

interventions

sonic architectures & playgrounds— a concept for the sonographic exploration and design of public spaces



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interventions connects places with sounds, noises and language. The project is concerned with the creation and investigation of public sound spaces — their structures, qualities and interactions — within our everyday environs and habitats.

orienting ourselves aurally in our habitat

Listening, especially outdoors, is not only a sensitizing and thus instructive process but also, quite possibly, a democratizing one.

Listening is a mode of schooling of the senses that must be practiced in order to heighten awareness of our actual lived space. The information is conveyed through our own spatial experience.

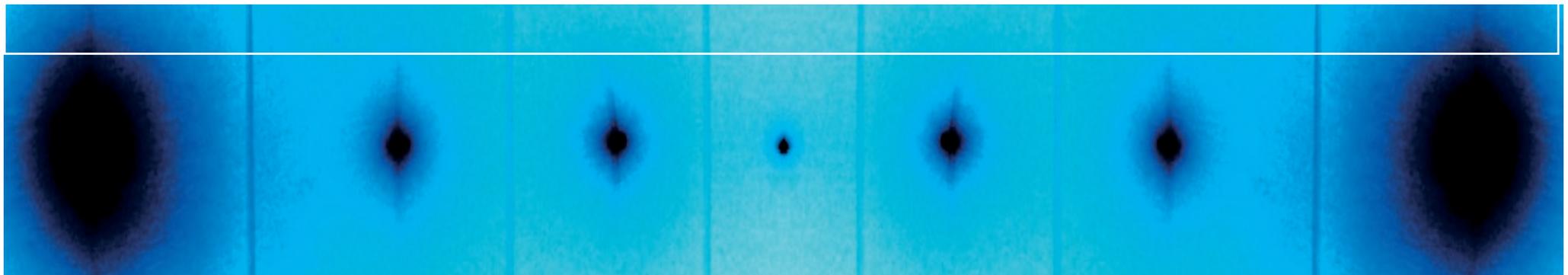
intervention in public space

Nowadays it has become almost impossible to speak about public space as such, for we are witnessing an increasing tendency to partition public space into various semi-public areas, along with a telescoping of private and public space. These changes move us to concern ourselves with a different perception of the public sphere and to ask what possibilities exist for art to maneuver in this crisis-laden, paradoxical space, which we must struggle time after time to make our own. For it is precisely with these inquiries into the status of public space that art keeps the “public sphere” alive.

sculpting with media in space: a locus of public communication

As part of the project, public spaces, architectures, plazas and parks will be defined as listening places. The artistic applications created for this purpose are designed to encourage reflective observation as well as gatherings and communication. Moreover, they reflect current developments in the field of mobile technologies that, in the near future, will significantly influence our lives, as markets and media converge at the locus of the mobile consumer (who can be localized via GPS). An increasingly important question is whether free space and unoccupied areas can creatively unfold and maintain themselves in these “new spaces”, or whether they will be dominated by predefined functions and fictions.

The recordings generated at the particular sites — the acoustic “fingerprint” material — will be topographically organized and identified in an open “mash-up” network. Access is via Internet, telephone and GPS-enabled mobile devices.



picture: spectral analysis

concept: frank schulte |2009

FRANK SCHULTE

electronic instruments, room sound spatialisation, light objects and composition

sound - and media artist

works since more than 20 years in various ensembles for improvised and composed sound art. He works with performance artists, dancer, actors and lyricists. He also composes music for 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.



creative cooperations with David Moss, Jon Rose, David Shea, Yoshihide Otomo, Anna Homler, Thomas Heberer, Christian Marclay, Phil Minton, Sainkho Namtchilak, Sussan Deyhim, Dirk Raulf, Kalle Laar, Fred Frith, Chris Cutler, Lorenzo Brusci 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

theatre plays, scenic music and opera at Bonn, Leipzig, Berlin, Dresden, Weimar, Essen, Oberhausen and St.Gallen plus several collaborations with free lanced theatre- and dance ensembles

several CD releases

installations and projects for sound in public spaces since 1998. project examples: im Rahmen von Hellweg ein Lichtweg, Halbinsel Au, Civitella d'Agliano, der Musik- triennale Köln and forum for architecture plan

web based-references

www.soniq-ID.net

www.poise.de

www.klangraumgarten.de



photo: Maria Faust - installation pictures: Frank Schulte



place - listening place - space

- >> from electroacoustic sound art in open, enveloping space to public and private architecture
- >> from industrial automation to the systematic integrative engineering of sound and light in natural and urban environments: the conception and realization of prototypes of experimental sound objects that resonate with and transform the interplay between urban life and (domesticated) nature.

