

Unheard landscapes

listening | resonating | inhabiting

abstracts

X International FKL Symposium on aspects of the soundscape
FKL | Ecole de la Nature et du Paysage | AAU CRESSON
Blois | October 27 - 30

2021

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X FKL International Symposium on aspects of the soundscape

ÉCOLE DE LA NATURE ET DU PAYSAGE | INSA CVL
3, RUE DE LA CHOCOLATERIE • 41000 BLOIS
CONSERVATOIRE DE BLOIS | AGGLOPOLYS
14, RUE DE LA PAIX • 41000 BLOIS

OCTOBER 27-30 | 2021

| CONFERENCES | LISTENING SESSIONS | SOUND INSTALLATIONS |
| GAMES | WORKSHOP | EXHIBITION | SPECIAL EVENTS | VIDEO |

Wednesday 27th October

. 4.30 pm

école du paysage [hall]

Welcome

. 5.00 pm

école du paysage [outside]

Soundwalk

Gilles Malatray | FR | Les choses étant ce qu'est le son!

. 6.00 pm

école du paysage

Tributes to R. Murray Schafer (1933-2021) and Jean-Luc Nancy (1940-2021)

[outside]

S. Zorzanello | IT | R. M. Schafer, Nocturne (solo flute).

[conference room]

Listening: On Acoustic Design (1973)

Alfonso Cariolato, philosopher | IT | Hommage à J. L. Nancy

Reading: À l'écoute (2002)

. 2.30 pm – 3.30 pm

Papers

[conference room]

Csaba Hajnóczy | HU | Soundscape composition in Hungary.

Federico Martusciello | IT | Silence as listening opportunity: a communicative approach in soundscape composition

[atelier 2]

Nicola di Croce | IT | Forms of future coexistence. Attuning to an uncomfortable and inclusive sonic environment

Clara Poirier | FR | Otherness and resonance

BREAK

. 4.00 pm – 4.30 pm

Papers

[conference room]

A. Chernigina, R. Bruni | FR | Soundwalk and sound creation in Siberia as an emancipatory eco-training practice

. 4.30 pm – 5.30 pm

[conference room]

Presentation of the installations

. 5.30 pm – 6.00 pm

Workshop

[conference room]

Soundcamp | GB | Barking Box

BREAK

. 6.30 pm – 7.00 pm

city hall

reception at the City Hall of Blois

.8.45 pm

Conservatory Auditorium

Listening session #1

Isabelle de Mullenheim | FR | Ville murmurée [outside]

Andrea Taroppi | IT | The unheard answer

Moumita Roy | IN | Tales from Home

Federico Martusciello | IT | Studio II: sui silenzi sonori d'Abruzzo

Daniel Blinkhorn | AU | valiha

Sherry Ostapovitch | CA | In a Queer Time and Space

Thursday 28th October

. 9.30 am

école du paysage [hall]

Welcome

. 10.00 am

[conference room]

opening A. Sarfati (INSA CVL), A. Goulesque (F. du Doute)

. 10.30 am – 11.30 am

Papers

[conference room]

Jean-Paul Thibaud | FR | An atmospheric attunement to lifeworlds

Caroline Boë | FR | Listen to the sounds that invade us

[atelier 2]

M. Cottet, V. Bogdanov, C. Marquis-Favre, F. Perrin, D. Dumortier, W. Ellermeier | FR | When Nature in the City Renews the Urban Experience: Physiological and Behavioural Implications of Renaturation

Artur Matamoro Vidal | UK | Artificial Canyons

BREAK

. 12.00 am – 12.30 am

Papers

[conference room]

Sébastien De Pertat | FR | Listening to our living environments in the era of the Anthropocene

[atelier 2]

Michel Risse | FR | The Sound that comes from Sky, an attempt at acoustic gardening of the soundscape

BREAK

Friday 29th October

. 10.00 am – 11.00 am

école du paysage

Papers

[conference room]

Makis Solomos | FR | (Re)politicizing musical listening
Justyna Anders-Morawska | PL | Complementary stories, participatory site specific radio art as a narrative of the postindustrial soundscape, and antecedents of cocreative approach to urban sound design

[atelier 2]

M. Breviglieri, N. Gamal Saïd, D. Goeurly | FR | Oasis Resonances: sensitive approaches to the urban in the Sahara
Alessandra Calanchi | IT | Listening to unexplored landscapes: how auditory perception changed during the Italian lock-down (2020)

. 11.00 am

Game

[hall]

Stefano Zorzanello | IT | Sound Chocolates

BREAK

. 11.30 am – 12.30 am

Papers

[conference room]

Ari Koivumäki | FI | How to study the feeling of safety?

[atelier 2]

Diane Schuh | FR | Listening to the singularity of the sound environments of the Third Landscape and the Garden in Movement, research-creation proposals through the lens of Gilles Clément's thought

BREAK

. 2.30 pm – 3.30 pm

Papers

[conference room]

M. Mocchi, L. Rocca, C. Sillano, S. Stocco | IT | Sensorial safety: control tools and perceived serenity

J. Clavel, L. Wittersheim | FR | The sound gesture, from the vegetable to the market gardener, ethnographic investigation at the heart of the harvest

[atelier 2]

Thierry Mouillé | FR | Chalkwalk

Marco Monari | IT | A Smart Soundscape? New environmental sounds

BREAK

. 4.00 pm – 5.00 pm

Papers

[conference room]

Fanny Dujardin | FR | Sounds as 'signs of life': widening listening in radio language, with Questionnaire for Lesconil by Y. Paranthoën

Claude Schryer | CA | Radical Listening as Climate Action

[atelier 2]

Chris A. Wright | GB | Un-Place

Nadine Schütz (((Echora))) | CH/FR | Echotecture, Echosophy, considerations on the relationship between ephemeral and

permanent elements of spatial presence based on the timeless fascination of an acoustic landscape phenomenon

. 6.00 pm

Conservatory Auditorium

Listening session #2

Isabelle de Mullenheim | FR | Ville murmurée, 2nd part [outside]

A. Castelino, S. Ostapovitch | CA | A Walk-in-Progress featuring: E.-L. Jagoe, J. Conn, I. Szeman, Ch. Alton, Mining Injustice Solidarity Network, V. Gray, J. Magnusson, M. Haiven and Ch. Smith

David Kamp | DE | Mimicry

Nadine Schütz (((Echora))) | CH/FR | Plage de la Défense #1-2

. 8.45 pm

école du paysage

Concert

[conference room]

Bernard Fort | FR | The Great Orchestra of Nature

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Saturday 30th October

. 10.00 am – 11.00 am

école du paysage

Papers

[conference room]

Pauline Nadrigny | FR | Listening 'like an iceberg'

Charlotte Laffont | FR | Designing tomorrow's housing through the experience of sound

[atelier 2]

Catherine Szántó | FR | Sounds of the garden: Spatial experiments in listening. The example of Murin-An (Kyoto)

F. Michi, M. Cena | IT | Scattered thoughts for a 'sentimental' listening

BREAK

. 11.30 am – 12.00 am

Papers

[conference room]

Anton Roca | IT | Lucciole / Lucioles

[atelier 2]

Marianne Villière | FR | Alouette, gentille alouette

. 12.00 am

Video

[conference room]

Daniele Grasso | IT | The sounds (we are) missing

. 12.15 am – 12.45 am

Workshop

[conference room]

Soundcamp | GB | Barking Box

BREAK

. 2.30 pm – 3.30 pm

Papers

[conference room]

S. De Pertat, T. Bonnenfant, O. Labussière, N. Tixier | FR | Losonnante Rediscovering soundscapes through listening by bone conduction

Pierre Prouteau | FR | The Potential of Sound Systems: Processional Shunt from Thailand to France

[atelier 2]

Anne Sourdril | FR | SONATAS: Listening to the changing environment, or how sound perceptions build local and scientific ecological knowledge

Stefano Zorzanello | IT | A different (idea of) rhythm. Towards a grammar and a spectro-morphological solfège of static soundscapes

BREAK

. 4.00 pm – 4.30 pm

Papers

[conference room]

Rodolphe Alexis | FR | Audiography of the Multitude, I - Listening dialogues

[atelier 2]

Emiliano Battistini | IT | 'Different Waves': listening to the unheard soundscape of the Northern Adriatic Sea

. 4.30 pm

Performance

[hall]

Joshua Groffman | US | Dialogue-Duet-Monologue

. 6.00 pm

Conservatory Auditorium

Listening session #3

Rodolphe Alexis | FR | Audiographie Sensible de la Multitude, I - Dialogues d'Écoutes

Marinos Koutsomichalis | CY | Audio excerpts from Sāk vitt ok vītt of verḡld hverja

Panayiotis Kokoras | US | Qualia

Juan Carlos Vasquez | US | Mono no Aware

Charlie Fox | CA | Entophony - Study 9

. 7.15 pm

Conservatory Auditorium

Game

[outside]

Giuseppe Gavazza | IT | Human Loudspeakers: Living Radios

. 9.00 pm

Conservatory Auditorium

Concert

Hubert Gendron-Blais, DEVENIR-ENSEMBLE | CA | Résonances manifestes

INSTALLATIONS

Thursday 28th– Saturday 30th

. 10.00 am – 8.00 pm

école du paysage

R. Barthélémy, M. Ghezzi | FR | Trajectories

M. Cena, F. Michi, M. Montini | IT | Orizzonti/Horizons

Denis Chartier | FR | The Assembly

JimmY G. Gelli | IT | RADIOS APPEAR

Willy Van Buggenhout | BE | Horror vacui

V. Voillat, T. Trémeau | FR | Le vent tourne

Stefano Zorzanello | IT | Crossing the forest that crosses me
Conservatory

Giuseppe Gavazza | IT | The Garden of Hidden Voices

Jacek Smolicki | SE | Intertidal Room: a Soundwalk through
Timescapes of Vancouver Coastline

EXHIBITION

école du paysage

Frédéric Fradet and ENP students | FR | The landscape heard
from the window

Rodolphe ALEXIS | FR |

Audiography of the Multitude, I - Listening dialogues

The proposition is based on an artistic research project supported by the Centre National des Arts Plastiques. The first field phase will begin in summer 2021, but the first session of meetings and field recordings took place in 2019. As a prospective presentation, expectations and methods of the project will be exposed with a critical approach of the practices of field recording in their cultural determinism within a history of techniques. This artistic research takes place in the “Terra Indigena Sete Setembro” of the Paiter Surui people in the Brazilian state of Rondônia as well as the “Roosevelt” territory of the Cinta Larga people in Mato Grosso. These communities, which have paid a heavy price, both human and cultural, to the economic development of Brazil, are now trying to maintain traditional links with their environment despite ideological or material intrusions. Biodiversity places represented by these indigenous lands are surrounded by a desert of monoculture. Both symbolic and real insularity makes these territories a fertile ground for listening to the ontological frictions between original animism and modern naturalism. The feverishness of the context, which echoes the current and future global upheavals, makes it more than ever necessary to share our ways of hearing and to question a heuristic of sound as modalities of relationship or even repair. The construction of the landscape, the notion of nature, its musicality, technical paradigms, the subject-object ratio, relationships non-human... are all avenues to explore in an attempt to redefine, in a sensitive manner, a multitude of listening and recordings of the living. This first part, entitled “Listening dialogues,” will come to meet a Western exoticism and a local daily life, and will result in the realization of collective listening to recorded artifacts, the follow of animal tracks, evening talks, and individual recordings, by imagining some decentralization and other particular modes of attention.

The “inhabited listening” will be considered through the prism of semiotic porosity, relationships and forms of attachment, particularly around symbolic animal figures such as the harpy eagle. By attempting to avoid romanticism or essentialism like any claim to objectivity, it will above all be a collective artistic achievement testifying to a life experience, deployed in different forms of restitution: communications, concerts, installations, and discographic support. The latter has to incorporate in its very conception the notions of extraction, impermanence, and responsibility.

Justyna ANDERS-MORAWSKA | PL |

Complementary stories - participatory site-specific radio art as a narrative of the postindustrial soundscape, and antecedents of co-creative approach to urban sound design

Stare Polesie - a part of Lodz neighboring downtown on the one side and new town on the other side – has retained the old fabrics of a XIXth century industrial city – with numerous tenant houses, manufacturing sites, and factories. Only recently have new housing investments, as well as small-scale revitalization projects, partly driven by local activism been changing the outlook of this place. This paper presents a qualitative inquiry into the process of making and recreating the soundscape as a representation of place identity by three sound artists during participatory site-specific art residencies. Their contributions – three radio dramas broadcasted on “Radio Kapital” in December 2020 – present at the same time a point of departure for intertextual analysis of past, present and future audiosphere, and a result of attentive, deep listening. Different modes of auscultation - listening apart together, listening collectively, listening separately - provided numerous insights into the nature of the site and directed aesthetic decisions. This method of knowing by listening revealed what was a norm and what was a deviation from the norm in a particular sonic environment. By documentary value of field recording, by the addition of new sounds, by improvisation, by bodily immersion in soundscape – the radio narratives of this area try to transcend the alleged dullness and tiring monotony of the city noise. They are illustrations of the city layers – timelines, polyrhythms, and vocal- verbal-musical like motives. This study looks for relations between the qualities narrated by artists, and personal soundscape narratives of place residents and other participants in the project. Based on a study carried out among residents and interviews with local activists and project participants, the paper also discusses the possible directions, objectives, and a toolkit of the collective actions that could produce a better sound world. This potentially co-created soundscape resonates with four dimensions of public value understood as a relation between subject (audiosphere) and person (residents): moral-ethical, hedonic-esthetic, utilitarian-instrumental, and socio-political.

Emiliano BATTISTINI | IT |

“Different Waves”: listening to the unheard soundscape of the Northern Adriatic Sea

The European Project Interreg Italy-Croatia “SOUNDSCAPE: Soundscapes in the North Adriatic Sea and their Impact on Marine Biological Resources” provides for a systematic monitoring, through buoys equipped with hydrophones, of the underwater noise in the Northern Adriatic Sea, both in Italian and Croatian waters. The aim is to measure and to map the bias of anthropic activities (platforms, nautical traffic, coastal tourism, etc.) on the underwater sonic environment, to evaluate the potential impact on marine species and, finally, to develop a plan for the sustainable use of marine and coastal resources. Examining spatial and temporal windows that previously were difficult to control (all the coasts of the Northern Adriatic Sea, throughout the year 2020), these underwater recordings are very important because they provide a comprehensive representation of the local marine sonic environment, an as yet “unheard soundscape”: in fact, the noise pollution has never been measured in the Adriatic Sea until now. Besides the scientific relevance, and in a more general way, these recordings provide the possibility for us, as human beings, to “put an ear underwater” and to have a clearer idea – in a heuristic way through the sense of hearing – of the identity and life of sea inhabitants, allowing us to “tune” into them. For instance, clearly listening to the different dolphin echolocation calls allows us to depict them as living beings not far from us

but, at the same time, having a life and dignity of their own that fall outside of human activity and existence. In another case, listening to the deafening sound on the recording buoy produced by a fishing vessel passing allows us to realize the degree of destructiveness anthropic noise has in underwater context. To share this kind of listening that put us in contact with marine beings and with a will to communicate to the wider public the ecological importance of this European project, the Fondazione Cetacea (Cetacean Foundation) of Riccione (Rimini, Italy) asked us as Ground-to-Sea Sound Collective to create a show that would start from the underwater recordings. "Different Waves" was born this way, as a sonic performance that creatively reworks, in the form of a concert-installation, sounds by different dolphins and motor vessels, two different kinds of "marine sonic waves" that confront each other in the Adriatic Sea, as in many other seas of the world. Through an interdisciplinary approach that mixes Bioacoustics, Semiotics, Sound Art and Music, and with the help of sonic and audiovisual documentation, we will describe the different steps in this awareness raising project that concerns underwater soundscape, a soundscape that in many respects is yet "unheard"...

