



Landscapes in change Soundscapes in change

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Landscapes in change Soundscapes in change

Florence Convention on Landscape (2000)

"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>



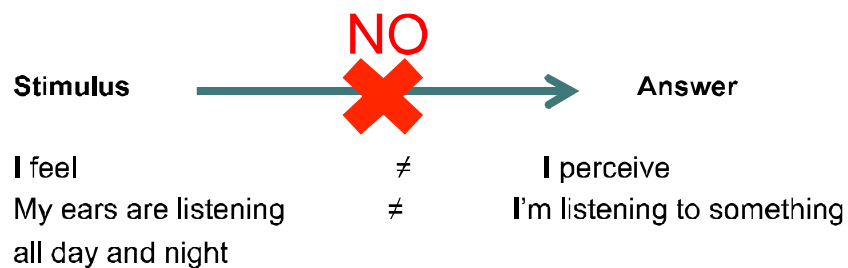
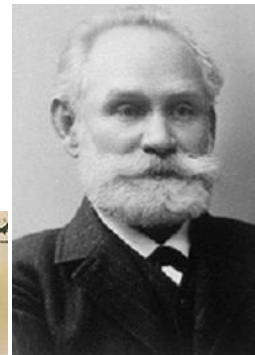
Landscapes in change ***.... Soundscapes in change***

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 ?



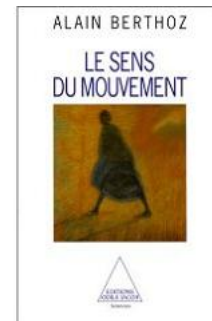
Human perception Ivan Petrovitch Pavlov ([1849](#) - [1936](#)) - Behaviorist





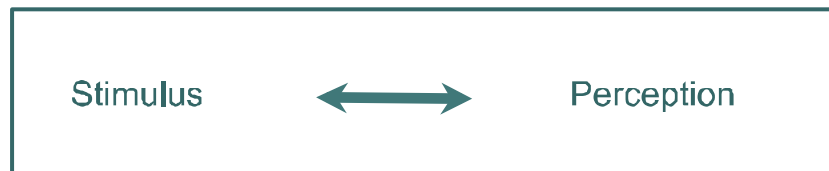
Human perception

Phenomenology of perception
(Merleau-Ponty.... Alain Berthoz, ...)



The Brain's Sense of Movement
[Alain Berthoz](#)

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



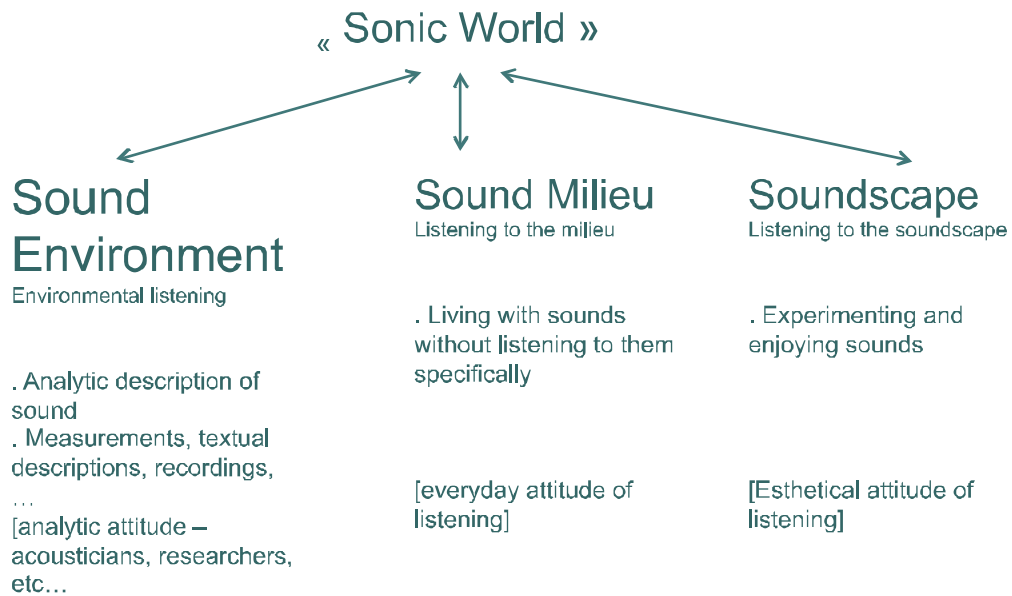
paradise - hell



Perception of sounds

to change the attitude of listening

P. Amphoux, CRESSON

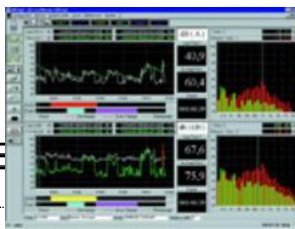
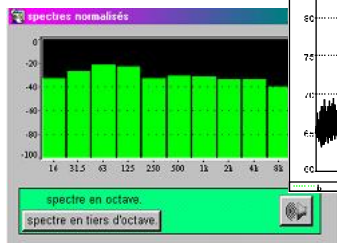


ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Sound Environment

Environmental listening



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

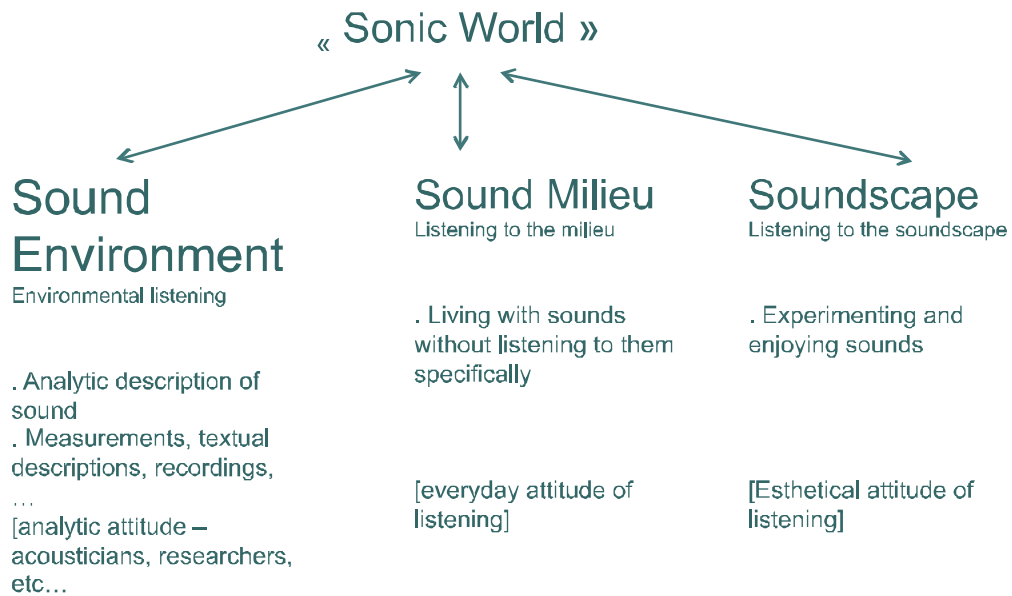
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Perception of sounds

to change the attitude of listening

P. Amphoux, CRESSON



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Sound Milieu

Listening to the milieu



E. Paxinou
Interpersonal
communication in noise
DEA Ambiances
Architecturales et Urbaine,
CRESSON : Grenoble.



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

Nicolas REMY

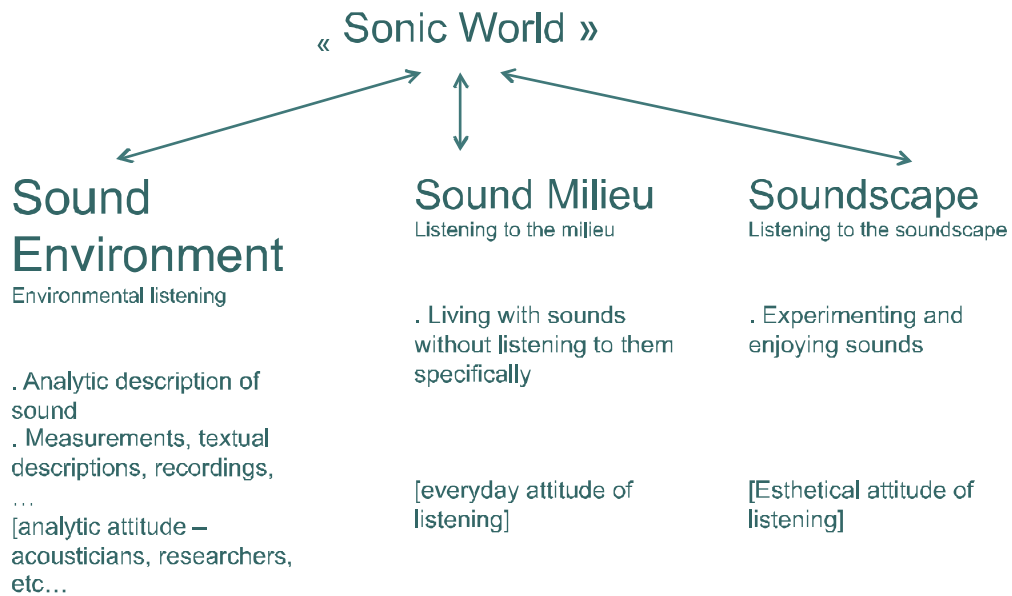
Changing Landscape, Volos, 2011



Perception of sounds

to change the attitude of listening

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ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Changing Landscape, Volos, 2011



Soundscapes

Robert Murray Schafer

« The tuning 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.



