm of use and timing, through a presence of simply being here, near you, in this moment; bodies that have been kept apart by location, screens and airborne illness. As our attention was confined to the local, we became more attuned to animals with which we share these urban spaces. The spring bloomed and the winter froze through our deepest times of “lock down”. And through this breaking down of usual social patterns and our connective energies, shifted by Covid in complicated ways - we met with other strangers, other species with a renewed desire for connectivity. During the summer of 2021, Hall and Kemp-Welch worked with design agency Studio Hyte to create an augmented reality platform that guides listeners towards three distinct areas of London’s Finsbury Park - inside the pond (with hydrophones and voice notes on the underwater inhabitants), above ground (sounds of birds and bats filtered / transposed to show their hearing range) and land level (recordings of wildlife and reflections from a community gardening group with sound filtered through hearing perspectives of animals that eat). This third sound work is presented for Soundstainability. As you listen, you are invited to consider the needs of all these inhabitants and our symbiotic relationship that is increasingly under threat. Between heartbeats, vibrations and the alignment of crossing paths, this work sounds out a shared existence, highlighting moments of connectivity with strangers of all species. The title

is adapted from a phrase in Donna Haraway's "When Species Meet" (2008), a central text in considering ways to reject the hegemony of anthropocentrism.

Hannah Kemp-Welch | GB |
Searching for Sferics
10'00"
Sferics are Earth's natural static – bursts of radio waves emitted by lightning. The name is a shortening of "atmospheric" disturbances. They take the form of very low frequency (VLF) radio waves, typically between 0.1-10 kHz, and travel thousands of miles between the ground and ionosphere. A VLF receiver allows you to hear sferics at any time as lightning strikes around the world approximately 44 times per second. Sferics sound like little crackles and pops. My practice is concerned with feminist and DIY approaches to radio technology. During a series of residencies, I built new versions of VLF radio receivers using scrap materials and adapting recipes by Dan Tapper and Mark Horn. These antennas took the form of: loops of magnet wire housed in a bicycle tire; copper wire and a hula-hoop wrapped in electrical tape; 10 meters of ribbon cable crimped in a huge circle. Using these antennas, plugged into an audio recorder, I made a series of recordings in locations in rural parts of Cumbria (U.K.). I used these recordings in a new audio artwork "Searching for Sferics", which narrates my experience constructing antennas and searching for signals. The work draws attention to the presence of radio frequencies, signals of atmospheric disturbances surrounding us every day, and invites us to consider the ecologies they travel within. It introduces listeners to simple and accessible technologies that render these frequencies audible, aiming to demystify radio technologies and encourage women and other typically marginalised groups to "make" together and experience this for themselves. This audio work is one part of a project that engages community groups in workshops, and shares research and tools through zines and "how-to" guides.

Rob Mackay | GB |
Sea Songs
7'15"
I was commissioned by Invisible Dust (https://invisibledust.com/) to work with Scarborough Sixth Form students over the summer of 2021 as part of the Sea Songs project (https://invisibledust.com/projects/sea-songs-soundwalks). I ran several field recording and acoustic ecology workshops including two boat trips off the Scarborough coast to record the sounds of marine life in the area. Using hydrophones, we were able to record the sounds of dolphins, grey seals, snapping shrimp, and even the sound of seaweed photosynthesising in rock pools. We also discovered the impact of human noise pollution underwater. The sounds are available to listen to in an augmented reality soundwalk which allows people to walk along Scarborough's South Bay whilst listening to the otherworldly sounds of marine life which can be found a few meters off the shoreline. The sound walk can be downloaded using the Echoes app (https://explore.echoes.xyz). I also created the Sea Songs sound piece. Sea Songs attempts to convey a sense of the more-than-human world in which we live and to open our ears to the strange and often unheard soundscape which is literally a few meters off the shoreline. The piece opens with the ghostly wailing of grey seals, perhaps evoking the memories of mariners' tales of mermaids and selkie. We then move to a rock pool on the beach at South Bay where we can hear the release of oxygen bubbles as some seaweed photosynthesises, revealing the often hidden sound of this process. We're then introduced to human voices, but from the listening perspective of the rockpool. The piece then transitions to the howling din of a jetski recorded underwater which then moves to the constant hum of a boat engine, reminding us of our entangled and often invasive relationship with our environment. Through this morass of sound comes the unmistakable clicking sound of bottlenose dolphins as they communicate and echolocate underwater. This sound develops into a sound edit made by workshop participant Alfie Johnson who weaves in a breathlike sound from the sea, reminding us of our genetic heritage with these ocean mammals. The sound piece ends with the crackling texture of snapping shrimp as they stun their prey with the powerful sound waves produced by their oversized pincers.

Federico Martusciello | IT |
FONOGRAFIE - Dalla Natura polisemica
13'00"
"Dalla Natura polisemica" is a piece for piano and sounds on digital support. The piece belongs to the cycle entitled Phonographs. These are several studies dedicated to the various possibilities of generating and combining materials generated by an algorithm based on FFT analysis which transforms spectral information into instrumental notation, especially piano notation. Through this approach, I try to thematise the sound space as a subject of the composition, broadening its application to instrumental musical writing. The reprise and the expressive choices attached to it therefore become decisive not only for the re-proposition of the ambient sounds, but also for the purposes of transcription into notation, mapping of the analysis data into MIDI data and macro-structural organization of the notarial material. The sounds subjected to FFT analysis derive from two environmental recordings (one in the morning and one in the afternoon) and from vocalizations of single diurnal bird species. There is an aspect of a cataloging nature which refers to the work of Olivier Messiaen ("Catalogue d'oiseaux" (1956-1958) for solo piano or "Oiseaux exotiques" (1955-1956) for solo piano and orchestra (Messiaen 1959)) but at the same time intends to avoid an impressionist approach in favor of a realist or phonorealist one. Realism, in particular, is highlighted by the maintenance of the real periodicity of each single vocalization in its given context. The selected individual shots are used in the montage and superimposed on the ambient shot. The structure of the score derives from the montage and therefore from the overlapping of the various periodicities of vocalization. Just as in the composition of the soundscape, techniques such as editing, etc., are determining elements of the musical form, here they become the principle of definition and organization of instrumental writing. The piano part

