Landscapes in change
.... Soundscapes in change

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Landscapes in change
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"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors;*

....

*Florence Convention on landscape, 2000
http://conventions.coe.int/Treaty/EN/Treaties/Html/176.htm
**Landscapes in change**

... **Soundscapes in change**

Several questions

- What does mean "an area as perceived by people"?
- Can we listen to landscape?
- Which categories can we use to describe it?
  - Noise, silence, music?
  - Which category to describe ordinary sounds from our everyday life?

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**Human perception**

Ivan Petrovitch Pavlov (1849 - 1936) - Behaviorist

Stimulus | NO | Answer
--- | --- | ---
I feel | ≠ | I perceive
My ears are listening all day and night | ≠ | I'm listening to something
Human perception
Phenomenology of perception
(Merleau-Ponty.... Alain Berthoz, ...)

- We need the action of the body to perceive something (from physical action to brain movement)
- “To perceive means to act”

Stimulus  ↔  Perception

paradise - hell
Perception of sounds
to change the attitude of listening
P. Amfohere, CRESSON

«Sonic World»

Sound Environment
 listening to the milieu
- Analytic description of sound
- Measurements, textual descriptions, recordings,
...[analytic attitude — acousticians, researchers, etc...]

Sound Milieu
- Living with sounds without listening to them specifically

Soundscapes
- Experimenting and enjoying sounds
- [everyday attitude of listening]

[Nicolas REMY | Changing Landscape, Yolos, 2011]
Perception of sounds
to change the attitude of listening
P. Amphoux, CRESSON

« Sonic World »

Sound Environment
Environmental listening

- Analytic description of sound
- Measurements, textual descriptions, recordings,
  …
- Analytic attitude - acousticians, researchers, etc...

Sound Milieu
Listening to the milieu

- Living with sounds without listening to them specifically

Soundscape
Listening to the soundscape

- Experimenting and enjoying sounds

[everyday attitude of listening]
[Esthetical attitude of listening]

Sound Milieu
Listening to the milieu

E. Paxinou
Interpersonal communication in noise
DEA Ambiances Architecturales et Urbaines,
CRESSON : Grenoble.
Perception of sounds
to change the attitude of listening
P. Amphoux, CRESSON

« Sonic World »

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Soundscapes
Robert Murray Schafer
« The tunning of the world, 1977 »

Definition: An environment of sound (or sonic environment) with emphasis on the way it is perceived and understood by the individual, or by a society. It thus depends on the relationship between the individual and any such environment. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment.
Soundscapes, http://www.escoitar.org
Soundscapes and Cultural Sustainability

About

One of the central questions of art and cultural studies remains the gap between theory and practice. This project aims to narrow that gap by the convergence of cultural and social studies of sound dimensions of cultural knowledge that come from the auditory habitus, the auditory business of listening as a way of knowing the world. The art and cultural studies relate presented here is being offered as a way of participatory research methodology, where data is collected and used in a new study of auditory cultural knowledge in European villages and small towns.

This project is based on three earlier Finnish soundscapes projects: (1) Acoustic Environments in Change (ACE) included in transitions in the soundscapes of six European villages; (2) Space, Time and Memory in European Villages (STEM) and (3) One Hundred Finnish Soundscapes. The project group has for a long time been investigating the feasibility of a research project on the potential of the auditory environment in European villages. It is of utmost importance that the early research has now been used in order to solve the emergent financial and ethical questions, aiming to support the innovative practices of different communities.

We consider that not only important but possible to start research projects that will be informed by the findings of the existing research in European villages. However, one of the main ideas of the project is that we should be aware of the multiple ways in which people both consciously and unconsciously use sounds in creating their meaningful lived spaces, either that they passively contribute to this or actively control such of them.

The research group has the foundation on which to construct the strategies for local action for improving sustainable qualities of acoustic environments in different European areas, even at the Eastern border area of Europe, Baltic. Following questions and themes have been chosen and clarified from our earlier research findings:

1. Children, young people and lived acoustic environments

WELCOME!
The is the blog of the project “Soundscapes and Cultural Sustainability - Strategies for Local Action”, funded by the Academy of Finland (2009-2012).