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Soundscapes, <http://www.escoitar.org>

The screenshot shows the main interface of the escoitar website. At the top left, there are tabs for 'map', 'satellite', 'hybrid', and 'physical'. Below these is a vertical zoom slider. The main area is a map of Galicia, Spain, with numerous colored pins indicating sound locations. On the right side, there is a sidebar with the 'escoitar' logo, navigation links for 'MAPA', 'TXTS', and 'LOGIN', and a section titled 'Últimos sons' (Latest sounds) listing 10 items. Below this is a language selector with buttons for 'EN' (english), 'ES' (castellano), and 'GL' (galego). The bottom left corner says 'POWERED BY Google'.

map satellite hybrid physical

escoitar

MAPA TXTS LOGIN

Últimos sons

1. No nos vamos
2. Miña terra galega
3. didgeridoo
4. Ambiente acampadaobradoiro
5. Acampañada
6. Entrada no templo da imaxe da (...)
7. Chegada da procesión da Nosa (...)
8. Saeta cantada á imaxe da Virxe (...)
9. Saída da Imaxe na procesión de (...)
10. Esperando a saída da procesión (...)

EN english ES castellano GL galego

POWERED BY Google

Soundscapes, <http://www.escoitar.org>

This screenshot shows a detailed view of a specific sound location on the escoitar website. A pop-up window is open over a pin on the map, displaying the title 'Malpica - Punta Falcoeira' and a description in Galician: 'Serie Sons da Costa Malpica - Punta Falcoeira O mar bate bravo nes recunchos da costa da morte. As ondas chegan bravas enchendo de graves inmensos a paisaxe, mixturados con revoltosos agudos cheos de espuma que tanto gustan ó rico marisco que cría nestas rochas.' Below the text is a small photograph of a rocky coastline with waves crashing. The date and time '2009-09-07T11:52:13Z' and the user 'por Jesús Otero Secane' are also visible. The background map and sidebar are the same as in the first screenshot.

map satellite hybrid physical

Malpica - Punta Falcoeira

Serie Sons da Costa Malpica - Punta Falcoeira O mar bate bravo nes recunchos da costa da morte. As ondas chegan bravas enchendo de graves inmensos a paisaxe, mixturados con revoltosos agudos cheos de espuma que tanto gustan ó rico marisco que cría nestas rochas.

2009-09-07T11:52:13Z por Jesús Otero Secane

escoitar

MAP TXTS LOGIN

Last sounds

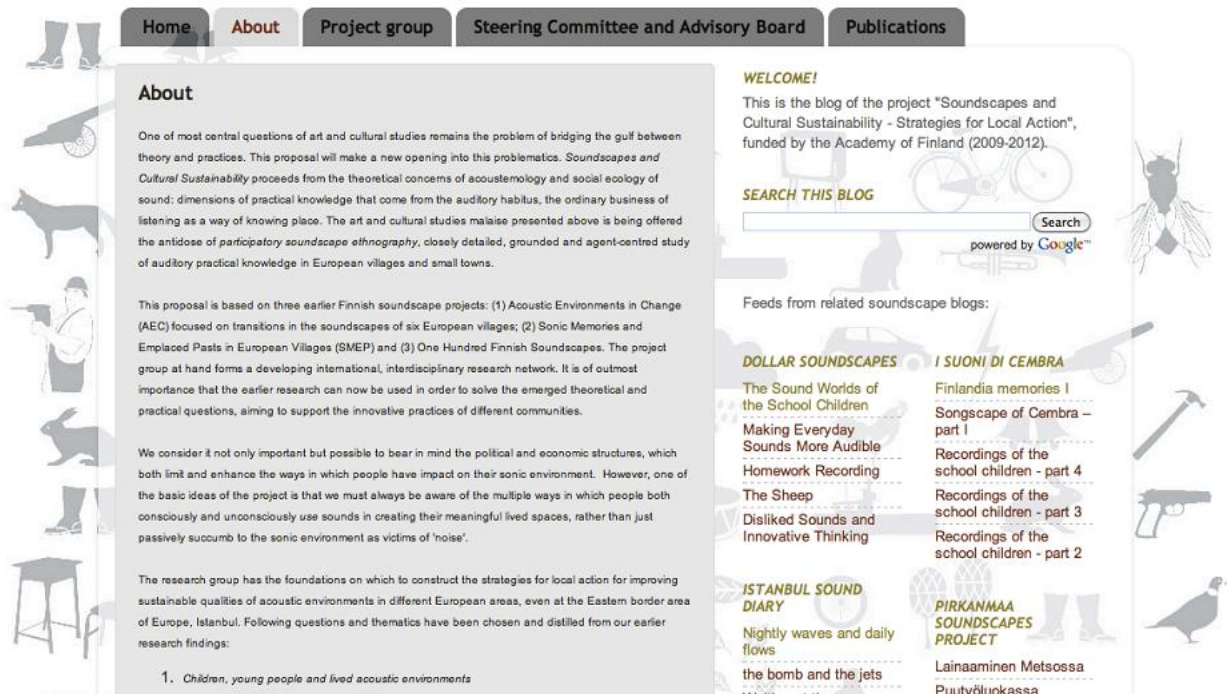
1. No nos vamos
2. Miña terra galega
3. didgeridoo
4. Ambiente acampadaobradoiro
5. Acampañada
6. Entrada no templo da imaxe da (...)
7. Chegada da procesión da Nosa (...)
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EN english ES castellano GL galego