Caroline BOË | FR |

Listen to the sounds that invade us

This contribution proposes to report on personal research in musical creation, targeted towards sound ecology, and carried out on the occasion of a thesis in "Practice and Theory of Artistic Creation". Often we enjoy the sounds of nature, and we dream of listening clearly (Schafer, 2010). However, it is almost impossible today to listen to a bird sing or a drop of waterfall, without the sound being parasitized by a multitude of other surrounding sounds (Hempton, 2016). Deep ecology (Naess & Rothenberg, 2009) questions the notion of silence, which sound artists of the 1950s and 70s like Cage, Ono and Neuhaus seized upon. Starting from this genealogy, artistic and theoretical work is oriented towards noise pollution and its possible composition in an imaginary landscape. In fact, composers of mixed, concrete or electroacoustic music as well as sound artists struggle to eliminate as much acoustic pollution as possible from field recordings (Mâche, 2007). This research-creation in music consists, on the contrary, in recognizing certain noise nuisances - low intensity and mainly stationary sounds - that our urban ears filter: it is a question of isolating them in order to archive them and map them on a website – <https://anthropophony.org/> –, then to take an interest in their particular substance, in a materialistic way – inspired by the noise music (Russolo, 2001). This gives these waste sounds an ontological status, and places creation in the lineage of an aesthetic of rejection (Bourriaud, 2017; Dagognet, 1997). The composition involves a posture of subjective "saying", which seeks to pass from the world of sounds to a world [said] by sounds (Barbanti in Solomos et al. 2016, 235). The utterance is thus understood here as a free imaginary articulation and comes under the idea of landscape "[Without] forgetting that the landscape is construction, composition, and therefore artefact" (Chenet-Faugeras, 1994, p. 27). The commitment joins certain activism that seeks to "strengthen environmental and social awareness" to "promote changes in social and cultural practices" (Polli, 2012). This activism is inspired by Joseph Beuys who, with the term "social sculpture", defines art as a process of thought, speech, discussion and political and environmental action. It approaches - by placing the point of observation on the opposite side - the musical posture of Barry Truax, who composes to communicate his sense of ecology (Truax & Risset, 1996). Communicate without manipulating: all the ethical and technical difficulty of the composition lies in a permanent effort of sincerity not to 1) aestheticize it so as to make it pleasant, and 2) present it in a catastrophic way. It is about striving for neutrality (Barthes, 2002), while keeping in mind that no fiction can claim neutrality (Noguez & Cage, 1987). This form of focusing the urban soundscape as music offers the opportunity to open our ears wide (Pardo Salgado, 2018).

Marc BREVIGLIERI, Noha GAMAL SAÏD, David GOEURY | FR |

RÉSONANCES OASIENNES: approches sensibles de l'urbain au Sahara

This symposium is an opportunity to share a listening experience of the soundscape of four oasis cities: Tiznit -Maroc, Kenadsa - Algeria, Nefta et Gafsa -Tunisia. The fieldwork was conducted in the framework of a research project: Zerka: La source bleue et l'urbanisation des Oasis de méditerranée (2015 - 2017) that aims to redefine the oasis habitat in terms of space ambiance. We conducted in-situ lived experience with sound recordings under the form of fixed points and short pathways during two workshops, the first in September 2015 in Tiznit (Morocco), the second in October 2016 in Nefta (Tunisia). The result was fifty soundtracks documenting the soundscape of emblematic places that construct more or less strong and deep relationships with their agricultural heritage. The call for sound recording in the oasis urban context made it possible to reflect on the sonic particularity of the oasis cities such as the sound contrasts and more particularly the effects of sound depth generated by the agricultural systems of the palm groves as an extension of the residential areas. The sonic thresholds occur where a shift in ambiances takes place due to the presence of certain architectural and urban spaces within the old medinas. These filtering elements create sound cocoons: a medium with great unity, a metastable equilibrium that could easily be broken. The balls of thread then document the passage from one environment to another. During the soundwalk, the sounds are transformed, reconfigured allowing a chain of sound bubbles that characterize the oasis urban. The sound approach complements the significant bodily and sensory experience (exposure-shade, humidity-aridity) while allowing an enriched qualification of the oasis ambiance. Moreover, the sound constitutes a medium for nurturing a collective interdisciplinary reflection with 18 researchers from social sciences, architecture, and urbanism, allowing the investigation of the singular configuration of oasis city ambiances from Morocco to Tunisia, in a context of accelerated transformation. The observations thus resulted in a collective publication combining text and sound: Résonances oasiennes, approche sensibles de l'urbain au Sahara.

Alessandra CALANCHI | IT |

Listening to unexplored landscapes: how auditory perception changed during the Italian lock-down due to the Covid-19 pandemic (April-May 2020). A case study

“Unheard landscapes” is something that reminds me of our alienated and alienating experience of the soundscape during the covid-19 lockdown. Never before had I heard so many birds singing in the early hours of the morning, and never before had I heard so few voices from the playground next to my home. Is this the soundscape of the future? Or is it just an unexplored sound scenario? What is sure is that the auditory perception changed considerably in the period under examination (April-May 2020), so as to affect our listening experiences and transform the places we inhabited into new environments by increasing our awareness of our own capacities to hear the sounds that surround us. In particular, at Urbino University I launched a project with two colleagues of mine, psychologist Elena Acquarini, and independent film director Andrea Laquidara. Through this project, named “Call Us Ishmael”, we wanted to encourage students, teachers, and any person who had some working or living relations with the town to send their visual and sonic impressions in the lockdown period. My aim is to read aloud a selection of excerpts from the amazing texts we received, also providing a close analysis from the perspective of soundscape studies. I hope this work can both give a contribution to the development of sound awareness and create a durable sense of community among readers and listeners, encouraging them to actively participate in our projects.

Anastasia CHERNIGINA, Raphael BRUNI | FR |

La pratique « Balades et créations sonores » en Sibérie comme pratique d'éco-formation émancipatrice | Soundwalk and sound creation in Siberia as an emancipatory eco-training practice

In my research, I characterize ecological education as integral and complex - that is, life in all its immanent diversity - and I draw inspiration from the holistic education of indigenous people (Yakuts, American Indians, etc.). It is an education that stimulates a daily relationship of the subject with the universe, that seeks to establish connections, to build local and planetary citizenship with a world-centric vision [as opposed to a vision centered on oneself or on one's community only] and non-dual (the principle that we are beings-in-relation: we are part of the environment that is part of ourselves); this is what eco-pedagogy proposes. Our research work is the experimentation of the “soundwalk and sound creation” device with teenagers in order to allow them to broaden their awareness of the environment in a process of mutual exchange and thus foster their personal development and autonomy. In this article, the case of the experimentation of this device in Siberia is exposed and studied. Some changes expressed during the last evaluation interview of the participants: Adolescents pay more attention to the nuances of sound: “The flowing river has flooded trees, and the sound of the water is totally different there, the water whistles regularly”, “When the bumblebee is sitting on a flower, the sound is blurred and muffled, and when it flies away from the flower, the sound is already clear.” The participants of the workshop have learned to clearly distinguish industrial sounds from natural sounds, not only by their sonority: “Industrial sounds can be brusque, abrupt, short, and in nature, they are more often soft and persistent “, but also by the type of relationship between them: “In the forest, all sounds interact with each other, which allows a smooth transition between sounds. And in the city or in the village the sounds differ from each other in volume and do not interact.” All participants also clearly distinguish the sounds of open and closed spaces, thus confirming the need to “get out” of the school building: “It is very noisy in a school. There are mostly sounds of doors, people, footsteps. You probably won't hear anything else until you open the window. Because in the street there are a lot of different sounds.” Many participants spoke of a positive change in their state of mind during the soundwalk: “We went into nature and we breathed easier. Usually, we rarely go out”, “The soundwalk helped me to harmonize my inner state. In the forest, you are outside of yourself and thus interact with nature. I have learned to distance myself from my problems.” The participants also speak of a feeling of freedom, lightness, joy, and relaxation during a walk in the forest and near the school.

Joanne CLAVEL, Lucile WITTERSHEIM | FR |

Le geste sonore, du légume au maraîcher, enquête ethnographique au cœur de la récolte | The sound gesture, from the vegetable to the market gardener, ethnographic investigation at the heart of the harvest

Sensing sound through harvesting From vegetable to market gardener, an ethnographic survey at the heart of the harvesting. Part of the acquisition of farmers' knowledge is done through sensory contact with the environment in which they evolve. It is in this sensitive and committed way that their detailed knowledge of the environment is developed. However, the desires and values that guide their actions are also rooted in this experience. While more than half of the surface area of metropolitan France is made up of farmland, this understanding of farmers' desires is a major ecological issue. What can listening and sound do to account for these issues? The aim will be to question the potential of listening and sound to qualify the relationships between non-human living beings and those who cultivate them, and to see how these two notions inform ethnographic research practices. Our approach is part of a methodological renewal based on the contributions of art and multi-species surveys to enrich the classic tools of ethnology, which are not very adequate to report on the knowledge incorporated. For this purpose, we went to study the practice of organic market gardening in the Seine-et-Marne department and elaborated survey devices in order to comprehend this incorporated experience of market gardeners, from its sound dimensions. We relied on (i) sound recordings of the landscapes composed by the work in the fields; (ii) audio and video recordings using a go-pro placed on the forehead of the researcher and the market gardener; (iii) the development of a particular rhythmic kinesthetic listening when harvesting vegetables. By cross-referencing this information we were able to elaborate scores linking a rhythmic analysis of sound recordings to graphic notations that account for proprioceptive feelings and movements in space. This hybrid form offers a sound space where sound informs the close interrelation between the grower and the cultivated variety. It intends to question the ways of expressing the quality of human*nature relations. In doing so, it was an opportunity for market gardeners to take

another look at their practices. Indeed, hearing is noticeably absent from the other senses explicitly described in discussions. Finally, this rhythm-based approach also led us to question the work rhythm specific to organic farming. Vegetable growing is characterized by the realization of a multitude of tasks in unstable balance, and while the market gardener develops routines to stabilize them, their rhythm is constantly broken by the irruption of the unexpected - specific to working with living things. To understand these rhythms is to understand how a certain agriculture, and its relationship to biodiversity, will sculpt the rural soundscapes of tomorrow.

Marylise COTTET, Volodymyr BOGDANOV, Catherine MARQUIS-FAVRE, Fabien PERRIN, Dominique DUMORTIER, Wolfgang ELLERMEIER | FR |

When Nature in the City Renews the Urban Experience: Physiological and Behavioural Implications of Renaturation

The restoration of nature in cities is now recognized as a major public health and environmental change management issue. It represents a key component of the urban experience for city dwellers. However, the sensory dimension of this experience is often neglected. This paper presents the results of two scientific experiments. Both highlight the interactions between visual and sound urban environments and the physiological and behavioural reactions of the individuals who experience them, particularly in terms of environmental preferences. The first is conducted in situ. It combines an urban walk, eye-movement capture by eye-tracking and a questionnaire. The second is conducted in the laboratory and is based on a questionnaire combining visual and sound stimuli (photographs and recordings of urban environments) and physiological measurements (heart rate, eye movement, pupil size and EMG). In both cases, the presence of nature influences physiological and behavioural responses. The results confirm the importance of restoring nature in cities. The scientific and operational perspectives of this research will be discussed.

Sébastien DE PERTAT | FR |

Se mettre à l'écoute de nos milieux de vie à l'ère de l'Anthropocène | Listening to our living environments in the Anthropocene era

The socio-ecological upheavals facing human societies today, which some call 'Anthropocene (Bourg, 2013; Bonneuil & Fressoz, 2013), leads us to re-question in-depth the division between human and non-human forms of life, on which a whole relationship to the world has been built. I would like to approach these questions from the angle of the sensitivities of our living environments: how are our sensitivities affected and transformed in the light of these socio-ecological upheavals? What can they teach us about our relationship to our living environments? As part of the research on ambiances, this paper will more particularly discuss the contribution of an approach based on listening to these socio-ecological upheavals: in what way is listening to our environments likely to make the processes of reciprocal transformations of our living environments, and our sensitivities, intelligible? What forms, postures, and practices of listening can be mobilized for this purpose? Through these questions, I make the hypothesis that, on the one hand, listening possesses a heuristic potential that allows us to become aware, through sensitivity, of the interdependent relationships within the living world; on the other hand, that it allows us to shift the frameworks of analysis from the objective and rational approach of the scientific approach, which has partly founded our contemporary relationships to our living environments. Three lines of work will be proposed: 1/ Listening as a way to (re)weave links between human and non-human life forms: hearing enables us to access sensitive worlds that we cannot detect through other senses. 2/ Listening – in so far as it involves the body and the attention of the researcher and the inhabitant – as a change of posture in our way of considering, describing, practicing, and living in our living environments on a daily basis. 3/ The plurality of forms and practices of listening as a means of understanding more precisely what "listening" to our living environment implies. This proposal is based on a doctoral thesis in urban planning and development, entitled "Anthropocene atmospheres. Listening to changes in living environments", which will start in January 2021 within the UMR AAU-Cresson, under the supervision of Rachel Thomas. BONNET François J. (2012), *Les mots et les sons*, L'éclat, Paris BONNEUIL Christophe, FRESSOZ Jean-Baptiste (2013), *L'événement Anthropocène*, Le Seuil, Paris. BOURG Dominique (2013), « Anthropocène, apocalypse et parousie ? », *Socio-anthropologie* [En ligne], 28 | 2013, URL: <http://journals.openedition.org/socio-anthropologie/1589> CALAMEL Charles (2015), « Le jazz : une méthodologie de la coopération », CNAM KRAUSE Bernie (2018), *Le grand orchestre des animaux : célébrer la symphonie de la nature*, Flammarion, Paris TORGUE Henry (2009), « L'imaginaire des sons », *La GéoGraphie : Terre des hommes*, pp.54-57.

