

Audio Visionen / *Audio Vi- sions*

Akustische Räume in
Zeiten hybrider Medien-
konstellationen / *Acoustic
Spaces in Times of Hybrid
Media Dispositions*

November
22–24, 2013

Sat., November 23, 10:30 AM

Ass. Prof. Dr. Angeliki Gazi

Department of Communication and Internet Studies, Cyprus University of Technology

Place meaning and the visually impaired: The impact of sound parameters on place attachment and identity

Sat. 11:15 AM

Yiannis Christidis

MSc Sound Designer, Special Teaching Staff at the
Faculty of Applied Arts and Communication, Cyprus University of Technology

Soundscapes, Communities and Place Attachment in Urban Space: a study on the soundmarks of divided Nicosia and their effects

The careful examination and evaluation of the soundmarks in a soundscape through observation and thorough listening is able to provide listeners and researchers with precious information about characteristics of the acoustic community that lives in the area.

The lecture explores ways that relate place attachment to sound in urban space, and the ways the soundscape is evoked within a specific cultural context, using the theory of Sonic Effects within the field of Acoustic Communication. The acoustic community that lives in the divided city of Nicosia in Cyprus is used as a case study. The approach consists of a) pointing out the soundmarks of the urban space of the borderline of Nicosia's city centre and b) stressing the most representative and rich-in-content out of them.

The overall aim of the current research, part of which is presented in the lecture, is to investigate the sense of place attachment through the soundmarks as far as the Greek-cypriot and Turkish-cypriot communities are concerned, using the sound ethnography as a main methodological tool.

Sat. 2 PM
Prof. Dr. Ute Holl

Chair of the *Media Studies Department* at the University of *Basel*

Radiophonics: on the heuristic value and productivity of a loose application of an interdisciplinary notion — to be updated in a media-aesthetic context. Introducing the project

The oscillating notion of “radiophonics” is heuristically very valuable in that it focuses our attention towards constellations of sounds which develop out of the interplay of technical devices of (historical) radio studios and their practises on the one hand, and forms of emerging composing and listening cultures on the other. In French, where the notion of radiophonics is commonly used, it is understood as a way of using the radio as a means of expression: „La manière dont on fait usage de la radio comme moyen d'expression“. We will elaborate on radiophonics at the interfaces of Music Studies, Media Studies and Radio research to discover aesthetical practices and cultural techniques of the radio in terms of hybrid media dispositions.

Sat. 2:45 PM
Ania Maruschat

Dipl. Journalist & Researcher at *the Chair of the Media Studies Department* at the University of *Basel*

Radiophonie, Noise & Understanding. Towards an aesthetics of electro-acoustic space

Starting with McLuhans paradigmatic hypothesis of the „acoustic space“ the talk tries in a first step to differentiate between the two German concepts of „Hörraum“ and „Klangraum“. In a second step the idea of a „Klangraum“ as a dispositif is examined more precisely by the example of the organisation of radio studios like the „studio d'essai“ (RN/RTF), the „Studio für elektronische Musik“ and „Studio Akustische Kunst“ (WDR) or the „Radiophonic Workshop“ (BBC) with its different possibilities of creating radiophonic sounds. Finally the characteristics of this electroacoustic space will be demonstrated by a piece of radiophonic art.

Sat. 4 PM
Jan Philip Müller

Postgraduate at the Chair of Bernhard Siegert, Professor of History and Theory of Cultural Techniques at the Faculty of Media, Bauhaus-Universität Weimar

Radiophonic Experiments: Feedback and Disruption

Media archaeology suggests that radio is a scientific experimental system which has become a technical medium. Radiophonic art can be understood as radio that becomes experimental. The talk explores the relation of these two movements in order to outline the “radiophonic experiment” as a point of transfer between media theory and artistic practices. I will focus on how radiophonic experiments address two corresponding disruptions that have been recurrent themes in the discourses on radio: The “acousmatic” or “schizophonic” disruption between the sound and its source and the communicative disruption between the central radiostation and its “mass audience” in dispersed and isolated listening situations.

Sat. 4:45 PM

Prof. Nathalie Singer

Chair of Experimental Radio, Faculty of Media, Bauhaus-Universität Weimar

Listening Spaces in Radio Art

The (re)creation of acoustic listening spaces is certainly one of the most specific attributes of radio art. Determined by the state of technology and the aesthetics of each era, the question of how to create and how to play with real and virtual listening spaces is most preeminent when it comes to artistic radiophone productions.

Radio art hereby uses different techniques transferred from practices of other, older disciplines like theater, film, the visual arts and literature or which have developed in contrast to the older related disciplines.

In more recent formats of radio art like sound walks, GPS-based radio dramas or radio installations, the phenomenon of translocation of acoustic spaces and the question of how inner pictures of listening spaces interfere with the outer visual space comes up again, has to be redefined and revisited.

A question that must be asked anew, especially in the era of mobile devices and the convergence of media.

Sat. 5:30 PM

Johanna Steindorf

Postgraduate at the Chair of Experimental Radio, Faculty of Media, Bauhaus-Universität Weimar

Unfolding Spaces of My Memory: Female Migration through Audio (W.T.)

How is it possible to make the subjective experience of walking in the city as a female migrant perceptible through audio? In this PhD project, the hybrid art form of the *Audio Walk* will be examined in its different aspects. The insights of this analysis will serve as a basis for a series of experiments in public space conducted with a group of newly arrived women.

The artistic research project entitled “Unfolding Spaces of my Memory: Female Migration through Audio“ deals with the question of how the subjective experience of walking in the city as a female migrant can be made perceptible through audio. The hybrid art form of the *Audio Walk* will be examined in its different aspects. In a collaboration with a group of women that have recently arrived in Germany from a different country, a series of experiments in public space will be conducted, using the insights of the previous analysis as a basis. I believe that mobile forms of sound art can mediate between the external, produced-, and the internal, felt space and even transform and expand the relationship between these two opposites. In my work, I wish to verify this statement with the help of the artistic experiments.

Sat. 6:15 PM
Prof. Robin Minard

Chair of Electro-Acoustic Composition at the *Hochschule für Musik* Franz Liszt and the Bauhaus-Universität Weimar

Ways of Listening

We have many ways of listening. We listen to the sounds of nature in a different way than we listen to concert music. And we listen to that same piece of music in a different way depending on whether we are seated in a concert hall or are listening on an ipod while jogging. Listening experiences can be intellectual, ecological or architectural. In addition to this, hearing can either be active or passive, i.e. conscious or unconscious. The lecture will examine how approaches to composing change with relation to context and how our many „ways of listening“ are reflected in compositional works and strategies.