POWERED BY Google

Soundscapes, <http://socsproject.blogspot.com/p/about.html>

Soundscapes and Cultural Sustainability



Home About Project group Steering Committee and Advisory Board Publications

About

One of most central questions of art and cultural studies remains the problem of bridging the gulf between theory and practice. This proposal will make a new opening into this problematic. *Soundscapes and Cultural Sustainability* proceeds from the theoretical concerns of acoustemology and social ecology of sound: dimensions of practical knowledge that come from the auditory habitus, the ordinary business of listening as a way of knowing place. The art and cultural studies malaise presented above is being offered the antidote of *participatory soundscape ethnography*, closely detailed, grounded and agent-centred study of auditory practical knowledge in European villages and small towns.

This proposal is based on three earlier Finnish soundscape projects: (1) Acoustic Environments in Change (AEC) focused on transitions in the soundscapes of six European villages; (2) Sonic Memories and Emplaced Pasts in European Villages (SMEP) and (3) One Hundred Finnish Soundscapes. The project group at hand forms a developing international, interdisciplinary research network. It is of utmost importance that the earlier research can now be used in order to solve the emerged theoretical and practical questions, aiming to support the innovative practices of different communities.

We consider it not only important but possible to bear in mind the political and economic structures, which both limit and enhance the ways in which people have impact on their sonic environment. However, one of the basic ideas of the project is that we must always be aware of the multiple ways in which people both consciously and unconsciously use sounds in creating their meaningful lived spaces, rather than just passively succumb to the sonic environment as victims of 'noise'.

The research group has the foundations 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, Istanbul. Following questions and thematics have been chosen and distilled from our earlier research findings:

1. Children, young people and lived acoustic environments

WELCOME!
This 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 soundscape blogs:

DOLLAR SOUNDSCAPES The Sound Worlds of the School Children Making Everyday Sounds More Audible Homework Recording The Sheep Disliked Sounds and Innovative Thinking	I SUONI DI CEMBRA Finlandia memories I Songscape of Cembra – part I Recordings of the school children - part 4 Recordings of the school children - part 3 Recordings of the school children - part 2
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ISTANBUL SOUND DIARY
Nightly waves and daily flows
the bomb and the jets

PIRKANMAA SOUNDSCAPES PROJECT
Lainaaminen Metsossa
Puutyöluokassa

Soundscapes, <http://dollarsoundscapes.blogspot.com>



Home About Dollar How do I send an entry? What's a soundscape?

What's a soundscape?

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. See <http://www.sfu.ca/sonic-studio/handbook/Soundscape.html>



WELCOME

Here you can read and listen notes about old and new sounds 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](mailto:socsblog[at]gmail.com)

Soundscapes, <http://sesligunluk.blogspot.com/2011/01/nightly-waves-and-daily-flows.html>

Welcome to 'Sound Diary... Istanbul'

This blog welcomes sonic remarks and descriptions of Istanbul soundscapes. Please send your text to: sesligunluk.yazi@blogger.com and if you have a mp3 recording of the location too please send it to: sesligunluk@gmail.com

Istanbul'u dinlemeye hoşgeldiniz!

Sizin ya da bulunduğunuz toplum için en anlamlı ses ortamı nedir? Bu ses ortamı nerede bulunmaktadır? Sizin ya da bulunduğunuz toplum için bu ses ortamı neden önemlidir? Neler duyduğunuz, neleri hatırladığınız ve anlamlı ses ortamlarında neleri dikkate aldığınız ekip birliğinin veya kimliğinin en önemli parçalarıdır.