Sébastien DE PERTAT, Thomas BONNENFANT, Nicolas TIXIER, Olivier LABUSSIÈRE | FR |

LOSONNANTE Re-découvrir les paysages par l'écoute solidienne | LOSONNANTE Rediscovering soundscapes through listening by bone conduction

Losonnante is a bone conduction sound device for a sensible and critical approach of territories. Based on a micro digital audio system, the listening requires the elbows to rest on the device while resting the hands on the ears. Thus, it offers an immersive experience that works on questions such as form, aesthetics, listening position, attention, and sound content. Beyond its practical aspects, two dimensions, less directly functional, catch our attention, and return to the "unheard" question: 1/ First of all, we experience a new kind of listening, which is not so much listening to content, but listening to the sound itself, to the sound material, and this through the whole body. Listening is both internal and external, we have become a body of sound which in turn plunges into a new sensory immersion as much as it develops new attention to the surrounding sound environment (see for example Deleuze and Guattari (1980) on the 'sound block' and diagonal listening). What do we pay attention to when listening to an environment? What are the worlds of sound that pass through us and of which we have no or no longer the sensitivity? Listening to the compositions of the Danish artist Knud Viktor (1924-2013) is particularly revealing, allowing us to hear in a totally new way sound worlds that were previously inaudible or to which we had not paid attention. 2/ We then experience a device that encourages reflection and collective and multidisciplinary creation. The support

that benefited the project along the maturation process was directed toward a fast setup of a viable economic model. This process that tightens the Losonnante early on in a phase of its development leaves the possibilities partially explored. The difference between an artifact standardized to be commercialized and a plastic device made by the collectives that take it over is an “unheard of” part, which the so-called innovation processes do not manage to grasp. Through its close approach to the sound material and the links it creates in order to think about its exploitation and installation in situ, Losonnante promises an ‘unheard’ listening and potential because it reinvents and experiments with each context. The Losonnante project was developed within the PACTE laboratory’s Environment team and the AAU laboratory’s CRESSON team. It was supported by the CNRS and Satt Linksium. About Losonnante in the “innovation newsletter” from CNRS, November 2019: <https://www.cnrs.fr/cnrsinnovation-lalettre/actus.php?numero=703> BONNET J. François (2015), *L’infra-monde*, éditions MF DAMIAN Jeremy (2014), *Intériorité/Sensations/Consciences: sociologie des expérimentations somatiques du Contact Improvisation et du Body-Mind Centering*, Université de Grenoble DELEUZE Gilles et GUATTARI Félix (1980) *Mille plateaux*, Paris: Éditions de Minuit.

Nicola DI CROCE | IT |

Forme di coesistenza a venire. Sintonizzarsi a un ambiente sonoro sgradevole e inclusivo | Forms of future coexistence. Attuning to an uncomfortable and inclusive sonic environment

The contribution follows the current debate regarding the new ecologies that are resizing human primacy in favor of a non-human and material agency and are outlining a future scenario for a multi-species coexistence. Within this context much has been said about the potential alliances between humans, non-humans, and matter (Haraway, 2018), as well as about the need to reimagine the inclusiveness of the urban, which has left out and domesticated the “wild nature” (Coccia, 2018). From such theoretical background, following a research perspective attentive to the sounds and vibrations (Bennett, 2010) emerging from the multiplicity of voices cries, and noises that mark the encounter and confrontation between species (Voegelin, 2018), the present reflection aims at defining the political possibilities of a future sonic ecology. An ecology nurtured by a sonic togetherness (LaBelle, 2018), ready to embrace the contradictions, the conflicts, and the struggles of coexisting bodies, cultures, and materialities. In order to approach such sonic ecology, it is pivotal to address the notion of “attunement” as the possibility for an interspecific understanding that can be encouraged by raising sonic awareness. The ability of tuning with a speaker or a context through sound and listening becomes then a crucial tool for better acknowledging the relationship between humans, and for empowering the connection between bodies and matter. In fact, attunement leads to critically reconsider the concept of noise from an aesthetic and affective perspective, and helps to encompass how uncomfortable sounds are regularly condemned and silenced by the (human) political system. As to fostering the dialogue between bodies and matter and to providing an inclusive and plural urban atmosphere, a new sonic ecology needs then to tackle those policies that govern sensory (and in particular sonic) experience within the everyday environment. In summary, the contribution underlines the key role played by sound and listening in orienting and facilitating the dialogue between bodies and matter, as well as in analyzing within the urban atmosphere the signs of exclusion and the ways sonic affects are mobilized to enhance or discourage interspecific inclusion. Listening can therefore unveil a “sonic coexistence” that promotes collaborative forms of understanding and setting of the urban atmosphere. This coexistence encourages a constant exchange between parties with the aim of redefining the notion of nuisance emerging and setting the basis for a politics of coexistence that does not promote domestication and pacification of the sonic environment but rather embraces the potential conflicts resulting from the confrontation with otherness.

Fanny DUJARDIN | FR |

Les sons comme « signes de vies » : élargissement de l’écoute dans le langage radiophonique, avec Questionnaire pour Lesconil de Yann Paranthoën | Sounds as ‘signs of life’: widening listening in radio language, with Questionnaire for Lesconil by Y. Paranthoën

This communication aims to appreciate acoustic ecology through a radio documentary that draws inspiration from a Raymond Murray Schafer study, to whom the concept of soundscape is credited. Yann Paranthoën is one of the most sanctified radio producer of the Atelier de Création Radiophonique of Radio France. In 1980, he produced Questionnaire for Lesconil. The piece, based on a collective study conducted three years before by the Canadian researcher, tells us about how the inhabitants of this seaside village relate to their environment and its transformations. Its aesthetic is emblematic of radio art which composes with speech, noise, music, and silence to say something about reality in its own language. It is, therefore, a favored medium to explore the sonic environment, and interactions between biophony, geophony, and anthropophony (with Bernie Krause’s words). Beyond an impressionist approach of soundscape, Paranthoën’s piece “takes sounds’ side” to depict human and non-human ways to live in the world “sonically”; and to keep track of them. Through an analysis of the “essay of sensitive ethnography” (according to Pascal Mouneyres in the journal “Syntone”), we shall see how Yann Paranthoën makes audible for themselves – that is to say, in his own words, “as characters” – the own rhythms of voices, meteorological phenomena, and daily working machines, while stating that this listening results from an active arrangement of the sonic material by the author, who then speaks through the voices of others. Questionnaire for Lesconil also represents acoustic space as a place filled with interactions between men, beings, and things: he describes a situated listening, a knowledge about living with the sounds, a way to receive, decrypt, and name them which is sometimes vital for a fishermen community. Critical about an absolute definition of noise pollution, we incidentally learn that, for Lesconil’s inhabitants, the ship engines sound like “signs of life”. The radio documentary will therefore be linked up to contemporary anthropologies that expand the notion of “sign” in order to explain semiotic relationships between beings beyond symbolic language (according to Eduardo Kohn), but also to the anthropology of sound environment, working on the social building of sound in public spaces (according to Vincent Battesti and Nicolas Puig, and Christine Guillebaud, and the collective MILSON). If radio art has political potentiality, it is because it bears both poetic and scientific attention to the variety of rhythms that lifeforms express, as well as to our ways to listen to them. It can act in favor of a repopulated listening, to

think with Marielle Macé, and of expanding the world's poem, with Jean-Christophe Bailly, which precede or accompany the collective search for modes of action.

Csaba HAJNÓCZY | HU | Soundscape composition in Hungary

Soundscape composition is one of the ways to reveal unheard landscapes. In Barry Truax's definition: "Soundscape composition is... characterized by the presence of recognizable environmental sounds and contexts, the purpose being to invoke the listener's associations, memories, and imagination related to the soundscape." Truax also emphasizes, that soundscape composition is a composition on a CERTAIN soundscape, and the context of it is to be kept-expressed-exploited by the composer, rather than any particular or textual element in itself. The beginnings of soundscape composition in Hungary can be traced down to the mid-eighties. In those years the WSP idea and the "Vancouver school" of composers have already taken their wings, but the Hungarians inspired by working with field recordings were not influenced by this movement – not even Luc Ferrari's now-classic *Presque Rien No. 1 - Le lever du jour au bord de la mer* seems to have made its impact. The composer, whose impulse was the most important, is John Cage. The breakthrough was the „Hungarian Soundscapes” project in 1996. It was initiated by composer János Decsényi. Decsényi (born 1927 -) is a member of the post-war generation, who created a rather eclectic repertoire, reaching out from mainstream folk-music-based pieces to electroacoustics. Besides being a composer he had been working for decades at the Hungarian Radio as program editor, and later the leader of the electroacoustic studio. „When my idea came - to present Hungarian soundscapes in the frames of a radio series, my intention was to inspire musically designed pieces. However, in these compositions, the sounds of nature and the human environment play the same decisive role, like musical notes. The latter, due to the genre, are mostly electronic.” The call of the Hungarian Radio resulted in 6 opuses. The 1996 action was repeated a few years later, with another 5 pieces. The composers – as Decsényi emphasizes – chose landscapes, countrysides with very personal, emotional approaches. This is already present in István Márta's work *The Wind Rises*, released in 1987, a „sound diary”, a „makeshift temporary exhibition of its feelings and documents, mapping the relationship with nature” in the area of small villages of the highlands of Lake Balaton. One of the outstanding pieces of the Hungarian collection is László Sáy's *Studies on steam engines*. The main question regarding soundscape pieces is: does the composition extend the meaning of the original field recordings so that we can get deeper into any context of it? The context, in which we might get deeper, is not necessarily a narrative one. Reduced listening to field recording elements, as it is suggested by works of Francisco Lopez, Jez Riley French, and others, is also a source of the extension of reality. László Sáy's *Locomotive compositions*, in my interpretation, synthesize the listening concepts of John Cage, Pierre Schaeffer, and Murray Schafer.

Ari KOIVUMÄKI | FI | How to study the feeling of safety?

In my paper I will continue to study the relationship of ambiances and the feeling of safety as I did in my presentation in *Ambiances, Alloaesthesia: Senses, Inventions, Worlds 4th International Congress*. At TAMK University of Applied Sciences, I have been involved in the SURE-project: *Smart Urban Security and Event Resilience* (<https://www.uia-initiative.eu/en/uia-cities/tampere>). One of the objectives of SURE is: "How to make the daily lives of citizens and urban environment safer by using innovative co-creation methods, to develop and test security in connection with actual urban development projects and public infrastructure in Tampere, Finland." Of the concepts of smart city, safety and security see Lacinák & Ristvej 2017. Now, in the middle of the project we have got some preliminary results: the more you get to know the people, their ways, and norms in places, the more secure you feel and can share in urban events and environments with others. The feeling of safety increases once you get familiar with others – and with places – entwined with senses, bodily sensations, and experiences. To hear or listen to the sonic environment is always related to our physical capability and mental awareness in the present time, but the meaning-making of what and how we hear is changing and interacting with the circumstances we have. The meaning-making depends on the situation where we stand and what we are going to do. Since we are social beings, interaction with others is always there. The same goes for the experiences and memories we have. As Ingold wrote: "Whereas sensations are private and individual, representations are public and social" (Ingold 2000). Listening means an ability to be aware and control the surrounding acoustic environment: distance of people or traffic approaching or moving away, the sonic quality is a way to recognize the sound sources. All important aspects are related to safety and to a better urban ambiance. But does that require open and silent places? Or familiar sounds coming from people, children – nature? Yet again in parking places made in caves muzak is often used to cover the silence, to make the desolate place more comfortable. In the SURE project we have found evidence of how important it is to study how people experience and understand safe acoustic phenomena and places compared to the study of how our environment is made, how it looks and sounds. In my paper I will study further the methods and outcomes we have used and obtained from the SURE project. Keywords: *ambiance, security, safety, urban planning, soundscape.*

Charlotte LAFFONT | FR | Concevoir le logement de demain par l'expérience des sonorités | Designing tomorrow's housing through the experience of sound

Let's face it, listening in situ engages reality and the imagination of the listener. How can we imagine a future where listening, between our reality - which we cannot apprehend - and one's fantasy (which we cannot know either)? It's hard to say. How can we imagine the world of tomorrow? Is it enough to pay attention to current trends? From the building to the urban plan, optimization is everywhere. Architecture Programmation is more and more complex, interlinked, and shifting. The 5th facade becomes active with urban farms and the ground floor develops a proteiform base of pop-up stores and co-working. The housing is adaptable and evolutionary with co-

living and cooperatives of inhabitants. The city, facing its environment, conquers, questions, optimizes. During our mandatory pause due to the COVID-19 pandemic, nature and sociability were highlighted and valued. These two aspects are now part of the reflection on urban density. Tomorrow, the audible world will undoubtedly be more human, less influenced by oil technologies, communication, and robotics. But shouldn't we also look at past utopias to envision it from the point of view of its sociabilities? Whether or not these utopias were achieved, they give perspective and distance from trends of an era. For example, in the rural world, could we hunt using a boomerang rather than a rifle and feed ourselves from individual gardens, as Claude-Nicolas Ledoux advised in the Saline de Chaux? Or could we be disconnected from the ground thanks to a « bâtiment-ville » as la cité radieuse designed by Le Corbusier? We find here a realized utopia of a multiple programmatic offers that optimizes its site, a model that is running out of steam. At the same time, sustainable and vernacular architectures have conveyed other approaches to utopia. While Yona Friedman evokes the importance of living within the pre-existing spaces, Jérôme Baschet invites us to think about alternatives to the « capitalist » world by considering past unfulfilled utopias that are now capable of succeeding in this context of resilience. The movement of DIY and "faire avec" become the (future) new paradigm. As sound is an expression of temporalities and spaces of our daily lives, it illustrates our relationship to time. This is why the sounds of tomorrow will remain unheard. It is through the analysis of a series of utopian texts that we will engage our listening and our sound imagination. From then, we will be able to draw assumptions on the future. Following this conference, we will search for these sounds and make them heard by the future inhabitants of the ZAC des Gratte-Ciel in Villeurbanne inside the prototype ECHASON. It will be built in the following months to test these assumptions and to implement different interfaces between inside and outside of a dwelling, coupled with sound sources arranged on a scaffolding. This échafaudage sonore - ECHASON - will engage the body in listening to the unheard landscapes of tomorrow.

