

frank schulte

Stauklang
augmented aur(e)ality.composition for mobile
sound vehicles in public space



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concept

Stauklang is an interactive composition, a soundfield for mobile sound vehicles in public space

In his inquiry "Soundspace Design „Case Studies in the Juxtaposition of Urban Voices", Swiss sound artist Andres Bosshard questions: "How do we move from doubtlessly needed measures for acoustic calming to a vibrant, collectively sustained sonic sphere?"

Instead of restrictive and divisive noise prevention measures, could we design open, dynamic spaces that develop in interaction with their users? Could a sonic sphere composed from the vantage point of social benefit sensitize our awareness and comprehension of commonly used public spaces?

Stauklang is an experiment in creating an interactive urban sound-space composition. In this instance, the constantly recurring phenomenon of traffic jams becomes an opportunity to perceive cars and trucks as vehicles for a collectively experienced mobile sonic situation and to engage them as orchestral voices for the duration of a collective event.

A basic idea of Stauklang is to turn wasted time into creative moments that create a social togetherness in a daily situation that is normally defined by isolation. Stauklang creates a sonic environment that is playful and invites car drivers to participate in a contemplative and common event while time goes by in their daily traffic jam.

Stauklang will create a site specific augmented aur(e)ality which is accessible for the participants via a smart phone app. The composition consists of different sound zones that are set up on predetermined sections of a street route. Each sound zone plays a different part of the harmonious sound-space composition. Color-coded sections of the highway serve as visual aids that communicate with travelers. A sign or illuminated panel signals the current sound zone. The app automatically switches or crossfades into the determined sound zone the moment the traveler crosses into a new GPS position.

The project can be supported by a regional radio station that broadcasts the composition so drivers can tune their radios to it. The participants experience themselves as part of a slowly moving orchestra, and participate by playing with the volume levels of the amplified app composition.

As cars move from one GPS zone to another, a new part of the composition reveals crossfading with the part before. In this way a constant flow of sound accompanies the drivers to the end of the traffic jam. The overall sound of this auto-orchestra depends on the vehicles' tempo and location. Opening the vehicle windows spreads sound into the surrounding space. The sounds diffuse and connect. A new common sound space is created. Possibly the newly created shared sound space changes the reception of the traffic noise into a sensual, musical experience for passengers and residents.

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project realisation

To prepare for the project, in the **first project phase** the local infrastructure will be analyzed to locate regular recurring traffic jam situations. The average times and lengths of the traffic jams will be protocolled. Then, in coordination with the city's street/traffic department, we will determine an ideal area of roads/streets for the realization of Stauklang.

In the **second project phase**, elements of the field composition will be tailored to the existing local sound-space environment. To motivate the driver to participate in the project, colored signs could be developed and placed that signal the sonic-area in which their cars are moving. A partnership with a local TV and radio station would be helpful to announce and broadcast the Stauklang composition.

In the **final phase**, once the local technical and logistic arrangements are completed, the field composition will be presented to the public and is accessible via smart phone. With our radio station partner, we advertise time periods and frequencies to tune in.

Further information is in the attached project PDF files:

- technical requirements
- artist portfolio/ soundworks in public spaces

an audio layout of he project is available online: <https://soundcloud.com/soniqid/stauklang-audio-layout/s-NFk6V>

contact

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Late again what do we do ?
Traffic held up
another long queue
glance at your watch
nerves uptight
engine getting hot
flashing a red light.

Cars moving slowly
legs stiff and sore
radio blaring loudly
vibes hit the floor
Clutch up clutch down
brakes always used
shouting and screaming
people being abused.

Two miles an hour
time going fast
wondering how long
tempers will last
cyclists passing thinly
smiling on the way
speaking in a happy tone
„have a lovely day“

excerpt of an internet poem by <http://williamm49.blogspot.de>



FRANK SCHULTE

sound and media artist

German sound creator Frank Schulte has played in various ensembles for improvised and composed sound art. He works with performance artists, dancer, actors and lyricists. He also composes music for scenic plays, experiments with the application of new electronic sound generation techniques, multi-channel sound installations and network performances, creates sounds, tracks and atmospheres for film and television works. In cooperation with video artists he develops and presents conceptual expanded media projects. F.S. combines his sound generating equipment into a musical household of electronic instruments. Out of the European musical tradition, sound installations, music for unknown films and in applications for New Dance Culture or musique concrète he has created noise stories, songlines and dreamscapes in a very specific personal language. He has conceptualised numerous intermedia events, such as SWITCHBOX and electronic lounge, in which his selection of sound arts, ambient music and improvised music, as well as elements from the electronic minimal music are locked together in dense friction.



creative collaborations with: David Moss, Jon Rose, David Shea, Yoshihide Otomo, Anna Homler, Thomas Heberer, Christian Marclay, Phil Minton, Sainkho Namchylak, Sussan Deyhim, Lauren Newton, Chris Cutler, Fred Frith, eRikm, Philip Jeck, Dirk Raulf, Matthias Mainz, Kalle Laar, Jörg Ritzenhoff and Andres Bosshard

performs since 1986 in various clubs, festivals and concert halls throughout Europe, for example: International New Jazz Festival Moers, Jazz Festival Leipzig, Jazz Festival Berlin, Festival International des Musiques Actuelles Nancy, GRAME Festival Lyon, ISEA 94 Helsinki, music unlimited Wels, the Sonambiente Festival Berlin and the Musik Triennale Cologne. Performances and projects on the documenta 8 and 9 in Kassel and on the XLV biennale in Venice Italy, Opera Leipzig and Dresden, Berliner Ensemble, IRCAM Paris, Musik Triennale Köln 1997, toured by order of the German Goethe Institut in Uruguay, Argentina, Chile, London and Rome as well as Japan and India

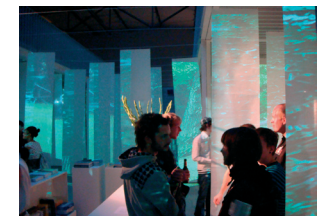
composed music for theatre plays at the theatre houses of Bonn, Weimar, Essen, St. Gallen Düsseldorf and in collaboration with various free ensembles

several CD-releases

installations and sound art projects in public spaces since 1998 in the frame of Lichtpromenade Lippstadt, Halbinsel Au, Zürich, Civitella d'Agliano, at the Rheinseilbahn Cologne, in the City of Essen, KIT (Kunst im Tunnel), Düsseldorf, at Cetatua in Cluj-Napoca and at the forum for architecture plan, Cologne

web

www.soniq-ID.net



Installation photography Schulte/ Wittrock

portrat photo: M. Faust