Yazılarınızı eklemek için ve ipuçlarınızı lütfen buraya gönderin: sesligunluk.yazi@blogger.com Kayıtınızda varsa (mp3) ve onu göndermek isterseniz: sesligunluk@gmail.com

Harita / Map

The places visited in this blog:



25 January 2011

Nightly waves and daily flows

Kuzguncuk
Sunday night in May

Last May I was counting traffic in Kuzguncuk. The method was to count everything passing me (people, cars, cats, bicycles ect) 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 Kuzguncuk. Who was on the move at the break of dawn, who at dusk, what was the time most *kuzguncuklu* come back home from work, when do the cats and dogs go about their business, how does the villagers flow in and out of Kuzguncuk and with which vehicles.

Between the counting 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 calm, watching and listening to the black view dotted with lights and shades and the two rowing boats lulling on the waves. You can hear the waves splashing against the stone pavement and the distant hum 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).

Download



By Meri Kytö klo 5:05 PM

Labels: English, Kuzguncuk

0 kommenttia:

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Methodology

Lisbon Story, Win Wenders




ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Methodology



Soundscape Name : Anavros Beach, Volos, Greece

Exact position of the microphone / camera (Google Earth)

39°21'00.83"N 22°57'39.03"E

elevation : 1m

date : 5/07/2011

meteorological conditions : clear weather, cold (5°C) without wind

Sound track name : anavros.wav **Average SoundLevel Pressure (SPL) :** 65.2 dB(A)

Sound Recorder : TASCAM M10 Hand Sound Recorder **SoundMeter :** 0,1dB — class 1

Format : .wav (24bits) **Duration :** 1'37"

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 winter swimmers of Anavros. They are ready to swim in the cold sea and share with laughs the last gossips. As a rhythm, at the end of the sound track, once can hear beach tennis player that hit strongly their tennis ball with their wooden beach rackets.

Picture Name : Anavros Beach.jpg

Camera : CANON IXUS 55 **Format :** 1,0 Mo JPEG

ISO : 50 **Focal :** 5,8mm **Exposition :** 0 EV **Opening :** f/2,8 **Speed :** 1/60



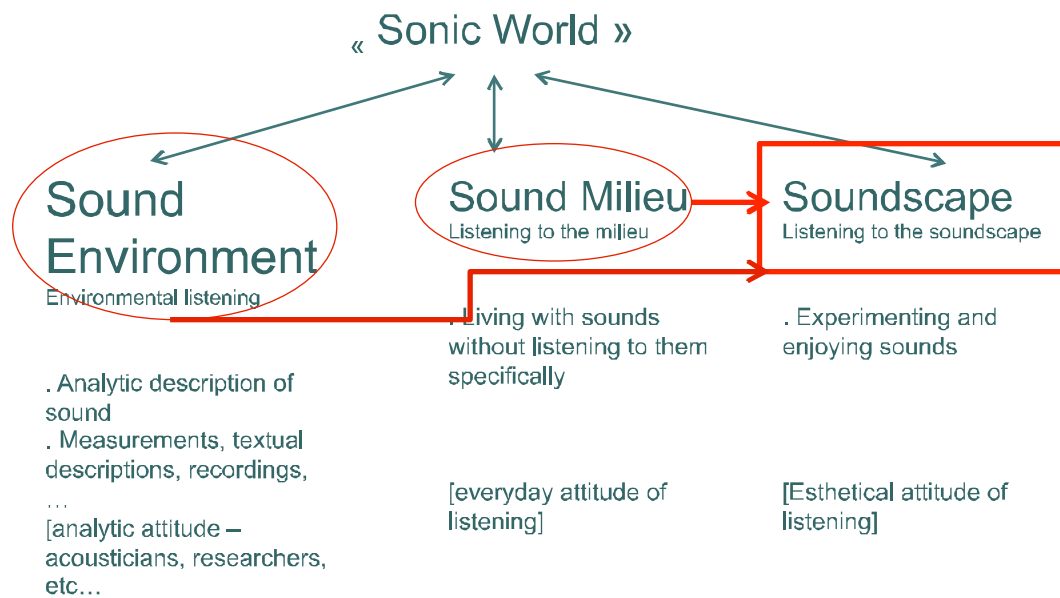
How it might be useful for you ?