Artur MATAMORO VIDAL | UK | Artificial Canyons

In the early 70s, in San Diego, composer Pauline Oliveros created a new work called Sonic Meditations. This work, which put listening at the forefront was made in collaboration with a group of women called the ♀ Ensemble and. Among these twenty-five text-scores one of them invites participants to find a canyon to perform. In this paper, I would like to emphasize the significance of this landscape in the work of Oliveros. On the one hand, this type of site reinforces the contemplative dimension that is specific to Sonic Mediations. Indeed, when one makes a sound in such a resonant space, it is possible to dwell upon sounds at length as requested by many of the meditations. On the other hand, the listening experience in a canyon can become so immersive that boundaries between the landscape and the individual evaporate. 'Our ears felt like canyons' recalls the composer after a sonic experience in the Feather River canyon. During this talk, I will argue that the canyon landscape in Oliveros' work is more than simply a punctual occurrence in one of her pieces and figures instead as a paradigm for a constructivist experience of listening. I will support this idea firstly, by recalling the heuristic role of sonic resonances via collaborative work and recording experiences in her Sonic Meditations and personal accounts. Secondly, by underlining how Sonic Meditations are not simply a set of experimental music pieces but a tailored social space for all sounds to be heard in detail and at length. Finally, we will be looking at Sonic Meditations as a sort of step-by-step 'how to build an artificial canyon', aiming to configure social space for new or unheard subjectivities.

Federico MARTUSCIELLO | IT | Silence as listening opportunity: a communicative approach in soundscape composition

Research on anthropic silence in the soundscapes of Abruzzo is proposed, in particular in the mountains of Gran Sasso National Park and depending on the context. Silence is a sound because it is accessed through listening. This brings up important issues, even with respect to a sound ecology and "soundscape composition" approach in relation to the context. Under this premise, the ecological approach to creativity proposed here raises a question of broader interest such as determining a relationship Regional Natural Park of Sirente Velino. The "anthropic silence" is defined as a situation of absence of human sounds(noises) for time spans of at least five uninterrupted minutes [G. Hempton]. The composition of a piece entitled Studio II: sui silenzi sonori d'Abruzzo is combined with the research. The title ("on Abruzzo's sounding silences") of the piece represents an oxymoron: according to what we can ascertain, silence as the absence of sounds does not exist, in no absolute sense. There is, however, silence as the absence of sound with respect to audibility, measurability, or - as in our case - with respect to a predetermined threshold. This means that silence can exist if understood as silence (noiselessness) in a particular communicative area or portion of the soundscape and is always permeated by sound and thus experienced through listening. Therefore, the centrality of silence within certain sound environments helps us to understand which sounds are found in its definition, which varies between the external soundscape shifted in a different context and the soundscape composed of the listening space itself, emotionally involving the listener. Executive space in soundscape is considered as an integral element of the musical and compositional experience in which the existential experience of listeners must be central. Sound must be considered not as something that is transmitted from the environment to the listener but as mediation or creation of relationships between listener and environment. Spatialization techniques implement a process of decontextualization. There is no objectivity in electroacoustic transduction equipment. The concept of fidelity highlights the "quality" of the signal and its faithful reproduction, yet it overlooks a possibly true relationship to the context, between the original sound and reproduced sound: through a communicative approach, "fidelity" to the inseparability of sound from its context may make the sound more true to the current conditions of actual space (place). Here we will try to illustrate the way in which this issue has been addressed in the realization of Studio II through an approach in which, rather than considering sound as coming from the environment to the listener, it is considered as mediation or creation of relationships between the listener and the environment through the research and the use of silence.

Francesco MICHI, Mechi CENA | IT |

Pensieri sparsi per un ascolto “sentimentale” | Scattered thoughts for a “sentimental” listening

Our participation is constructed as a kind of “stream of consciousness” that describes, in part wanders on daily listening, and links the perception, the known, and thought). It tries, in a way, to create a sort of parallel listening that connects the existing with the imagined, with the memory, with the desired, and a lot more. Many people think that listening is a naturally unavoidable perception (there are no ‘eyelids’ for the ears). However, the aggressiveness of contemporary soundworlds is leading us to a kind of cognitive deafness, towards the perceptive insignificant. In any case, it stays true that listening develops on different levels and triggers different reflections. We could call them resonances. Listening is not “instantaneous”, each sound develops over time and this allows our conscience to a less immediate perception compared with sight, the so-called “first glance”: the ego that perceives listening is continuously processing new data connected to those just perceived, in order to get to understand. The intent is to highlight the passage from more superficial listening to a more attentive, evocative, or structural listening, the overlapping of memories, reflections, and more or less experienced acoustic similes, in a narrative continuum underlined by the coexistence of different dimensions of listening. Let’s try to call this type of listening ‘parallel’, a practice that tends to bring out different contemporary dimensions of listening, even trivial ones, but which are considered capable of activating critical reflections. The recent period of the reclusion, of the so-called lockdown, gives us the particular experience of listening to the usual places, to the places we are familiar with, but filled with different contents: some of these contents are present because the changed reality has recalled new sources (generally living forms), other contents were present before too, albeit in the background or confused. These tell us about the hidden sound qualities of space, though they are already present during the usual listening. Some reflections of our contribution refer in part to this experience and its particularities. The development of this activity through the medium of narration seems the most suitable one for the identification of the process. Reading or hearing about sound allows you to imagine it, it refers to experiences that recall others and others, and so on; it gives way to a flow that goes in parallel with the sound that normally constitutes the listener’s soundscape. It deals with being perceptually immersed in a sound context and at the same time in other ones, according to the alternation of our concentration. In the presentation, we will try to highlight the coexistence of multiple listening plans through projection and dialogued and/or recited parts. Experimenting with the flow of consciousness technique is another step in the investigation that we carried out for some years, about narration as a tool for investigating the ways of listening, about the communication (introverted and extroverted) of the experience of listening to the world.

Martino MOCCHI, Lorena ROCCA, Carlotta SILLANO, Silvia STOCCO | IT |

Sensorial safety: control tools and perceived serenity

The paper investigates the relationship between safety, perceptual experience, and new technologies in the living environment, on multiple scales - from the human body to the city. The theme of “safety” represents an increasingly important issue in urban environments, due to the spread of multiculturalism that generates situations of social fragility. This circumstance constantly places the individual in contact with a “frightening diversity” that cannot be related to any familiar model, generating new social patterns. The most widely used solution to cope with this situation - in view of making cities safer - is the installation of surveillance tools, security cameras, sensors: an increasingly sophisticated and accurate digital system which, in fact, delegates to the impersonal eye of the camera an idea of “protection” previously guaranteed by the sense of community, the mutual assistance and support among citizens. In spite of the sometimes reassuring data, these measures neglect the problem of “perceived safety”: an aspect that concerns an emotional dimension that is not related to raw security. The visual surveillance of the territory can’t grant this sense of serenity that should be rather generated by the construction of a perceptual balance between its elements including sounds, design, lights, colors, smells. This consideration introduces a more sophisticated framing of the safety issue, in a multisensory horizon. Even in the domestic context, the safety of daily actions - i.e. energy management, food preparation, physical activities - passes through the control of those technologies included in the category of Internet of Things: tools able to receive information from the environment and to emit signals about possible changes in the state of things or possible dangers. IoT was born to allow objects to communicate with each other, but today it is a system that allows objects to talk to human beings - mainly through sound (according to the affirmation of Internet of Sounds) - with all the opportunities and risks that follow, precisely in the domain of security, perception, and perception of safety. The paper intends to examine these issues, highlighting the urgency of promoting an active perception of the multisensorial signals coming from the human, natural and architectonic environment around us. The research aims to support the effectiveness of its conclusions through an experimental-empirical survey in the Ticino region, interested in a peculiar use of alarm sirens.

Marco MONARI | IT |

Uno Smart Soundscape? Nuove sonorità ambientali | A Smart Soundscape? New environmental sounds

In Italy, like many other countries, with the advent of the pandemic, the working world had (and still have) to face a situation that put at risk not only the lives of workers but also the existence itself of the companies for which they work/ed. As a consequence, both in order to optimize production and avoid dangerous aggregations in the workplace, forms of distance working have been adopted or strengthened. The most common of these forms of remote working is the so-called teleworking, which has already been present in our country since 1999 and has been recently encouraged through online training courses. In this case, workers mainly carry out their activity at home, interacting with the interfaces of their company or office through different communication tools (PC, email, telephone). Since March 2020, in the midst of the crisis caused by the Coronavirus, telework has been renamed Agile Work or smart working as well as remodeled in the rights and duties of those who benefit from it. The home was thus transformed into a working environment, thus changing substantially its organizational structure and also its soundscape. New sounds and/or silences came to be perceived by workers at times of the day when they had never been at home before. Workers sometimes found themselves listening to noises they

hadn't paid attention to before (or maybe they couldn't have heard before simply because either they or their neighbors were not at home!) and this forced them to suffer an unprecedented exposure to noise (or absence of noise) due to the new (hybrid) place of life/work they inhabit/ed. These sounds, with which we have necessarily to interface, plunge us into a new work environment. The almost unavoidable use of the Internet and the use of mobile phones add to the voices of family members instead of one's colleagues, and one needs to get used to the ticking of the partner's or children's keyboard, to the online meetings or school lessons at a distance, the unpredictable noise generated by neighbors or by cars in the street. Of course, there's a nice side to that – one can also listen to their favorite music, or sing a song when the pc microphone is off... I intend to illustrate some of the main characteristics of the domestic soundscape in the era of smart working and the most relevant pros and cons of the new smart soundscape in which one will be, willingly or not, more and more immersed. Finally, I will illustrate the contents of an anonymous questionnaire I designed to investigate – and problematize – the effects of these new forms of noise exposure among a group of colleagues and friends of mine.

Thierry MOUILLÉ | FR | Chalkwalk

The châteaux of the Loire are made up of three elements, limestone, slate and oak. These same three elements constitute these blackboards of the classrooms and research rooms of the last century, the chalk acting as stone. The proposal consists in producing a lesson-performance-concert on a few diagram practices in all fields of knowledge, between art, music, mathematics, physics by sounding the chalk lines on the back of the board using sensors. The sensors are linked to effect tables.

Pauline NADRIGNY | FR | Écouter 'comme un iceberg' | Listening 'like an iceberg'

In Weather Report (Touch, 2003), the English composer and audio naturalist Chris Watson portrays "Vatnajökull", Iceland's largest glacier. The glacier is, by nature, subject to changes in temperature and atmospheric pressure. Beneath its apparent homogeneity, it is subject to continuous metamorphosis. Hence its resonance in poetic imagination, since Rabelais. Hence, also, its critical place in the context of global warming and, according to Paul J. Crutzen, for the theory of Anthropocene. This shifting, the metabolic world is made audible in Watson's work through the choice and placement of transducers or hydrophones. The extreme care taken in recording techniques to render a phenomenon inaudible to the un-equipped listener does not however exclude composing here. Recording the melting of the ice on Ross Island for a BBC documentary (Frozen Planet, 2011), Watson describes the crunching sounds of boulders beneath the solid surface, the sounds resulting from the strong pressure between the submerged blocks, the noise of the melting itself, the muffled noises of icebergs bumping against the ice-cap: "deep notes," "music," expressing a "frightening sense of power," "a strange melody, in which the listener is submerged. It is necessary, however, to be careful with such a musicalization of the world: what we hear is, according to Watson, "geology made sound". Such practices allow us to apprehend the heterogeneous, heterotopic dimension of extreme environments. We will then refer to another work, the documentary Encounters at the End of the World (2007), by Werner Herzog. Herzog also travels to Ross Island, on McMurdo's observation base. Glaciologists, with their ears and bodies glued to the ice pack, describe what they hear as "inorganic". Their astonishment invites us to think of a decentralization: how do sound practices such as those of Watson and listening to extreme environments such as the glacial world, invite us to a shift in the anthropocentric gaze towards a listening that changes our perception and the ontological partition between the living and the inanimate? We will here summon two authors: Stan Godlovitch, in "The Ice Breakers", attempts to formulate an "a-centric" aesthetic of the environment; the anthropologist Julie Cruikshank presents an investigation into the indigenous thoughts of British Columbia, opposing to an inanimate mass the idea of a glacier endowed with a sensitive autonomy, a spirit through which it communicates with the living who colonize it. This ontological shift is based on the inversion of the positions of the listener and the heard. Indeed, field recording teaches us that listening to the world undermines our perceptive patterns, and the ontological categories inherited globally from the vision that underlies them. And that glaciers listen too.

Clara POIRIER | FR | Altérité et résonance : ouverture d'un espace pour l'éthique environnementale par le silence et l'écoute | Otherness and resonance: opening a space for environmental ethics through silence and listening

The act of being silent and listening can bring awareness of the raw reality, a point of view from which it is fruitful to consider the ecological crisis in such a complex period. This presentation will explore the significance of this acoustic awareness on the basis of the concepts of otherness and resonance. First of all, I will explain how the silence of words (to perceive nature without affixing names, analyses, or stories to anything) and the attentive listening (to perceive each being's sounds and silences in their own consistency) enable the other beings, living or non-living, to appear with all their density. When sounds replace words in supporting sight, it is as if we saw each being for the first time. I will present the consistency of the concept of otherness from this experience. The resulting density of beings gives substance, to the ecological crisis itself a thickness that helps to weigh its seriousness. This acoustic awareness opens a space instead of offering analysis or a piece of information. This space invites people to get prepared to act, by making themselves open to other beings and by reflecting on human activities. I will present this space on the basis of these two facets: listening and resonance. The otherness that attentive listening makes a person aware of, makes reality vaster, because space and time are enhanced by the spatialities and temporalities of each way of being, beyond the comprehension we have of them, and the role we give them. On the other hand, this density of the other beings contextualizes our activities within an ecological crisis that we share with them: we humans have to resonate, time-wise (echo), by responding to others with our own way of being, and space-wise (consonance), by living and acting together with others. Resonance is a non-opaque form of construction, namely, it does not erase

otherness when responding to it. It enables collaboration. I will present the questioning that resonance involves about the form human presence takes because this form sends back a certain echo and enables a certain consonance in a larger community of beings: what adequacy is there between the fundamental meaning of human activity or need and the construction, the installation that corresponds to it, among the other beings? I will finally propose three measures, three facets of a soundscape that would make possible the opening of this resonance space, which would be a fertile space for environmental ethics: human living environments that enable the acoustic experience of face-to-face with non-human beings; a sufficiently vast and coherent network of protected areas for other beings to spread their own spatialities and temporalities; and a sociopolitical context that enables thinking about the purposes of our actions and not only about the means required in times of urgency.'

