

Culture  
calls  
**2011**  
TALLINN  
EUROPEAN CAPITAL OF CULTURE

Postimees

 TALLINK

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# TUNED CITY

[www.tallinn2011.ee](http://www.tallinn2011.ee)





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4 – 10 JULY

TUNED CITY TALLINN

STEEN EILER RASMUSSEN  
 EXPERIENCING ARCHITECTURE  
 (1959)

**»Most people would probably say that architecture does not produce sound, it cannot be heard. But neither does it radiate light yet it can be seen. We see the light it reflects and thereby gain an impression of form and material. In the same way we hear the sounds it reflects and they, too, give us an impression of form and material«**

Hear Tallinn with new ears! Buildings and architecture are usually described in visual terms. But it is often our sense of hearing which assists us in experiencing and navigating through the spaces of urban cities. There is no sound without space and no space without a sound. In everyday life we are surrounded by the sounds of diverse nature and various sources. Language, sounds of nature and civilization – sound as a carrier of information or as a factor of disturbance permanently encircles our consciousness. In summer of 2011, Tuned City Tallinn will explore and identify the sonic landmarks of the city, which define its identity, shape its communication and transform the perceptions of its visitors and inhabitants. A fascinating cross-section of international artists, performers, scientists and thinkers will be brought together to present their ideas about sound and space. The public will be invited to participate directly through a series of workshops and sound walks and experience diverse site-specific installations, performances and dialogues.

Tuned City Tallinn builds on ideas developed during the first ever event of its kind, held in Berlin during the summer of 2008.

Tuned City is part of the official program of the European Cultural Capital Tallinn 2011 and is co-produced with MoKS – center for art and social practice and is supported by the Tallinn 2011 Foundation, Estonian Cultural Endowment – architecture, visual and applied arts endowments, Gambling Tax Council, Eesti Vabariigi Ministry of Culture, British Council, The Danish Embassy, The Norwegian Embassy, The Embassy of the Kingdom of the Netherlands and The Goethe Institut. In cooperation with The Estonian Academy of Arts, Kunstshogskoleutdanninger i Norden KUNO, Kumu, von Krahll, Kultuurikatel, MÄRZ project space, Ptarmigan, Linnahall and The Estonian Maritime Museum.

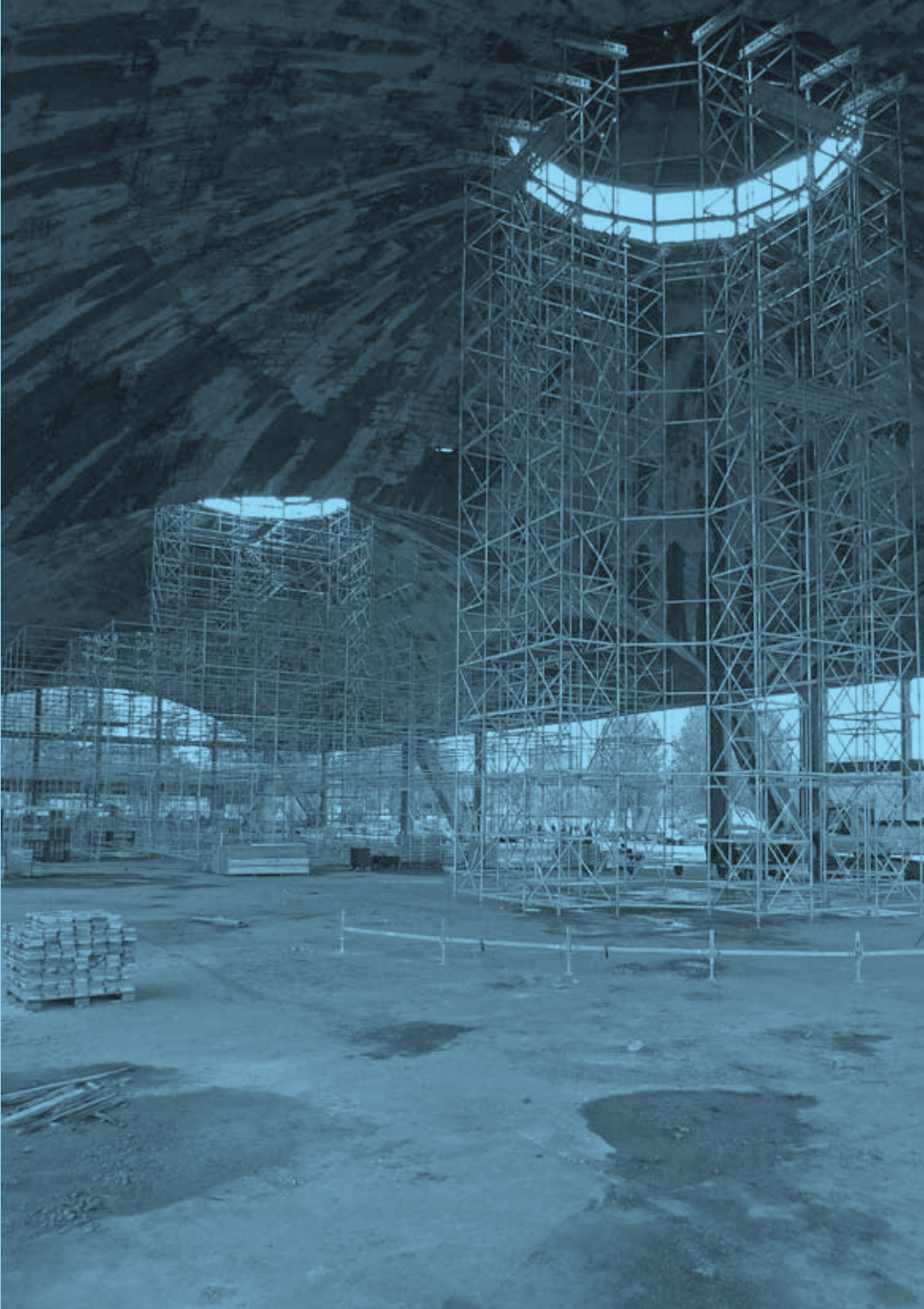


Leituci!

## 4 – 7 JULY FRINGE

	<p><b>Tuned City Tallinn</b> will start with a warm up / fringe phase. During this time the workshops are running, the permanent and the temporary installations in public space and special indoor-locations will be open and a daily schedule of guided audio tours and walks will be offered. Around our main bases MÄRZ project space and Ptarmigan we will establish a social hub for the Tuned City project, with information desk, meeting point, starting location for several walks and guided tours. A fringe program will give the chance to present projects and research related to our topic in short presentations and short performances. Please check our website for most recent program updates.</p>
<p>4 – 10 JULY 11:00 – 19:00  <b>INFO DESK</b>  MÄRZ PROJECT SPACE  [12]</p>	<p>The project space MÄRZ is located in the old town, and focuses on establishing a self-initiated, non-institutional open cultural project space in the center of Tallinn. You can pick up the program brochure and the sound map of Tallinn here, sign in for guided tours and site-specific activities or rent special devices for acoustic exploration on your own. (check SITE-SPECIFIC PROJECTS for details p. 28) Documentations of several workshops will also be on display.</p>
<p>4 JULY 20:00  <b>FLORIAN TUERCKE</b> <sup>(D)</sup>  <b>PROJECT PRESENTATION</b></p>	<p>Florian Tuercke will present his URBAN AUDIO project, the development of the instruments and his experiences during extensive touring with his mobile studio. He will also talk about his work with the Urban Research Institute, dealing with questions of art in public space and artistic interaction with society (<a href="http://www.urban-research-institute.org">http://www.urban-research-institute.org</a>).</p>
<p>4 JULY 21:00  <b>EYLAND 07</b> <sup>(D)</sup>  <b>PROJECT PRESENTATION</b></p>	<p>Eyland07 focuses on the peripheral areas of architecture and city planning, often working in interdisciplinary teams together with artists, musicians, specialists for acoustic and sociologists. The relationship of architecture and sound is one of the topics of focus in their work. The group will present several projects in this context.</p>
<p>5 JULY 20:00  <b>LORENZO BERETTA</b> <sup>(IT/UK)</sup>  <b>ARCHITECTURES OF SOUND: A NEW MATERIAL TO CREATE (IN)HABITABLE PLACES</b></p>	<p>Sound is not just a floating, ephemeral presence that exists in architecture over a period of time but, instead, a solid material that defines and changes the space around us. Sound, through its properties, is able to redefine the way people navigate and explore spaces. Sound is no longer to be used as an accessory or content of architectural spaces but, instead, as a material able to give form, volume and shape to buildings. The talk will provide a historical critical reading of sound over the twentieth century, the basis for its use as a material and the implications in architectural and design practice.</p>
<p>5 JULY 21:00  <b>IN SOUND / TUNDEGA HELIDES</b>  DOCUMENTARY FILM BY  <b>CARLO A. CUBERO, PATRICK MCGINLEY, MADARA BUNSK, MARJE ERMEL, JUHAN JUURIK, KERSTIN KARU, PIIBE KOLKA, POLINA TŠERKASSOVA</b></p>	<p>This documentary is a sonic portrait of Kerti, a resident of Tallinn who is visually impaired. The recording follows Kerti doing various tasks of her daily life and includes recordings made by herself. The piece is an attempt to apply the methodological, epistemological, and ethical standards of ethnography to field sound recordings. The exercise is the result of doing participant observation with a recorder and constructing a sonic argument out of the recordings themselves, using analogous logic to documentary filmmaking. The intention is to consider the properties of sound in their own terms and to use sound as a means to convey a sense of a social experience. This documentary is the result of a collaboration between students and staff of the Social &amp; Cultural Anthropology Department of Tallinn University and Patrick McGinley. The recorders and producers of this piece are members of a Sensory Anthropology Study Group that meets regularly to research the connections between anthropology and the senses, with a special emphasis on cinema.</p>
<p>6 JULY 20:00  <b>DAVIDE TIDONI</b> <sup>(IT)</sup>  <b>A BALLOON FOR ...</b></p>	<p>A Balloon for ... is an itinerant project that brings to life the sound responses of specific spaces. By bursting balloons, the project discovers unique acoustic sites and invites people to explore space through listening. Davide Tidoni will speak about this and several other projects with a particular focus on listening modes and sound experience.</p>
<p>MORE TO COME ...</p>	<p>Please check our website <a href="http://www.tunedcity.net">http://www.tunedcity.net</a> for regular updates and announcements of presentations and activities in this program section. Or simply drop by MÄRZ project space in person.</p>





## INSTALLATIONS

### INTRO INSTALLATIONS

Dealing with sound and space has many implications. You can see that from the physical site and the way space is shaping sound and vice versa. You could also approach it from the social perspective. In every day life we are surrounded by the sounds of diverse nature and various origins. Sound has an immediate, direct link to both the rational and emotional parts of our brain. Sound shapes our thoughts, our feelings, our behaviors, our lives, sound is another cultural code, it's about human presence in the world.