How it might be useful for you ?

architectural project that helps visitor to switch attitude of listening



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

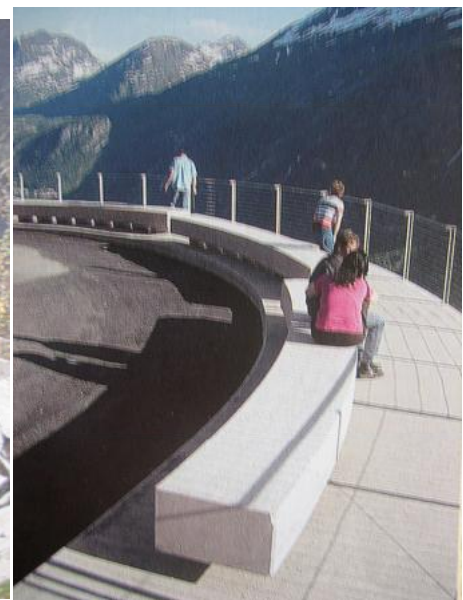
Nicolas REMY

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

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

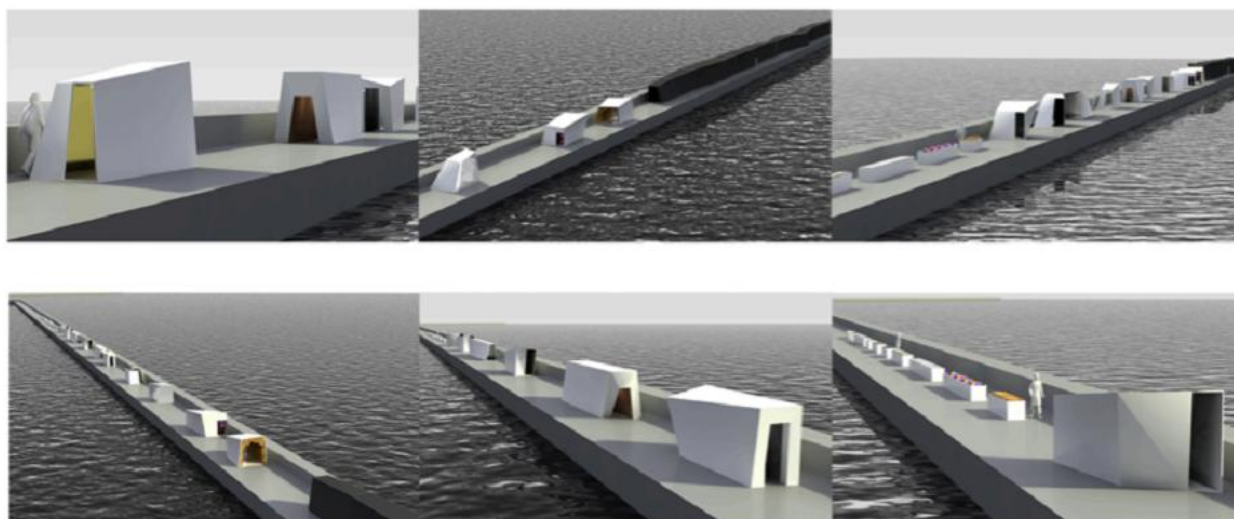


How it might be useful for you ?

Play with materials to play with the soundscape

RENDERS: GENERAL VIEWS

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



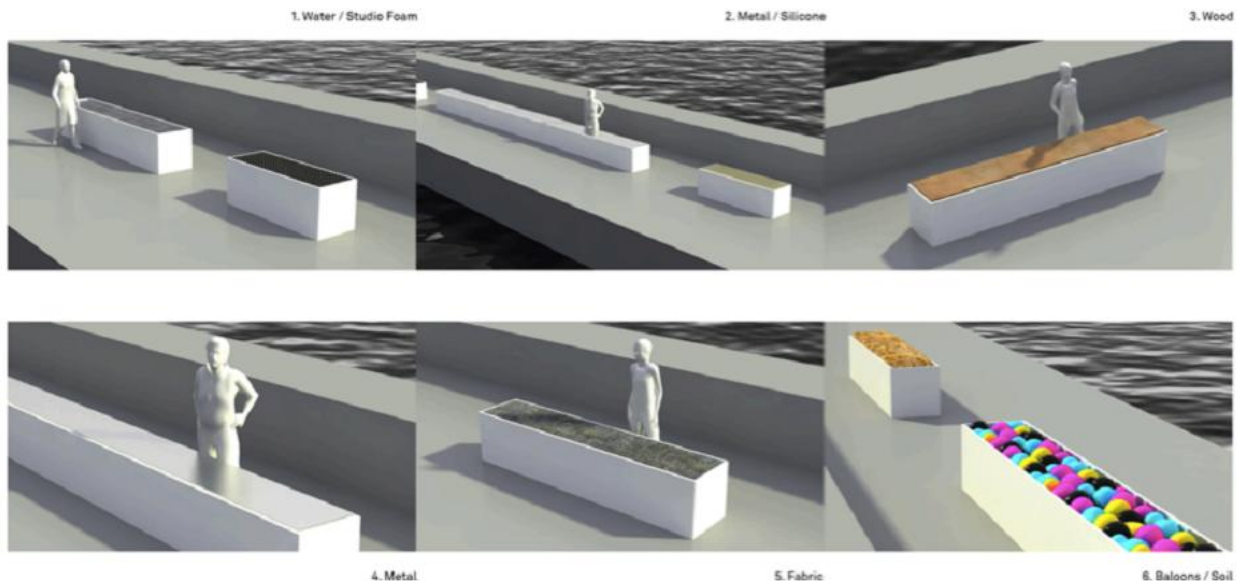


How it might be useful for you ?

