

Expanded Academic Edition
SHANTAR PRESS

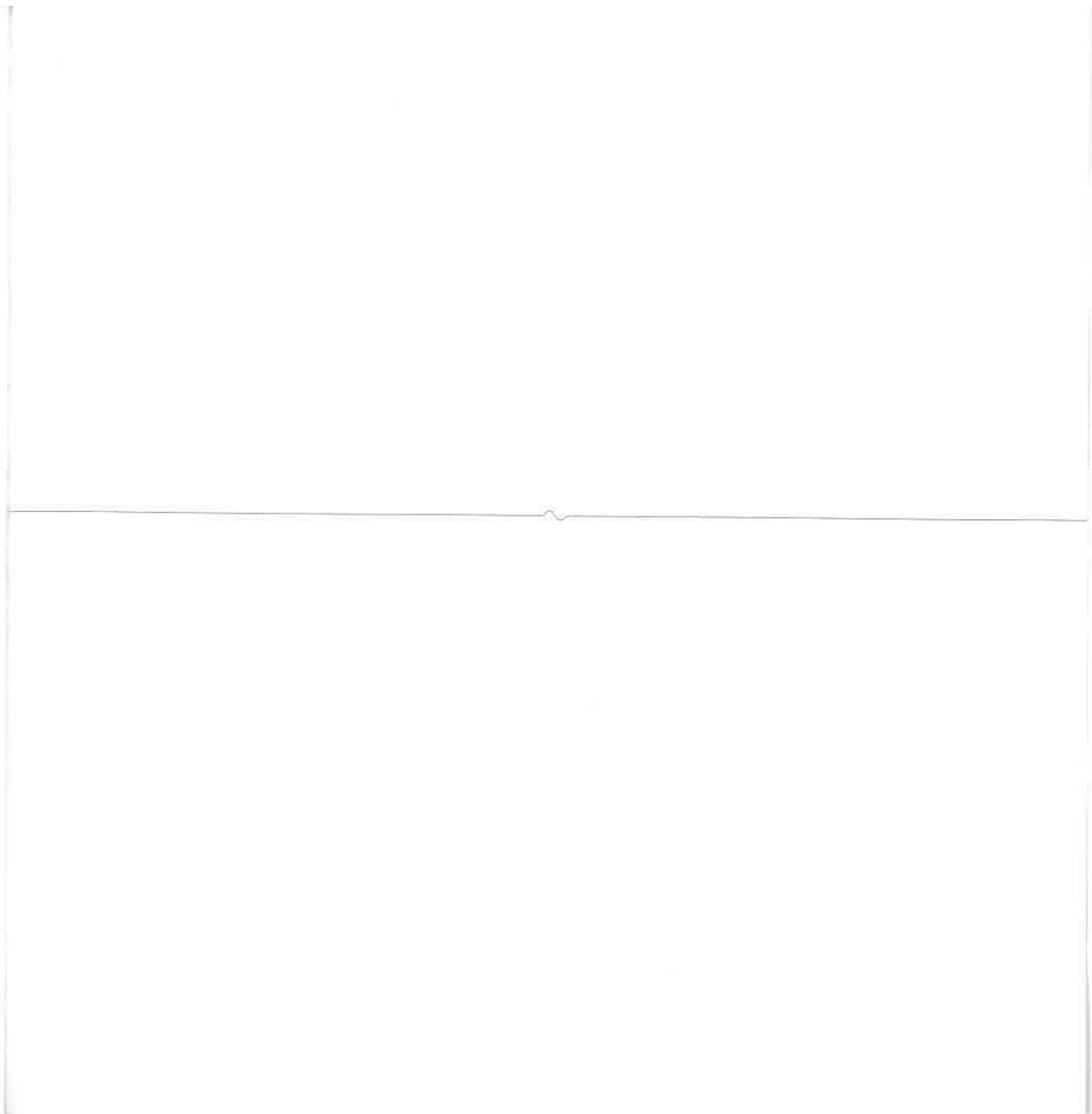
Site of Sound:
of Architecture & the Ear

edited by
Brandon LaBelle & Steve Roden



Site of Sound:
of Architecture & the Ear

edited by
Brandon LaBelle & Steve Roden



ISBN 0-965570-2-2
Copyright 1999

Errant Bodies Press
PO Box 931124
Los Angeles, CA 90093
USA

Smart Art Press
Bergamot Station
2525 Michigan Avenue, Building C1
Santa Monica, California 90404
310-264-4678 (tel)
310-264-4682 (fax)
www.smartartpress.com

Smart Art Press
Volume VI, No. 59

SITE OF SOUND: OF ARCHITECTURE AND THE EAR

edited by Brandon LaBelle and Steve Roden

Errant Bodies Press

in association with SMART ART PRESS

SITE OF SOUND: OF ARCHITECTURE AND THE EAR

edited by **Brandon LaBelle & Steve Roden** | published by **Errant Bodies Press** in association with **Smart Art Press** |
designed by **Alex Louie**

Errant Bodies would like to thank the following, without whose generous help and support this publication would never have been possible:

The California Arts Council, a state agency*, SELEKTION, Susan Martin and Smart Art Press, Sarah Simons, the Center For Land Use Interpretation, Louise Sandhaus, Jerome Noetringer, Halana, Anomalous Records, Beyond Baroque Literary/Arts Center, The Mattress Factory, Lilliput Press, and all the artists and contributors whose interest and continual dedication to their practice our efforts aim to support.

The editors would like to extend a special thanks to Alex Louie for his thoughtful design.

Printed by **McNaughton and Gunn**

Distributed by **Distributed Arts Publishers**, New York (1-800-338-BOOK)

Typefaces: Crow (Jens Gehlaar) | Intro Text (Erik Spiekermann, Ole Schäfer) | Square 721 (Bitstream) | **Steile Futura** (Paul Renner)

*any findings, opinions, or conclusions contained therein are not necessarily those of the California Arts Council.

Contents

3	Untitled <i>Alison Knowles</i>	47	Architecture of Noise <i>Brandon LaBelle</i>	93	Otic Diary <i>Loren Chasse</i>	133	The Stalacpipe Organ at Luray Caverns
5	Does the Song Remain the Same? <i>Achim Wollscheid</i>	56	Rooms of Stillness <i>Rolf Julius</i>	97	Soundscaping <i>Moniek Darge</i>	137	Wrk—an introduction
11	Monstrous Units Over the Plateau <i>Jalal Toufic</i>	59	The Source <i>Rolf Julius</i>	100	Where, There or Here? <i>Michael Brewster</i>	138	The Boundary of a Place: Discovering the Vanishing Points <i>Minoru Sato & Toshiya Tsunoda</i>
17	Say Something About Music... <i>Hildegard Westerkamp</i>	62	The Kingdoms of Elgaland-Vargaland <i>Leif Elggren & CM von Hausswolff</i>	105	Two Projects <i>Max Eastley</i>	146	About 2 Works <i>Toshiya Tsunoda</i>
26	Ear Papers <i>Phillip Corner</i>	67	Site Specifics a work for radio <i>Steve Peters</i>	108	An Unfathomable Puddle <i>Tim Robinson</i>	150	Concerning the Relationships Between Space, Objects, & the Production of Sound <i>Jio Shimizu</i>
28	White Sound Silence <i>Phillip Corner</i>	73	REFRIG*#1.4 <i>Ralf L. Wehowsky</i>	115	vascellum (portable version) <i>Steve Roden</i>	160	Place: Concerning Its Concept and Measurement <i>Minoru Sato</i>
30	Über die Stille 1997 <i>Christina Kubisch</i>	76	Purposeful Listening in Complex States of Time <i>David Dunn</i>	118	Sunday Morning <i>Rupert M. Loydell</i>	173	About the Artists
36	Space as a Cultural Substratum <i>Giancarlo Toniutti</i>	88	Crackers <i>Christof Migone</i>	121	Works <i>Tom Marioni</i>	178	CD Tracks
42	Noise Violation Kit <i>Jake Tilson</i>			127	An Interview with Pierre Koenig <i>Steve Roden</i>		