Artistic work in the field of sound could help a public understanding and appreciation of the importance of sound, bridge between disciplines as well as inspire curiosity. It is one of Tuned City's central goals to commission and produce relevant works that embody such qualities.

### PERMANENT LUKAS KÜHNE <sup>(DE)</sup> CROMATICO

TALLINN SONG FESTIVAL GROUNDS  
Narva mnt. 95, Tallinn, Harju  
[11]

A common subject in visual arts and in music is nature and the dimension of space. Cromatico is a visualization of the chromatic – or ›well tempered‹ – musical scale, which nearly all Western classic and popular compositions from the last 300 years have followed. This sensual and didactic sculpture invites the visitor on the journey through the 12 halftones of the octave from ›F‹ to ›E‹, allowing them to enter, touch and play the artwork in order to better understand space in relation to the frequencies contained within its volumes.

The external shape of Cromatico reflects its internal function, creating a visual sensation of the chromatic scale cast in 30 cubic meters of reinforced concrete. Set against our everyday habit to sing, read and use this musical system are physical spaces of the various frequencies. Deeper frequencies require proportionally greater volumes of space than higher ones. The measurements of the sculpture's chambers are scaled in proportion to the body of the visitor, and their heights increase from the highest ›E‹ (or 164 Hz) tone at 2.21 meters to the lowest ›F‹ (or 88 Hz) note, which stands 4.04 meters high.

Made possible with the support of SA Tallinna lauluväljak, Nordecon Betoon OÜ, German Embassy Tallinn and many more ...

### 4 – 10 JULY RAUL KELLER <sup>(EE)</sup> TORPEDOES OUT

Urban Wasteland near Patarei  
[15]

A regular torpedo – as we know – is a cigar shaped, self-propelled underwater missile, fired from a submarine and meant to explode on impact. Some torpedoes were attracted to the target by sound and some by magnetism. These particular torpedoes, on the other hand, are out-of-water, cigar shaped, non-explosive, sound emitting devices that amplify sine waves produced electromagnetically by a wind-driven propeller. They are located close by Patarei (Battery), a former sea fortification of Tallinn, built in the middle of the 19th century and only bombarded once during its short time as a military object of any importance.



## INSTALLATIONS

4 – 10 JULY

**EYLAND 07 (RENÉ RISSLAND, JÜRGEN LEHMEIER) UND FLORIAN TUERCKE <sup>(D)</sup> 12-TON FILTER**

PUBLIC SPACE

> see SITE-SPECIFIC PROJECTS p.31

12-tone filter is a mobile sonic object that transforms urban noises into tuned sounds. The object is made of 12 PVC drain pipes connected by elastic adhesive agent. Each pipe has a diameter of 100 mm. The resonance of a tube of air is related to the length of the tube. Pipes of twelve different lengths convert the incoming noises by resonance to different harmonic tonalities. The scale reaches from e to e<sup>7</sup> and includes odd- and even-numbered harmonics. Through these tubes, the listener receives a new quality of hearing street traffic, aircraft noises and other strong everyday sounds. In addition, one can play the object like an instrument, fading several tubes in and out. 12-tone filter is an effective transformer of ›bad noise‹ into ›good noise‹. Thanks to its reduced weight, the object is mobile. One person can handle it, focusing on interesting sources. It has the metaphoric appearance of a big anti-noise weapon, a kind of sound-bazooka.

7 – 30 JULY

**UNSWORN INDUSTRIES <sup>(SE)</sup> METHAPHONES**

TOOMPARK

[17]

> see WORKSHOPS p.20

A Metaphone is a service that allows people to conduct phone calls through the air of a third location. The world's first Metaphone will be installed in Tallinn in July 2011. Each Metaphone installation consists of two stainless steel speakerphones facing each other a couple of feet apart, each equipped with a directed microphone and a speaker. After you have called a Metaphone's phone number you input the phone number to the person you would like to talk to. The Metaphone calls up the other person and when he or she answers, your conversation is carried out through the air in between the speakerphones. In this process the acoustic ambience of this third intermediate location is added to the conversation and the conversation seeps out into the local soundscape. Metaphones literally breath fresh air into ordinarily wire-bound phone calls. Metaphone Tallinn is part of Unsworn Telecom – a series of products and services for beautiful and surprising telecommunications. They are sculptural landmarks as well as interfaces to practical and poetic functionality that cater to unexpected and idiosyncratic telecommunication needs.

4 – 10 JULY

**PIERRE-LAURENT CASSIÈRE <sup>(F)</sup> SCHIZOPHONE – ACOUSTIC PROSTHESIS**

MÄRZ PROJEKTIRUUM, Olevimägi 7

[12]

Schizophone is the first prototype of the Disorientation Headphones Project initiated in 2006. It proposes acoustic prosthesis, altering one's listening habits and revealing how our ears are continuously used not only as communication devices but also as orientation tools. The two cones focus on sounds coming from each side of the listener. By both, amplifying sounds and splitting perception of left and right ears, the Schizophone creates a strange stereophonic effect on the soundscape and reveals quiet sounds usually unheard. By its unusual way of moving and specific listening postures, the user modifies its attitude and relationship to space.

5 JULY

**FLORIAN TUERCKE <sup>(D)</sup> URBAN AUDIO ECO1**

PUBLIC SPACE, announced online

> see SITE-SPECIFIC PROJECTS p.29

The intention of the concept Urban Audio is to examine public space in terms of its musical and compositional potential. For this purpose, special instruments are designed that transform ambient sounds to musical tunes. The Urban Audio instruments are temporarily put into public places, e.g. at traffic intersections, to record music. When a car passes by one of the instruments, the contained strings resonate. The string-vibrations are picked up and transferred to the recording studio via radio-transmission. The Urban Audio music is created and played by all participants of the underlying noise situation. These music pieces are collateral compositions, which means compositions that are created as by-products of situations whose purpose and origin has no musical substructure. Collateral compositions are created unknowingly and unintentionally, and embody the textural conditions of the underlying situations. In this regard, seemingly chaotic or unpredictable situations are as interesting as self-organizing, or controlled situations. The musical composition lies within the constitution of the situation.





8 – 10 JULY  
**CONFERENCE**  
**SONORITY OF PLACE**  
 11:00 – 15:00 DAILY

INTRO  
**SONORITY OF PLACE**

This series aims at drawing correspondences between ›architecture‹ and ›sound‹ to a more primary relation between notions of ›place‹ and ›practices of listening‹. In other words to underscore an interplay between the sense of being ›situated‹ and the intentionality of what is being ›heard‹. It is from within this primary level of interactions that a sense of ›sound‹ as well as a notion of ›site‹, and by extension ›architecture‹, are derived in the first place. For the current constellation of talks and presentations a particular emphasis is placed on an understanding of listening, not as a biological constant, but rather a ›practice‹ that both shapes and is shaped by various contexts. In this sense every mode of hearing is understood to be distributed across a diversity of practices and disciplines.

Talks and presentations as well as pertinent artist projects and presentations included in this Tuned City event draw upon recent developments in such diverse fields as urbanism, art and architecture history and theory, philosophy, sensory history, sensory ethnography, archaeoacoustics and musicology, getting closer to what may be at stake in auditory models of ›situated-ness‹. One common approach, shared by the various practitioners, understands the ›sonic imagination‹ to be an operative mode of thinking. It is this mode of thinking that potentially engages the social, aesthetic and even ethical, political implications of an attentiveness to the sonority of place.

SPACES

The program will take place each day in different locations, undertaking a virtual architecture-historic journey, beginning with the 14th Century Old Town for the opening performance, proceeding with the remains of the industrial developments from the beginning of the last century, progressing towards the Soviet-era architectural utopies of the 70s and 80s and ending in contemporary Tallinn.

8 JULY  
**KULTUURIKATEL**  
 [5]

Kultuurikatel is an ongoing renovation project of the Tallinn Power Plant complex, located close to The Old Town & The Passenger Harbour and part of a several kilometer long industrial belt along the coast line. The existing complex is a national heritage site dating back to 1860s when Tallinn's Gasworks were built. Power production was shut down in 1979, and until the 1990s the plant was producing the district's heating. Andrei Tarkovski filmed parts of ›Stalker‹, his most famous film, here in 1979, from which the eerie qualities of the ›Zone‹ continue to influence spatial notions until today.

9 JULY  
**VÄIKE-ÕISMÄE**  
 [10]

Designed by the architects Malle Meelak und Mart Port and built between 1973 and 1984, Väike-Õismäe was planned in the tradition of the ›ideal city‹. With concentric rings of five- to nine-story buildings totalling one kilometer in diameter, the protected inner ring is green and incorporates an artificial lake, kindergardens, school-buildings and social facilities. The traffic infrastructure is almost completely restricted to the outer rings. A walk from the outer ring, through the building corridors, into the inner ring will reveal a gradual decrease in urban noise levels. On a quiet day, it is said, one can hear the reflection of his or her voice off a building on the other side of the lake in the center of the complex.

10 JULY  
**KUMU**  
 [7]

The 1994 competition for the new building of the Art Museum of Estonia was a landmark event for the early 1990's Estonian architectural scene. Participants from ten countries contributed 233 designs, but all the prizes were awarded to Finnish architects. The winning entry ›Circulos‹ was designed by Pekka Vapaavuori – a young architect from Tampere. ›Circulos‹ centers around a great arch that determines all the major circuits of movement inside the building. Kumu was cut into the limestone ground of a hill and is almost invisible at ground level. The building was completed in 2005.





**8 JULY**  
**CONFERENCE DAY 1**  
**11:00 – 15:00**  
**KULTUURIKATEL**  
**[5]**

**BLOCK A**  
**SOUNDING THE LOCAL**

Does Tallinn resound and if so, in what manner? Is there such a thing as a Baltic auditory trait? Do sonic ambiances assist in urban navigation or do they introduce another spatiality altogether? Can sounds instill a sense of identity, cause alienation or leave room to inscribe oneself into one's surroundings? Is the city audibly territorialized and if so, who administers the rights to sonic borders? When tuning into audible urban ambiances, certain themes tend to arise. Carlo A. Cubero gauges relations between inhabitants and an auditory locale in his case study by applying ethnographic phonography methods in order to grasp the various spaces and sounds of Tallinn. John Grzinich will discuss the process of creating an auditory guide to Tallinn. Local musical traditions also provide indications of underlying auditory understandings and Urve Lippus seeks relations between practices and broader social-political themes of the Baltic context. For Louise K. Wilson, the audibility of site operates through immediate experience as well as within collective histories, projected memories and implied narratives embedded in locales. In a series of works, Wilson explores relations between the tactility of audio technology and lost traces from former Cold War sites.