The palette of possible approaches here is scarcely predictable and can range from topical studies to open-ended and laboratory-style approaches.

My way of working may be described as involving genre-crossing cooperation in the research and design of concepts for the multi-sensorial configuration of public spaces.

For the project ***klang raum garten***, for instance, I built a temporary installation, a spatial sculpture composed of natural media.

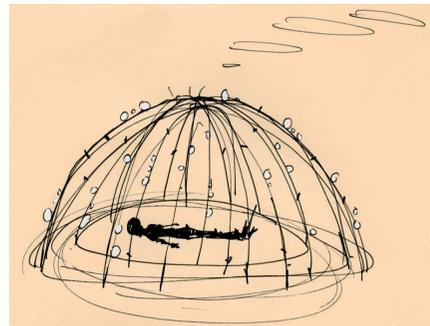
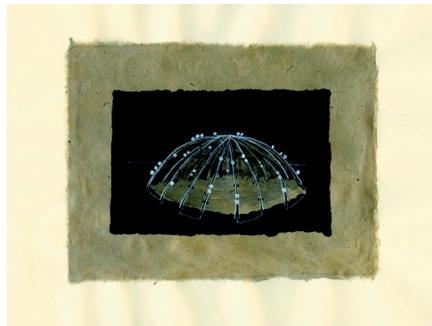
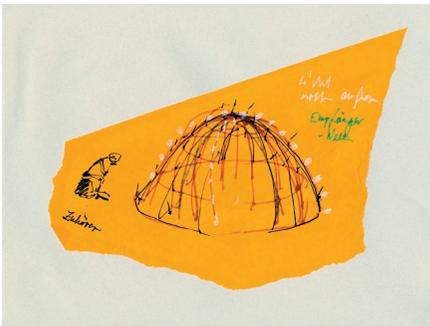
from nature to art - a natural sculpture -

the design of a temporary living concept
theme: energy – nature, material, form

MaTERIALS: branches – hemp rope – stone – foliage – bands of light – hollowed out radio receivers

During this process, I developed the prototype of a sound-space sculpture as place. Incorporating a multitude of tiny mobile receivers calibrated to different frequencies, the sculpture softly hummed its mediated message, within which was embedded a composition tuned to the park and its daily life. This *sculpting with media in space* functioned as a central locus of communication for the continuing conceptual development of the *klang raum garten* project. In dialogue with the area's residents and visitors to the park, and in correlation with the sound offerings and compositions that were installed, I researched the perception of sound in the park.

This way of working is based upon trust in symbolic urbanization — trust that does not shy away from the continual fusion of the symbolic and the real, but instead subtly coordinates and finely controls the mediating processes that transpire in reality.



object drawings : klang raum garten

Installation & Technology

The project's structure is modular and is adapted to the conditions of each specific site. Each concept is based on several days of sonic research into the local soundscape topography, accompanied by acoustic and photographic documentation. Within the scope of the project, this topographical localization is then entered into a Web-based databank of international sound sites.

Thus attuned to the local conditions, the artist then compiles an exposé that describes the components of the local sound installation concept and their possible physical form as sound objects. On this basis, a sound composition based on the interrelationships is created.

For installations using a local VHF transmitter*, visitors can perceive the sonic events via either their own private radio apps or mobile phones and/or via battery-run radio receivers installed by the artist in the existing surroundings and/or at listening stations. Augmenting this, the artist develops local listening stations that are indicated by the sound objects.

During the installation's run, public "soundwalks" can also be organized using a variety of mobile sound players in spontaneously choreographed "site inspections".

The technical requirements and concepts for realizing the installations vary according to each site and will be assessed by the artist during the previously described "sounding of the place".

If a local transmitting station is to be operated for an extended period of time, an application must be made to the local public broadcasting authority describing its use and identifying the operator. As a rule, art projects of this kind are not subject to any fees.

Additional auditory and lighting components can be installed for the temporary presentation of sound sites and architectures.

For the duration of a presentation, the artist can facilitate interdisciplinary collaborations with other artists from the fields of media art, dance and music to expand the creative framework of the project.

*VHF transmitters as well as the necessary broadcast antennas and technical recording equipment are the property of the artist and can be made available at minimal cost for use in short-term projects.

kontakt

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concept: frank schulte - cologne 2009