Pierre PROUTEAU | FR |

The Potential of Sound Systems – Processional Shunt from Thailand to France

How are the human and non-humans landscapes impacted by a general use of sound systems? How potent are sound systems, and can they help to transform and shape alternative futures and possible worlds? This question emerges after five years of Phd research and multiple fieldworks in Thailand where sound system are operational, plugged and in transmission on a daily basis. The sound system can be considered through multiple dimensions: it is a machine made possible thanks to the electro-acoustic technologies – most particularly the electronic amplification of sound – seen through communication lens, it is a medium that contains “information” that are sounds in all its forms – music, but also, political discourse, trader’s litany, religious repertoire – anthropologically, it is a collective and hybrid entity composed of a machine and humans, the ones that are gathered around it, or more strictly the crew of engineers and/or musicians who uses it and makes it function. Acoustically, it makes immanent and sensible extreme registers of sound (infra-bass or on the other side of the spectrum, painful shrill) most notably through loudness as well as impressive other acoustic effects like echo and distortion. These multiple dimensions offer almost infinite possibilities. In the context of Thailand, a certain number are invested, be it mobile – used by procession bands, for commercial stroll by car – or fixed – in Buddhist temples, in front of administration’s offices for example. But not all cultures elaborate their collective sound transmission through sound systems. In France, the sound system is mostly linked to festive underground musical events (Kosmicki, 2008). Historically, the American were the first to make use of it through entertainment, industrial and military uses (Volcler, 2017). But the biggest machine at that time was not American but that of Nazi as early as 1933, when a space of 500 000 m² was marked by more than a hundred of speakers (Epping-Jäger, 2003). The uses of sound systems oscillate between religious recreation of worlds when a Buddhist monk preach, down-to-earth commercial and capitalistic concerns. It can be a political and esthetical tool for subculture and subalterns to express themselves, as well as lowest ideals: those of fascist hate, militarization and war. The sound system may be a victim of his power for subjection of the people and their senses – you cannot close ears as eyelids do, and both Thai, American and Nazi knew about it. Despite that, the sound system might be of interest as it stands opposite to atomization and individualization. It questions unity: as a technological apparatus transmitting loud sounds that aims at being heard and at gathering the maximum amount of people, it is deeply collective. Does it embody potential for resistance and world transformation?

Michel RISSE | FR |

Le Son qui vient du Ciel, une tentative de jardinage acoustique du paysage | The Sound from the sky: an attempt of acoustic gardening of the soundscape

The Sound from the sky (or: the Cloudspeakers) is an artistic installation weaving closely the existing soundscape (of a city or a neighborhood) with imaginary sounds created on purpose for that environment. The sounds are projected from only one high point (a tower’s roof, for instance) and reflect on the surfaces and objects, so that it is impossible to locate their origins and that they seem to come from multiple points of the environment itself. We all have tastes and aesthetic opinions about the soundscapes in which we live, especially the urban soundscapes. But what if we could really have the instant power to interfere in this soundscape, or to compose from scratch a neighborhood, or even a city, having in mind the project of making a place where it just feels good to listen, what would we do? And then, would we even do it? Can we technically, and may we legally, morally, ethically, finally have we to interfere with the soundscape? The aim of this paper is not to promote a new creation but to consider it as a researching experiment and examine the new questions it raises and the various reactions it allows to observe, thanks to the many traces of perceptions in situ, including those disseminated through the social networks.

Anton ROCA | IT |

Lucciole | Lucioles

In 2010, once I arrived in the small Italian village of San Romano, I built my studio and the Rad’Art art center. I took great care of the land attached to this building. Over time, fireflies have made a gradual comeback. Each spring, erratic lights twinkle in constellations, and the space is filled with the fragile ghostly dances of fireflies in a frenzied aerial choreography: Images are formed, intermittent brazing, flapping appearances, and disappearances. Fireflies echo the survival of the precarious insect due to the current state of our civilization. Its gradual disappearance, which took place in the last decades of the twentieth century, is now finding a trend reversal, which can be seen in its gradual return. Now that I have found them, I want to create a framing, as a tribute to nature’s capacity for regeneration and an archive of these millions of light sparkles, and this, fixing them on video recording to translate light pulses into sound pulses. Project description For the realization of the project, these moving lights are captured by video cameras. During a residency at Avatar (Quebec, 2018), a piece of software was created specifically to transform these flickers into sound pulses. By my framing, each light pulse comes to mark a point. Each of these pulses detected by the shooting of the camera finds correspondence

with a sound, and this, by considering its luminous intensity, its duration or its longevity of illumination, its size, and its position, both in the frame (surface) and in-depth (distance of the pulse). The score / the concert To constitute the score, my research is carried out so that the video camera aims at the spatial movement of the fireflies in the landscape. The score was therefore written by the fireflies in real-time and precisely defined by their spatial arrangement, therefore three-dimensional and temporal. It is then a matter of a relationship with space, a kind of nocturnal "open-air". Given the spatial condition of the evolution of fireflies, the transcription of light pulses (points on the score) into sound pulses, is regulated by the same principles that govern Euclidean space. The arrangement of the loudspeakers in the concert spaces will also be designed with this in mind, by recreating the spatial conditions of the fireflies for listening. In this sense, a three-dimensional listening session would be desirable.

Claude SCHRYER | CA | Radical Listening as Climate Action

When I read the call for proposals for this event, I was impressed by its radicality, notably the idea of investigating 'un-thoughts, unknowns and the unexplored'. This is in line with the massive 'rethink of everything' that I believe is required to address the climate and ecological emergencies. I proposed a short presentation on two inter-related topics that I think respond to some of the themes and questions raised in Unheard Landscapes:

1. Music as Acoustic Ecology

This idea that was raised at a workshop about Reality, Extinction, Grief and Art that I gave on April 23, 2021 at the BEAST FeAST 2021: Recalibration festival in the UK. I will explore how the arts could become the foundation of an ecological civilization.

2. Radical Listening as Climate Action

I am working on this topic for the 3rd season of my conscient podcast (about art and the ecological crisis) and with colleagues in the newly formed Sectoral Climate Art Leadership for the Emergency (SCALE) organization in Canada. I will explore the influence of indigenous culture on my thinking and how slowing down, despite the urgency of the climate crisis, is a path towards climate action.

Diane SCHUH | FR | Écouter la singularité des milieux sonores du Tiers-paysage et du Jardin en Mouvement, propositions de recherche- création au prisme de la pensée de Gilles Clément | Listening to the singularity of the sound environments of the Third Landscape and the Garden in Movement, research-creation proposals through the lens of Gilles Clément's thought

Given the emergencies we are experiencing, linked to climate change and the pressure of the human world on the non-human world, the question of the world to come is directly linked to the challenges of preserving our biodiversity and diversity in general. But in a world where the thought of a division between Nature and Culture still seems to guide policies, where human pressure is pushing back the territories of non-humans every day, where is biodiversity still located? Perhaps in the Third-Landscapes theorized by Gilles Clément: "An undecided fragment of the planetary garden, the Third-Landscape is made up of all the places abandoned by man. These margins assemble a biological diversity that is not yet listed as a wealth" (Clément 2004, p. 7). These environments escape the characteristic homogenization caused by globalization. Third-Landscapes, by their intrinsically dynamic character, are places of possibilities, far from human laws. They allow the emergence of "event-incidents", chance encounters producing what Guattari calls re-singularization (Guattari, 1989, p. 47) and constitute one of the possibilities of the world to come. Gilles Clément's thinking gives us tools that can be transposed to the field of listening and musical creation. These Third-Landscapes are indeed also places of sound hybridizations, places of interweaving and audible co-creation between humans and non-humans. I went to listen to these singular and yet ordinary places: what can they bring as tools to the composer, how can they inspire us to make creative responses to the challenges of our world? We will seek to answer these questions through two creative projects: the active recording of six third landscapes (several wastelands at different stages of development, from recent abandonment to complete reconquest) and the bioacoustic listening of a Garden in Movement. This technique is based on the installation of devices that can record 24 hours a day at frequencies up to 384Khz. It allows the listening, once the sounds are put back to scale, of a world unheard of by man: outside his biological rhythm and beyond the limits of his listening. Thanks to these recording tools, we can understand the rhythms of these places, hear the inaudible, make ourselves available to listen to these marginalized places. Thus the dynamic organization of the sound elements which constitute them allows a re-singularization of the listening at the origin of a creation in line with an ecosophical approach. The Third-Landscape and the Garden in Motion then become our "teacher" in creations that make us sensitive to the dynamic processes of other forms of life, an imperative and now urgent posture in the face of current environmental and social crises. CLEMENT, Gilles, Manifeste du Tiers paysage, 1ère édition Paris, Éditions Sujet/Objet, 2004. GUATTARI, Félix, Les Trois écologies, Galilée, 1989.

Nadine SCHÜTZ (((Echora))) | CH / FR | ECHOTECTURE, ECHOSOPHY: Considerations on the relationship between ephemeral and permanent elements of spatial presence based on the timeless fascination of an acoustic landscape phenomenon

Long before architectural acoustics has formalized reverberation, in his posthumously published Elysium Britannicum, the 17th century English author and garden architect John Evelyn had recommended human vocal measurement as the fundamental technique to understand the "wonderful doctrine of Echosophy," and to conquer a new professional field, the "Echotect." The work of an Echotect as imagined by Evelyn, pairing mathematical and physical evaluation of acoustic function with in situ observations and attendant emotional experience, demonstrates holistic thinking which applies not only to human communication and performance but also to environmental sounds of various origins. The echo is probably the acoustic phenomenon most commonly appreciated and considered as a landscape

feature throughout epochs and cultures, even though in very different ways. The fascination spans from the echo as an indicator for the determination of spiritual places in prehistoric cultures personified as a mountain nymph in Greek and Roman mythology, as a primary term in Vitruvius's categorization of acoustic spatial properties, appreciated for enhancing the meditative effect when walking through the peristyle halls of medieval monastery gardens, reproduced in the form of modern garden attractions, up to a recent Swiss smartphone app proposing a participatory online echo archive. In this paper, this thematic echo history introduces a broader ontological questioning of the persistence of the fascination echo, which ultimately leads to the central thesis: an "echosophical" examination of the conditions for the perception of acoustic spatial properties challenges the still commonly passive understanding of ambiance and atmosphere and develops it towards an animate notion of indwelling. The study of these properties that are incorporated into the assumedly stable built environment but only become audible when they are stimulated by transitory sounds conveys a perhaps new approach to the understanding of spatial presence, which combines ephemerality and permanence and might reach out beyond the auditory realm. Deploying this thesis not only theoretically but also artistically, the paper includes a concrete project example, the work on the square of La Défense, through which I explore designing and composing with echoes or acoustic room signatures, in collaboration with IRCAM. With its origins in an actual planning process, this project also experiments on how echotectonic work with ambient sounds and acoustic room signatures can "indwell" larger landscape, architectural, and urban contexts. "Plage de la Défense #1-2," extracts from a series of acousmatic compositions resulting from that project, is submitted for being presented amongst the sound works in this symposium.'

**Makis SOLOMOS | FR |
(Re)politiser l'écoute (musicale) | (Re)politicizing musical listening**

The Idealist musical tradition associates listening with an immersion into the singular universe of musical works, each conceived as a monad in which every element of reality has its own representation: listening means diving in a form of interiority that forms a world in itself. The consequence of such a listening habit is relative deafness to one's immediate environment. Certain actual forms of auditive addiction, drawing on consumerist productivity, push this deafness to the point of caricature. This might explain why so many present artists, especially those working on acoustic ecology, tend to reverse perspectives and to think of the act of listening as a way to interact with the world. This often involves a relative disappearance of the work (in favor of the process) and a refocusing on the very act of listening. This reversal is not only an aesthetic choice, it also is a political one: it puts forth the idea that listening is a construction of the commons. It is this (re)politicization of listening, in particular through the work of the commons that this communication proposes to discuss because it can enable us, listeners, who are subjected to the deafening noise of neo-liberalism, to react and perhaps to find the strength to resist.

**Anne SOURDRIL | FR |
SONATAS. Écouter l'environnement changer, ou comment les perceptions des sons construisent les savoirs écologiques locaux... et scientifiques | SONATAS: Listening to the changing environment, or how sound perceptions build local and scientific ecological knowledge**

SONATAS (Listening to the SOund of NATure to understAnd environmental changeS - funded by LabEx(s) DynamiTe and Driihm 2018-2021) is a set of multidisciplinary research projects around perceptions of the sounds of nature. Through these projects we aim to understand (i) how local communities perceive their landscapes and ecosystems through their immediate sound environments, in a context of strong changes in societies and their environment; (ii) how these populations view adaptation to environmental changes; and (iii) what sounds tell us about the state of ecosystems and our societies. Our projects, combining anthropology, geography, ecology, and bioacoustics, are located in contrasting field sites in France (Ile de France, Vosges and Occitanie) and in the United States (Arizona). These lands are facing multiple changes, including global warming, urbanization, agricultural and land-use changes, erosion of biodiversity. Through investigations combining acoustic recordings and sensory ethnography (participant observations, semi-structured interviews, or guided walks), we seek to understand how the environment is heard by local communities and how sounds contribute to the construction of local diagnostics of changes in their immediate environment. We explore the coexistence, on the same territory, of different types of ecological knowledge (local, experts, scientists...) and therefore of potential variations within the perceptions of sounds. This communication will be an opportunity for us to question the definitions concerning the sounds/noises that we share (or not) between the different researchers of the project (what is anthropony for example and is it a component of soundscapes or pollution to be removed from recordings?). We also want to question the methodological and conceptual issues that this poses and which allow us to move forward on the mutual conception that we have of sounds.

**Catherine SZÁNTÓ | FR |
Sounds of the garden: (Spatial) experiments in listening. The example of Murin-An (Kyoto)**

Garden can be thought of as an ornamental art, a welcome but superfluous addition to our everyday lives. Yet gardens are also – and have always been – a place for experiments – technical, botanical, but also spatial and experiential. In this paper I would like to explore the issue of the garden as a place for experimenting with 1) the making of sound and the 2) hearing of sound, that is, the complexity of the (aesthetic) experience of sound. I will look at the example of the garden in Murin-An, in Kyoto. Despite its small size (3500 m²), the garden is particularly rich in sound effects created by water flow taking a variety of forms. In the experience of the garden, sound has a double role. First, a static one: it is used as a way to create particular sonic environments that reinforce the ambiance of the different scenes created in the garden, with references to both the natural mountain environment visible beyond the garden and to the culturally important image of an isolated hermitage. Its second role is dynamic: it is used as a means to invite the visitors to discover the space.

Sometimes visible from the path, sometimes hidden or partially hidden by the landform and the vegetation, a variety of sound-creating features partake in the “hide-and-reveal” aesthetics of the garden. By creating distant spatial appeals (over there) that complete and articulate the polysensory experience offered by a given space at any given moment (here and now), they invite visitors to explore dynamically (by changing position or shifting the focus of attention) spaces that always seem to be perceived incompletely. The appeal to memory (of what was already perceived) and imagination (of what might be perceived if a certain course of action is taken) partakes in a constantly evolving spatial sense of the garden (sense of orientation) that modulates and extends beyond what is actually perceived. The richness of the garden’s spatial structure makes thus possible a variety of imaginary and polysensory scenarios that can be played out in our perception of the garden as we walk through it. The intertwining of the visual and sound experience it affords, its combined call for looking and listening, makes it a relevant example to explore the rôle of attentive (and necessarily active!) listening in developing our heuristic capacities in construing and understanding the spaces we inhabit. (This talk is a development of research presented at the 3rd International Congress on Ambiances and of a soundscape workshop held at Murin-An in December 2019.)