— **Sonic Potentials of Tallinn: a case study**

CARLO A. CUBERO <sup>(EE)</sup> Associate Professor of Social & Cultural Anthropology at Tallinn University

— **Sound Map of Tallinn**

JOHN GRZINICH <sup>(US/EE)</sup> sound artist, MoKS, Mooste

— **Constructing Finno-Ugric identity through music** (tbc)

URVE LIPPUS <sup>(EE)</sup> Professor of Musicology, Estonian Academy of Music, head of the Department of Musicology

— **On the Plasticity of Echoes: Cold War sites and ruined temples**

LOUISE K WILSON <sup>(UK)</sup> artist and researcher, London

**BLOCK B**  
**SUBJECTIVE SOUNDSCAPES**

Recent attention in architecture and urbanism to flows and non-localized relational networks within the city as well as a recognition of the importance of subjective geographies and mapping not only as inert tools but rather *producers* of space casts doubt on the usefulness of the term 'the soundscape' (in its initial formulation) as an effective agent for comprehending the relational, fragmented, acoustemologies of the contemporary urban setting. Marta García Quiñones extends this concern by focusing on the enactive qualities of hearing, portraying spontaneous urban listening as a form of operative action in public space. Justin Bennett addresses the publicness of public space itself in his »Shotgun Architecture« project of Zuidas Amsterdam, utilizing pistol shot recordings of semi-public spaces to derive subjective measurements and mappings in various formats. Peter Cusack's ongoing »Favourite Sounds« project understands the »locale« to be an agglomeration of acoustic psychogeographies where the aural site of a city emerges at intersections between locations and attentive listeners. Ann Goossens recognizes transformations in listening habits opened up through the availability and portability of field-recording devices and has set out to create a pan-European platform titled »Sounds of Europe« for developing the cultures of phonography.

— **Listening as action. Movements and gestures to sound and music in the everyday life of the city.**

MARTA GARCÍA QUIÑONES <sup>(ES)</sup> researcher and PhD candidate at the Universitat de Barcelona

— **Shotgun Architecture**

JUSTIN BENNETT <sup>(UK/NL)</sup> artist and lecturer at the Sonology Institute – Royal Conservatory, The Hague

— **Favourite Sounds and Sonic Migration**

PETER CUSACK <sup>(UK)</sup> sound artist, musician and environmental recordist, London

— **Sounds of Europe**

ANN GOOSSENS <sup>(BE)</sup> researcher and cultural worker, Brussels





9 JULY

CONFERENCE DAY 2

11:00 – 15:00

VÄIKE-ÕISMÄE

[10]

## BLOCK A

SOCIAL ACOUSTEMOLOGIES:  
HEARING CONTEXTS

Hearing nuances of our surroundings in terms of explicit meanings is a practice that notably indicates an intention to discern ›places‹ within an eventfulness of sounds. The prominence of such capacities, within any given social setting, are a function of the collective practices, techniques as well as beliefs and customs that enforce and perpetuate such habits. Ernst Karel's fieldwork in south India emphasizes sound's role in the social production of space and place, and explores the prospects of phonography as a means of evoking lived experience through his dual practices of sound ethnography and music-making. Mark Smith addresses the challenges of listening to the past by recognizing contextualization as a paramount strategy in accessing meanings of past sounds and proposes future areas of historical inquiry. The emerging field of Archaeoacoustics attempts to uncover sonic narratives from physical remnants of the past, at times from cultures that have vanished from existence. Aaron Watson's acoustic research into the megalithic sites of the British Isles has shown that their architecture produces dynamic spatial orchestrations of echoes and resonant frequencies.

## — With reference to the anthropology of sound

ERNST KAREL <sup>(US)</sup> artist and lecturer in the Sensory Ethnography Lab, Harvard University

## — Listening through history

MARK SMITH <sup>(US)</sup> Carolina Distinguished Professor of History at the University of South Carolina

## — The Sound of Megalithic Monuments: from Skara Brae to Stonehenge

AARON WATSON <sup>(UK)</sup> artist and archaeologist

## BLOCK B

SOCIAL ACOUSTEMOLOGIES:  
LISTENING

To hear a place is as much a sensing of a location as it is a constitution of one's own presence and posture within relational events. To significantly hear a space is also to subtly inhabit situations by potentially recognizing the measure of oneself in relation to other capacities within an auditory continuum. David Kleinberg-Levin examines listening itself as a critical social praxis and a practice of the ›self‹, in terms of developing skilled hearing that has the capacity to open into the ontological dimension of the auditory field. Awareness of the dynamic relations between bodies, spaces and vibrations is the theme of Pierre-Laurent Cassière's architecture related sound works, whose performances and installations often deal with perceptual limits and reorientations of listening. The body is not only the receiver but also a producer of sounds as Eduardo Abrantes points out in his phenomenological approach towards uttered sound in every-day situations, an approach that indicates resounding vocality itself as a root of identity, consciousness and presence.

## — Listening as Critical Social Praxis and as a Practice of the Self

DAVID KLEINBERG-LEVIN <sup>(US)</sup> Professor Em., Department of Philosophy at Northwestern University in Evanston, Illinois

## — presentation of architecture related soundworks

PIERRE-LAURENT CASSIÈRE <sup>(F)</sup> sound artist, Paris

## — Wandering with Voices – a phenomenological inquiry on the vocal experience of everydayness

EDUARDO ABRANTES <sup>(PT)</sup> PhD candidate at the Center for Subjectivity Research at the University of Copenhagen



10 JULY

CONFERENCE DAY 3

11:00 – 15:00

KUMU

[7]

This day will be transmitted live to Turku  
- the sister Capital of Culture in Finland  
(<http://en.logomo.fi/>)

## BLOCK A

## TRANSDUCED SPATIALITY

The importance of the transducer in modern notions of sound includes not only in its technical capacity to transform transient vibrations into retrievable objects and data as well as its historical role in the standardization of loudness, but also in the influence such methods exert upon the organization of spatial relations within architectural and civic domains. Sabine von Fischer gauges historical relations between the acoustic laboratory (the site of scientific experimentation) and the home and workplace (the site of prosaic life) in terms of common concerns for containment, ideas of linkage and controlled sonic environments. Carlotta Darò investigates relations between domestic space and transductive communication networks by focusing on the way in which early developments in telecommunication networks shaped a common imagery of the modern American home. Udo Noll's »Radio Aporee« projects underline the extent to which communication technologies disrupt a common sense status of place but at the same time open up other potentially fertile modes of located-ness through disjunctive simultaneities and telepresence. Unsworn Industries deals with idiosyncratic telecommunication needs.

## — Resonant Chambers, Broadcast Spheres

SABINE VON FISCHER <sup>(CH)</sup> architect and writer, Ph.D. candidate in architectural history and theory at ETH Zurich

## — Plugging the Modern Home

CARLOTTA DARÒ <sup>(CA)</sup> Mellon Postdoctoral Fellow at McGill University, department of Art History and Communication Studies

## — radio aporee ::: maps – an open project on the creation and exploration of public sonic layers

UDO NOLL <sup>(D)</sup> media artist and scientist for media technology

## — Metaphones

UNSWORN INDUSTRIES <sup>(SE)</sup> interaction design and innovation studio based in Malmö, Sweden

## BLOCK B

APPLIED SOUND:  
CASE STUDIES

The urban surrounding provides an immensely complex acoustic terrain of interrelated eventfulness, bridging the intimate with the social and tectonic. To listen carefully in such conditions means literally to *enact* the city, emphasizing space as ›lived‹ as well as denoting acoustic territories as domains of exchange. To hear a city is also to subtly transform that ›location‹ by opening into its latent potentialities. The discipline of urbanism has recently begun to recognize notions of sound beyond the bias of ›noise abatement‹ and Max Dixon surveys some examples, themes and implications from the municipal perspective on this emerging field of activities. At the same time, existing city conditions can be reevaluated simply by approaching situations with an auditory frame of mind. It is with this attitude that Sam Auinger and Carsten Seiffarth discuss their auditory findings of Bonn in their ›bonn hoeren‹ project, as well as longer term observations stemming from Auinger's two decades of city-sound explorations and art practice. Anatol Bogendorfer and Florian Sedmak, founding members of ›Hörstadt‹, discuss a diverse set of strategies and programs engaging public perceptions of the auditory dimensions of the city developed for various of the project's manifestations.

## — Imagine a Tuned Future

MAX DIXON <sup>(UK)</sup> independent consultant in town planning, London

## — bonn hoeren – »a hearing perspective«

SAM AUINGER + CARSTEN SEIFFARTH <sup>(A/D+D)</sup> ›city sound artist‹ respectively curator of bonn hoeren

## — Hörstadt Linz – central project in the music section of Linz 09 European Capital of Culture

ANATOL BOGENDORFER + FLORIAN SEDMAK <sup>(A)</sup> artists, researchers, cultural workers, Linz





## 28 JUNE – 10 JULY

### WORKSHOPS

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#### INTRO WORKSHOPS

As a great deal of our experience with the sonic effects of architecture and cityscapes is subjective, Tuned City has always focused on direct, participatory situations to explore these effects. Through a combined program of soundwalks, listening exercises, recording sessions, site-specific actions and soundmapping projects, the Tuned City workshops have involved scores of people dedicated to examining and cataloging their own, unique sonic relationships with the city of Tallinn.

Throughout the first half of 2011, members of the Tuned City team and MoKs worked together with students of the Tallinn University, Anthropology Department, the Estonian Academy of Arts Architecture and New Media Departments and members of the general public. (see [http://www.tunedcity.net/?page\\_id=950](http://www.tunedcity.net/?page_id=950) for complete list of all workshops) First and foremost, a printed Sound Map of Tallinn produced by the UT/MoKs group will be distributed throughout the city as well as form an important part of the event catalog. The results of the EKA workshops – a series of posters and sound recordings – can be seen and heard at the MÄRZ project space during the Tuned City event and the interactive miniatures for mobile media can be experienced by listeners now and in future in situ. (see SITE-SPECIFIC PROJECTS p. 33)

Some participatory workshops continue during the Tuned City event itself. In close collaboration with our partner Ptarmigan, we are offering a series of workshops short before and during the event in July. Invited artists will each share their individual tools for listening to the city, and offer both a deeper insight into their artistic practice and a chance for the participants to become actively involved in the program of the event. And whether those tools be telephones, acoustic tubes, electronic transducers, radio waves or physical movement, the participants in these workshops will never hear the city the same way again.

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28 JUNE – 3 JULY

#### ICI-MÊME <sup>(F)</sup> CITY SOUNDS CONCERTS

first meeting 28 JUNE 12:00 Ptarmigan  
[13]  
please register!

ICI-Même invites you to become a guide and performer for the City Sounds Concerts in Tallinn. You will be practicing the very specific art of guiding people with closed eyes, composing with the sounds, lights, odors and events, playing and improvising with the city for an instrument. About ten days will be dedicated to body practice, rehearsal and writing the ›score‹ of the blind walks; the public performances will take place three times a day during Tuned City. (Results are presented 4 – 9 JULY, see SITE-SPECIFIC PROJECTS p. 33)

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4 + 5 JULY

#### UNSWORN INDUSTRIES <sup>(SE)</sup> METHAPHONES WORKSHOP

first meeting 4 JULY 12:00 Ptarmigan  
[13]  
please register!