Introduction

Sound exists as a phenomenal presence involved in and determining the shape of the world. It partially defines our perceptual, emotional, spiritual and psychological spaces; and contributes to our understanding of ourselves, our environment, and our relationship to each other.

In an interview with the composer Iannis Xenakis he recounts listening to the sounds of a demonstration in the streets of Athens, and how this experience became a kind of model for musical composition. Xenakis recalls standing on a balcony listening to the crowd march through the streets: ordered, organized, contained in a highly disciplined action. Yet at a certain moment the army flooded the streets to break up the demonstration. Xenakis recalls hearing this incredible shift, the precise, rhythmic movements of the crowd dispersing into a furious noise, the streets echoing with conflict.

This listening experience brings into focus the nature of the relationship of SITE and SOUND. It suggests that they exist simultaneously, as both a social presence and a private experience. This dynamic relationship between SITE and SOUND is also contingent upon a SUBJECT—for within this relationship of acoustics and resonance, one is situated as both a receiver and transmitter.

SITE OF SOUND is about this relationship reflected through the ears (and eyes) of sound-artists, experimental composers, architects and theorists. In considering the focus of such an anthology, we were interested in drawing attention to areas of sound-art which aim to engage directly with the world and social reality. These works do not cut themselves off from location, INTERFERENCE, or unwanted noise, but rather embrace these elements as an important compositional source.

Through SITE OF SOUND it is our intention to explore how sound leads us to an understanding of our very location. And how listening as a practice, and as a perceptual state, determines the parameters of this understanding.

Apr. 3 '98 12:26

ALISON KNOWLES

P. 1

April 3

Fax:

Dear Steve,

Of course I am happy to contribute to "Site of Sound." Here is an event score written for the occasion.

- Select a favorite book.
- By a chance structure, select one page and read it live and amplified during an otherwise instrumental concert. The concert does not cease during the reading.
- Do not make the reading theatrical in any way.

The performer selects the time of entry during the concert also by a chance structure.

So glad you attended the LA concert.

Best wishes,


Alison Knowles

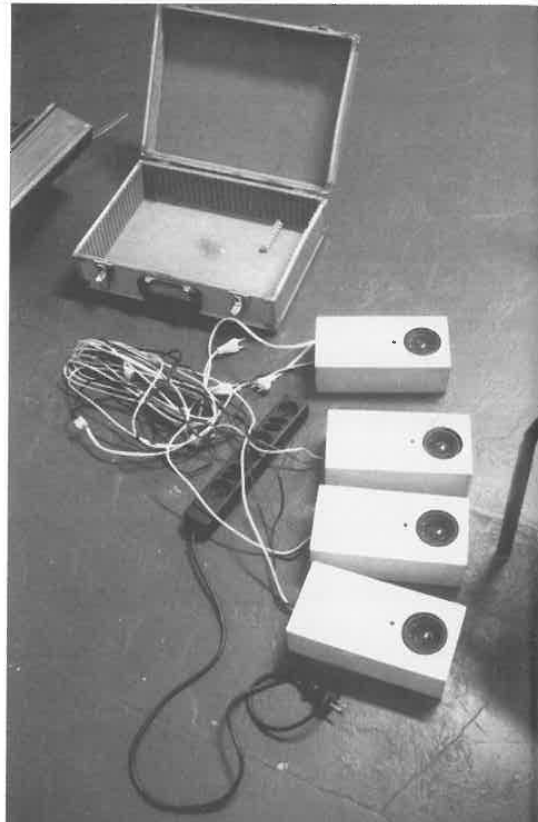
((3))

at best a synthesizer as an **ICON** rather symbolizes **REMOTENESS** or **NEUTRALITY**.

))) **ARTWORK**

This is an attempt to talk about **ART**—and, of course, about the **ART-OBJECT**, even if there are no objects, anymore... The point of departure for these reflections is to understand the **INSTRUMENT** or the sound emitting body (whatever that is...) as a necessary part of an ensemble which creates artistic meaning. If we (**I**) talk about **SPACE AND SOUND**, and understand both elements as equally important for this meaning (the spatial relevance of sound or the sonic relevance of space) the instrument as a **MEDIATOR** between sound and space becomes an artistic problem in its own right.

There is an emphasis on the differentiation between **design** and **ART**—meaning that one, talking about **ART**, somehow still believes there should be a necessary conceivable conjunction between form and content... If one interprets the problem pragmatically the box that creates or stores musical information can take any shape (see synthesizers) and that's quite all right... if one just looks for the pragmatic issues of transport, mass production, consumer oriented recognizability, etc...



))) **INSTRUMENT**

A guitar or a piano were as such never meant to be artworks (or part of it—at best they were masterpieces of craftsmanship). But like the idea of the orchestra these instruments establish their position during a period that introduces division of labor. Now these principles of division have become obsolete, at best to be recognized in a more fragmented and fuzzy handling of time systems.

Of course, today music can be composed and processed without the classical type of **INSTRUMENT**, sound-wave production is not linked to **IMMEDIATE** analogue sources. Any kind of sonic event becomes imaginable. A synthesized percussive noise may turn into a violin-melody, and two sounds that cross may split into twenty entirely different ones. Sound-source, the sound synthesizing instrument, and sound-event, the **SPEAKER** and the wave-formation emitted from it in a specific space, do not form a necessary unit any more. Just imagine the Dolby surround sound in cinemas: here sound appears even as a function of the picture itself..

))) **TIME**

Since the arrival of the magnetic tape the sound event can be separated from its source. Storage

and processing and their implications on time become part of a compositional problem: if composed sound is to be heard unchanged in forthcoming times change will occur more from the side of context.

))) **INTERPRETER**

If there is interpretation at all on the part of the interpreter no trained muscular skill for the production and the processing of sound is required. Representational virtuosity in the immediate execution of a musical program gives way to a concept of handling that dissolves the musical composition and interpretation into multi-layered processes.