Jean-Paul THIBAUD | FR |

Une écoute atmosphérique des milieux de vie | An atmospheric attunement to lifeworlds

This proposal falls primarily within the scope of Theme 2 “What can we learn from listening to the coming world?” and also potentially of Theme 4 “Different sounds different listenings through forms and rhythms of life”. The aim is to explore what could be an atmospheric attunement to lifeworlds. Irreducible to a posture of landscape, environmental or musical listening, atmospheric attunement consists in making oneself sensitive to the resonances and significance, the tonalities and sonorities, the forms of tuning, and modes of the insistence of lifeworlds. It involves listening in the order of floating and distraction and gives existence to the diffuse, precarious, and discreet efficiency of the world of sound. Based on a few sound situations resulting from fieldwork, the aim is to understand how listening maintains a fundamental relationship of vulnerability to the world. In a way, it is a question of experimenting with a new regime of attention that opens up to the powers of life and reveals what really matters. Atmospheric attunement is a proposal that is placed under the sign of the Phonocene.

Marianne VILLIÈRE | FR |

Alouette, gentille alouette

“Alouette, gentille alouette” is a performance situated within the framework of the Symposium talks; this artwork refers to a performative project: I post myself with a microphone but instead of speaking, the songs of birds that have disappeared from Metropolitan France will be broadcast. My goal is to generate a moment of surprise and a kind of poetic interlude within the framework of classic discussions/conferences. It is a question of drawing attention in the context of a Symposium on something other than the human way _ but embodied by it (and by its silence in particular). This is a performance (but the category does not exist...) This work/performance refers to a (collective) sound walk of 1 hour in urban public space, Nancy, France having taken place in 2019. During this event, a fanfare broadcasts the sounds of birds that have disappeared from mainland France instead of playing their instruments (brass). The second sound piece is made up of song recordings of endangered or endangered birds - such as the skylark. This “incredible” fanfare diffuses a lost musicality, a sweet alert.

Chris A. WRIGHT | GB |

Un-Place

Let us not listen or strain to hear the tiniest sound. Instead, let sounds wander into our consciousness and take with them our imagination. Let our imagination translate how the sound flows over us and travels with us to somewhere that is not placed. Un-place aims to explore the ambient sound that is not listened to but instead enters our ears unbidden. Whilst listening enhances our relationship to place, the act, or not-act, of hearing, creates a space of possibility, an un-place where past experiences merge to become the imaginative future. Our relationship with listening overwhelms, it becomes a space that is placed. By not listening, but hearing, we merge ourselves into the space of time that belongs to no-one, to no-where. It could, at its simplest be the time between wake and sleep, where sounds are heard but float within the subconscious mind as a littoral zone between consciousness and sub-consciousness. These ideas of un-place will be developed through notions of perception and imagination linking them to heterotopic spaces. Within this, I will also attempt to explore the idea of imaginative space through the creation of a humming ‘choir’ which becomes ‘community’ through collective action.

Stefano ZORZANELLO | IT |

A different (idea of) rhythm. Towards a grammar and a spectro-morphological solfege of static soundscapes

In this study we will try to defend and support the proposal of a listening mode, in particular aimed at so-called “static” (or non-perceptible evolution) soundscapes based on the internal and implicit perception and visualization of their spectro-morphological space (Smalley, 1997). It is not a question of removing autonomy and specificity from the dimension of listening, and from the domain of acoustics, in order to bring them to the level of the experience of vision and the “retinal” (cf. Barbanti 2001) - flattening them. Instead, it is a question of giving appropriate relevance to the phenomena of sensory cooperation in the construction of reality (Giorgetti, 2020), and designing some useful tools for the appreciation, study, and experiential analysis of these soundscapes, sometimes neglected and put in the “background-position”, precisely because of their “textural” characteristic as opposed to the typically “gestural” sound-foreground. First, we intend to re-evaluate a concept, largely forgotten and substantially little investigated within architectural studies, namely that of

simultaneity/synchronicity of spatial, visual, and architectural rhythm (see among others MJ Ginzburg, *Rhythm in architecture*, 1923). We intend to affirm the possibility of a purely visual and spatial, static and synchronic conception of the concept of rhythm, which differs from the prevalently diachronic-temporal conception of rhythm itself, typical of the temporal arts and in particular of music and poetry. It is not a question of thinking about the hypothesis of a rhythm “out of time”, but the possibility of a way of being of the rhythm that manifests itself in time, but in a static and “simultaneous” way, rather than in a diachronic way, as when, in an instantaneous form, we admire the alternation of chiaroscuro in a colonnade. These characteristics of simultaneity and synchrony, although apparent, as they are due to the processes of the ocular saccades whose duration is about tenths of a second (or less), precisely because of the dimensions of the temporal quantities involved, are attributable to the sensation of the instantaneity of the “psychological present”. On the other hand, some studies of Comparative Ethnomusicology (Etain and Timmers, 2010) show in a rather surprising way how in different cultures, historical and contemporary, the perception of the high-low axis of the sound spectrum is conceptualized and verbally returned through terms that present a clear semantic kinship with the visual-spatial sphere. This discovery allows us to operate the shift mentioned above, to try to construct a “grammar” and solfege of the spatial rhythm of the soundscape, in conditions of stability. Finally, some examples of static or textural soundscapes will be presented, in an attempt to frame them within this grammar and articulate them in possible solfege.

SOUNDWORKS

Daniel BLINKHORN | AU |

valiha

10'00"

valiha is named after a zither I encountered in the small seaside fishing village of Ifaty, in the Mozambique channel of Madagascar. The instrument is entirely cylindrical in design, reflecting the primary material from which it is constructed, bamboo. I found instrumentalising the zither in a conventional sense to be uniquely challenging, so I decided to attempt to unlock its richly evocative potentiality by transforming 5 simple, plucked, pizzicato gestures into a piece that extends well beyond the physical confines of the zither. In doing so the work evokes the natural elements and energies embedded within the origins of bamboo (water, grass, wind) and recycled telephone wires and discarded bicycle brake cables that are repurposed as strings. Timbres redolent of steel, bamboo and liquid jostle and collide amongst windswept textures, creating a biomimetic soundscape recounting the life force of the instrument itself.

Anita CASTELINO, Sherry OSTAPOVITCH | CA |

A Walk-in-Progress featuring: Eva-Lynn Jagoe, Joshua Conn, Imre Szeman, Christopher Alton, Mining Injustice Solidarity Network (MISN), Vanessa Gray, Jamie Magnusson, Max Haiven, and Christopher Smith

7'13"

On 5 October 2019 WalkingLab and the Reimagining Value Action Lab (RiVAL) assembled a temporary community of activists, artists, scholars and other peripatetic counter-speculators in Toronto's financial district to share knowledge, ideas and forms of resistance through a series of presentations at various locations. A Walk-in-Progress is a sonic response to this walking event. This creative composition is comprised of recordings of the speakers, interventions, and sounds of Toronto's financial district made during the walk. Modular synthesis threads together the recordings, documenting resistance to Canada's role in global extractive industries and consequences of finance capitalism..

Charlie FOX | CA |

Entophony - Study 9

10'

“Entophony – Study 9” My early experiments with multichannel surround sound location recording included a series of recordings at Grasslands National Park, Canada, in Summer 1999. I went to Grasslands NP with the intention of recording the call and response of coyotes across the wide Frenchman River Valley: the background sounds in the valley included bird calls and the subtle buzz of insects. Once the new, super sensitive microphones I would use in these early experiments were ready for a listen, I put on the headphones: I was suddenly immersed in a world of riotous sonic interaction between multitudes of insects. These first recordings had a resolution only within the range of human hearing. However, looking at the graphic waveform representations of the recorded sounds, it was notable that the insect sound levels remained steady, right up to the cut-off point of the sound recorder's highest frequency. Higher resolution recording that would come a few years later enabled exploration of the sounds beyond this “brick wall”. Beginning summer 2006, a series of multichannel surround sound recordings were made of insect sounds in patches of the natural, unbroken Saskatchewan, Canada prairie of the Dirt Hills (Avonlea area) and the Big Muddy. These newer recordings would have a resolution that included ultrasonic sounds – high frequency sounds beyond the range of human hearing, up to 50 kHz (fifty thousand cycles per second). In the studio, the insect sounds were isolated from all other sounds (birds, coyotes, farm machinery, aircraft overflights, etc.). Then, the sounds created by the insects within the range of human hearing were eliminated: only their ultrasonic sounds remained. These specific sounds were then pitched-down (-2 octaves to -5 octaves) into the range of human hearing, which made the sounds

play at a speed that was 2 to 5 times slower, but now audible to you and me. You will hear some sounds that seem familiar as prairie insect sounds. Other sounds are quite unique – as strange as they may sound, none are artificially altered, except for the change in pitch. The pitch-shift downwards of the multichannel recordings also increases the perceived space between each insect, giving broader insight into the many different sources of these unique sounds. From that first moment of discovery in 1999, listening in on the busy world of prairie insects, I was reminded of the pulse and activity of human urban environments. For this version – Study 9 - of the Entophony series, a video track has been included that contains urban imagery (captured in New York City, 2010), referencing that first moment of discovery. This work becomes a synthesis of the sounds of insects with a visual representation of humanity's lived environment, reflecting on aspects of complexity, similarity and variance existing across activities of living creatures going about their lives on our humble planet.

Hubert GENDRON-BLAIS, DEVENIR-ENSEMBLE | CA | Résonances manifestes

Montreal, May 2015: a demonstration passes under the Berri overpass, its walls amplifying the clamour of the crowd, an incitation to show its sonic intensity generating a vibratory force that will be felt for a long time after the march. This singular moment, which illustrates the way non-living elements can contribute to the ambiances of the collective actions, has inspired the third movement of *Résonances manifestes*, a improvised music piece based on a sound score composed of field recordings from various autonomous demonstrations that shook the streets of Montreal in recent years. The piece can be understood as a sound study on how the ambient sounds can participate actively to the gain in consistency of the moments of community and how some musical processes can orient the experimentation of new ways to gather in the event. *Résonances manifestes* is the musical expression of a project of research-creation at the confluence of philosophy, music and politics, aiming to understand how sound and music contribute to the (trans)formation of affective communities, these communities in movement which do not stand on pre-established identities or shared interests, but are moved by the intensity and the density of the affects that circulate among them. The process of research-creation underlying the piece involved a sound study on the acoustic ecologies of demonstrations, the composition of a sound score expressing different affective tonalities of these events, and the organization of a series of training workshops on the collective perception of sounds. These experimentations, which address aesthetics, social and environmental issues, show how an ecological perspective can offer new understandings of the affective communities, then understood as the common becoming of the multiple bodies (living or not, human or not) taken in an intensive field of affective resonance.

Joshua GROFFMAN | US | Dialogue-Duet-Monologue

Dialogue—Duet—Monologue is a work for instrument, soundscape, and live electronics. The piece stems from some intellectual tensions that I found at the core of my relationship to music and sound. Foremost among these is a tendency to instinctively hear music as a “filling up” of an empty void. In fact, musical sound is an addition, even a “covering up,” of the pre-existing soundscape. I believe this innate stance on my part is related to a similar tendency to equate “sound” with “human” and to hear “silence” in a soundscape when human sounds are absent. Another tension: the role of technology in soundscape studies. I have frequently deployed recording and sound technology in the hope that it can create an unmediated image of natural sound. I speak of “recording” soundscapes, which will somehow allow me to capture, or preserve, natural sounds that are themselves free of electronic (and/or human) elements. I think in binaries: of outdoor or “natural” spaces as ideally pristine and free of machine-based sounds, while indoor spaces are the provenance of technology, of computer-based sound. In thinking about this piece, I found myself asking: what role might there be for computer-generated sound in an outdoor, soundscape-based performance? In three sections, this piece addresses these tensions. The soundscape where the piece is performed is, of course, somewhat unfixed and aleatoric, its characteristics based on the site of performance, the time of day, the organisms present. Nevertheless, it *SOUNDS*: the instrumentalist proceeds as an addition, a covering up, of the already-present soundscape. The live electronics—running independently, driven by pre-programmed algorithms in Max/MSP—add another type of soundscape, one that originates in the soundscape-inspired gestures of the performer but which evolve to displace and cover up that soundscape, before evaporating and uncovering the soundscape once more. In the first section, based on Pauline Oliveros' idea of an “environmental dialogue,” the performer listens; she may respond to or reinforce some aspect of the soundscape but mostly allows the soundscape to speak. In the second section, the performance becomes more explicitly musical. The performer builds on musical ideas suggested by the soundscape. Meanwhile, the computer processes and alters the performer's gestures; it has also begun to “listen” and records, at set intervals, aspects of the performer's music. In the third section, the performer breaks off; an automated computer script takes the pre-recorded material from the previous section and presents it in a dense, processed form that covers up the existing soundscape almost completely. *Dialogue—Duet—Monologue* is open-ended. As the computer texture winds down and disappears, the soundscape reappears and the cycle can begin again as desired.

David KAMP | DE | MIMICRY

11'00”

The world's biodiversity is in constant decline. As a result of the current climate crisis, natural habitats tend to become more and more silent. One day there might be nothing but silence left. David Kamp's multichannel spatial sound composition *Mimicry* simulates an artificial soundscape of hundreds of imaginary creatures; every creature's sound has been designed from scratch using musical instruments and digital sound synthesis. Combined, these individual creatures' calls and articulations turn into massive choruses, mimicking the dense and constantly changing sonic characteristics of bio-diverse environments such as the rainforests of the world..

Panayiotis KOKORAS | US |

Qualia

9'40"

Qualia (2017) electroacoustic sound composition was composed at CEMI studios - Center for Experimental Music and Intermedia - at the University of North Texas in 2017. The composition explores the experience of music from perception to sensation; the physical process during which our sensory organs - those involved with sound, tactility, and vision in particular - respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multidimensional experience. The motion and the meaning inherited in the sounds are not disconnected from the sounds and are not the reason for the sounds but are, in fact, the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it. Qualia are claimed to be individual instances of subjective, conscious experience. The way it feels to have mental states such as hearing frequencies at the lower threshold of human hearing or a piercing sound, hearing a Bb note from a ship horn, as well as the granularity of a recorded sound. It is an exploration of time and space, internal and universal. In Qualia, I do not experience musical memory as a sequence of instances but as a sensory wholeness that lasts the entire duration of the piece. The experience of sound itself is not sequential; it bypasses past or future; time becomes a single omnipresent unity. In this state of consciousness, time dissolves. The vibrating air molecules from the speakers, the reflections in the physical space, and the audience are the sound.