A Metaphone is a service that allows people to conduct phone calls through the air of a third location. The world's first Metaphone will be installed in Tallinn in July 2011. Metaphone Tallinn is part of Unsworn Telecom – a series of products and services for beautiful and surprising telecommunications. They are sculptural landmarks as well as interfaces to practical and poetic functionality that cater to unexpected and idiosyncratic telecommunication needs. This workshop held by Magnus Torstensson and Eric Sandelin (Unsworn Industries) is about testing and location finding for the Metaphones project. (see also INSTALLATIONS p. 10)

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4 – 10 JULY

#### EYLAND 07 RENÉ RISSLAND, JÜRGEN LEHMEIER <sup>(D)</sup> 12-TONE FILTER

first meeting 4 JULY 12:00 Ptarmigan  
[13]  
please register!

The 12-tone filter is a mobile sonic object that transforms urban noises into tuned sounds. The object is made of twelve PVC drain pipes, each with a diameter of 100 mm. These pipes convert the incoming noises through acoustic resonance in different harmonic tonalities, which are proportionate to the length of the tube. The musical scale spans a single octave from E-flat to E-sharp, and includes both odd- and even-numbered harmonics. This workshop proposes fieldwork and interventions with the 12-tone filter and introduces into the experimenting with tuned tubes and basic acoustic principles. (see also INSTALLATIONS p. 10)



## 28 JUNE – 10 JULY WORKSHOPS

5 – 10 JULY

**MADS BECH PALUSZEWSKI** <sup>(DK)</sup>

### TUNING THE CITY

first meeting 5 JULY 12:00 Ptarmigan

[13]

please register!

The goal of this workshop is to produce a series of ad hoc sound installations through investigating, experimenting, learning and performing with the acoustic possibilities of a city.

The method is basically to experiment with what Mads Bech Paluszewski calls the ›Tactile-Acoustic Interventionist‹ approach. This means, to use the physical and tactile aspects of acoustics to adapt the everyday objects and structures in our urban surroundings. From day to day, the participants will locate different sites of interest in Tallinn and intervene with these locations by testing their acoustic nature and adding acoustic energy to the objects and structures of the given location. Essential to perform this workshop is a specially developed Tactile Acoustic Interventionist System, that relies on the principles of transduction, i.e. the conversion of energy from one form to another. At the core of the Tactile Acoustic Interventionist System are certain speaker driver units called audio transducers. Their function can be described as a speaker magnet separated from its cone and cabinet – specially designed for flexible attachment and optimal transmission of vibrational energy to any given material attached upon.

In this workshop, participants will use transduction to set in vibration any object or structures of choice in order to produce sounding units. For exercises, Paluszewski will provide a library of prepared sound material, but participants are also invited to bring in their own material.

Due to the experimental and discovering nature of the workshop, the sessions will have an open structure. The results rely on the findings and the ideas developed throughout the workshop. The finishing goal is the demonstration of the workshop results at end of day 6 (JULY 10th see also SITE-SPECIFIC PROJECTS p. 33).

7 – 10 JULY

**FELICITY FORD** <sup>(UK)</sup>

& **VALERIA MERLINI** <sup>(IT / D)</sup>

on behalf of **PATRICK MCGINLEY** <sup>(US / EE)</sup>

### FRAMEWORK RADIO –

### DOCUMENTATION AND PRODUCTION

first meeting 7 JULY 12:00 Ptarmigan

[13]

please register!

The workshop ›framework radio – documentation and production‹ has two goals:

The production of a retrospective hour-long radio show to air as part of the framework:afeld series of guest curated editions, and the production of a series of short on-the-spot creative documentary pieces to be presented to audiences at the beginning of each day of activities during the Tuned City festival. Participation includes a daily gathering of recordings and/or interviews from the Tuned City events, and the editing of them into an audio highlight sequence to be presented the following day.

›framework‹ began broadcasting in June, 2002 on the newly reformed Resonance 104.4fm in London. The show now airs on 5 radio stations around the world, with more to follow soon, and streams and podcasts on its own website. ›framework‹ is consecrated to field-recording and its use in composition, and began broadcasting at a time when a new community of sound artists with a special interest in found sound was developing, a community spread across the world that, thanks to the internet, was no longer limited to a specific geography. ›framework‹ sees itself as an outlet for this ever-growing and developing community, a folk-tool in a new folk movement, a community driven exchange point for creators and listeners alike. ›framework's‹ goal is to present not only the extremely diverse sound environments of our world, but also the extremely diverse work that is being produced by the artists who choose to use these environments as their sonic sources. We hope to ask this question: is ›field-recording‹ a style, or a genre, or is it in fact as uncontrollable and undefinable an instrument or tool as any, that may be interpreted, manipulated, and appropriated by anyone with a microphone and an idea? These works are its definition, and not vice versa. <http://www.frameworkradio.net>





- |       |  |        |   |
|-------|--|--------|---|
| [ 1 ] | Seaplane Hangars 15a Küti Street               | [ 10 ] | Väike-Õismäe haabersti linnaosa valitsus Õismäe Tee 130 |
| [ 2 ] | Telliskivi Telliskivi 60a                      | [ 11 ] | Cromatico Lauluväljak Narva mnt. 95                     |
| [ 3 ] | Balti Jaam Train Station / Market Kopli Street | [ 12 ] | MÄRZ project space Olevimägi 7                          |
| [ 4 ] | Hobuveski (Horse Mill) Theater                 | [ 13 ] | Ptarmigan Toom-Kooli 13                                 |
| [ 5 ] | Kultuurikatel Põhja puiestee 27                | [ 14 ] | Patarei Suur-Patarei, Kalaranna 2                       |
| [ 6 ] | Linnahall Mere pst. 20                         | [ 15 ] | Wasteland Cultural Mile, Suur-Patarei, sea side         |
| [ 7 ] | KUMU Weizenbergi 34 / Valge 1                  | [ 16 ] | Freedomsquare Vabaduse väljak                           |
| [ 8 ] | Niguliste church Niguliste 3                   | [ 17 ] | Toompark  |
| [ 9 ] | Rotermann Nisu-Rukkijahu veski, Rotermanni 6   |        |   |

4 JULY

5 JULY

6 JULY

7 JULY

CONFERENCE 11:00 – 15:00

SITE-SPECIFIC PROJECTS 15:00 – 19:00

11:00 Urban Audio &gt;&gt; [public space] p.29

mobile miniatures – soundwalks around Balti Jaam area &gt;&gt; [3] p.33

Sound Map of Tallinn – a guide to the city of Tallinn from an auditory perspective &gt;&gt; [12 distribution of map] p. 33

11:00 / 15:00 / 18:00 (except 8 + 9 JULY different time-slots) City sounds concerts – guided tours by Ici-Même\* &gt;&gt; [17 Tornide väljak = starting point] p.33

EVENING PERFORMANCES

20:00 Charles Curtis  
Naldjorlak >> [4] p. 2

FRINGE PROGRAM

DAILY 11:00-23:00 social &amp; cultural meetingpoint @MÄRZ project space – exhibition, meeting place, presentations, screenings, set-up of several listening pieces, recordings

20:00 eyeland 07 presentation

20:00 Lorenzo Beretta presentation

20:00 Davide Tidoni presentation

21:00 Florian Tuercke presentation

21:00 screening: In Sound / Tundega Helides

INSTALLATIONS

Cromatico by Lukas Kühne &gt;&gt; [11] p. 8

Torpedoes Out by Raul Keller &gt;&gt; [15] p. 8

Schizophonia by Pierre-Laurent Cassière &gt;&gt; [12] p. 10

12-ton filter – mobile urban noise transformator by eyland 07 &amp; Florian Tuercke &gt;&gt; [public space] p. 10

Metaphones by Unsworn

WORKSHOPS

12-tone filter – workshop on mobile noise transformation by eyland 07 and Florian Tuercke &gt;&gt; [13] p. 20

Tuning the City – workshop on tactile acoustic interventionism with Mads Bech Paluszewski &gt;&gt; [13] p. 22

framework radio – doc

Metaphones – communication via public space workshop by Unsworn Telecome &gt;&gt; [13] p. 20

&lt;&lt;&lt;&lt; 28.6.–3.7. City sounds concerts by Ici-Même &gt;&gt; [13] p. 20

8 JULY	9 JULY	10 JULY
<b>11:00</b> >> [5] p. 14	<b>11:00</b> >> [10] p. 16	<b>11:00</b> >> [7] p. 18
a: SOUNDING THE LOCAL Carlo A. Cubero / John Grzinich / Urve Lippus / Louise K. Wilson	a: SOCIAL ACOUSTEMOLOGIES: HEARING CONTEXTS Ernst Karel / Mark Smith / Aaron Watson	a: TRANSDUCED SPATIALITY Sabine von Fischer / Carlotta Darò / Udo Noll
b: SUBJECTIVE SOUNDSCAPES Marta García Quinones / Justin Bennett / Peter Cusack / Q-O2	b: SOCIAL ACOUSTEMOLOGIES: LISTENING David Michael Kleinberg-Levin / Pierre-Laurent Cassière / Eduardo Abrantes	b: APPLIED SOUND: CASE STUDIES Max Dixon / Sam Auinger + Carsten Seiffarth / Hörstadt Linz
<b>16:00</b> Echolocator – performance* >> [14] p.29		
<b>17:00</b> Airstream – performance >> [15] p.29		
<b>18:00</b> Ankersmit @ Linnahall* >> [6] p.29		<b>16:00</b> Ankersmit @ Cromatico >> [11] p.29
Transphere – performance by Pierre-Laurent Cassière >> [public space] p. 29		
		<b>17:30</b> Tuning the City >> [public space] p. 33
<b>15:00 – 18:00</b> Turgophonia – headphone walk on Balti Jaam market by Maxims Shentelevs >> [3] p. 31		
12-tone filter – mobile urban noise transformation by eyland 07 & Florian Tuercke >> [daily around the conference locations] p. 31		
<b>17:00</b> toposone – mobile sound performance system by Julien Clauss, Pom Bouvier B. & Fabien Artal >> [16] p. 31		
Sonic Drainscape of Tallinn - eyland 07 & Florian Tuercke >> [12 rental point] p. 31		
<b>9:00 / 16:00 / 19:00</b>	<b>9:00 / 16:00 / 19:00</b>	
	<b>17:00</b> Linnahall tour* >> [6] p. 31	
	<b>16:00</b> Seaplanehangar tour* >> [1] p. 31	
<b>21:00</b> Charlemagne Palesitne Schlingen Blängen >> [8] p. 27	<b>21:00</b> Thomas Ankersmit electroacoustic performance >> [5] p. 27	<b>21:00</b> Maja Ratkje Electro-acoustic Vocals >> [9] p. 27
Findings from the workshops, Soundmap big version on the wall, people can add their own sound marks >> [12] p. 6		
Urban Industries >> [17] p. 10		
Documentation and production by Felicity Ford and Valeria Merlini >> [13] p. 22		

>> [XX] refers to the points on the map

p. XX refers to the page

\*requires online registration! you will find the formular at <http://www.tunedcity.net> at each of the projects' pages





7 – 10 JULY

PERFORMANCES

SPEAKING WITH SPACES

INTRO

SPEAKING WITH SPACES

Traditional and classical music often treat the performance hall as a *tabula rasa* to be inscribed with sound, and even improvised music can overlook the site it is performed within as an important factor. So what happens when a musician decides to play a duo with space as the partner?