has two levels of material. An abstract “background” level obtained from environmental recordings and a mimetic “figure” level characterized by the vocalization gestures of the single nocturnal species. In the first case the parameters of the algorithm have been manipulated so as to partially hide the recognition of the sources. In the second, the most faithful description of the input source was sought. The piano part is combined with an electronic part composed of a total of three levels: from the synthetic soundscape created through a procedural approach (Martusciello 2022; Farnell 2010), from the environmental recordings from which the piano material is derived, and from granular processing. The structure of the piece aims overall at the juxtaposition between the synthetic environmental sounds, the notarial material obtained, and the relative reference phonographs for the construction of soundscapes ranging from the imitative to the completely virtual.

Moumita Roy | IN |
Wake Up to the City
4’06”
What does urbanization sound like? What impact does it have on the city dwellers? The rapid urbanisation; construction, traffic and constant bombardment of technology sounds overwhelm our senses. This has contributed to a “lo-fi” soundscape along with the ceaseless blaring of horns and loud vehicles in the cities. Sounds are played louder as they compete and jostle for attention. This in turn urges the listeners in the “acoustic community” to hear louder. While urbanisation is supposed to increase the quality of living, most of the time a city design neglects the impact of noise on social and psychological well-being. Wake Up to the City explores the above theme where sounds of development and urbanisation become “noise”. These compositions accentuate the paradox where the sounds of urban life have become a necessary evil. The compositions have been made from field recordings collected from the cities of Kolkata and Ahmedabad in India combined with technological sounds that are a part of our daily life.

Philip Samartzis | AU |
Atmospheres and Disturbances (extract)
6’50”
Atmospheres and Disturbances registers the changes in high altitude ecologies caused by increasing global temperatures. The composition is based on field work undertaken at the High Altitude Research Station at Jungfraujoch, Switzerland where for four weeks I deployed various recording devices around the station, and in the surrounding alpine environment to register natural, anthropogenic and geophysical forces. The project provides new encounters of an endangered alpine environment to enhance the way we perceive and engage with notions of place, community, and environmental dissonance. During fieldwork I used different microphones to record a variety of acoustic, spatial, atmospheric, and vibration-based phenomena. Omnidirectional microphones registered wind, snow, and ice as well as social, material, and industrial sound emanating from tourist businesses and viewing platforms. Hydrophones were placed within water and ice to record geophysical sound resonating within the frozen environment of Jungfraujoch and the Great Aletsch glacier. The recordings capture the pervasive presence of anthropogenic sound permeating throughout the landscape produced by tourists, transport operations and recreational sports. Accelerometers were attached to various surfaces and structures to record solid vibration generated by high-velocity wind, and the process of melting and freezing. The recordings produced by the accelerometers clearly express the stress and fatigue occurring within the material structure of buildings and infrastructure. Atmospheres and Disturbances is designed to place audiences deep inside an extreme environment to afford embodied experiences of an alpine ecology under duress. The project builds on work currently undertaken in the fields of acoustic ecology, sensory ethnography and environmental science, whereby sound recording is used to transform the understanding and appreciation of endangered habitats in order to advocate for their preservation.

INSTALLATIONS

Alan Alpenfelt, Daniela Allocca, Luca Spanedda | CH |
Waste Kompost Radio
What do you do with your audio production waste? The mistakes during interviews, the wrong recordings, the passer-by who asks what you are doing while you are out for a field recording session, and what happens to the thousands of voice messages that are sent in chats? Waste Kompost Radio is a radio that stems from the very process of radio creation and questions the value we place on production waste. What can we call waste, how is it created and how is it managed? Starting from the assumption that a new awareness must be spread regarding the environmental footprint linked to the processes of production but also of keeping digital servers alive, Waste Kompost Radio implements a composting process with sonic waste through an algorithm developed in analogy with the biological reactions that occur in nature in domestic compost. The WKR installation consists of an office (the Waste Office) where it will be possible to donate “sonic waste” and which demands a pact, that is, to sign a contract asking for the deleting of the original and every copy of it, challenging the relationship of accumulation and bonding of each of us with our archives and our waste; a listening point to follow the process of sonic composting and thus the possibility of questioning the value of waste through the experience of listening to it; a mycelium garden to be able to follow the theoretical underground that nourishes the process of creating the WKR sonic composting community. In addition to the (anti-)radio flow, the WKR project is composed of a reflection on our society’s relationship with waste and in particular with digital waste.