Marinos KOUTSOMICHALIS | CY |

Audio excerpts from Sāk vitt ok vïtt of veröld hverja

7'46"

Audio excerpts from the Sāk vitt ok vïtt of veröld hverja project, pivoting on a multi-level exploration of the North Nordic landscape and the artist's own personal (un)makings of, and creative responses to, it, in terms of photography, video/audio recordings of various acoustic, electromagnetic, geophysical, and anthropological phenomena, text, stones, seafood, and scientific sonification/visualization of data concerning energy consumption, weather change, seismic activity, fish migration, and spatial distribution of marine population. Featured audio excerpts concern Faroe Islands harbour ambience, underwater recordings of boat engines and whale vocalizations in Greenland Sea, geophysical activity from Icelandic geysers, and data sonifications related with CO2 savings due to geothermal energy production in Iceland.

Federico MARTUSCIELLO | IT |

Studio II: sui silenzi sonori d'Abruzzo

8'00"

Studio I: on the soundscapes of Abruzzo and Studio II: on the sound silences of Abruzzo form a cycle of pieces dedicated to the problems of the representation of the soundscape, to the related ecological issues and to the formulation of compositional and creative practices informed by them. In Studio II focused on anthropic sounds that do not allow us to perceive the soundscape without noise pollution, in Studio II I focused on issues relating to space and silence. Starting from a preliminary investigation I was able to verify that in certain areas of Abruzzo it is still possible to find what is called silence with respect to anthropogenic sound sources for a selected time interval of at least 5 minutes and for intervals even longer than 15 minutes. The piece is presented as a sequence of environmental extracts of real anthropic silence alternating with pauses of silence in the performance space. Editing allows the listener to enter and exit two different acoustic contexts on the basis of perceptually sensible structural choices. A comparison is determined between listening to the external landscape and the inside of the reproduction room, from the relationship between phonographs of anthropic silence that divides the sequences. In this way, the listener is no longer a "receiver" at the end of a communication channel, but becomes an active determining factor. The recordings were made between August 2019 and March 2020 in continuous cycles between a minimum of twenty minutes and a maximum of two continuous hours, in three different time slots of the day (morning, afternoon, evening) for several days in different climatic conditions, in order to collect as much acoustic data as possible. Each element of the work - such as the selection of the shooting areas in relation to the distance from the residential centers, the strategy of outdoor sound recording that mimics the directionality of the auricles, the organization of the material on the basis of psychoacoustic principles, the timbre choices, the measurement of the pressure value in the field for diffusion, etc. - has been addressed in an attempt to maintain the contents of auditory experience belonging to the common experience coherent and intact. I have been trying to think of sound not as something that is transmitted from the environment to the listener, but as a mediation or creation of relationships between the listener and the environment through the use of silence and perceptually sensible parameters in an electroacoustically configured diffusion and listening space.

Isabelle de MULLENHEIM | FR |

Ville murmurée

In the sound recording, there are three attitudes : standing by the landscape, taking steps in the landscape or absorbing ourselves into it. As a sound engineer, often I stand up in front of the environment. My gesture and the machine have to be invisible, there is a certain transparency. Listening is extremely physical but the body disappears and only the landscape exists. Through the editing and the performances, I tried to put a part of myself in the composition. I needed to create a relationship with my sounds. This project is

about intimacy with an urban environment. How to be in resonance with the city. Most of the time urban life is difficult, sharp, and we don't want to hear this landscape. I want to take time to listen carefully to my city, and see how to reply. I would like to find the poetics elements of this particular landscape. I would like to really improve this space. To take part in this experience, I will record with a quadriphonic system. The space will be larger, and I will be free to move around as I like. The diffusion will stand outside, in that way, the present landscape will enrich the world of the composition..

Sherry OSTAPOVITCH | CA |

In a Queer Time and Space

16'00"

In a Queer Time and Space is a collection of sound works-in-progress that assembles voices, places, memories, and acoustic abstractions while grappling with the impermanence and fluidity of queer geographies. It engages with space through and beyond the resonances and reverberations of architectures, foregrounding the stories, sounds, and relations that forge queer-feminist social and political space. Conversations with members of London's queer community were played and re-recorded into the cavernous buildings of an operational cement factory-cum-art center in East Germany, taking on the resonant and reverberant layers of the industrial architecture. This occurred during a sound arts residency for women and LGBTQI people during which, these and many other recordings were made using surround and extended techniques, recording the walls and surfaces of the cement factory, art centre, as well as the queer collective living and creative activities being produced.

Moumita ROY | IN |

Tales from Home

9'38"

'Tales from Home' is an ongoing series of sonic explorations of the artist pertaining to the act of listening at her home. The work was initiated during the covid 19 lockdown in India. With the new normal being defined by isolating oneself at home, this series depicts the constant flux of myriad emotions of the artist through the compositions. The act of listening is not just an external journey, it is also an inner one. The compositions traverse through fear, fantasy, frustration, imagination, and reality of the uncertain times - all arising from the confines of her bedroom. Note from the artist: Living in India, I am very much aware of my privilege of having a safe house and access to resources in pandemic times. For a long time, I felt guilty to record and document sounds around me, because the act of it seemed trivial compared to the dispossession of countless migrant laborers and their families during the lockdown. I started this series as a personal quest, to make sense of the dystopian world around from the fragments of the soundscape of everyday life. As I complete a decade in my journey of learning how to listen, sound-making and researching, my different sensibilities as an artist, a professional and a woman in search of meaning, find a convergence here.

Nadine SCHÜTZ ((Echora)) | CH / FR |

Plage de la Défense #1-2

7'51" - 9'06"

Space and place are deciphered as we decipher a score. This approach guides my sound work in general but extends in a particularly rhizomatic manner throughout the project on the square of La Défense, from which this present piece results. It is part of an evolving series of compositions, which experiment on designing and composing with echoes or acoustic room signatures, always linked to their place of origin while developing their autonomy as acousmatic artwork. "Plage de la Défense #1" focuses on the compositional exploitation of HOA directional room impulse responses recorded in situ for creating virtual auditory scenes and thus proposing a poetic reinterpretation of the existing sonic environment. The combination of the different measurements based on different positions of the source and the microphone defines the spatial register for these imaginary scenes. By extracting the spatio-temporal and spectral characteristics of the same acoustic imprints, "Plage de la Défense #2" let them structure a spatial and tonal orchestration, more abstract yet always imbued with the acoustic spirit of the place. Acoustic space thus becomes a veritable instrument of composition.

Andrea TAROPPI | IT |

the unheard answer

6'10"

Strongly inspired by Charles Ives "The Unanswered Question", almost a remake of it, it follows its duration and structure. There are three sound "elements" present: 1) a background consisting of sounds of birds in the distance, more or less manipulated, completely oblivious to human activities, which are represented here by 2) appearances of mixtures of short sound samples (closing doors, horns, bells, etc.) juxtaposed frantically and inconclusive in their hysteria. These are alternated with the 3) answers or perhaps the mocking interventions of the crows. All the sounds were recorded between March and June 2020 from one place: my home.

Juan Carlos VASQUEZ | US |

Mono no Aware

5'21"

"Mono No Aware" is a Japanese concept that refers to a nostalgic understanding of the transient nature of things. In this piece, a train traveler in Japan undertakes a mental voyage into fragments of past memories, that inevitably warp and overlap with each other. Regarding its composition, "Mono No Aware" puts into practice a technique that the composer has denominated as "klangfarbensampling", or the distribution of a timbral "melodic" line comprised of fragmented recordings juxtaposed with textural layers of sound. The distributed melody is in itself a short summary of the piece nested into the first section, portraying a non-linear approach to time. The field recordings used in this piece were captured in Japan by the composer in the cities of Tokyo, Osaka and Kyoto during November 2019. The piece was composed while in lockdown in the United States between the months of March and June 2020.

INSTALLATIONS

Romain BARTHÉLÉMY, Mathieu GHEZZI | FR |

Trajectoires

Trajectoires is an immersive sound art installation which explores the evolving soundscapes of French Jurassic forest. Created from a collection of sounds, obsolete speakers and leftover wooden cleats tied together to make a multichannel sound system, it questions the effects of climate change on the soundscapes of a small village from a French middle mountain region. The creative approach was inspired by the work of Bernie Krause and his concept of biophony: an auto-orchestration process where every species of a natural setting is able to find its own acoustical niche to communicate with its mates. The result is a complex, yet spontaneously organized soundscape, occupying large parts of the audible spectrum, and functioning in many ways like a man-made music creation. Trajectoires is thought of as a deregulation of this organisation, where stable sound protagonists of nowadays Jura migrate through the audio spectrum with long glissandi, creating irregularities and singularities in the soundscapes. The glissandi as a transforming musical gesture was inspired by the findings of biologists about some species of birds which, faced with the evolution of their environment, especially human noise, adapt their songs and calls by modifying their pitch, volume and morphologies. By amplifying those processes and applying them to every sound that we collected in the forest, new kinds of soundscapes emerge, evoking faraway landscapes, primary forests, underwater ambiences, human machinery, reminding us of our own illusion about our landscapes stability. The progressivity with which these are applied makes it difficult to hear the tipping point between normal and abnormal, between the familiarity of French Jura and uncanny soundscapes from elsewhere. Trajectoires was created by Romain Barthélémy and Mathieu Ghezzi during an artistic residency organized by the Parc Naturel Régional du Haut-Jura in the village of La Pesse, which spreaded across a whole year (2019-2020). It was exhibited in La Pesse in September 2020, and in Saint-Claude's art center La Fraternelle - Maison du Peuple (October 2020).

[école du paysage]

Mechi CENA, Francesco MICHI, Maurizio MONTINI | IT |

Orizzonti | Horizons

In our world, that what allows us to see our life as a (more or less) regular proceeding, which allows us to plan, to have expectations, as well as to perceive the past and to get to know when it is gone, is the idea that we have got time. Listening, as well as the emission and transmission of sound, develops over time. We do not have a snapshot of a sound, because a sound, for its complete perception - and therefore in order to have its own recognizability, to have a meaning, or a significance -, it needs our time. The link between sound and time is therefore indissoluble. On the other hand we know, from physics, that time does not exist, or rather, it does not exist at a fundamental level (C. Rovelli), it is a construct of man, so we "invented" it. We are walking on a minefield, these things are for physicists: how can we doubt of our experience of time, that is perhaps the most important emotion of our life, which itself develops in our perceived time... indeed we can say that the end of life is the end of the perception of time... This all seems impossible But it is fascinating to think of possible perceptions of time different from ours (which are actually not so different): sound can serve as a "litmus test" to make them explicit. Horizon is a gash that opens towards listening to another world: we listen to it and perceive the passage of time "beyond" as different from the one "on this side": we perceive it through hearing. Sound, we know, lies upon time, it is carried by it, and it is narrated over time. How would the sounds appear to us when brought by times that flow a little different from ours? There are many worlds that could differ from ours, even for the smallest detail, if we apply combinatorics we can imagine a number that is hard to write. A sonic multiverse that would surely surprise us by falsifying our perception of continuity. One of these possibilities is, for example, that of delay - when the continuity of an event, because of some unknown physical phenomenon, is interrupted, has a stumbling block... and then starts again -, or that of a time that is suspended, or that flows in a inconstant way. ORIZZONTI is a minimal installation: in a possibly empty room, light is dim or darkened, four speakers are placed in front of us and allow you to listen to the world beyond the horizon: from our listening point we perceive the sounds of the environments, of the passing objects, voices, animals,

machines that populate that world, the same things we perceive every day, everything is normal, known. But slowly, in every micro-cell of the sound material, something changes. A stumbling block, for instance a “delay”; what we expected to hear is late, does not arrive or deforms. And that daily microcosm decomposes, becomes indecipherable.

Voices: Francesca Ciullini, Chiara Melloni, Margherita Santangeli.

[école du paysage]

Denis CHARTIER | FR |

L'Assemblée

The installation will consist of setting up a circle of vine stocks (pulled up because of cryptogamic diseases that have killed them). These vines are positioned on steel supports, giving the impression that they are floating in the air at the height of the head of a standing adult human being. We will enter this “sacred” circle to listen to an immersive sound composition (Origins) built from sounds recorded at natural wine producers in the Beuvron and Cher valley, not far from Blois (as part of a research-creation project carried out with the vin/vivants collective in 2017-2018). Composed with recordings of yeast sounds in the vats, soundscapes of the fields in the cellar, this piece and this device aims to render sensitive the complex but very specific relationship to the living beings of the winegrowers in natural wine, and to make perceptible these relationships which draw the outlines of an exit from the plantation and a response to the ecological disaster.

[école du paysage]

Giuseppe GAVAZZA | IT |

Il giardino delle voci nascoste | The garden of hidden voices

In an open space, hidden among the plants of the garden, I will install a couple of dozens of pocket-speakers that will spread strange voices (artificial sounds created with the physics modelling synthesis program Genesis) that will resonate like freaky animals, cryptic signals from outer worlds, unusual musical instruments, unintelligible voices... The same pocket-speakers orchestra might be used in a site&situation-specific installation that will be performed-in a location to be chosen- following a collective score based on audio recordings made during the Symposium.

[Courtyard of the École d'Art]

JimmY G. GELLI | IT |

RADIOS APPEAR

Radios Appear Is a sound installation consisting of 200 radios Here, I shall briefly try and explain the way in which this community exists as a collective, as reality, and how the single units concur in giving life and form to this reality. Each radio is tuned on a different station, transmitting on local FM. Automatically, this means that, as a whole, the devices reproduce the entire sound produced by the FM band in real-time. Thus, we have the entire FM sound of a given geographical space simultaneously exposed. This sound mass - so heterogeneous - is modulated by setting the volume of each radio barely above the audible level. The sound of the installation acquires texture thanks to the number of subjects acting simultaneously: it is the criteria of the critical mass I have already expounded above. The low volume of the devices – almost muted – allows Radios Appear to build an ethereal and panoramic sound flux – very lyrical – not noisy as one could anticipate in the presence of a simultaneous exposure to such a quantity of sound frequencies. It is a sort of tapestry which explicates itself with a distant, formless song, within which the figure/background principle completely disappears, losing all references, every necessity for assertiveness, every pretense at leading. Here, every attempt to make hierarchic elements, individualities, emerge is immediately reabsorbed within the multitude and the impersonal as the sum of all the personals.