Tuned City has invited four vibrant, innovative and influential contemporary performers to address the topic of sound and space through four individual music performances. Each artist has developed a special relationship over their career with their chosen instrument – the cello, the organ, the saxophone and the voice – which becomes like a spoken idiom to them. Using this unique language, the performers will engage in dialog with a variety of spaces, from the warm, wooden intimacy of a 14th century horse mill to the cold, concrete depth of Soviet-era industrial structures.

7 JULY

CHARLES CURTIS <sup>(US)</sup>

NALDJORLAK (by ELIANE RADIGUE)

Hobuveski (Horse Mill Theater), Lai 23

[4]

»Naldjorlak« was born of a collaboration between American cellist Charles Curtis and French electroacoustic composer Eliane Radigue. The core of the work is a series of tunings Curtis developed which set the individual elements of the cello such as the tailpiece, endpin and endpin wire in resonance with the body, exposing the so-called wolf tones of the instrument. This results in almost any bowing action made with the cello ringing it like a bell. From the palette which Curtis presented, Radigue selected and arranged the sounds into the final composition presented this evening.

8 JULY

CHARLEMAGNE PALESTINE <sup>(BE)</sup>

SCHLINGEN BLÄNGEN (organ performance)

Niguliste Church, Niguliste 3

[8]

The monumental »Schlingen Blängen« organ performances of world renowned American minimalist Charlemagne Palestine, on the other hand, depend upon a particular playing style which can be adapted to the organ and location at hand. By utilizing sustained tone clusters played »out of tune« with his typical trance-like, ritualistic delivery, Palestine succeeds in creating seemingly millions of simultaneous melodies, harmonies and rhythms which will sweep through the space of the Niguliste church. »You hear it as if someone else is playing the organ,« he says, »but they're not! It's the organ playing itself!«.

9 JULY

THOMAS ANKERSMIT <sup>(NL/D)</sup>

ELECTROACOUSTIC PERFORMANCE

Kultuurikatel, Põhja puistee 27

[5]

For Dutch saxophone and synthesizer improviser Thomas Ankersmit, sound must not become merely the decoration for a space. It should rather speak on a formal level with the volumes, masses, resonances and reflections found there. Employing the hyper-directional and microtonal capabilities of the saxophone alongside the textures and drones of the Serge Modular Synthesizer, Ankersmit sets out to explore the archi-sonic features of the half finished Kultuurikatel which still breathes the ghost of the »Zone« of Tarkowski's »Stalker« which was partly shot in this location.

10 JULY

MAJA S.K. RATKJE <sup>(NO)</sup>

ELECTROACOUSTIC VOCALS

Nisu-Rukkijahu veski, Rotermanni 6

[9]

Perhaps the most intuitive instrument of all, the human voice extends directly from the body and exists in feedback with the body. But how little we notice the sound of our own voices, returning to us from the room to describe to us where in fact we are! Using electronics and a four-channel sound system to extend her own voice from a whisper to a roar, Norwegian experimental vocalist Maja S.K. Ratkje seeks a sense of place within the empty expanse of an abandoned storage building and fills it anew with her unique sonic identity.



## 4 – 10 JULY

## SITE-SPECIFIC PROJECTS

INTRO  
SITE-SPECIFIC PROJECTS

To properly explore the sonic effects possible within the cityscape, it is often necessary to move beyond the traditional model of the seated conference- or performance-audience. The organizers of Tuned City have a long history of mixing up and even breaking the typical event format. For Tallinn 2011, we aspire to present a selection of innovative and fresh sound experiences across several specially-selected locations in the city. Taking place each afternoon, the Site-Specific Projects are a modular series of parallel programs featuring soundwalks, performances, installations and interventions. These projects involve the audience in a new way of experiencing sound and space through the use of sculptural, graphical, musical and sonic means. Some of the projects are designed for a small group of people, keeping the experience of the project both participatory and intimate. Such projects may be offered several times during the Tuned City event. Other projects may only be offered once within the context of the conference program, and some may require registration to keep the audience within a certain size.

5 JULY 11:00

**FLORIAN TUERCKE** <sup>(D)</sup>**URBAN AUDIO ECOC1**

public space, to be announced online!

In this performance, Florian Tuercke examines public space in terms of its musical and compositional potential. For this purpose, special instruments have been designed which capture and transform the sounds of public space, creating Urban Audio music composed by all participants of the underlying noise situation.

(For further info on URBAN AUDIO ECOC1 see INSTALLATIONS p. 10)

8 JULY 16:00

**AERNOUDT JACOBS** <sup>(BE)</sup>**ECHOLOCATOR PERFORMANCE**

Patarei prison fortress

[14]

limited places – register online!

The Echolocator was first developed for a site-specific installation at the Wasserspeicher for Singuhr Hörgalerie in Berlin. For this installation, a device that is a kind of sound/space investigator – the Echolocator was developed. It incorporates a sound device, a laser beam, a communications tracking device and a small screen that maps the space and can emit short sounds based on those used for echolocation by animals. The performance is centred around the idea of moving and sensing into acoustic qualities of the space. The audience is placed inside the space and 5 to 10 performers are asked to scan and listen to the space around them with the Echolocator. The score consists of specific instructions which divide the whole performance in smaller micro-events and actions relating to the critical listening of the performer.

8 JULY 17:00

**ELS VIAENE** <sup>(BE)</sup>**AIRSTREAM**

Urban Wasteland near Cultural Mile

[15]

Airstream is an open-air sound performance which aims at creating an aural layer to the visual components of its surroundings. The sounds produced are a combination of on location recordings and digital processed sounds, mixed in real time. With these, the artist intends to create a live soundtrack without imitating nor purely opposing to the scenery – a symbiosis of the amplified and the natural sounds. Through the specific use and set-up of sound within a space, Viaene creates new spaces within existing ones, either emphasizing or erasing the physical borders of that space.

8 – 10 JULY

**PIERRE-LAURENT CASSIÈRE** <sup>(F)</sup>**TRANSPIHERE**

public space intervention

Equipped with a highly directional parabolic microphone plugged to a speaker, the performer manipulates acoustic fields by moving sounds artificially. Improvising a walk through Tallinn, he reveals vibratory details of the physical environment to the audience and modifies their perception of sonic space. For a few seconds, the performer's body becomes an acoustic interface whose position and motion determinates new relationships in the organisation of sonic environment. (Coproduction SMAK & Vooruit, Gent, Belgium).

8 + 10 JULY

**THOMAS ANKERSMIT** <sup>(NL/D)</sup>**SONIC PECULIARITIES OF SITES**

Linnahall 8 July 18:00 [6]

limited places – register online!

Cromatico sculpture 10 July 16:00 [11]

Within the world of acoustic instruments, the saxophone remains unique in that it is both extremely directional and very close in timbre to the human voice. As an autodidact saxophonist, Thomas Ankersmit has learned to augment these characteristics with his own microtonal sound-palette. Adapting the possibilities of his instrument to the conditions of the respective sites – the Soviet-era Linnahall lobby and Lucas Lukas Kühne's Cromatico sculpture in the Song Festival Grounds – Ankersmit aims at making the listeners aware of the space around them and unlocking its sonic peculiarities.





## 4 – 10 JULY

## SITE-SPECIFIC PROJECTS

8 – 10 JULY DAILY 15:00 – 18:00

**MAKSIMS SHENTELEVS** <sup>(1TV)</sup>**TURGOPHONIA**

start: Balti Jaam market entrance &gt;&gt; [3]

The sound walk project Turgophonia by Maksims Shentelevs offers a daily headphone walk across Balti Jaam market. The public is invited to explore the market while listening to field recordings from other market places around the world gathered by Shentelevs over the last 8 years. The resulting comparative shift of perception will reveal the character of both overlaid spaces – one experienced by one's own presence, the other one by the sense of hearing.

8 – 10 JULY 17:00

**JULIEN CLAUSSE, POM BOUVIER B.****& FABIEN ARTAL** <sup>(F)</sup>**TOPOSONE**

public performance, Freedomsquare

[16]

Toposone is an outdoor sound performance designed for open sites in the countryside or in an urban city center. A sound field is created by 3 mobile performers, who are composing as they are moving and carrying a portable devices. Those devices make a triphonic long range sound system which allows the 3 performers to shape the sound area in real time. Toposone is a succession of ephemeral sound sculptures which build a complex and kinetic sound field that is continuously renewed and in resonance with the environment. With their movements and synthesis manipulations the 3 performers compose and design the sound field. They play with distances and create unusual site-specific listening perspectives.

8 – 10 JULY

**JÜRGEN LEHMEIER, RENÉ RISSLAND****(EYLAND 07) & FLORIAN TUERCKE** <sup>(O)</sup>**SONIC DRAINScape OF TALLINN**

pick up a scanner at MÄRZ

[12]

In the eyes of Western Europeans, the drainscape of Tallinn's Old Town seems very distinct. The drain-pipes have double diameters compared to Western ones. For example, there are round shaped pipes next to rectangular pipes, some with decorations, other ones clean and functional. Another aspect is that the discharge vents of the tubes go directly on the street rather than underground, leaving open tubes scattered all over the Old Town. An agglomeration of open resonant pipes tuned by the height of the buildings like a set of instruments inscribed in the topography of the city. A two-storey house tunes it in higher tonality than a four-storey house. So it's an open source for experimental listening and analysing. The Old Town as ›big organ‹. How is it tuned ... how does it sound?

8 – 10 JULY

**JÜRGEN LEHMEIER, RENÉ RISSLAND****(EYLAND 07) & FLORIAN TUERCKE** <sup>(O)</sup>**12-TONE FILTER**

public space

Around the daily conference locations and across the city of Tallinn, René Rissland, Jürgen Lehmeier and Florian Tuercke will present the 12-tone filter's capability to transform heavy urban noises into tuned sounds. The performances aim at changing the listeners' perception of the given sonic surrounding and adding a new quality to the experience of hearing strong everyday sounds such as street traffic and city noise. (Please see the 12-tone-filter WORKSHOP p. 20 and INSTALLATION p. 10 for further information).

9 + 10 JULY DAILY 16:00

**SEAPLANE HANGARS**

meeting point:

info center Maritime Museum

[1]

limited places – register online!

»The seaplane hangars are the most unique architectural monument in Estonia from an engineering and technical point of view,« said KOKO Arhitektid director Andrus Kõresaar. The complex was constructed between 1916 and 1917 and is an unique shell concrete structure, which demonstrates engineering 20 years ahead of its time. The historic Seaplane Hangars is being renovated and will house the Estonian Maritime Museum. The smooth arched domes of this architectural monument create a series of unparalleled sonic effects, ranging from pin-point reflections and multiple echoes to clear signal transmissions across the entire structure.