))) **REPRESENTATION**

In short, the less musical activity is fixed or centered on the representational handling of representational objects, the more the quest for meaning shifts to the conditions of the social and spatial implications of situations and therefore, of course, space (Fluxus was the first artistic movement to approach this topic in the sixties—now this topic has been changed fundamentally by the appearance of computer-networks...). Supposing that the sense of music still persists within its immediacy to transform and transcend

the given, it seems to me that this immediacy has to be looked for in terms of how and when music (or art in general...) establishes a system of relations between space and its users, where, when and how the systems that guideline the use of space (specifically or generally) productively coincide with the rules that are introduced by the presence of sound. So to say—space with its assembly of sound producers, listeners and sound producing objects becomes the INSTRUMENT...

))) **SPACE IS INSTRUMENT**

How many listeners are addressed? Do we (the composers or other listeners) imagine them seated? Moving? What visual representations direct their attention? Is there a describable infrastructure? What sounds are to be heard, usually? What's usual? If we see objects in a space—in turn, how would space SEE these objects in relation to us? Or to one another?

))) **PIECES**

As there used to be no general definition or users instruction of how a good piece of music was to be written or interpreted there can now, under a widened scope of parameters, be even less possibility to set up such programmatic rules for HOW TO DO SOUND IN SPACE. A paradox: the more we

become aware of the necessary connection between space and sound, the less one can imagine rules of how spatial and sonic data should be coordinated. The idea to write a piece transforms into an investigation regarding the psychic dispositions, the socio-economic framework, a plausible pre-conception of performance situations and spaces, as well of a possible behavior of an audience. An inflation of parameters.

That's why I just want to discuss one example that reflects some of the problems arising when conceiving musical works that are more or less SITE-SPECIFIC.



))) **SITE-SPECIFICITY**

But before, I think, it is necessary to say a few words on my view of the concept of SITE-SPECIFICITY and its background. The more things get known, the less we know about them, one could say. (So there is maybe a chance to know more about us, anyway...) Knowledge or meaning do not derive from things or objects but from how

these things are incorporated in their contexts. In other words, today the artwork is the information one has about the artwork (2 meanings: the artwork itself dissolves into information and on the other hand this information becomes only understandable, i.e. can be correlated with its context, when additional information is given). Therefore the conditions of how a flux of contexts

constitutes a conceivable context for a single event or object-constellation becomes the point of departure for how and why I (still) question SPECIFICITY. To plan, conceive and realize artworks with or without sound for a specific site serves 2 goals: on one hand such works create test-cases in which the work as a catalyst interferes with the context and can, eventually, de-compose the contextual opacity. On the other hand the work itself is de-exemplified—not being exposed as one element of the class of ARTWORKS it may gain influence on the fringe between the actual, the practical and the symbolic.

A case where most of the points mentioned are touched upon is CONNECTIVE MEMORY, an installation for a school (Balthasar Neumann Technikum) in Trier, Germany, which I will realize in April 1999.

))) **CONNECTIVE MEMORY**

Connective memory is located in the recess hall which connects the road, a school-yard in the back and the staircases which lead to the classrooms. The basic outline is to record the pupils voices in the hall—not just one voice, but the sound of a group—to analyze and store this information on a hard-disk and to replay this sound-formation when a similar sound event takes place.

In order to achieve noticeable change between the USUAL space and the transformed space in the recess hall, the record/replay area of CONNECTIVE MEMORY is marked with 3 large red (neon-lit) squares suspended from the ceiling (demonstrating the presence of a function).

Transformation (that's the COMPOSITIONAL focus...) is achieved by creating a relation (or confrontation) between two sound formations: the actual sound-happening and the replayed sound-formation. Important—there is no processing or any programmed change happening to the recorded and stored sounds. The only compositional PRE-SET defined by the program and its structure are the selection of sounds (or voices), the architecture of the sound library and the rules of replay, which of course encircle the idea of similarity. Similar IN DYNAMICS? IN DURATION? MELODY? WORD-CONTENT? To what rules will the analysis of recorded sound orient itself? Replayed language should be understandable as spoken

word on one hand—on the other the sonic features of the sound siblings should not be overrun by semantics. How could I describe a musical concept of SIMILARITY, by the way? Open questions, which can only be discussed and answered while building the system on site.

Basically, I could say, the artwork develops after the technical framework is installed—and it can then only develop in systematic conjunction with the change of context.

Sound/space becomes the interface insofar as it serves as the KEYBOARD for an input and as a MONITOR for an output at the same time. Functions overlap and amalgamate. The (sometimes too fixed or self-evident) notion of architecturally built and conceived space is directed toward the aspect, that space not only programs movement, interaction or infrastructure, but now circumscribes a system that programs change.

MOST MUSIC PIECES TAKE SOUNDS READY-MADE. A few generate their sounds through an encounter with chaos, whether before they start, as their pre-history; or else along their endangered progress, presenting the origination of some or all of their already heard sounds. In music, chaos is less fundamentally some noisiness and nonpulsed sounds than the possibility of the generation of the sounds. In rare musical pieces, for example *Triceratops*, composed by Larry Ochs for ROVA's offshoot saxophone octet, FIGURE 8, one notices not only such an encounter with chaos within the piece, but also the construction of a SOUND PLATEAU that is recognizable aurally by the effacement of the differentiation between the respective sounds produced by the various musicians, and functionally by the burial of the world it

Monstrous Units Over the Plateau

by *Jalal Toufic* (for Larry Ochs)

accomplishes. The sections of such music pieces where distinguishable sounds emerge above the plateau never function as an accompaniment music, since the world having been buried, the plateau is their only background. At the two ends of the spectrum, two sound relations to the background: that of John Cage, accepting so-called background sounds as music (4'33"); and that of music that establishes plateaus, and thus either totally excludes the ambient worldly sounds, or constructs its own aural background. Cage's proposal that there is no silence, that there are always sounds, usually ghettoized as background, non-musical ones, is an illegitimate generalization, since it holds neither in dance and death, with their frequent diegetic silence-over; nor in the works of musicians who construct plateaus. Any sound, however complex, that appears above this aural plateau, is, and effectively gives the impression of being, an unanalyzable unit, an ELEMENT. Plateau-producing pieces often attain an extravagance in the form of monstrous elements. In not so rare limit cases, the whole music piece up to the construction of the plateau may appear again, this time having issued from the latter as an unanalyzable sound. The inability to resolve the merged sounds forming the plateau is less captivating than the inability any longer to analyze into its constituent elements any sound that has issued from the plateau. In some instances, the same sounds that were ungenerated and analyzable at the music piece's beginning are generated through the encounter with chaos and issue as unanalyzable units over the plateau. Ochs' music is historical not only

through inspirations and influences in *Pipe Dreams* (1994, Black Saint), he provides a partial listing of influences and inspirations through the dedications of the pieces: Albert Ayler, Pete Townshend, Ray Charles, Steve Lacy, Anthony Braxton, Morton Feldman, Iannis Xenakis and Roscoe Mitchell; but also because it generates its sounds. It is historical up to the establishment of the plateau. Is it at all surprising that a grateful original musician would wish to establish the conditions for the SAME musical piece that pays tribute to some influence and inspiration to recur but as issuing from the plateau that buried the world, thus the original inspiration? Is it at all surprising that a musician would wish to establish the conditions for the same sounds one composed to recur but as issuing from the plateau that buried the world, oneself, and their historical version?