Daria Baiocchi | IT |
Free Press
This is a sound art installation composed of three old telephones and three soundart works. It's about Free Press. In some countries press is free but in other countries it's in chains. I asked many artists, from different countries, for a word, a sentence or more about free press. During the exhibition people will pick up each phone and will listen to three sound sculptures based on the artists' voices. I decided to insert sounds of old typewriters and of all the medium needed to write into the sound sculptures. This is a social art project because I hope to raise the public's awareness on this particular topic.
List of partecipants (alphabetical order): Bernard Clarke, radio speaker (Ireland) Ricardo de Armas, cellist & electroacoustic music composer (Argentina) Pasquale de Falco, poet and blogger (Italy) Danny Germansen, film & videoart director (Denmark) Panayiotis Kokoras, music composer & electroacoustic music composer (Greece/USA) Olivia Louvel, music composer & sound designer (France/England) Alberto Morelli, music composer & sound designer (Italy) Ornella Rovera, photographer and sculptor (Italy) Leonardo Santoli, painter (Italy) Nikos Stavropoulos, electroacoustic music composer & sound designer (Greece/England) Freya Treutmann, actress (Germany) Zita Vilutyte, painter (Lithuania)

Mechi Cena, Francesco Michi | IT |
Respiri
The version of "Respiri" which we propose in this symposium is a reduced version of the original project, which was conceived for a much larger number of smaller speakers. There exists a membrane which at the same time separates and puts in communication the inner part of our body with the outer one. It is the diaphragm, the organ which allows us humans to breathe. There is also another membrane, far less human, separating and putting in communication an abstract entity, some sort of sounding mechanism which has an inside and an outside, and this is the loudspeaker. There is also a considerable fascination with acts that synchronize themselves because of the synchronicity of certain phenomena perceived at times by some and not by others. Starting with metronomes placed on the same elastic surface which, randomly activated, after a while get synchronized, to sex, to hearts beating synchronically during a rave at 120 bpm, to science fiction novels which tell us what would happen if everybody in the world fell asleep at the same moment for ten minutes. And there is also the in step military march, which is a lot less poetic but still impressive to listen to. The installation is active for an indeterminate time and is made up of recordings of breathings carried out in diverse places in the world by diverse people; the reduced version entails about twenty small speakers (without resonance box because these membranes must be visible in their periodic motion) and an IT contraption which attempts to extricate itself from the several periodicities searching for the maximum number of synchronous breaths. Breathing is a basic life narrative for humans and mammals, both individually and collectively. Breathing is an eminently private and personal act, which can chorally participate in a global narrative of simple existence. The question is the following: what would happen if all human beings in the world breathed in unison? The "collection" of recorded breathings which we plan to use will be put together through a public call to collaboration open to anybody wishing to participate with a recording of their breathing.

Richard Lerman | US |
Arctic Work 2014-2022
Beginning in 2014, I made many trips to the Arctic north of Finland at the Kilpisjärvi Biological Research Station, in Norway and Sweden. My objective initially was to record the sound of water freezing into ice. Recording that was VERY difficult. I did make extensive video/audio recordings of ice melting. In Oct 2019, I was able to record the sound of water freezing into ice, & that piece is included… In Oct, 2022, at as (?) an artist residency in Vadsø, Norway, I made new work and some of that is also included in this proposal. Much of this work has been screened in other configurations and my focus here is to touch upon using audio/video to communicate listening/looking to the Arctic. As with most of my work, there is extensive use of piezo electric devices and since 2015, carbon fiber rods. The rods are great material to harvest sound vibrations. I often include my transducers in the frame.
The pieces are:
1. Moth, Grass and Wind above Lake Kilpisjärvi, Finland Oct 2014 - piezo devices alone
2. Water freezing into ice, near Kilpisjärvi Oct 2019 - piezo devices, hydrophone & camera mic (here, I held the camera upside down to get it closer to the surface of the Lake)
3. Lake Kilpisjärvi, two carbon fiber rods in snow and wind, Mar 2015 - each rod w/ with piezos
4. Skiers on Lake Kilpisjärvi, carbon fiber rods Mar 2015 - each rod had a small piezo attached, below the frameline
5. Ice Wall Melting, South of Skibotn, Norway, carbon fiber rod, April 2015 A single rod w/piezo used for this sound
6. The Muonio and Etuväylä Rivers at the border of Finland and Sweden, May 2015 - hydrophone, piezos on carbon fiber rod and tree branches. The primary sound is that of the hydrophone recording the rapidly moving ice
7. Melting Ice, Hydrophone, Sky June 2015 - melting ice recorded only with hydrophone
8. Brooklet below Mt. Saana June 2019 - small hydrophone, carbon rod & small microphone
9. Fish drying rack, Nesseby, Norway Oct 2022 Piezo disks on support wire, and plants
10. Beach at Ekkerøy, Norway Oct 2022 - hydrophone in sand, carbon rods & small microphone.

Richard Lerman | US |
Ring of the Yamanote
In Dec, 1989, while on an Asian Cultural residency in Tokyo, I recorded video 8 on the Yamanote Line that circles Tokyo. Built in 1885 as a freight line it now carries 3.5 million passengers a day. I envisioned (ensounded) this project to be a kind of acoustic ecology project to focus on 3 aspects: inside each station; outside each station (often in the neighborhoods); &

onboard the trains. I used two mics…a small one I embedded into a bamboo tube 33 cm x 5 cm diameter & a 2nd channel using a “regular” mic on the camera. “29 stations” plays in a constant clockwise loop beginning at Ueno Station. “Inside the Stations” and “Leaving and Arriving” each play in random order. They shuffle with no repeats and the title appears at the end of each cycle.
The installation serves as an acoustic ecology document for the unique sounds of the trains and stations of this time. Using Day Tickets over several days, I gathered about 4-5 hours of material & explored some neighborhoods more than others. At some of these neighborhoods, I set up small site specific sound installations, for example one at Yanaka Cemetery, the location of the Women’s graves of the Tokugawa near Nishi-Nippori. In that area, I also met a Tatami craftsman and was able to record as he worked. I am certain that Tokyo sounds and looks very different today than it did in 1989, when I recorded. So the piece is a 30 year window into the sound of that time.