9 + 10 JULY DAILY 17:00

**LINNAHALL**

Mere pst. 20, meeting at front stairs

[6]

limited places – register online!

The 22nd Summer Olympic Games were hosted in Moscow in 1980. As inland Moscow had no suitable venue at which to stage the sailing event, this task fell to Tallinn, the capital of then Estonian SSR. Apart from the main venue for the sailing event, Pirita Yachting Centre, a lot of other sports and entertainment facilities were built during preparations for the Olympics. One of them was V. I. Lenin Palace of Culture and Sport, which was later renamed to its present name, Linnahall. A large concrete structure was built under the obligation not to harm the view from the sea to The Old Town by architect Raine Karp. Resembling a Mayan temple from the outside, the inside offers highly interesting architectural ideas. The main auditorium itself has no doors. Rather, the complete outer shell can be opened to the surrounding foyers, exposing the 6000 seats as in a public plaza. Linnahall is no longer used for events, so this is a rare chance to have a look inside.



## 4 – 10 JULY

## SITES-SPECIFIC PROJECTS

10 JULY 17:30

**MADS BECH PALUSZEWSKI** <sup>(DK)</sup>**TUNING THE CITY**

public space, to be announced online!

Artist and independent cultural producer Mads Bech Paluszewski presents his workshop on Tactile Acoustic Interventionism. Participants are invited to produce a series of ad hoc sound installations using the physical and tactile aspects of acoustics to adapt the everyday objects and structures in our urban surroundings. The results will be presented to the public at the end of the workshop in a to-be-disclosed public location. (For further info on the WORKSHOP see p. 22)

4 – 9 JULY

**ICI-MÈME** <sup>(FR)</sup>**CITY SOUNDS CONCERTS**

4 – 7 JULY daily 11:00 / 15:00 / 18:00

8 – 9 JULY daily 9:00 / 16:00 / 19:00

meeting point: Toompark/ Tornide väljak  
[17]

The City Sounds Concerts are blind walks within a moment of the sound environment. Without their sight, members of the audience allow themselves to be led through an edgeless, slow stroll. The experience shifts perception, playing on the ambiguities between reality and fiction. The addition and subtraction of sounds act as a sensorial revealer and extender. Little by little, a sensible and subjective landscape reconfigures. City Sounds Concerts are an almost motionless journey that reaches far away destinations. The City Sounds Concerts are site-specific, they adapt and transform according to the environment in which they are set. The actors/guides of Ici-Même compose the score of their walk with the sounds, lights, odors, densities and intensities of the city, inside and outside, empty and crowded, close and distant ... The usages and habits of the city wear off, landmarks disappear and give way to a sensory and poetic experience of space.

PERMANENT

**SOUNDMAP GROUP** <sup>(INT)</sup>**SOUND MAP OF TALLINN**pick up your personal copy at MÄRZ  
[12]

While we constantly use our sense of hearing to perceive and navigate through the space around us, we rarely think of how sound can represent spatial experience and in turn, be used to create a visual map for guiding us through the unfamiliar. The aim of this project was to somewhat invert that paradigm and use sound as the basis for offering another perspective on the architectural and social conditions of urban space, both for the foreign visitor seeking cues to hidden aspects of the city and to the permanent resident, who's familiarity with Tallinn overlooks the potential of sonic experience to alter their daily view. The map will be distributed freely during the event in July 2011. A big version of the map on the the wall at MÄRZ project space will give the chance to add your own sound marks to the pool.

PERMANENT

**UDO NOLL** <sup>(D)</sup>**& WORKSHOP PARTICIPANTS****MOBILE MINIATURES**

accessible via mobile device in situ

radio aporee ::: miniatures for mobiles is a project, platform and tool set for the creation of space-oriented sound/art works. It consists of some web tools for authoring, and an app which turns your phone into a location-sensitive radio receiver. The mobile listener may decide to leave a trace while walking through the hybrid space of a miniatures for mobiles. These traces are recorded as sound/tracks and can be heard synchronously while the listener moves, or replayed from the archive of recorded sound/tracks. For Tuned City Tallinn, radio aporee founder Udo Noll has been invited to give a workshop on the theoretical and practical backgrounds of mobile miniatures. The workshop was aimed at the production of a series of space-based audio works within the Tallinn area, and resulted in several audible miniatures for mobile media experienced by listeners now and in future:

— **hidden sounds, Tallinn**PATRICK MCGINLEY <sup>(US/EE)</sup> & KERSTIN KARU <sup>(EE)</sup> <http://aporee.org/mfm/tracker.php?id=9>— **J X goes Lasnamäe**AUDRA CEPKAUSKAITE <sup>(EE)</sup> <http://aporee.org/mfm/tracker.php?id=11>— **Balti Jaam market encounters**collaboratively created by ALEKSANDRA ALKOVEN, JAAK SOVA, JOHN GRZINICH, KERSTIN KARU, PATRICK MCGINLEY, PIET KARRO AND TOMAS JONSSON <http://aporee.org/mfm/tracker.php?id=12>— **inside / outside**collaboratively created by ALEKSANDRA ALKOVEN, JAAK SOVA, JOHN GRZINICH, KERSTIN KARU, PATRICK MCGINLEY, PIET KARRO AND TOMAS JONSSON <http://aporee.org/mfm/tracker.php?id=8>





## ALL PARTICIPANTS

ABRANTES, EDUARDO <sup>(PT)</sup>

is a visiting PhD student at the Center for Subjectivity Research at the University of Copenhagen, and a member of the Nordic Society for Phenomenology. His fields of research include phenomenology of sound and voice, aesthetics, ethics, performance and film studies. He is also a documentary filmmaker dealing with issues of artistic research and embodiment, having in 2007 concluded the Gulbenkian – Deutsche Film und Fernsehakademie Berlin film directing course. Previously he graduated in Philosophy and Film Studies at the New University of Lisbon, and has done extensive independent curatorial research, culminating with his residency at the Center for Icelandic Art in Reykjavik in 2005.

ANKERSMIT, THOMAS <sup>(NL/D)</sup>

(\* 1979 in Leiden, The Netherlands) is a musician and installation artist based in Berlin. Initially an improvising saxophonist, his activities expanded to include live electronic music and installation pieces based on architectural acoustics and infrasound. He has been performing solo and in collaboration with other artists such as New York minimalist Phill Niblock, Kevin Drumm, Jim O'Rourke, Gert-Jan Prins, Borbetomagus and Alvin Lucier since 1998. Since 2003, Ankersmit most frequently collaborates with Niblock and Milan-based electroacoustic improviser Giuseppe Ielasi. His saxophone work focuses on the abstract, timbral extremes of the instrument, combining sustained streams of intense multiphonic sound with acoustically amplified micro-events occurring inside the instrument.

ARTAL, FABIEN <sup>(F)</sup>

lives and works in Berlin. He is particularly interested in relationships between sound devices and space. Recent works are about the development of artificial intelligence-based sound performances.

AUINGER, SAM <sup>(A/D)</sup>

(\* 1956 in Linz, Austria) lives and works in Berlin. Since the beginning of the 1980's, he has dealt intensively with the subjects of composition, computer music, psycho acoustics, and sound design. In 1989, he and Bruce Odland founded O+A. Focussing on the theme a »hearing perspective«, their projects were presented at several festivals in Europe and North America. Sam Auinger, Dietmar Offenhuber and Hannes Strobl formed the artistic group »stadtmusik« in 2005 and as DAAD fellowship recipients in 1997, he and Viennese composer and musician Rupert Huber founded the media band »berliner theorie«. Sam Auinger has received numerous prizes and awards for his work.

B., PÔM BOUVIER <sup>(F)</sup>

is a video maker, scenographer, dancer and performer, especially influenced by her musical background. She has studied electroacoustic music for several years and her pieces have been played in several countries all over the world. Pôm Bouvier B.'s work includes various musical forms, as music for dance, installations, radiophonic creations and concerts. Alone or in collaboration, she works on projects that seek different kinds of public perception and listening.

BENNETT, JUSTIN <sup>(UK/NL)</sup>

(\* 1964 UK) is an artist working with sound and visual media. The everyday sound of our urban surroundings at every level of detail is the focus of his work where he develops the reciprocity of music and architecture, and sound and image. Bennett often works with artists from other disciplines including the performance group B M B con., theatre maker Renate Zentschnig, choreographer Eva-Cecilie Richardsen and sound artist Cilia Erens. Recent solo work has focused on urban development and public space, resulting in sound, video, animation and graphic works.

BERETTA, LORENZO <sup>(I/UK)</sup>

studied at the Politecnico di Milano (Italy) and Birmingham City University (UK), where he completed his Master of Arts in Interior Design with Distinction. He is now a Researcher at Birmingham City University (UK), completing his PhD investigating the possibility for sound to be used as a material in architectural spaces. Lorenzo's interests include spatial design, sensory architecture and the interactive processes »user-space« with particular regard to how sound manipulates user perception, cognition and behaviour.

BOGENDORFER, ANATOL <sup>(A)</sup>

(\* 1979) is a musician, filmmaker and curator. He's also a founding member of »Hörstadt - laboratory of acoustics, space and society«. Bogendorfer is known for his various activities in the field of media art and underground music culture in Linz/Austria. He holds a major degree in Audiovisual Design. **Hörstadt** is a laboratory for acoustics, space and society, based in Linz, Austria. The main goal is a broad investigation of acoustic space as our audible living environment. It started in the year 2009 as one of the central projects in the music section of Linz 09 European Capital of Culture.

CASSIÈRE, PIERRE-LAURENT <sup>(F)</sup>

considers sound, acoustic fields and vibrations as media which bring bodies and space into dynamic relationships. Out of a musical approach, his sound installations, performances or devices deal with perception limits and aim to offer very specific ways of listening. Since 2006, his work had been widely exhibited in several art institutions internationally.



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 CLAUSS, JULIEN <sup>(FR)</sup>

(\* 1974) is a sound artist, lives and works in Marseille. He followed the piano course at the Suzuki Institute of Strasbourg, studied music, acoustics, fluid mechanics and material sciences. Since 2001, he has made sculptural sound works and has developed installations and performances which bring into play the spatial dimension of the sound and the political dimension of spaces. He seeks physically to engage the listener in the process of listening and uses the sound as a means of establishing a relationship between the physical body and his environment. His works approach notions like progress or anticipation. His esthetics of sound oscillates between micro-sound and ambient noise. He has developed different multi-channel sound systems, as well as interfaces and applications for spatializing and real time processing.

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 CUBERO, CARLO A. <sup>(EE)</sup>

is an Associate Professor of Social & Cultural Anthropology at Tallinn University. His previous research has focused on the use of audiovisual media in anthropological research, construction of Caribbean island identities, tourism, and Caribbean music. In 2007, Cubero completed a feature length ethnographic documentary called »Mangrove Music«. For the past 2 years, he has been working on producing an ethnographic documentary on migrant musicians that travel continuously between Western Europe and West Africa. Working with musicians has placed Cubero in a position to address the technical aspects of recording sound for filmmaking purposes. These initial experiences have developed into a broader interest in understanding the properties of sound and the use of sound as a means to communicate a social experience.