IN THE PAINTINGS OF FRANK AUERBACH (and those of Leon Kossoff) there is an equivalent production of a burial of the world, partly through a particular thick layering of the paint. How many times have Juliet Yardley Mills (J.Y.M.) and Stella West (E.O.W.) been buried while posing for Auerbach? The painter must have required his models to stay still also because such an immobility, reminiscent of that of corpses, made the burial easier. For any discerning model, the hardest aspect of posing for Auerbach (or for Kossoff) would not be the DEFORMATIONS which might make it difficult for him or her to recognize himself or herself in the painted figure, or may make him or her feel that his or her image has been subjected to violence, violated; but the burial, and even more, perhaps, the dispossession, through the figure that

issues from the model's burial, of the possibility of HAVING a ghost. I can envision Stella West lamenting in 1973:

You divested me even of my ghost and now you discard me!

The fact of this kind of painting is not the model before the painter, but the unanalyzable figure that issues from what buried the world. The resulting figure in each of the forty-one sessions ending in Auerbach's *Portrait of Sandra*, 1973–1974, is not the modification of the previous ones, since, when not valid, the resultant figure of the previous day's work is scrubbed. Along the painting sessions, Auerbach becomes more adept at painting not the figure, but the burial of the world from which the figure issues. Robert Hughes' discussion of *Portrait of Sandra* in his *Frank Auerbach* (London: Thames and Hudson, 1990) is inadequate since it concentrates on the alterations the figure undergoes, ignoring the changes the painter made to the thick background from which the figure issues. Auerbach is one of the great portrait painters by being a great painter of the background from which the figure issues. What can be judged in terms of success or failure is not the figure or the sound over the plateau, but the plateau itself, and this in turn is to be judged by whether what issues from it is a FACT. The unanalyzable fact that issues from a successful plateau is to be accepted irrespective of extrinsic criteria of QUALITY: one is in the paradigmatic situation of love at first sight or hearing, especially since there is nothing else to obtrude on the embraced fact, the world having been buried by the plateau.

Here we have an affinity between Ochs, Auerbach and Cage: With Cage all sounds are welcomed; with Ochs and Auerbach all that issues from the plateau is accepted. There is as much effacement of the composer in music that establishes a plateau, where there is a burial of the artist by the latter; as there is in Cage's music which is often arrived at through chance procedures. That the same few figures issue from the burial of the world in Auerbach's (and Kossof's) paintings is symptomatic of an obsession of the image rather than of the painter. I picture Auerbach validly retorting:

It is not me who is obsessive; it is the figure!

The unplanned in Ochs composition is not limited to the improvisations in certain specified sections of his pieces; it includes the sounds that issue from the plateau (these two unplanned sorts of sound sometimes overlap). The fact is not only unforeseeable, but also frequently unworldly. This is clear not only in works where the figure or sound issues from a burial of the world: Auerbach, Ochs; but also in works where the figure is often an a-historical unworldly fully-formed irruption in a radical closure: Bacon, Magritte. Ochs titled one of his CDs *The Secret Magritte*. There is clearly a connection between him and Magritte: both are artists of Facts.

FEW ART WORKS are as little interactive as a Larry Ochs piece such as *Triceratops* once the plateau is produced, or as a Frank Auerbach painting. Auerbach's figures have a virtually Egyptian gaze, since the figure's stare cannot be arrested by anything or anybody in front of it, everyone, indeed the whole world, having been buried. Were spectators or listeners of such works to continue to be distracted, this would indicate either that the plateau failed to be established or that they are insensitive.



“ “ “ “ “ “ “ “ “ “ “ “ “ “ “ “ “ { ABOUT STRAVINSKY'S MUSIC }

I remember attending lectures about Stravinsky's music while studying in Germany in the late 1960s. Not knowing much about 20th-century music at that point, I had probably only heard one or two pieces by Stravinsky. Most other students were in a similar situation. The whole semester was devoted to his music, but not once did the professor play a musical example. He said a great deal about it, with much detail and knowledge, even passion. But since his words did not hook on to a musical sound in my memory they also produced no meaning for me.

Needless to say, I have remembered nothing of that lecture series. The professor had made the assumption that we knew the music, that it was deeply entrenched in our inner hearing, so that as soon as we heard the word Stravinsky we would HEAR the characteristic sounds of his music during the lectures.

I IMAGINE SUCH A LECTURE NOW, 31 YEARS LATER. How would my ears receive it now?
Now, that I hear his music when the word Stravinsky is spoken?

I imagine the reader listening to names of other composers right now:
John Cage - Hildegard von Bingen - Luciano Berio - Sofia Gubaidulina - Toru Takemitsu -
Pauline Oliveros - R. Murray Schafer - Laetitia Sonami —

What does the reader hear,
now, that I made those other word-sounds on this page?

“ “ “ “ “ “ “ “ “ “ “ “ “ “ “ “ “ { ABOUT MUZAK }

Imagine that at this moment we are meeting in a shopping mall. Muzak flows through our bloodstream like junk-food, right into the hair-cells of our innermost hearing. Unlike the word STRAVINSKY, the word MUZAK, I am convinced, conjures up its sound for all readers without any problem. More people on this North American continent share knowledge about muzak than about any other kind of music. I do not mean intellectual knowledge, educated knowledge. I mean a deeper knowledge, deep like a swamp, pervading our whole being: body, mind and soul. We can't help but sink into it when we hear it. It's part of our life, like clothes, like the smell of hamburgers.

I had a dream about a fast-music place—sort of a MacDonald's for music. It was a place for tourists. There were instruments that were made available. Everyone was trying to make music together. But nobody had much time. So, nobody bothered to tune their instruments. Nobody listened.

Muzak is now occupying the readers' ears. I know it is. The meeting on this page between readers' experiences and my words places muzak at the centre of our hearing at this very moment. You and I are sharing the same sonic moment. Let's really listen to it.

The Muzak Corporation does not want us to listen. It likes to seduce us into moving to its designed rhythms. It wants to rock us into comfort inside its sonic presence, into a community of obedient consumers. Never listening.

So. Let's continue to meet on these pages and listen. Even to muzak. Or let's disrupt muzak's rhythms and its numbing lullabies at this very moment and listen to totally different words.

some warm, shimmering light. With my ears drawn to the ever-changing high frequencies, I was fascinated by how this focus shifted my perception of the air-conditioning and the people's sounds. I don't usually like the sound of air-conditioning in concert situations, but here it was almost as if the soundscape and the music never interfered with each other. They not only existed quite peacefully side by side but they actually enhanced each other. The music seemed to happen on an entirely different plane than the rest of the sounds, and yet it carried my ears safely, as if on a small light beam, through all the dark corners of the Spectrum's soundscape.

Chronos Kristalla also offered breathing room from the aural overload so typical for most music festivals. It spoke to an area in my psyche that had been screaming for space, and it seemed to cleanse that area in my brain that resonates most strongly when I sing high tones. It offered an acoustic/musical balance to everything else that was happening around it.