SEARCH THIS BLOG
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Feeds from related soundscapes blogs:

DOLLAR SOUNDSCAPES

The Sound Worlds of the School Children
Making Everyday Sounds More Audible
Homework Recording
The Sheep
Desired Sounds and Innovative Thinking

ISTANBUL SOUND DIARY

Nightly waves and daily flows
the bomb and the jet

FINDIASI DIARY

Finlands makers! 1
Bomscape of Cambra - part 1
Recordings of the school children - part 1
Recordings of the school children - part 3
Recordings of the school children - part 4

PIRKKANAA SOUNDCAPES PROJECT

Lahmisinen Metsossa
Puuvillakassa

Soundscapes, http://dollaroundsoundscapes.blogspot.com

What’s a soundscapes?

An environment of sound (or sonic environment) with emphasis on the way it is perceived and understood by the individual, or by a society. It is based on the relationship between the individual and any such environment. The term may refer to actual environments, or to abstract concepts such as musical compositions and tape montages, particularly when considered as an artificial environment. See http://www.sfu.ca/sonic-studio/handbook/Soundscape.html

MOLEs

WELCOME!
Here you can read and listen notes about old and new soundscapes and soundscapes from Dollar. You can also send your own documentation of a soundscape you have found from the environment of Dollar.

Follow the instructions on the page How do I send an entry?

For more information please mail to: socsblog [at] gmail.com
23 January 2011

Nightly waves and daily flows
Kuşuncuk
Sunday night in February

Last Night I was counting traffic in Kuşuncuk. The method was to count everything: putting me, people, cars, cats, bicycles etc for 10 minutes on the hour, around the clock. This was to demonstrate in an orderly fashion the changes in the everyday rhythms of the main street in Kuşuncuk. Who was on the move at the break of dawn, who at dusk, what was the time most Kuşuncukis come back home from work, when do the cats and dogs go about their business, how does the villagers flow in and out of Kuşuncuk and with which vehicles.

Between the clocking me and my friend who was accompanying me on this lengthy exercise sat down to the small square by the Bosphorus and drank tea. There were others too enjoying the warming evenings and Sunday rains, watching and listening to the Black sea distant with lights and shades and the two rowing boats sailing on the waves. You can hear the waves splashing against the stone pavement and the distant horn of the cars crossing the Bosphorus bridge. The building in the picture is the "baba", windows still closed (it was not that warm after all).

Methodology

Lisbon Story, Win Wonders

Nicolas REMY | Changing Landscape, Voles, 2011
Methodology

Sound Description:

Sounname: Asprota Beach, Volos, Greece

Exact position of the microphone / camera (Google Earth):
39°21’06.89” N 22°56’38.07”E

Altitude: 1m

Date: 6/26/001

Meteorological conditions: clear weather, cold (1°C) without wind

Sound Recorder: TASCAM M10 Hand Sound Recorder

SoundMeter: 0.1dB – class 1

Format: wav (.wav)

Duration: 1117

Short description: the sea is really calm and we can hear the urban background and the small wind in the trees. A little far away, once can hear discussions between water ornamental of Asprota. They are ready to swim in the cold sea and share with whites the last gulls. As a rhythm, at the end of the sound track, there are fewsocial music player that is strongly their theme full with the birds' movement remotely.

Picture Name: Asprota Beach.jpg

Camera: CANON EUS 55

Format: 0.0 Ms JPEG

ISO: 50

Focal: 5.8mm

Exposure: 0 EV

Opening: 10.6

Speed: 1/500

How it might be useful for you?
How it might be useful for you?
architectural project that helps visitor to switch attitude of listening

« Sonic World »

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  [Esthetical attitude of listening]

Nicolas REMY | Changing Landscape, Volos, 2011

How it might be useful for you?
Assess, protect and preserve natural soundscapes
How it might be useful for you?
Play with materials to play with the soundscape

RENDERS: GENERAL VIEWS

Thodoris Zarbalis, Markos Mazarakis, Akoustiko Design, TAM, 2009
How it might be useful for you?
Play with materials to play with the soundscape

Thodoris Zarbalis, Markos Mararakis, Akoustiko Design, TAM, 2009
How it might be useful for you?
Play with materials to play with the soundscape

RENDERS: AREA 3 [DIGITAL MANIPULATION]

Thodoris Zarhalis, Markos Mazarakis, Akoustiko Design, TAM, 2009

How it might be useful for you?
Create the minimum distance with sounds to listen to the soundscape

How it might be useful for you?

Soundscape as a key to start the design

Archeologic Park, Kalenriese (Germany)
Architects: Annette Gigon, Mike Guyer, 2002

Pavillion «Listen», a huge Eustachian tube, an ear to capture the generic sounds of the site.
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Links

- CRESSON [www.cresson.archi.fr]
- Laboratory of environmental communication and Audiovisual documentation [EPEOT - http://www.arch.uth.gr/ol/labs]

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