Giulio Matheson | GB |
SoniContamination - Interactive Surround Sound Installation using Sonification of Water Quality Monitoring Data
SoniContamination is an interactive sound installation that uses water quality parameters for real-time sonification. The intention of the piece is to explore a human-nature interaction that highlights changes in multiple concurrent data streams through musical features of sound. A critical analysis of existing studies shows the reciprocal need for scientists and artists to collaborate in designing scientifically relevant sonifications while taking into account the importance of aesthetics and interactivity to increase public engagement and outreach. With water pollution as the theme, this project falls into the genre of Ecological Sound Art. The ecological aspect confers emotional meaning to the data, that is conveyed through the music as intended by the designer. Additionally, the continuous data flow renders the sonification generative, exposing the complexity of natural systems via human interaction. The related thesis submitted to Goldsmiths University presents Complexity science as a context for generative art theory, considered as an inclusive approach to cultural studies that encompasses science and art, and which reflects the Nature-Human-Technology trichotomy peculiar to this project. Through spatial and timbre separation the author attempts to improve intelligibility and discrimination of the multiple data sources happening simultaneously, while mappings such as pitch and loudness oscillation are functional for both informational and interactive aspects as well as emotional engagement, with particular emphasis on intensity and motion. The presentation of the installation functions as a platform for consolidating the strategies and methods adopted. What emerges will reflect on the combinations of data-to-sound mappings, with notes for possible future iterations indicating how greater scientific detail could be achieved and extending the artistic potential of the project.

Martina Minauda | IT |
Πάντα ῥεῖ - Panta Rei - Tutto scorre
The installation based on the use of pigmented ice produces a sound sign, caused by melting water drops impacting on a metal plate equipped with contact microphones, and a visual sign, resulting from the depositing of color on the wet canvas. The work inevitably refers back to the theme of melting perennial ice, and the inherent climatic changes that often cause indelible marks, in the environment and the land. The sign characterized by causality/randomness of dripping represents such ongoing changes, while the rhythm of the amplified and electronically treated drops punctuates time, time that as in the Heraclitean saying flows inescapably. Whether it is the circular time of the ancient, of magical-symbolic knowledge, where everything returns the same and identical to itself, or the time of the straight line from the irreversible direction of modernity, of scientific knowledge, the work poses questions to us about our role as human beings, about our inhabiting the world in the present.
The work was created as part of the Sound Space Design course with Professor S.Zorzanello at the Academy of Fine Arts of Catania in the academic year 22-23.

Mélia Roger | FR |
Intimacy of Lichens
“Intimacy of lichens” is a short video (6min) which films a performative act of listening. In the landscape of Serrinha do Alambari (BR), I attached microphones to my hands and activated the sonic textures around, through delicate touch and strokes. This close, attentive listening made me aware of the sensuality of my surroundings and I could develop this “sonic device for empathic listening”. The presentation of the film to the public is through headphones, so the difference of scale between the large frame and the very close recording create a certain intimacy with the listener.
This short video essay resonates with the projection of another one, “Intimacy of stones” (6min), where I tried to invert the power relations between who touches whom. In this second video, I lean on a rock in my hometown, trying to be supported by it. As soon as I leave the power to the non-human, I can hear my breath in the microphones that are attached to my hands.
Together, the films show two different approaches towards more than human listening.

Maria Troina | IT |
Walk
The installation through the gesture of walking, inviting us to step on a surface, leads us to an unusual, unexpected dimension: stepping on money. If we have the feeling of treading on something precious, of waste, or almost of performing a sacrilegious act, might it not be because we have granted money something of our space of the sacred? The meaning is left open and the author does not intend to point us to a precise meaning as much as to pose questions about the possible symbolic relations/applications between gesture, object, sound and meaning. Trampling money can paradoxically take us back to how one walks through an autumn forest, but in a form in which the sound of leaves on the path is replaced or overlaid by the sound of bills on the floor. This “crossing” can represent as much an attempt to return to a relationship with and listening to nature as it does the aspect of subjugation to utilitarian ends that we operate towards it. The author also

seems to tell us that every gesture, every step, carries a cost, every human action produces consequences, and by our actions, often aimed at exploitation and the creation of profit, we trample on nature itself and the other living beings who inhabit it. The sounds we hear, triggered by contact sensors, tell us as much about natural environments in balance as they do about conflict and catastrophic events. Trampling can therefore be understood both as an act that can lead us back to a contact with nature and as an act that involves the destruction of nature, and thus the creation of situations of environmental, social, and economic disequilibrium: the three dimensions of sustainability with respect to which we are called to respond.
The work was created as part of the Sound Space Design course with Professor S.Zorzanello at the Academy of Fine Arts of Catania in the academic year 22-23.

Fabian Winkler, Shannon McMullen | US |
Topophones
Similar to its visual counterpart, a sonic landscape exists as an accumulation of presences and absences. A topophone (from τόπος – place or location + phōnē – voice) is a solar-powered sound device based only on analog electronic components that intervenes in an existing landscape. For the 11th FKL symposium we propose a small group of 5-7 topophones as an outdoor installation for the RSI Lugano garden space. Powered only by solar energy and creating insect-like vocalizations of different rhythms and timbres under changing light conditions the topophones create connections between a place, speech, and hybrid nature/technology sounds. The sounds emitted are simultaneously disruptive and strangely familiar – technological echoes of insect and bird voices. Each topophone is equipped with a custom-shaped turquoise mouthpiece around its piezo speaker. This mouthpiece has two functions: it amplifies the sounds emitted from the speakers and it visualizes the waveforms of spoken words. The visualized vocabulary is site specific, recalling negotiations or confrontations between technology, ecology, and profit. While reminiscent of a singing insect, like a cicada or locust, the topophones' sounds do not attempt to harmoniously integrate into their environment. In sunny conditions, their persistent and raspy vocalizations entreat auditory awareness through a disruption of the usual soundscape. Their sudden silence when shaded by clouds, architectural shadows, or the setting sun highlights the daily rhythms of a place. Taking inspiration from ecologist Rachel Carson's Silent Spring, composer and environmentalist R. Murray Shafer's Book of Noise and soundscape ecologist Bernie Krause's "Acoustic Niche Hypothesis" – the topophones call attention to acoustic voids in the biological soundscape of a particular site. With hybrid voices, the topophones recall histories of erasure and of multi-species relations and speak techno-poems of local ecologies in a time of peril and hope.