Listen.

WORDS ON THIS PRINTED PAGE ARE SOUND.

Listen.

The quiet voice on this printed page is sound.

Listen.

LIFE IN YOUR NEIGHBORHOOD IS SOUND.

Listen.

Put aside one hour and go for a walk in your neighborhood. Do nothing but listen. If you are walking with someone or several people, make clear to them that this hour is spent in silence with each other. Listening together to everything.

HAVE I SAID SOMETHING YET? ABOUT MUSIC?

I often love it when the soundscape makes itself heard during a contemporary music performance. In fact, I delight in it. Especially when individual sounds like a car-horn, a siren, a bird-call, a train-horn, people's voices, or a single, passing motor-bike reach into the concert hall. It is as if the windows have been opened for a short moment and the music has been placed squarely into a larger sonic space and we, the listeners, are reminded of where we are. Everyday life and cultural activity are meeting in a magical sonic

moment, no matter how hard the organizers tried to separate them.

But all too often these moments are perceived as INTERFERENCE. Ironically, in our eagerness to prevent such interference and to isolate musical performance from the acoustic environment, much of our music is put into air-tight, artificially lit places, where the music ends up competing with the hums of air-conditioning and electrical systems anyway—where it is more than ever encircled by the most bland of urban soundscapes. Is that not an interference? In fact, in such situations the air-conditioning functions as a soundwall, that obscures the musical subtleties and silences inside the concert hall, and masks the often interesting REAL-LIFE sounds that could otherwise reach in from outside the concert hall.

Listen for voices while walking.

Listen for PAUSES.

Listen.

There are sounds because it is this time of the day.

Stop and listen.

“ “ “ “ “ “ “ “ “ “ “ “ { ABOUT BRIDGE MUSIC }

Now we are meeting for a walk across the Alexander Bridge in Ottawa, an interprovincial bridge taking us from Ontario to Quebec, from Ottawa to Hull. As we are walking across we are listening to a fascinating contemporary piece of music. My first experience of it occurred after a visit to the Museum of Civilization in Hull, where I had attended a public rehearsal of Kokoro Dance with Robert Rosen's music.

I am standing outside of the museum watching an artificial waterfall rushing down along the building's periphery when I hear a faint, eerie wind sound behind the water sound. It is quite a windy day and I am assuming that it is the wind howling between the pillars of the museum wall. But the longer I listen the less I can find a connection between the patterns of the wind gusts

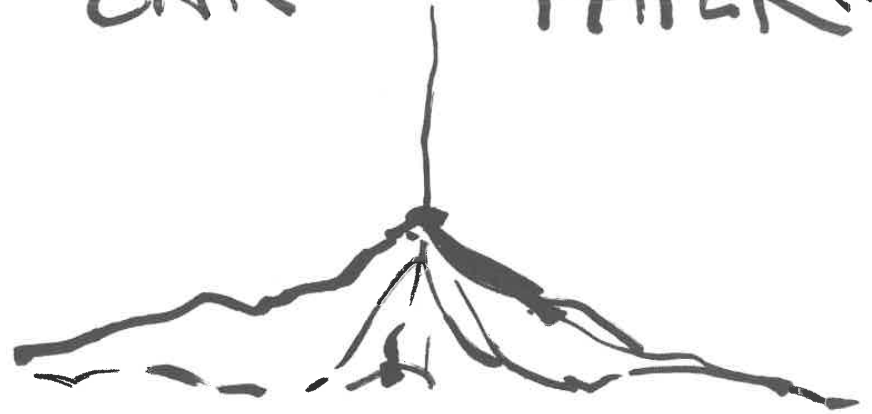


cut along dotted line

Philip Corner

EAR

PAPER(s)



— may be vari-colored —

an environment set-up
with one, or more, suspended
pieces of fine-sounding paper
already crumpled, already listen-
ed to --- ready to again, for
any ear. (Disposable — Renewable)

WHITE SOUND-SILENCE (HLJOB)

room
dark — except for the
blank-slide lit
far wall

which is
illuminated
by a
projection
of

an
empty
light-beam
exactly
the
size
of the
wall

(* or a little smaller,
considering the shape)

The wall should not have any
purposely inner "decoration"
(for instance: bricks, marble, etc.)
and be white — or off-white,
but there can be the natural
"faults" (cracks, small holes, etc.)

.... any hum from the machine, being considered sound or silence, is well.

Phil's Corner



))) **Detail from *Über die Stille* 1997**
 Christina Kubisch
 photography: Roland Sigwart

Über die Stille 1997 (installation)

money detectors, fluorescent pigment on plexiglass,
 sounds of computer-hardware

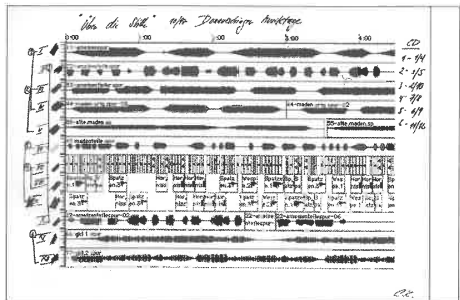
by Christina Kubisch

The term SILENCE makes its definite entrance in the world of literature and poetry only when silence has already become something precious and more and more rare. The period of romanticism and the era of industrialization did not exclude each other. On the contrary: the more nature was despoiled, the more there was the desire for intact nature. In many of the poems and texts of the era of romanticism (and even afterwards) the word silence is connected to the activity of LISTENING. Through the entrance door of silence we enter an acoustic PARADISE populated by humming bees, postilion's horns echoing through the valley, small rivers, flying beetles, chirping crickets, whistling leaves and murmuring creeks. SILENCE evokes an acoustic image of the natural environment.

The installation *Über die Stille* (*About Silence*) refers to the idea of silence as sound. A series of text fragments of poems or prose, which center around silence, are printed with white fluorescent pigment



))) **Detail from *Über die Stille 1997***
Christina Kubisch
photography: Roland Sigwart



))) ***Über die Stille 1997***
Christina Kubisch

on plexiglass plates, one text on each. The letters are only legible by means of a money detector whose ultraviolet lamp activates the printed letters. (Money detectors normally are used in banks in order to test the authenticity of paper money.)

The acoustic part of *Über die Stille* refers as well to the act of listening. It is composed of the sound material which characterizes our acoustic environment at the end of our century: computers, hard drives, printers, mouse clicks, CD-ROM drives, etc. Sounds, which are so familiar to most of us that we don't even notice them any more. Sounds which create our natural environment almost everywhere. The sounds have not been changed or electronically altered but were recorded with very sensitive microphones, partly contact microphones. Despite their technical origin they nevertheless remind us of sounds of nature (insects for example). The categories of TRUE and FALSE are no more clearly defined. In the same way as the money detectors examine the texts about silence our ear is requested to define where the natural silence starts and where the electronic silence ends. The photos, scores and drawings are from the version of the installation at the Donaueshinger Musiktage



))) **Drawing**
Christina Kubisch

(International music days of Donaueschingen). The work was installed in the former orangery of the castle of Donaueschingen. The place, originally used to breed exotic plants, was severely damaged after World War II and since then has been abandoned. 24 texts were installed in the niches where formerly the plants had been located, while the speakers of 12 different sound channels were hidden underneath the lids of the old heating system channel. The intensity of the ultraviolet light increased with the fading daylight. The high-frequency light without shadows made visible not only the texts but also the signs of decay and the traces of time in the surrounding architecture. Besides the original sound-tracks, sounds of the surrounding park sometimes entered through the broken windows of the long building, mixing with the TRUE ONES of the installation.