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 CURTIS, CHARLES <sup>(US)</sup>

is an internationally acknowledged cellist of new and experimental music, straddling the boundaries between art rock, sound art and minimalist composition. He has toured as a soloist and has led large ensembles in concerts mixing his own works and the works of other avant-garde composers (La Monte Young, Terry Jennings, Richard Maxfield, Morton Feldman). Curtis has also enjoyed an extensive and distinguished chamber music career. At the age of 19 he made his Carnegie Hall debut playing the Tchaikovsky Trio with Oscar Shumsky and Earl Wild. He has been the first solo cellist of the NDR Symphony Orchestra in Hamburg for eleven years and – a former faculty member at Princeton University – Curtis is now Professor of Contemporary Music Performance at the University of California, San Diego.

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 CUSACK, PETER <sup>(UK)</sup>

is a London based sound artist, musician and environmental recordist with a special interest in acoustic ecology. His work ranges from community arts to research into the role of sound in our sense of place. Cusack initiated a wide range of projects. While the »Favourite Sounds Project« has the aim to discover what people find positive about their everyday sound environment, his project »Sounds From Dangerous Places« examines the soundscapes of sites of major environmental damage. Cusack also produced »Vermilion Sounds« – the environmental sound program for ResonanceFM Radio, London. He lectures on »Sound Arts & Design« at the London College of Communication and was for 3 years a Research Fellow on the multidisciplinary multi-university »Positive Soundscapes Project«.

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 DARÒ, CARLOTTA <sup>(CA)</sup>

is currently a Mellon Postdoctoral Fellow at McGill University, in the department of Art History and Communication Studies. Her work explores the impact of sound technologies, telecommunications infrastructures and media on modern architectural and urban theories. She taught art and architectural history at the Ecole Nationale Supérieure d'Architecture Paris Malaquais and at McGill University, and worked as curator and architectural journalist. Carlotta Darò is presently preparing a book on Sound Avant-Gardes in Architecture (Presses du réel, forthcoming 2011).

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 DIXON, MAX <sup>(UK)</sup>

is an independent consultant in town planning, noise and soundscapes, experienced in regeneration, urban design, environmental analysis and policy development, including the role of the arts in city design and management. He advised on city futures scenarios for the 21st century thematic area of Expo2000 in Hannover. From 2000 to 2009, he was responsible at the Greater London Authority for the first citywide noise strategy in the UK, the Mayor of London's »Sunder City«, which was widely welcomed for its pioneering role in supporting moves from conventional, reactive noise abatement to positive soundscape design and management. Current activities include promoting integration of the aural across all disciplines concerned with design and management of space.

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 FORD, FELICITY <sup>(UK)</sup>

is an UK based sonic artist who works across a wide variety of platforms to engage the public in new ways of hearing. Many of her projects expand the context of radio. To date she has made radio about everyday sounds, an A-road in Oxfordshire, the history of the wool trade, and – most recently – about the sonic world of knitters. She has produced podcasts for SARU at Oxford Brookes University, content for the »Framework« radio show on Resonance FM, and features for BBC Oxford. Felicity Ford is interested in the social aspects of sounds as well as their sonic qualities.





GANCHROW, RAVIV (IL/US/NL)

(\* 1972) focuses on interrelations between sound and space, aspects of which are explored through sound installations, writing and the development of sound forming technologies such as Wave Field Synthesis. He addresses an ambiguous status of sound that is at once material-spatial as well as phenomena-event. Recent installations directly engage the everyday acoustic environment, plumbing notions of 'place' that are constructed by way of frequency interdependencies between sound, location and listener. Ganchrow completed his architectural studies at the Cooper Union, New York and received a second degree from the Institute of Sonology at The Royal Conservatory, The Hague. He has been teaching architectural design in the graduate program at TU Delft, and is currently a faculty member at the Institute of Sonology, The Hague.

GARCÍA QUIÑONES, MARTA (E)

is a PhD candidate at the Universitat de Barcelona. She is preparing a thesis on music listening, which explores the centrality of listening to the Western musical experience, and its connection to aesthetic ideals and a certain comprehension of human subjectivity. García Quiñones has published in academic journals such as »Trans. Revista Transcultural de Música«, »Lied und populäre Kultur«, and »Revista Iberoamericana de Comunicación«. In 2008 she edited the collection »La música que no se escucha. Aproximaciones a la escucha ambiental« (Orquesta del Caos, Barcelona), and is currently co-editing the volume »Ubiquitous Musics« with Anahid Kassabian and Elena Boschi (University of Liverpool). Furthermore, García Quiñones is a member of the international research network »Sound in Media Culture. Aspects of a Cultural History of Sound« (2010-2013), funded by the German Research Foundation.

GRZINICH, JOHN (US/EE)

has worked as a mixed-media artist primarily with sound composition, performance and installation since the early 1990s, with a focus on site-specific and acoustic sound activity. His work has resulted in numerous performances and projects made throughout Europe and the US. His compositions have been published on a number of CDs. Currently he is a project and media lab coordinator for MoKS – Center for art and Social Practice, an international artist residency center and project space in southeast Estonia.

HOLZER, DEREK (US/D)

(\* 1972) is an American sound artist living in Berlin, whose current interests include DIY analog electronics, sonic art, sound+architecture, field recording and the meeting points of electroacoustic, noise, improv and extreme music. He has played live experimental sound, as well as taught workshops in noise art technology, across Europe, North America, Brazil and New Zealand.

ICI-MÈME (F)

[formed 1993, Grenoble] is a collective of variable shape, getting together three to thirty people according to different projects. The collective's approach is deeply rooted in the urban space, as a place and an object for experimentation. Mixing sounds, images, objects, dance and speech, the artistic practice of Ici-Même is protean and cross-media, and cancels out the boundaries between the fields of theatre, soundart, installation, performing arts, graphic design, architecture, photography, writing, video, field sociology ... Through a sensitive exploration of these »human territories«, Ici-Même calls to study the many usages of the public space and puts forward an art of the experimentation.

JACOBS, AERNOUDT (BE)

(\* 1968) lives and works as a composer and sound artist in Brussels. Field recordings play a significant role in many of his installations – sounds that are separated from their original context and reworked to create new relationships and contexts. Perceptive phenomena and cognitive processing of sounds often take centre stage.

KAREL, ERNST (US)

is a musician, recordist and composer. His two newest CD releases, on Gruenrekorder and and/OAR, are constructed with unmanipulated location recordings edited as imageless observational cinema. He performs and records using modular analog electronics and location recordings with EKG and the New England Phonographers Union, among others. He also edits, mixes, and designs sound for nonfiction film and video. Having received his PhD from the University of Chicago in 2003, he currently manages the Sensory Ethnography Lab and the Film Study Center at Harvard University, where as Lecturer on Anthropology, he co-teaches courses in media archaeology and ethnographic audio and video production.

KELLER, RAUL (EE)

(\* 1973) is a sound, video, performance and installation artist, residing in Tallinn, Estonia. He has been performing and exhibiting from 2000 in the Netherlands, France, UK, Poland, Baltic States and Russia. Keller's recent works are commissioned site-specific sound installations, radioart as improvisation, performance, videoart and location specific group improvisations. The latter started in 2000 as »Project Unison«, an experiment in both architectural sound / sound architecture and sound as a form of social communication, which has been released on 5 CDs.



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 KLEINBERG-LEVIN, DAVID <sup>(US)</sup>

received a B.A. in Philosophy from Harvard University in 1961 and a PhD from Columbia University in 1967. He taught in the Humanities Department at the Massachusetts Institute of Technology (1968-1972) before joining the Department of Philosophy at Northwestern University in Evanston, Illinois, where he taught for thirty-three years before retiring as Professor Emeritus in 2005. His lifetime of research, teaching and writing has been dedicated to the hermeneutical phenomenology of moral life, the elaboration of a critical theory of Western society and culture on the basis of this phenomenology, and contributions to the critical discourses in aesthetics and the philosophy of art. He has lectured on architecture at the McGill School of Architecture; the Graduate School of Architecture and Urban Design, Washington University, St. Louis; and at the Alvar Aalto University, in Helsinki, Finland.

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 KÜHNE, LUKAS <sup>(D)</sup>

is a German sculptor whose works have been shown in Europe and North and South America. Kühne works with different »materials« such as light, wood, and sound. Together with Robyn Schulkowsky, he created and developed the »Marimbons«, and founded the »Marimbon Ensemble Montevideo« (MEM) in 2003.

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 LEHMEIER, JÜRGEN <sup>(D)</sup>

is an architect and designer, born in Dillingen (Germany) who now lives and works in Nuremberg. He studied interior design and architecture at the Postgraduate Program for Architecture and Urban Research akademie c/o of the Akademie der Bildenden Künste Nuremberg. In 2006, he founded the office eyland 07 with René Rissland. The office's field of interest focuses on the peripheral areas of architecture and city planning, often working in interdisciplinary teams together with artists, musicians, specialists for acoustic and sociologists. The relationship of architecture and sound is one topic of focus. In 2008 the office won the competition »Ohrenstrandmobil« with a temporary architectural structure for new music.

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 LIPPUS, URVE <sup>(EE)</sup>

(\* 1950), Professor at the Estonian Academy of Music and Theatre and since 1990 head of the Department of Musicology. Candidate of Arts (Moscow, 1985); PhD in musicology (Helsinki, 1995). Fields of research: Estonian music history, analysis of texts about music (histories, criticism), performance studies (based on historical recordings), the work and aesthetics of Veljo Tormis, Estonian folk song, modeling musical thinking of the runic song tradition. Principal publications: *Linear Musical Thinking. A Theory of Musical Thinking and the Runic Song Tradition of Baltic-Finnish Peoples* (Helsinki, 1995), *Publications in Estonian Music History* (general editor, 8 vols. since 1995).

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 MCGINLEY, PATRICK <sup>(UK/EE)</sup>

(\* 1974) is an American born sound and performance artist who has lived and worked in Europe since 1996. From 1996 until 1998, he lived in Paris, where he began his sound experiments in the context of theatre studies. He has composed works for several theatre performances, including the works of his own company, as well as performing live soundworks for others. In 2002, he co-founded »framework«, an organisation that produces a weekly radio show on London's Resonance 104.4fm. His work concentrates on the framing of sounds from our environment which normally pass through our ears unnoticed and unremarked, but which out of context become unrecognisable, alien and extraordinary.

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 MERLINI, VALERIA <sup>(I/D)</sup>

is a sound artist born in Bolzano. After the bachelor's degree in urban sociology at the University of Architecture in Florence, she obtained the master's degree in Soundstudies at the Academy of Arts (UdK) in Berlin. Her sound installations, performances and curatorial work explore everyday life, topics of urbanism and urban planning and relate to sound atmosphere. Merlini has participated in several exhibitions, festivals and events such as Soundscape and Listening (St. Poelten), Wetsounds (London), Die lange Nacht der Wissenschaften (Berlin), Avantgarde Festival (Schiphorst), Das kleine Feldrecording Festival (Berlin), Short Formats Festival (Milano), Audioscoop (Maastricht), Biegungen im Ausland (Berlin) and the Turntable music night (Amsterdam). Between 1989 and 2004, she produced many experimental music and electronic radio shows for the free radio scene in Italy. Currently she lives in Berlin.