Stefano Zorzanello | IT |
del tempo che (non) resta (2023)
A metal plate on which a mechanical clock is placed amplifies the sound of ticking through a system consisting of a contact microphone, amplifier, and waterproof loudspeakers. The sound taken from the microphone is subjected to a DSP process through software (Puredata) installed on a microcomputer (raspberrypi) and sent to the speakers. The system gives rise to controlled electroacoustic feedback. The plate is hung on some branches of the trees in the garden. The movement of the branches caused by the e-*vent*-ual presence of the wind acts on the curvature of the slab, resulting in analog filtering actions of the produced signal and adding mechanical noise, which in turn affect the ongoing feedback process and DSP treatment. The system's power supply is realized through solar panels and rechargeable batteries.

VIDEOS

Annina Boogen, Nina Calderone, Michael Etzensperger | CH |
Tote Bäume
13'53"
Unlike in most of the woodland of central Europe, in the Swiss National Park trees are left lying on the ground to rot away over decades. Since the park's inception, this has been a hobby horse, a sign of unspoiled nature where humans have not intervened. The trees provide nourishment too for a fungus that is more than a thousand years old and has spread out over several hundred square metres. We roam the forest in search of the largest and oldest living creature in Europe and find instead an image. An image that reveals only traces but no protagonists. An image whose origin eludes us: Did we bring it with us, or has it always been there? An image that corresponds to our ideas but still seems strange when we stand before it.

Duccio Ricciardelli | IT |
Iperacusia
2'14"
The term "hyperacusis" refers to an ear that is sensitive to noise and feels annoyance even for minor sounds. The cause is to be found in an alteration of the sound processing system at the central brain level, in fact the ear is perfectly healthy. The term hyperacusis defines an ear that is sensitive to noise and that feels annoyance even for very slight sounds. The cause is to be found in an alteration of the sound processing system at the central brain level, given that hearing is perfectly healthy. People with hyperacusis do not have any "super hearing", nor do they hear better than people who do not suffer from this disorder. The affected person's hearing may be normal. What differs from the norm is sound intolerance. In this video art, Ricciardelli and Bartolini have elaborated a "sound landscape" in the studio and worked on the stratification of noises with an attitude of "sound surrealism" also putting themselves on stage as performers.

Pietro Tonchia, Carlo Vidoni | IT |
Forza fragile
7'27"
The field recording project involves the creation of a video in which the sound is the protagonist: the images are inserted only as a commentary. The investigation works on the imagery of a barracks, located on the eastern border for protection from the communist bloc and currently abandoned, created through its acoustic-sound paradigm. The sounds are the result of the use of the structure and the objects found there: the existing has been made to resonate on the same single day, in a process of immediate relationship with the environment. 1. The aim is to highlight the themes of "fragility", "worrying" and "caring", and thus contribute to the goals set out in SDG no. 17: it is an action for the creation of awareness on the other objectives. The Objectives are in fact the reflection of as many fragilities of the economic, social and interrelational system that currently exist; to achieve them, it is thus necessary an approach deriving from the concepts of "Worrying" and "Caring" of the underlying fragilities. An evocative symbol was thus sought, identified in the element "Army and Barracks", as expressions of the maximum Force created by man. The project wants to highlight that even this Force becomes fragile: a change of antagonist in the battlefield was enough. And how, from this change, new strength is born, albeit different, and beauty: nature that interrelates with the existing, two different entities (natural and artificial) that dialogue and create new suggestions in symbiosis. Even the soundscape of today's barracks is born from various elements and entities: listening to it thus creates the awareness that only from the interrelation there will be change and a new approach to reality, with consequent improvement. Sound is the perfect paradigm for highlighting all this. The barracks registered today was placed to defend the border and represents its essence: I am not the other. It expresses the characteristics of division, of extraneousness, of antagonism, of opposing identities, to be managed by force. Here the sound paradigm, with its characteristics of inclusion, interrelation and non-separateness, makes us better understand "being fragile" and the creative beauty of fragility. Sound, as a powerful amplifier of other perceptions, creates an environment of attention, which, through listening, stimulates it, increasing the cognitive / emotional capacities of the other senses; It allows for a genuine taking care of fragile issues, understanding their essence and possibilities. The message is much more effective if conveyed through a sound medium. Themes: 1- The sound of places. New acoustic spaces and new forms of representation 2- Storytelling with sound. The language of media and an audio-based narration.