The soundtrack of this work has not been published before.
Berlin, 25/5/98

BIBLIOGRAPHY

Beffa, Marie-Lise
1982 L'organisation de l'espace et son parcours: l'habitation Nivx, un modèle réduite de l'espace. pp. 117-137. in *Chemins Ghiliak de la Connaissance, Etudes mongoles...et sibériennes* 13 (1982). Nanterre: Laboratoire d'ethnologie et de sociologie comparative.

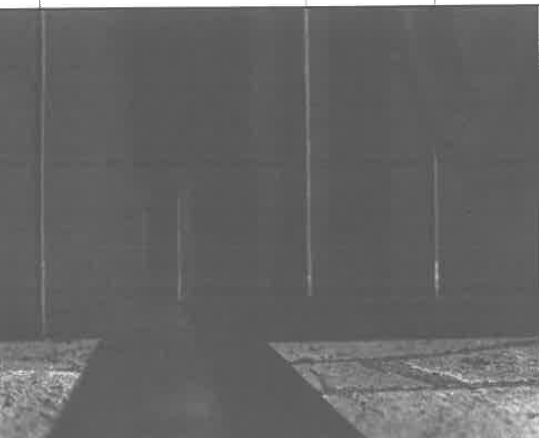
Bergman, Ingela
1991 Spatial structures in Saami cultural landscape. pp. 59-68. in *Readings Saami History, Culture and Language* II, ed. Roger Kvist. Umea: Center for Arctic Cultural Research.

Cruikshank, Julie
1991 Reading Voices/Dan Dha Ts'edeninth'e: oral and written interpretation of the Yukon's past. Vancouver/Toronto: Douglas & McIntyre.

Freeman, Milton M.R.
1984 Arctic Ecosystems. pp. 36-48. in *Handbook of North American Indians Vol. 5 Arctic*, ed. David Damas. Washington: Smithsonian Institute.

Krejnovich, E.A.
1982 Expression de l'orientation spatiale dans la langue Nivx: vers un historique de l'orientation dans l'espace. pp.99-116. in *Chemins Ghiliak de la Connaissance, Etudes mongoles...et sibériennes* 13 (1982). Nanterre: Laboratoire d'ethnologie et de sociologie comparative.

...qerratararcitaqamiu...
(...rise suddenly in the air...)



))) *scabrografia* ▶ 10) III r. 12.6.86; h. 2.35 exp. 44"
Giancarlo Toniutti

))) *scabrografia* ▶ 4) VI r. 6.8.86; h. 0.30 exp. 30'01"
Giancarlo Toniutti

Space as a Cultural Substratum

by Giancarlo Toniutti

THE SPACE IS ALWAYS AN OPEN SPACE.

We are those who close it. The process of closing a space must not be seen as a diminishing process, but as a defining one. It is a cultural act, and it is part of the vital dynamics of biologic systems. By closing it we are saying "this is a space" and not the space. This contrastive grammatical passage from DEFINITE to INDEFINITE marks on the contrary a cultural passage from undefined to defined, from the global yet totipotent to the local and potentially related. It is a process we can also concretely examine e.g. in place-naming, an act of definition and recognition of a space entering the cosmogony of a given human culture, or even in the territorial marking of certain animals through body secretions, an act of definition of a space as well.

Here potentiality comes to its maturation (although open to new attractors).

This RESTRICTION to locality is actually the result of an enlargement of a culture, of a competence gained through experiential legacies. They build up the cosmogonical corpus of the cultures, gradually acquiring to them the unrelated and not yet comprehensible natural world. We must consider, however, that this notion of enlargement, being spatial and cultural, it is all the same more regulative than predatory. The acquisitions balance the physical loss produced by a legacy.

This cultural systemization proceeds from the bio-physiological one. When we deal with space, we actually deal with a space, notwithstanding

NOTE: title is in Central Alaskan Yup'ik language (*Eskime phylum*), Chevak dialect, spoken in Chevak and Hooper Bay, north of Nelson Island, Western Alaska.

Krupnik, Igor G Vakhtin, Nikolai.

1997 Indigenous knowledge in modern culture: Siberian Yupik ecological legacy in transition. pp. 236-252, in *Arctic Anthropology*, vol. 34/1 (1997). Madison: University of Wisconsin Press.

Massoleni, Gilberto

1992 *Il Pianeta Culturale: per un'antropologia storicamente fondata*. Roma: Bulzoni.

Nash, Jacob

1989 Qanencia. pp. 41-44, in *Cev'armiut Qanencitit Quliraitllu/ Eskimo Narratives and Tales from Chevak, Alaska*, ed. Anthony C. Woodbury. Fairbanks: Alaska Native Language Center.

Sanford, Huston

1986 Trail Markers/Tene kayahwilit'aende. pp. 158-157, in *Tat'ahwt'aenn Nenn/ The Headwaters People's County: narratives of the Upper Altira Athabaskans*, ed. James Kari. Fairbanks: Alaska Native Language Center.

Thom, Rene

1985 *Dalla fisica alla biologia*. pp. 140-151, in *Modelli Matematici della Morfogenesi*. Torino: Einaudi.

1985 *Biologia*. pp. 151-184, in *Modelli Matematici della Morfogenesi*. Torino: Einaudi.

size, a defined, comprehensible biotic ecosystem. This seemingly arbitrary act of closing is properly implied and canalized through the relationship between phenomenologies and perceptual systems. We have knowledge of space through the perceptual processual phenomenology, or in other words, through that process of perception of environmental discontinuities, which is in itself a phenomenology, i.e. the environmental accidents, perturbations making up reality.

This knowledge, through the mapping of the phenomenological process of morphologies, gives us relatedness with reality. It applies realities to our conceptuality, although at the same time being itself part of that morphogenetical function (we call

art), which ORGANIZES our conceptualization of reality. In this case we are dealing with something like a looping bifurcation, an unstable morphological process strongly adhering to the vital dynamics of mankind. Local discontinuities, the phenomenological accidents, work as attractors for their own conceptualization; when a resonance arises among accidents, perception and conceptualization we can place the process on our morphodynamical maps of reality, we realize a competence gain: we acquire a meaning, a comprehension. It is not

by chance that the word comprehension has a stem with a spatial semantics. Phenomena, therefore, happen in space. Or even better they appear and happen with space, peculiarly with a localized space, and it is at this stage that they receive a meaning from us. Sound as a phenomenon is thus part of space, since it can only exist in a space. We could think of sound as the inner movement of a space, its rising in the air. The abstracted sound, the ESSENTIAL sound, romantic rationalizations of the western idealistic philosophies and ruling components of the transcendental objectivism of the Indian and Chinese neo-classicisms, are only a code, a meta-physical reduction of phenomenological complexities into a normative paradigm that feeds itself with its

own corpus...It's therefore obvious that only the audible MOVEMENT OF A SPACE can receive a meaning; this part of the closing process above described, the result of its inevitable relationship with the perceptual system and its biologic pathway. Thus AUDIBILITY is not a transient or optional parameter of an acoustic phenomenon, it is not a parameter at all (the infamous THE LOUDER THE BETTER or the opposite trends...). Audibility is one of the organizing foci of sound phenomena, not detachable from the whole morphological dynamics.