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 PALESTINE, CHARLEMAGNE <sup>(BE)</sup>

is a highly influential experimental musician, composer, performer and visual artist. Born in New York in 1945 he studied at New York University, Columbia University, Mannes College of Music and at the California Institute of the Arts. He is a contemporary of Philip Glass, Terry Riley, Phill Niblock, and Steve Reich. Palestine is probably best known for his piano and organ works. As a soloist he has developed a highly individual aesthetic centered around layered overtones and electronic drones that build and change gradually in gentle harmony. His performances are ritualistic, overtly spiritual in nature and often appear shamanistic. Palestine has performed internationally and collaborated with artists as diverse as Pan Sonic, Tony Conrad, David Coulter and Michael Gira. To date, he has released over twenty solo records and exhibited visual artworks at various venues, including the documenta 8.



PALUSZEWSKI, MADS BECH <sup>(DK)</sup>

(\* 1977) is a Danish artist and independent cultural producer living in Copenhagen, Denmark. Educated with an MA in Geography and Performance Design from Roskilde University, his interests are within the realms of urban space interventionism, sound-installation and performing with sound, circuit bending, experimental music and Djing. Since the early 2000's, he has worked as artist, musician, composer, sound technician, cultural producer, workshop facilitator and government consultant.

Q-02 <sup>(BE)</sup>

is a workspace for experimental contemporary music and soundart in Brussels. Q-02 workspace functions on four levels: by hosting artists on a working residency, by starting up and guiding projects in collaboration with other organisations, by co-producing projects and by organising concerts on its own premises. Q-02 provides the junction between the emergence of artistic ideas and their concrete realisation and presentation for an audience. Q-02 wants to underline the necessity of research in experimental music and soundart, and to provide artists with the maximum of support for their creative endeavours: technical/production support, the opportunity for direct dialogue with other artists and necessary contacts in the field.

RATKJE, MAJA S. K. <sup>(NO)</sup>

(\* 1973, Trondheim) is a Norwegian composer of orchestral and electro-acoustic works. Her art practice is a highly diverse interconnecting project of composition, performance, installation, film, theatre and dance. Ratkje studied composition at the Norwegian State Academy of Music in Oslo. Active as a soloist, her first album »Voice« was published in 2002. She collaborates artistically with Jaap Blonk, Joëlle Léandre, Ikue Mori, Zeena Parkins and Stephen O'Malley. Her compositions are performed worldwide by artists such as Klangforum Wien, Oslo Sinfonietta, The Norwegian Radio Orchestra, Fretwork, TM+, Cikada and Vertavo string quartets, Quatuor Renoir, Ticom, crashEnsemble, Pearls for Swine Experience, Torben Snekestad, Marianne Beate Kielland, Frode Haltli, POING and many more.

RISSLAND, RENÉ <sup>(D)</sup>

is an architect and designer, born in Borna (Germany), who currently lives and works in Nuremberg. He studied architecture at the Postgraduate Program for Architecture and Urban Research akademie c/o of the Akademie der Bildenden Künste Nuremberg. In 2006 he founded the office Eyland 07 with Jürgen Lehmeier. (for more infos about **eyeland 07** >> Jürgen Lehmeier)

SEDMAK, FLORIAN <sup>(A)</sup>

(\* 1970) is a culture worker, artist, and writer. He has been involved in Hörstadt/Acoustic City from the very beginning. (for more infos about **Hörstadt** >> Anatol Bogendorfer)

SEIFFARTH, CARSTEN <sup>(D)</sup>

(\*1963) is a Berlin based musicologist. He is founder and artistic director of the sound art gallery »singuhr – hoer-galerie«, one of the founders and artistic directors of the media art laboratory »DOCK Berlin« and the artistic director of »Bonn Hören«. As an independent curator and producer he internationally initiates and produces exhibitions and projects within the context of sound art.

SHENTELEVS, MAKSIMS <sup>(LV)</sup>

is an architect, phonographer and sound artist who started field recording in 2002, focusing on sound gathering as a non-intervention policy for the observation of structural models in nature. Predominantly, Shentelevs is interested in biotopes referring to habitats of insects and small creatures. Presently he is involved in self-made acoustic and electroacoustic instruments and sound objects as tools for mutual discourse with nature. Since 2003, he has participated in several residencies and festivals in Latvia, Estonia, Finland, Portugal, and in 2007 Shentelevs organized the »Mijatmina« festival, dedicated to soundscapes and video textures, in Riga.

SMITH, MARK <sup>(US)</sup>

is a Carolina Distinguished Professor of History at the University of South Carolina. He is the author of several books, including »Listening to Nineteenth-Century America« (University of North Carolina Press, 2001), »How Race Is Made: Slavery, Segregation, and the Senses« (University of North Carolina Press, 2006; a 2007 Choice Outstanding Academic Title), »Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History« (University of California Press, 2008). Smith has lectured throughout the United States, Europe, Australia, and China. His work has been reviewed and featured in the »New York Times«, the »London Times« and the »Chronicle of Higher Education, Brain, and Science«. Currently, he is at work on the book »When War Makes Sense: A Sensory History of the American Civil War«, under contract with Oxford University Press. Smith is the current President of The Historical Society.

TIDONI, DAVIDE <sup>(I)</sup>

describes himself as »creativo del suono« and researcher. To date, he has had the chance to present projects at the Venice Architecture Biennale (2010), the School of Humanities and Social Sciences, University of Exeter (2009), the





American Academy in Rome (2009), RAUM, Bologna (2009), Digital Art Weeks, Basel (2008) and the Angelica Festival (2004). He's currently working on a sound based ethnography on the chants of the football supporters of his local team Brescia 1911.

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TÖPFER, ANDREAS <sup>(D)</sup>

(\* 1971, Berlin) studied at Burg Giebichenstein Halle, the Kunsthochschule Berlin-Weißensee and at RCA London industrial, book and communication design. He earned a Master of Painting in 1999 and a 2000 DAAD stipend at ECIAD Vancouver department integrated media and animation. Since 2000, he has worked as a freelance designer, artist, VJ and art director for kookbooks, Adbusters, pasculli, das Saarländische Staatstheater and at atelier milchhof. His works have been exhibited in Berlin, London, Vancouver, Leipzig, Linz, Moskau, Tokushima, München, Frankfurt/Main and Bregenz.

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TUERCKE, FLORIAN <sup>(D)</sup>

is a sound-artist from Nuremberg, Germany. He graduated from the Nürnberg Academy of fine Arts with a postgraduate degree in arts and public space. His basic field of interest is the sound of urban spaces and its musical and compositional output. Grants and scholarships (selection): 2005 Bavarian culture-prize by e-on AG / 2006 Bavarian art-prize by the Bavarian State Ministry for Research Science and Arts / 2008 USA-scholarship / 2008 project-support scholarship by Stiftung Kunstfonds / 2009 Artist in Residence, NEXUS foundation for today's art – Philadelphia PA, USA / 2010 MediaArt GrandPrix live2011, 3rd prize in the category »Digital Turku«, Turku, Finland / 2011 Artist in Residence, Svenska Konstskolans Vänner, Nykerleby, Finland

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UNSWORN INDUSTRIES <sup>(SE)</sup>

is an interaction design and innovation studio based in Malmo, Sweden. We are interaction designers. We bend technology to accommodate human needs, desires and behaviour. We make things, systems and services. We help companies and organisations with strategy, concept development, design and production. We teach students and professionals new skills and perspectives. Fresh eyes and dirty hands! Unsworn Industries has gained an international reputation as pioneering designers, artists and educators. You might have met our work at a Tokyo flagship store, in the streets of Bogotá, at a design conference in Boston, or in galleries in Paris, Brösarp or New York.

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VIAENE, ELS <sup>(BE)</sup>

(\* 1979, Belgium) started her work as a sound artist / field recordist in 2001. With a set-up of two small microphones, she listens, zooms into and enlarges the aural landscapes surrounding us. The natural rhythms and textures of the sounds hidden in those landscapes form the basis of her work. Working on these sound materials for performances, sound compositions or installations, she makes the listeners travel into imaginary and organic environments. Through the specific use and set-up of sound within a space, her installations create new spaces within existing ones, either emphasizing or making disappear the physical borders of that space. In doing so, she often plays with the notions of seeing and hearing, the perception of what we see and hear and how both interfere.

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VON FISCHER, SABINE <sup>(CH)</sup>

is an architect and writer, and is currently a PhD candidate in Architectural History and Theory at ETH Zurich. In 2004, she was awarded the Federal Art Prize in the discipline of Architecture for her installation »Sonic Barriers«. From 2004 to 2008, she was editor for »werk, bauen und wohnen«. She has practiced and taught in Zurich and New York, lectured internationally and published texts and essays on contemporary architecture as well as on the topic of architectural acoustics and the relationship of sound and space.

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WATSON, AARON <sup>(UK)</sup>

is an artist and archaeologist who explores prehistoric monuments and landscapes. Since completing a PhD in 2000 his research has foregrounded multisensory experience, and in particular the archaeoacoustics of megalithic sites such as Stonehenge. His ongoing work considers the active role of creative art and multimedia in generating new interpretations of the past. He has exhibited his painting and photography widely, including at the World Heritage Sites of Orkney and Avebury, and is developing a series of audio-visual projects at ancient landscapes across Britain.

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WILSON, LOUISE K <sup>(UK)</sup>

is a visual artist creating installations, soundworks and videos. Processes of research are central to her practice and she frequently involves the participation of individuals from industry, museums, medicine and scientific research in the making of her work. Recent exhibitions include Re-sounding Falkland on the Falkland Estate (Scotland 2010), I Hear Too: Live (York Minster 2009), Composure (Impressions Gallery, Bradford 2008), Post-Cinema (RMIT Project Space, Melbourne 2007), Sonic Arts Network Expo (Plymouth 2007) and the International Film Festival Rotterdam (2006). Her published writing includes an interview with Paul Virilio (THEORY, 1994), artist pages for »Zero Gravity - A Cultural Users Guide« (Arts Catalyst, Cornerhouse books 2005), and book chapters for »A Fearsome Heritage: Diverse Legacies of the Cold War« (Left Coast Press, 2007) and »Contemporary Archaeologies: Excavating Now« (Peter Lang, 2009).





# IMPRINT CREDITS

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ESTONIAN BASE: MoKS / Mooste 64616 / Põlva maakond / Estonia / [www.moks.ee](http://www.moks.ee)

FESTIVAL CENTER TALLINN: MÄRZ project space / Olevimägi / Tallinn / [marzprojekt.wordpress.com](http://marzprojekt.wordpress.com)

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