GAMES

Angela Calia | CH |
Guess how?
The theme of experiential and sensory learning is one of the most interesting topics of the wider field of education. Education, as a propulsive and constant action that can sustain and generate change in our societies, in terms of sustainability and ecology, can undoubtedly be an actuating force capable of changing perspective, outlook and behavior. At the same time, action as education, seen from the perspective of the performing arts, can become an equally important research and experimentation topic that gives rise to some questions: What kind of bodily action can be considered an educational and knowledge-producing action? And in which way? These questions are generated by an approach that starts from a focus on the body and on movement-based research, in particular by assuming that an action can be educational in itself when message, act and mode are integrated, aware, coherent and express the completeness and complexity of the message to be taught. A learning of theoretical notions can greatly benefit from an approach and teaching method that considers the aspects of perception and body presence, those that best predispose the effectiveness of the learning process. With this kind of perspective also education to sound and the sound landscapes that surround us become fundamental to be able to read the world, societies and relationships, in their complexity, resistance, fragility and vital points. Guess how? is a game that focuses on the training of listening to sounds and their reproduction. This process is based on the act of guessing, the "Guess how" starting from the stimulation of sensory perception, activating a connection relationship mind-body, both in the most "passive" phase of reception, listening, definition, both in the most "active" phase of reproduction. A series of different sounds will be proposed for listening, stimulating the ability to recognize, identify and possibly reproduce them instantly, without particular difficulty and without specific technical or technological means, but with specific attention to the use of the body and movement. Following some attempts, the participants will see the solution of the game through the projection of the video that shows how the game was actually played, thought, made. The game is designed as a simple collective experiment, to stimulate group participation, and a necessary condition for the success of the work and the reception of feedback.

RADIOWORKS

Hannah Kemp-Welch | GB |
The Right to Record
9'39"
Personal Independence Payment (PIP) is a social security benefit available to people in the UK with long-term health conditions. The Department for Work and Pensions (DWP) have outsourced assessments for PIP to a private firm, with quotas for the amount of claims that assessors are expected to refuse. The DWP has deemed it fair that claimants should be allowed to record the assessment for use as evidence during an appeal, should the claim be refused. There are strict rules surrounding the recording - PIP assessments may only be recorded on cassette, and the claimant must source the recording equipment themself in compliance with detailed guidance - a process which is costly, bureaucratic, and poses a

significant barrier to disabled people evoking their right to a recording of their assessment. Communities of disabled people have congregated in unexpected online spaces to discuss this issue. One of these is the “product reviews” section of the website belonging to Argos, the UK’s leading general merchandise retailer. User-generated reviews of Argos cassette players are mainly written by disabled people; they contain an outcry of frustration at the PIP assessment process, the poor quality of cassette recording and the unreliability of the medium. Why have the DWP chosen this format? These outdated devices are seen as providing evidence in a way digital audio files cannot. But what use is tape as evidence if its contents are unintelligible? And what does audio, even in its cleanest quality, record and what does it leave out? What kinds of health conditions are audible and inaudible, as well as visible and invisible? And how can the concerns of disabled people be made louder in society? This sound work is an extract from an audio activism project, led by disabled people who are affected by this issue. Participants recorded their personal testimonies of corrupt social security assessments on cassette and sent them by post to the DWP. They recorded their efforts to lobby the Government for over a year, and produced this audio work for broadcast on the radio. The radio programme and the group’s lobbying efforts eventually led to a u-turn by the Government, who as a result of the pressure applied by this group, changed the ruling and mandated that private assessment centres must now provide recording facilities themselves - a move that has made a significant difference to disabled people fighting for justice.

SOUND/LISTENING WALKS

Christoph Brünggel, Patricia Jäggi | CH |
Shifting Sonic Traces - Lugano
On a soundwalk through Lugano, we explore the place together through amplified and altered listening. Different microphones and sensors are used as extensions of our senses, following the traces of barely audible sounds, vibrations and electromagnetic fields. Through an intensified and altered listening, a different human/environment relation can be personally explored on wireless headphones during the walk. This way, climatic, social or ecological changes which modify places, can be experienced through this imagined soundscape. Present sounds can be made aware by the different microphones, but during the walk, the heard sound worlds will move beyond real world into a fictitious soundscape of Lugano. This is enabled by modification of present real world sounds and by adding pre-recorded sounds. These were recorded in advance at a different point in time or/and at related places which connect thematically to the city and its imagined future. As a duo that interacts with each other, a soundscape based electro-acoustic live composition is spontaneously developed, in which the audience can immerse itself through headphones. For this, a portable micro computer is used to manipulate sound for an extended sound walking experience (Shaw/Bowers 2020).
A maximum of 15 people can participate on a soundwalk.

Annachiara Fasoli | IT |
The pivotal role of “Soundmarks”: Introducing the study on the Lugano acoustic community
The urgency to focus our attention on the field of sound and, consequently, conduct research on the relationship between individuals and their acoustic environments, is becoming increasingly evident. The proposal focuses on a listening exercise centered on soundmarks, which, as expressions of an acoustic community, play a fundamental role in today’s endangered sonic biodiversity and as such, need to be protected. It is necessary to recognize them, make them the object of study and implement a movement to archive them, since, to quote David Monacchi, “they will constitute important fragments of an irreversibly degraded original acoustic heritage”.
I would like to highlight how this could mark the beginning for a sound mapping project that could lead to a sound archive - a study of Sonic Identity, that involves an active engagement of other participants.
Two distinct listening moments are planned: in the morning, an Extreme slow walk aimed at focusing on one’s breathing, our way of listening, and a careful observation of the surrounding sounds. In the afternoon, a collective listening session will follow. This latter phase will encompass a comparison between the urban sound recording of the morning and urban sound archives from the past. Subsequently, a space will be opened for sharing and discussion, complemented by exercises extracted from R. Schafer’s “Sound Education. 100 exercises for listening and producing sound” to collectively reflect on the sonic changes in the acoustic community, which is vulnerable to social and economic changes manifested through acoustic pollution, as well as on the listening experiences of the participants.
The proposal presents itself as an experience of “local action”, aiming to initiate a possible comparison between the current level of acoustic pollution and that of the past. Therefore, it intends to explore the interactions between a community and its sonic environment, which is fundamental in regulating the behavior of the community itself, through an action of education and sensitization.
The research practice, entirely sustainable, will demand that the participants make an effort of de-subjectivization and will demonstrate, during the sharing of collected data, the potential for sound to act as a positive and cohesive force on a social level, despite being subject to inevitable changes.