To generate a sound is to generate it into space. This means that a sound will necessarily work with the space, it will grow with the space. It will relate with the environmental dynamics not simply in its interaction with other co-occurring acoustic phenomena, but more in the adaptive processes of the sound to spatial morphologies and

))) scabrografia - 12) V r. 29,7,86; h. 23,45 exp. 15'31"
Giancarlo Toniutti

Toniutti, Giancarlo

1993 Cosmogony building via map-points, pp. 8-16, in Tahta Tarla, Giancarlo Toniutti, Andrew Chalk, Udine: Pans'urlo Panseri.

In prep. gequittin (it has its own voice), in Pegeten, Andrew Chalk, Giancarlo Toniutti, Jonathan Coleclough.

of the environmental physics to the perturbations of its field. So that we can say that no sound is reasonably defined once for all after its generated patterns of (rational and irrational) harmonics, timbrical flux, etc.; this is just a part of the whole acoustic process, both in the physical terms and in the semantical-cognitive terms.

A sound is a sound in a space. Or in other words a sound is such when it combines its generated patterns with the REPLY from the space it appears in. The perturbed field is part of the perturbations itself. The only sound the perceptual system can truly work with, is this combined (coupled) result of micro-interactions and micro-dialogues among phenomena, epiphenomena and substratum-space.

It is at this level that the regulation mechanisms of the organism enter their dialogue with the morphodynamical map of its own kinetic systems as a whole (motory system, spatial coherence, morphogenetic fields, etc.). The sound is a releaser to the physiologic stability of a human being, to his/her spatial competence. It's not by chance that the primary equilibrium organs of man are situated within the inner ear (vestibular system), of course in close connection with its functional regulation (cerebellar system).

But together with this physiological function, the sound is a releaser to the cultural stability of a human being, we could say to his/her cognitive competence. The sound activity within space is similar, in a way, to the activity of the so-called

neurotransmitters within neural systems. They actually do not convey a MESSAGE properly said, but convey the attractors for a meaning to be unfolded. So a sound is not an INFORMATION in itself. It may acquire a similar function in the role of signal, but this is a very limited and peculiarly encoded social level of sounds. Sound is a form with phenomonic structure, an attractor of the spatial dynamics. As such it behaves on our cognition maps.

This is even more the case when we consider sound as part of that acoustic phenomenon we call music, because this articulation morphology involves the conceptual-cognitive functions on a primitive line. The articulatory processes unfold on the substratum-space of articulations enabling the primitive functional fields to initiate resonance flows among the different morphogenetical domains. In this case, therefore, space comes to be part of a larger morphological notion, with a passage from substratum-space, a continuous function

of the biotic systems (which is never abandoned), to semantic space, a discontinuous function of the cosmogonical system of a culture.

It is within this notion that intrasite qualities arise, or in other words that differences in the relationship between a sound articulation (a sound-work) and the semantic space unfold into qualitative differences. Such intrasite qualities are basically responsible for our acoustical notion, which has nothing to do with the aesthetical codes (self-referring and definitely euro-centered superstructures), but is part, as we have seen, of a functional continuum linking cultural dynamics to biological processes.

Udine, February 1998



noise violation
소음 침해 장비 kit
equipo de violación de ruidos

Make a difference to the ambient sound of your neighborhood.

Photocopy the following pages as often as you like, hand out violation tickets - take action yourself.



jake tilson

A practical solution to your local noise pollution hotspots. Restaurants, bars, malls, even a friend's house.

NOISE VIOLATION OFFICER
INSPECTOR DE VIOLACIÓN DE RUIDOS
소음 침해 담당관

GLUE PHOTOGRAPH HERE	OFFICERS NAME
사진 부착	NOMBRE DEL INSPECTOR
SÓRVASE PEGAR SU FOTOGRAFÍA AQUÍ.	BADGE NO
	NÚMERO DE IDENTIFICACIÓN
	CENTRE NUMBER
	NÚMERO DE CENTRO DE INSPECCIÓN
	398002

License Number	Noise Violation Officer		Centre number
			398002
License & Certificate of Registration			
Lincencia y Certificado de Registro			
등록 허가와 번호			
This is to certify that, according to the Delegates' Register for the examination held in noise violation	El presente documento certifica, de acuerdo con las normas del Registro de Delegados sobre la inspección de violación de ruidos, que	실시한 소음 침해 시험에 통과 하였음을 증명함	
NAME	Passed		
reached the Pass Standard	alcanzó el nivel mínimo requerido	는 본 위촉 등록부에서	
The Department of noise violation accepts the examination as reaching the approved standard.	El Departamento de violación de ruidos aprueba el presente examen al haber alcanzado el nivel mínimo requerido.	소음 침해부는 이 시험이 인준 표준에 달한 것으로 인정함	
signed on behalf of the above named examining body	firmado en nombre del Registro de Delegados, organismo evaluador.	위 시험 기구를 대신하여 서명함	
PLEASE NOTE. Facsimile signature is printed pursuant to section 11-A, Domestic Relations Law. US			ID number

NOISE VIOLATION NOTICE

No. M **398002**

YOU ARE IN CURRENT BREACH OF THE NOISE POLLUTION ACT OF 1977. PLEASE REDUCE OR STOP THE OFFENDING NOISE.

LOCATION		
CITY	STREET	NO
STATE and ZIP CODE		
DATE	TIME	

TYPE OF NOISE VIOLATION

REPEAT OFFENDER FIRST OFFENCE

CITY CODE VIOLATIONS	
01	BAR
02	RESTAURANT
03	SHOPPING MALL
04	SHOP
05	ELEVATOR
06	AEROPLANE
07	AUTOMOBILE
08	LOBBY
09	RESIDENTIAL
10	CAR PARK
11	TELEPHONE
12	STATION
13	AIRPORT
14	EXTERIOR PUBLIC SPACE
15	INTERIOR PUBLIC SPACE
16	TOILET

No. M 398002

Effective April 1, 1958.
The American Noise Violation Standard.
United States Department of Noise Violation. NP98-58.
Type or print legibly with pen in all capital letters. Use English, Korean, Japanese or Spanish. Do not write on the back of this form

OFFICER ID

AVISO DE VIOLACIÓN DE RUIDOS

No. M **398002**

ACTUALMENTE UD. ESTÁ EN RUPTURA DEL REGLAMENTO DE POLUCION DE RUIDOS DE 1977. POR FAVOR SÓRVASE REDUCIR O PONER FIN A LA OFENSA DE RUIDO QUE ESTÁ COMETIENDO.