[école du paysage]

Jacek SMOLICKI | SE |

Intertidal Room - a Soundwalk through Timescapes of Vancouver Coastline

Intertidal Room is a site-responsive soundwalk composition that explores how entanglement of historical, environmental and cultural processes at the shoreline of Stanley Park in Vancouver has been reflected in its soundscapes. It is part of my postdoc research into the past, present, and future of soundwalking and field recording in the context of environmental humanities, post-digital arts, and philosophy of technology. Intertidal Room is a multi-layered composition made specifically for listening to in specific place (along Stanley Park's shoreline) and at a specific time (low tide). Besides being available through several collective walks during low tides, after its premiere in October 2020 the soundwalk was available via live-stream on a dedicated website. The streaming was synchronized with low tides in the Vancouver area. My initial plan was to bring attention to intertidal species around Stanley Park and explore how the understanding of their adaptation skills may help us, humans, question our tendency towards linear growth and constant expansion. However, through my conversation with indigenous guides at the park, I realized the significance of intertidal zones and more broadly the importance of cyclic organization of time to life patterns of First Nation communities at the Pacific coast. Their reliance on tidal patterns has been heavily disturbed by the colonial expansion and new disciplinary regimes that the land, its human and other than human species became subjected to. It became clear that in order to study the sonic vibrancy of intertidal zones - its historical and present condition as expressed in their soundscapes - it was necessary to look into the colonial impact on those zones and their actors. In its compositional structure, Intertidal room consists of several narrative-based storytelling techniques (historical, mythological, and sensory-ethnographic) and a series of soundscape compositions, a result of field recording sessions undertaken

in summer 2020. It also draws on selected material from the archive of WSP. It sets them in new critical contexts: environmental, by touching upon extractivism of natural resources in the region, and post-colonial, by indicating how social injustice and colonial legacy are still embroidered in the social fabric and hence soundscapes of the place in question. Additionally, the composition comprises intentional porosity, gaps and pauses that in various moments allow soundscapes of places the listener is walking through, to leak in, resonate or dissonate with the prerecorded material. For Unheard Landscapes, I would like to offer Intertidal Room in a form of a soundwalk through spatially distributed elements of the original composition. Listeners will be invited to walk through several chapters of the composition while listening to portions of the narrative through their headphones. The spoken narrative will function as a thread that interweaves the scenes and contextualizes them.

[Courtyard of the École d'Art]

Willy VAN BUGGENHOUT | BE |

Horror vacui

Sound as direct experience - sound universal and immediate consciousness - sound is - as we are - present in the present time - simultaneously with ourselves - an object in spacetime Title: Horror vacui (26' on endless repeat). Location of installation Horror vacui: Corbeille Nord EdP so that it blends with the natural sounds of the hall as the sounds of fire in a fireplace or outside noises. Volume is low enough to mix with the existing sounds but high enough to be able to hear the full (complex) range of the soundscape - as equal as a possible high pitch to low-. So that it is not clear to the passer-by which sounds are the installation and which could be the natural ambient sounds. Stereo boxes far apart and not directly visible (if possible!): each HP left and right should be installed so that they point in the opposite direction so that the sound is spread throughout the hall and not directly projected.

[école du paysage]

Vincent VOILLAT, Tristan TRÉMEAU | FR |

Le vent tourne

The wind is turning Sound installation outdoors. Eight students from the TALM Tours art and design school will come to transform and modulate their productions in contact with the discussions and ideas shared during the symposium. This original material will have been constructed from the work started during the sculpture-sound-space research and creation workshop, like a sound translation of an interior landscape disturbed by the echo of current crises. For playback, an immersive dual-stereo listening device allowing spatialization changes in real time will be installed outside. The final sound material produced by the students will be tinted by the strong presence of the voice which will be the messenger of poems, imaginary stories, testimonies, speculative theories, sometimes interrupted by pure sound material coming to play and vibrate with the surrounding space.

[école du paysage]

Stefano ZORZANELLO | IT |

Crossing the forest that crosses me

The project is set up as a study and a cross-domain sound installation. Every day and in every space, we are traversed by flows of electromagnetic waves, and in turn, we continuously cross electromagnetic fields of varying nature and intensity. In a certain sense, we live an experience of crossing a forest of signals while the same signals hit and traverse us. We are facing a senses-less landscape (invisible, inaudible, odorless, tasteless, intangible) in most cases. The project aims to sonificate this reciprocal crossing and the mobility of data associated with electromagnetic field variations. The sound installation will be based on transforming these data into sound events using some sound synthesis algorithms appropriately programmed and modulated by the behavior of the very same data. The process described thus far is of a unidirectional and inter-domain in type because there is a passage from the analysis that occurs in the domain of the electromagnetic field to sonification, therefore re-introducing actuators in the acoustic field. We intend to develop bidirectionality in the process, thereby also creating the inverse path; from the acoustic data derived from intensity and spectrum analysis to the production (through relative actuators) of suitably re-modulated electromagnetic waves. The bidirectional path, where the output influences the input of the process, creates an actual informational circle that is in continual transformation and generating new signals until the process terminates, thereby giving rise to autonomous and autogenerated behaviors. Such a process, typical of homeostatic machines, of autopoietic relations, and of audible ecosystems (Ecosistemi Udibili by A.Di Scipio (2000-2005)) to date have mainly been developed in single domain circumstances, an acoustic one in the case of Di Scipio (cfr. Sound is the interface, (2003)), In our case we will attempt to develop the circularity between distinct domains. Moreover, the installation, through the automation of sonification auto fade in/out, and the relative pseudo-silences that derive from it, intends to highlight the aspects of the absence of sensory perception, though constantly present, of the unconscious dimension of our corporeal experience, and therefore of a landscape that is alive and changing beyond our senses.

[école du paysage]

VIDEOS

Daniele GRASSO | IT |

I suoni che (ci) mancano | The sounds (we are) missing

2'02"

On 3rd April, 2020, in Italy, the strict lockdown measures to contain the epidemic had been in force for a month. Immediately after listening to the radio news, I went out and headed to the nearby Valentino park in Turin. Almost immediately I am stopped by law enforcement and informed that access to the park is forbidden: you cannot circulate freely; you cannot go further than 200 meters from your home. From this moment the walk turns into a visit to places that are difficult to enjoy at the moment, accompanied by sound memories. The sounds (we) are missing or the sounds that are missing? The title intends to express how we humans miss certain sounds that are not necessarily missed by other forms of life. How ready are we to recompose the sound spaces when daily life restarts? A busy road perhaps induces some form of amazement and nostalgia seeing it empty but how do we envisage it should sound in the future? Do we like, or miss, what we usually hear? Would we like many of the sounds or noises present to be attenuated or eliminated to allow others to emerge? The initial intention of the work was to document the sound environment during a health emergency. On completing a first field recording I realized that there were technical and communicative challenges in this, to be achieved in a short time. Although it is true that a reduction in signal interference such as traffic allows for clearer listening of the surrounding environment, it is also true that there is an absence, a lack of a multitude of other sound sources. On crossing places, right in the city center, I felt a profound sense of disquiet from the absence of sound spaces. An alternative title to the video might have been "fill the void". On a second outing with the intention of taking photos in the Valentino Park in Turin, a well-known park in the city, I reflected on the possibility of presenting the public, in these difficult times, a small contribution of images and sound memory of places that are dear to us that couldn't be seen or heard, where the sound could express the everyday life and sociality that could be rediscovered when respecting the balance with nature. The video intends to emphasize the communicative and expressive capacity of the world of sound and through dissociation between sight and sound underline the high potential offered by listening to the surrounding environment in part dormant, asleep, inactive. The images, taken in April 2020, are accompanied by some sounds recorded in 2012 during a specific project on Soundscapes in an initiative by the Metropolitan City of Turin in collaboration with Arpa Piemonte (Regional Agency for Environmental Protection). The sounds are part of the ICBSA archive – Central Institute of sound and audiovisuals heritage (Ministry of Cultural Heritage and Touristic Activities).

[école du paysage]

WORKSHOP

SOUNDCAMP | GB |

Barking Box

Barking Box offers a group listening activity which participants can engage with throughout the conference on-site or remotely. Soundcamp will make a simple platform where participants can log in and listen to a remote audio stream. An IRC Chat will let them comment and interact with other listeners, anonymously if they prefer. Comments will be logged on a Raspberry Pi in London and will contribute to an extended record of collective listening. Soundcamp artists will be available to join the chat at selected times of day and night, according to a protocol which we will distribute in advance. There is the opportunity for us to present on the activity in the course of the conferences, addressing topics of listening to the future and collective planning. We will install a streambox at Beckton Creek in the outer London borough of Barking and Dagenham, where the river Roding discharges into the Thames. This environment will be brought into a conversation about what we can learn through listening together to remote soundscapes, conducted over IRC chat at different times of the day and night. A listening group will be convened around the streambox, extending the homes of participants in each others' direction(s). The long conversation will be logged and published on a project webpage. The Barking Box extends commissions for Lofoten International Arts Festival (Flat out) and Royal College of Art (@effra streams) which have deployed open omni-directional microphones to pay attention to intertidal mudflats and a culverted urban river from source to outfall. The live streams can be thought of as ways to establish ontologically flat fields, within which systems of value are provisionally suspended, creating openings for other values to emerge. Attention to the sound of edgelands and estuaries which have partially escaped development narratives, and whose status is indeterminate, can point to their value for biological and cultural diversity (spoonbills, bait collection) and as pools of imaginative resources with lesser known potentials (> Third soundscape). Real-time streams are designed to resist the conversion of sounds and places into, on the one hand, environmental spectacles or, on the other hand, recorded specimens. They can be tools for advocacy in debates over land use and public space. A public web platform which combines a listening link and online chat will allow us to listen collectively from our homes amidst sounds of sewage works, recycling streams, processing plants, strip-outs, shipping containers, logistics, flounder, smelt, surge tides, waders, salvage, hardcore - being constantly aggregated, segregated and assimilated in this 'perfect destination for wastes' (McGrath demolition archives).

[école du paysage]

GAMES

Giuseppe GAVAZZA | IT | Human Loudspeakers: Living Radios

Living Radios Player is a part of my larger project Human Loudspeakers whose topic idea is to use the human being as a source of sounds through a polyphonic coordination realized via audio headphones: the voice primarily, then the body and, perhaps, sonic objects used to expand these main two.*1) In today's listening chain, the last device for listening to music is almost always the loudspeaker (including the human being as a resonator of the built-in headphones). Even live acoustic music almost always uses electric amplification. From this consideration springs the idea of inverting the direction of the flow in order to have as the last step of this communication chain a Human Loudspeaker. Human Loudspeakers: Living Radios Player is a collective performance that uses portable radios players, headphones and human beings. Selected audio files are listened to through the headphones by the participants who will try to play them using voice, body and objects used as musical instruments. Some variants are possible: Group distribution: - all are players/a part are players, a part listeners. Space and movement: - players/listeners move (walk) or stand. - can take place in open / closed spaces: in the case of moving persons both can be used, creating passage zones. Score: Human Loudspeakers: Living Radios Player is not a composition but a collective performance process; in this context audio files can be considered as the instrumental parts of the score to be created *tempore et loco* (time&site-specific). Each performance will therefore have its own score born from the context: composed individually or collectively, performed in time under a conductor or in a more free or random way, sharing parts among several performers, using different voices and instruments...

*1 - ... "(man) ... has to be a dried up resonator of the sacrifice, able to reproduce all sounds of nature. (...) Now if the dancing sorcerer is clothed in metal bells or clusters of shells of dried fruits, this 'rattle-man' is nothing then a musical instrument of the god who has invaded him." Marius Schneider, *La musica primitiva*, Adelphi, 1992, p.85. English personal translation.

[Conservatory courtyard]

Stefano ZORZANELLO | IT | Sound Chocolates

Sound Chocolates is a game explicitly inspired by the Italian tradition of "Baci Perugina". The idea is to give participants a number of chocolates in wrapping to which is attached a small sound gadget: a clicker, a miniature trumpet, a mini-double-monochord. In the wrapping, there is a quote or saying on the theme of playing sound and/or listening, and some simple instructions on how, where, and when to play the gadget that came with the chocolate. This game is designed to create a fun sound creating moment, with the idea of provoking thought on the possibility of sound creation with small objects and of granular multiplication and its resulting impact. It could be played during coffee breaks or any other suitable time. Any reference to the famous Zeno's paradox on the sound of a grain of millet is absolutely not coincidental.

[école du paysage]

SPECIAL EVENTS

Bernard FORT | FR | Le Grand Orchestre de la Nature | The Great Orchestra of Nature concert

In recent years, the practice of naturalistic sound recording (field recording) has developed considerably, opening up to contemporary music a sound field hitherto unknown, linked to a new outlook on the world around us. Almost everywhere, on the 5 continents, "sound enthusiasts" explore the forest, the ice, the seabed, the interior of trunks, the animal or plant world, often taking great risks, in search of the inaudible, the unheard of, sound present all over the planet in the most unexpected places. Micro-cannons, parabolas, micro-switches or hydrophones each day allow for a more distant, more precise exploration, loaded with surprises and hardly believable discoveries: Could nature have invented everything? From naturalistic sound recording to musical composition, Le Grand Orchestre de la Nature is presented as a real concert often staged on a loudspeaker system.

[école du paysage]

Frédéric FRADET and ENP students | FR |

The landscape heard from the window exposition

Imagine a person looking at a landscape from their window. It pays attention to the different occurrences of events that occur in a temporality relative to her own rhythm. Imagine that she chooses to be specifically interested in what she hears, and when she hears it, the place is always the same, the window. Let this person take a notebook and write down the number of appearances of these different elements. For example, she can be interested in what the elements produce, water, wind, earth, so also what comes from biological life that she can divide into other sub-categories, everything that is created, live and can feel. But how long could our observing subject stay in one place to listen and notice everything that happens around him? And how many pages would it eventually fill, or at least how many events would it record? And with what degree of distinction?

[école du paysage]

Gilles MALATRAY | FR |

Conf'errance et PAS - Parcours Audio Sensibles marcher, imaginer, construire des aménités paysagères collectives | Conf'Errance and SAP - Sensitive Audio Paths walk, imagine, build collective landscape amenities soundwalk

Walking, a shared approach to ear surveys Reading / writing, ear and kinaesthesia put to the test Physical and mental postures Make / spot / improvise Track / write / share II. Look for sounds and moods that work well (together) Amenities as a driver of sensitive and factual experiences Models that resist, do not go into the sound barrier, or models that avoid the pitfall of "all noise". III. The positive construction of landscapes and soundscapes Think of the landscape as a "beautiful listening", a hearable utopia? A social project where sound can be heard, even if it means disturbing Resist confinement by opening the moving ears A form in confidence Walk together Listen together Discuss together around the approaches proposed in the first three proposals. In practice An in situ location A collective experience (between 30 and 45 minutes), between silent listening and strolling, readings, and exchanges.

[école du paysage]

FKL

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

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

The Higher School for Nature and Landscape

The **Higher School for Nature and Landscape (ENP)**, a department of INSA Centre Val de Loire, trains landscape architects working at different scales of spatial transformation.

CRESSON

Initially focused on sound space, **CRESSON** is a research team of the École nationale supérieure d'architecture de Grenoble that relies on an interdisciplinary, sensitive and situated approach to inhabited spaces. CRESSON is one of the two teams of the CNRS laboratory **Ambiances, Architectures, Urbanités (AAU)**.

The international Ambiances network

The international Ambiances network aims to structure and develop the field of research on architectural and urban environments

The symposium is supported by the Office for architectural, urban and landscape research / DGP / Ministry of Culture.

Local partners

Fondation du Douce • Conservatoire de musique et de théâtre de Blois, Agglopolys • associative Mission Val de Loire, UNESCO

unheard landscapes COMMITTEES

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