Francesco Michi | IT |
Entangled Walk Lugano
In Entangled Life by Merlin Sheldrake we read about mushrooms feeding themselves through their hyphae: “Fungi […] digest the world where it is and then absorb it into their bodies. Their hyphae are long and branched, […] The more of their surroundings that hyphae can touch, the more they can consume. The difference between animals and fungi is simple: animals put food in their bodies, whereas fungi put their bodies in the food.” (Merlin Sheldrake, Entangled Life,

New York, Random House, 2020, p.54) From this, we conceived the idea of proposing a rather anomalous listening walk. Each participant will move away in a personal direction from a common point of departure or origin, for instance a square in the centre of a city, in search of “nourishment”, which, in the case of people engaged in “mindful listening”, could be represented by a place considered to be silent, quiet, or “welcoming”. Participants will be asked to listen, to evaluate the acoustic environments, the soundscapes through which the solitary walk is unfolding, to try and activate a “less human” (or even less animal) and less analytical attitude, to get inside, to pay attention to the surroundings “remaining inside them”. When each participant has found a place deemed silent, quiet or welcoming (from an acoustic viewpoint, but not only), he/she will signal their position providing the coordinates and their walk will come to an end. Although each participant will follow a personal path, at the same time, together with the others, he/she will take part in the construction of a shared map. The result will thus consist of a sunburst of paths which from the hypothetical chaotic centre identifies sites of “acoustic solace” within the city. The diagram of the different branches/paths will eventually be published on a platform which could host further paths and comments.
Reservation required. Participants will use their own smartphones on which a tracking program must be installed, that can save routes in gpx or kml format.

Link for info and booking: www.entangledwalks.net

POMERIGGIO FORMATIVO
PER I DOCENTI GENERALISTI E DI EDUCAZIONE MUSICALE

Trame di paesaggi sonori
Il campo del paesaggio sonoro ha da tempo trovato spazio nelle proposte didattiche dell’educazione musicale, dalla scuola dell’infanzia in avanti, contribuendo in modo determinante al dialogo interdisciplinare e fornendo diverse modalità di avvicinamento alla realtà sonora. Con il passare del tempo, ricerca, riflessione teorica e contributi metodologici si sono ampliati, consolidando le reti concettuali e applicative e producendo, sia all’interno del proprio circolo ermeneutico sia nel contesto di ambiti extra-specialistici, una maggiore consapevolezza rispetto alle prospettive di comprensione del fenomeno sonoro. Ma quanto sono informate le scuole su queste tendenze? E come possono queste traiettorie innovare le pratiche didattiche? Il convegno, organizzato dal Dipartimento di Formazione e Apprendimento della SUPSI in collaborazione con la Divisione della Scuola, intende sondare elementi teorico-metodologici capaci di promuovere buone pratiche e rinvigorire il dialogo con la ricerca sui paesaggi sonori. Nel corso del pomeriggio, gli interventi alterneranno presentazioni teoriche a momenti più esperienziali, accompagnati da proposte laboratoriali e attività pratiche. La giornata si concluderà con una riflessione sulle esperienze acquisite e la presentazione di risorse aggiornate sulla didattica del paesaggio sonoro

Interventions by **Lúcio Botelho, Thomas Guggia, Matteo Piricò, Lorena Rocca, Carlotta Sillano, Silvia Stocco, Enrico Strobino, Maurizio Vitali.**

The field of soundscapes has, for a long time, found a place in the educational offerings of music education, from kindergarten onward, contributing greatly to interdisciplinary dialogue and providing different ways of approaching sound reality. In recent years, research, theoretical reflection and methodological contributions have expanded, consolidating conceptual and applicative networks and producing a greater awareness with respect to the perspectives of understanding the sound phenomenon, both within one’s own hermeneutic circle and in the context of extra-specialist fields. But how informed are schools about these trends? And how can these trajectories innovate teaching practices? The conference, organized by SUPSI’s Department of Education and Learning in collaboration with the School Division of the Canton of Ticino, aims to probe theoretical-methodological elements capable of promoting good practices and reinvigorating the dialogue with research on soundscapes. Throughout the afternoon, talks will alternate between theoretical presentations and more experiential moments, accompanied by workshop proposals and practical activities. The day will conclude with a reflection on lessons learned and the presentation of updated resources on soundscape education.

SPECIAL EVENT

Polveri sonore e altri residui | Concert
Agostino Di Scipio
-Ecosistemico Udibile n.3a (Studio sul rumore di fondo)
-Ecosistemico Udibile n.4 (Studio sul silenzio)
-Craquelure (2 pezzi muti a Giuliano Mesa)
The three works presented in this performance are live electronics solo works, and are designed to work with a very strict economy of electroacoustic and digital resources. During the performance they take shape from the acoustic and spatial characteristics of the performative space that happens to welcome the performance. Therefore, all performances will be varying, at least to some substantial extent, depending on the affordances and resistances of the space (which in turn depend on the space’s socio-cultural connotations). The performance space-time gives birth to sound (and possibly music) in specific and strongly situated conditions. For the most part, these works are performed by listening. Formal identity of each piece is replaced by a criterion of systemic identity, as materialized in a dense bundle of “performer-machine-environment” co-dependencies (and co-productions). The result is a variety of “sound dusts” (polveri sonore, Klangstaube, poussière de son), often atmospheric in character, sometimes more gestural.