Play with materials to play with the soundscape

RENDERS: AREA 1 [BARE MATERIALS]

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

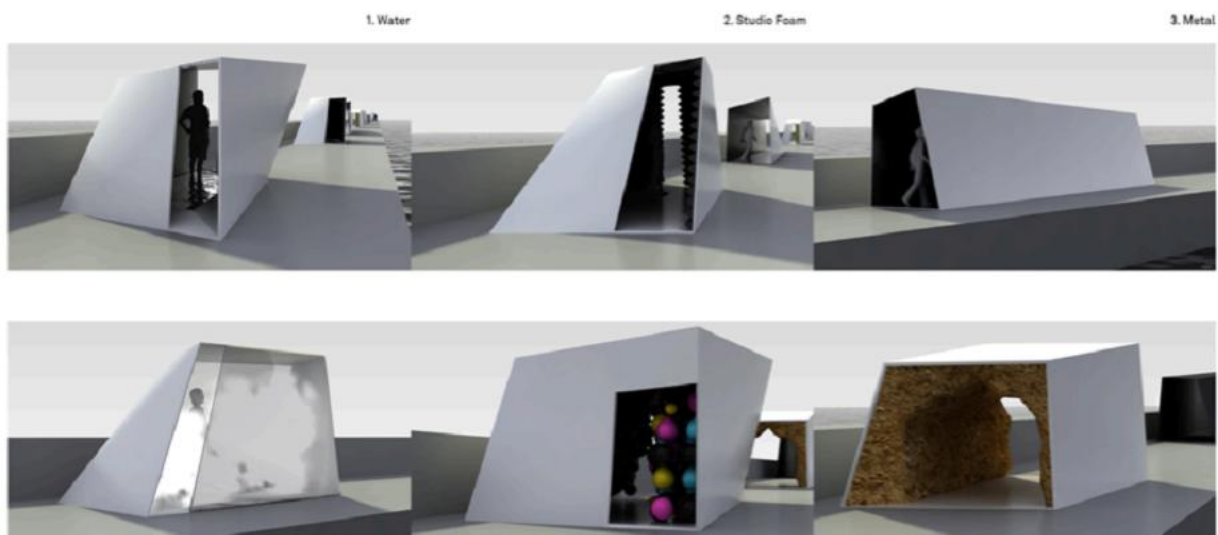


How it might be useful for you ?

Play with materials to play with the soundscape

RENDERS: AREA 2 [ISOLATED ROOMS]

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





How it might be useful for you ?

Play with materials to play with the soundscape

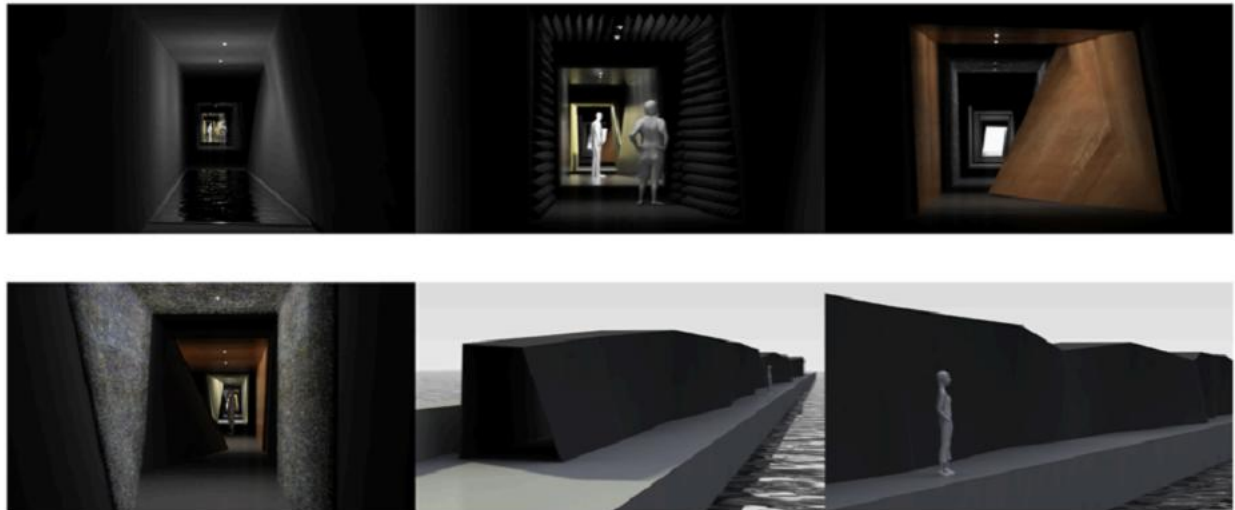
RENDERS: AREA 3 [DIGITAL MANIPULATION]