FKL

Forum Klanglandschaft (FKL) - **Forum for the soundscape** - is a non-profit association that brings together people who, although coming from different disciplines, are interested in listening and responsible management of the acoustic environment. FKL was born from the impulse given by the World Forum for Acoustic Ecology created in 1993 and functions as an information and contact platform at the European level. FKL conducts and supports activities in the fields of science, art and education that contribute to raising awareness for the acoustic environment and to open and active listening. In the field of urban planning, it supports initiatives aimed at a conscious use of sound spaces and times. The members of FKL are involved in acoustic environmental monitoring, acoustic design, the soundscape created by new media and artistic activities based on interaction with environmental sounds and rhythms. Currently, FKL members are mainly from Switzerland, Germany, Austria and Italy.

SUPSI

The University of Applied Sciences and Arts of Southern Switzerland (SUPSI) is one of the nine universities of applied sciences recognised by the Swiss Confederation. The theme of soundscapes is developed, according to multiple aspects and perspectives, by the Department of Formation and Learning, the Department of Innovative Technologies, the Department of Environment Construction and Design and the Accademia Teatro Dimitri. In addition, the 11th International FKL Symposium is one of the multiplier events of the international cooperation project “AMAS - Ambienti in Ascolto” (AMAS - Listening Environments) implemented by SUPSI’s Department of Formation and Learning, the University of Caxias and Fernfachhochschule Schweiz, with the contribution of the Carte Blanche Fund of the Movetia agency.

RSI

RSI is the Italian-speaking file of the SSR, the Swiss Public Broadcasting Service Company. It is therefore aimed primarily at the Canton of Ticino and the four valleys of the Italian-speaking Grisons, as well as at Italian speakers in the rest of the country. It produces and distributes Italian-language audio and audio-video content throughout Switzerland on two T/ channels - LA 1 and LA 2 - and three radio networks - Rete Uno, Rete Due and Rete Tre. RSI also provides an increasingly important online and social offering.
It is a pleasure for RSI to host the FKL | SUPSI | UNIL symposium in the year of the institution’s 90th anniversary celebrations.

UNIL

The Academy, the forerunner of the UNIL, was founded in 1537. Its vocation at that time was to train ministers for the church. The university enjoyed a certain renown due to the fact that it was the only French-language Protestant school of theology.
As the centuries passed, the number of faculties increased and diversified until, in 1890, the Academy received the name and status of a university.
In 1970, the university moved progressively from the old city of Lausanne, around the Cathedral and the Château, to its present site at Dorigny. The end of the 20th century witnessed the beginnings of an ambitious project aiming at greater co-operation and development among the French-speaking universities of Lausanne, Geneva and Neuchâtel, together with the EPFL. In 2003, two new faculties were founded concentrating on life and human sciences: the Faculty of Biology and Medicine; and the Faculty of Geosciences and Environment.

PHSZ

The Pädagogische Hochschule Schwyz (PHSZ) is one of sixteen universities of teacher education in Switzerland. In September 2019, PHSZ was the first university in the German-speaking regions to obtain the institutional accreditation according to federal requirements for the promotion and coordination of higher education without any additional adjustments. The PHSZ is a place of learning for teachers, school managers and other professionals in the educational field. With its three research institutes - Institute for School and Media, Institute for Career Research and Staff Development, and Institute for Educational Research and subject-specific Didactic - and an open research program, the PHSZ is a place of innovation and development. Exchanges and cooperation with national and international partners are fundamental to high-quality education and further education and services. It is a pleasure for PHSZ to join other institutions in organising the 11th International FKL Symposium.

SOUNDSTAINABILITY

Organizing Committee
Emiliano Battistini, Francesco Michi, Stefano Zorzanello - FKL • Matteo Piricò, Carlotta Sillano - SUPSI - AM.AS • Lorena Rocca - SUPSI, AM.AS, UNIPD, Francesca Giorzi, Thomas Chiesa - RSI • Nelly Valsangiacomo - UNIL • Annamaria Savona - PHSZ

Scientific and artistic committee
Roberto Barbanti • Peter Batchelor • Elena Biserna • Jean Pierre Candeloro • Sabine Feisst • Christophe Fellay • Giuseppe Furghieri • Olivier Gaudin • Giuseppe Gavazza • Günther Giovannoni • Anke Haun • Patricia Jäggi • Susanna Lotz • Marcus Maeder • Michele Mainardi • Giuseppe Muti • Manlio Piva • Gabriele Proy • Demis Quadri • Massimiliano Tabusi • Marcello Tanca • Andrea Taroppi • Jean-Paul Thibaud • Nicolas Tixier • Lolita Voisin • Giulio Zaccarelli

Assistants to the organization: Alessandra Giacchetta, Martina Minauda | Text revision: Daniel Matheson | Visual design: Elsa Mersi | Special thanks to all RSI staff.

Informations and contact | info@paesaggiosonoro.it | www.paesaggiosonoro.it/soundstainability/


FKL
FORUM KLANGLANDSCHAFT

SUPSI


RSI
Radiotelevisione
svizzera


UNIL | Université de Lausanne

phsz


movetia
Austausch und Mobilität
Echanges et mobilité
Scambi e mobilità
Exchange and mobility


accademia
di belle
arti
catania


ACCADEMIA
TEATRO
Dimitri