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

1. Inside: Water

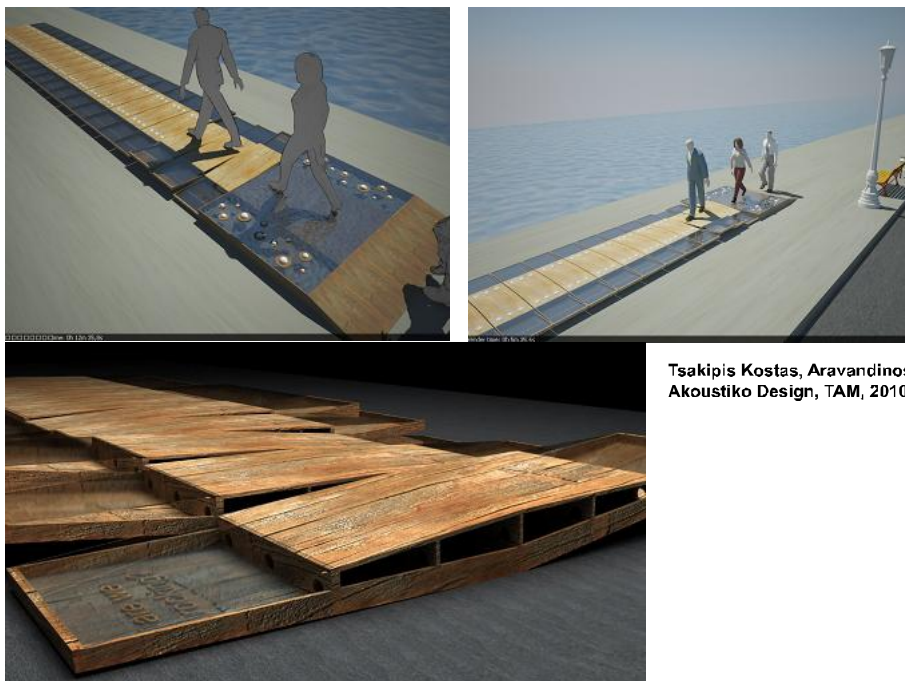
2. Inside: Studio Foam

3. Inside: Wood



How it might be useful for you ?

Create the minimum distance with sounds to listen to the soundscape



Tsakipis Kostas, Aravandinos Pavlos,
Akoustiko Design, TAM, 2010.



How it might be useful for you ?

Soundscape as a key to start the design

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

2



How it might be useful for you ?

Soundscape as a key to start the design

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

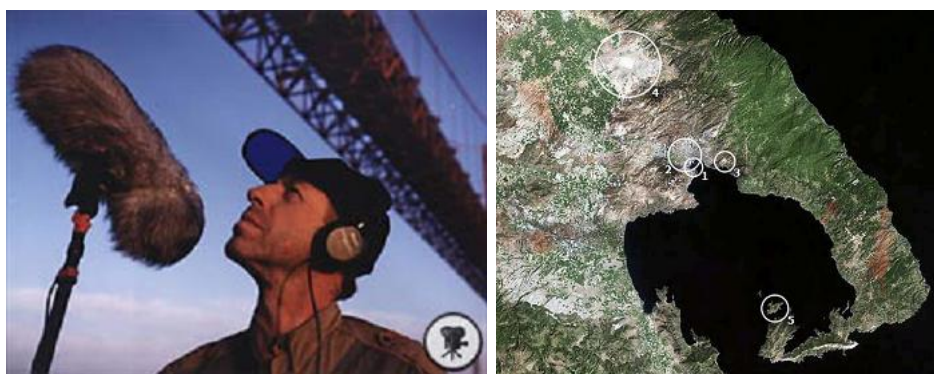
3

4





Landscapes in change Soundscapes in change



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

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Links



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- . **CRESSON** [www.cresson.archi.fr]
- . **Laboratory of environmental communication and Audiovisual documentation** [EPEOT - <http://www.arch.uth.gr/el/labs>]
- . **World Forum for Acoustic Ecology – WFAE** [<http://wfae.proscenia.net/>]



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ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ

Nicolas REMY - UTH - 2009



Landscapes in change Soundscapes in change

Nicolas REMY
nremy@arch.uth.gr



ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΙΑΣ ΤΜΗΜΑ ΑΡΧΙΤΕΚΤΟΝΩΝ ΜΗΧΑΝΙΚΩΝ