LOCALIZACIÓN		
CIUDAD	CALLE	NO
STATE and ZIP CODE		
FECHA	HORA	

CLASE DE VIOLACIÓN DE RUIDO

OFENSOR REINCIDENTE PRIMERA OFENSA

CITY CODE VIOLATIONS	
01	BAR
02	RESTAURANTE
03	CENTRO COMERCIAL
04	TIENDA
05	ASCENSOR
06	AVIÓN
07	AUTOMÓVIL
08	RECEPCIÓN
09	RESIDENCIAL
10	APARCAMIENTO DE COCHES
11	TELÉFONO
12	ESTACIÓN
13	AEROPUERTO
14	ESPACIO PÚBLICO EXTERIOR
15	ESPACIO PÚBLICO INTERIOR
16	BAÑO

No. M 398002

Effective April 1, 1958.
The American Noise Violation Standard.
United States Department of Noise Violation. NP98-58.
Type or print legibly with pen in all capital letters. Use English, Korean, Japanese or Spanish. Do not write on the back of this form

OFFICER ID

instructions

Photocopy these pages to become a Noise Violation Officer. Fill in the appropriate details yourself.

Photocopy the ID Card and Officer Certificate onto heavy card.

Photocopy the Violation Notices onto a thin yellow paper.

No rights reserved. Noise Violation Officer Kit TM may be re-printed, lent, re-sold or hired out. Noise Violation Officer Kit TM may be reproduced and stored in a retrieval system. It can be transmitted in any form and by any means, electronic, mechanical, photocopied, recorded or otherwise.

With special thanks to:
Cecilia Aguilar, Nigel Sherman and Eastern Translations, London

www.thecooker.com/noise/
noise@thecooker.com

소음 침해 통보

No. M **398002**

귀하는 현재 1977년 소음 공해법을 위반 하고 있습니다. 이 위법에 속하는 소음을 줄이거나 중단 해 주십시오.

장소		
시	가	NO
STATE and ZIP CODE		
일자	시간	

소음 침해 형태

재범 초범

CITY CODE VIOLATIONS	
01	바
02	식당
03	상가
04	가게
05	승강기
06	비행기
07	자동차
08	로비
09	주백가
10	주차장
11	전화
12	정거장
13	공항
14	공적인 장소 외부
15	공적인 장소 내부
16	화장실

Effective April 1, 1958.
The American Noise Violation Standard.
United States Department of Noise Violation. NP98-58.
Type or print legibly with pen in all capital letters. Use English, Korean, Japanese or Spanish. Do not write on the back of this form

OFFICER ID

No. M 398002

Architecture of Noise

by *Brandon LaBelle*

The architectural idea of FREE MOVEMENT through space, of an architecture which enhances individual freedom and movement, easing one's passage through the world, is based upon a belief in architecture to improve the conditions of human existence, and further, a belief in the bureaucratic mechanism of urban design to fulfill the comforts and necessities of a society. This idea finds expression in modernist architecture and theory, which in turn, is indicative of modernism in so far as it sought to find concrete forms for utopian visions. Such visions of possible futures aim to embody, to bring into being, a harmonious relationship between individuals and their surroundings. Freedom of movement is imagined as coming into being through a sympathetic balance between humanity and the very structures it builds for itself. Modernist architecture imagines this possibility through embracing architecture as a technological means, as an industrial expression founded upon a highly rationalist logic. This can be seen in Le Corbusier's outline for a SCIENCE OF HOUSING which is indicative of a greater cultural and economic moment in which RULES for modern building techniques were being established. As he points out in his book THE MODULOR (1948):

"LET US NOT LOSE SIGHT OF OUR AIM: TO HARMONIZE THE FLOW OF THE WORLD'S PRODUCTS. THESE PRODUCTS ARE GOING TO BE PRE-FABRICATED ON A WORLD-WIDE SCALE: A GREAT EVENT NOW TAKING PLACE IN THE HISTORY OF HUMANITY."

With this in mind, modernist architecture established itself as PURE FORM arising out of a humanist base: engineering ingenuity coupled with artistic vision as a means for the betterment of humanity. Through the construction of the ideal building governed by the MODULATION of form modernist architecture imagined that it would lead the way toward raising consciousness and the conditions of living.

Modernist architecture as a pinnacle of enlightenment thinking aimed to purge itself of any contradictory form or interference. This architecture finds its antithesis, or nemesis, in actual reality—

**pure form contaminated by that which is exterior, outside
or on the street.**

This exterior haunts architecture, threatens to continually disrupt the interior and contaminate the thoughtful organization of architectural space. At the same time architecture hopes to use this exterior, whether in a kind of organic balance (as in the work of Wright) whereby architectural forms arise out of the natural presence of landscape, or in subtle devices which bring the exterior view into the logical organization of space. Yet, the outside is only accommodated in so far as it remains exterior, in check. Urban architecture, though dependent on the street and its functionality, in turn loathes this dependency. Vulnerable to the public through it safeguards itself through a plethora of surveillance cameras and alarms, entire security networks protecting the order of the interior—the prison house of perfect form.

The street as a space haunts the very buildings which reside on its edge, for the street is unpredictable, existing as a possible chaos, an order always in the process of undermining itself. As an architectural space it exists to accommodate movement from building to building. It is imagined as an empty space leading back and forth to spaces of living and working. Yet the street in itself arises as a vital space of interaction and exchange, and of economic power, determining demographic borders. Its emptiness makes it an unpredictable space, one which comes into being according to its own laws, laws inherently unstable and potentially criminal. Through the movements of bodies and automobiles it expresses itself; from banal exchanges to polite greetings, random wanderings to homelessness, it is a contradictory space—a kind of no-man's land where one form of control replaces the next, where the chaotic overlapping of individuals form a momentary order. It expresses the conflicts and contradictions of individual freedom as it exists collectively; a space of tension where human energy is forced into regulation, the street is a living actualization of the complexities of life.

Architecture which aims to enhance freedom of movement, that proposes the possibility of democratic equality, is challenged by the street and its inherent conflicts. Le Corbusier's MODULAR MAN (around which the science of housing was measured) exists comfortably in the architectural model as a fixed form, yet on the street forms are never fixed—they are subject to a multiplicity of interferences, only partially foreseen and expected. In its simplest form architecture can be thought of as an impedance as much as a freeing force, a structure in the way of FREEDOM OF MOVEMENT, for the movements of the individual are always confronting the very structures of architecture and being forced into their design.

Following Bernard Tschumi, this relationship of the body to its surroundings is one of DISJUNCTION and violence. This exists in its most simplest form: every room is potentially comforting as well as potentially disturbing, each view relaxing one's thoughts as well as causing anxiety; the body sitting in a chair may be comfortable, yet it is a comfort only for so long: the body grows restless, agitated, muscles cramp and eventually one stands. As a result one is always in the process of confronting and catering to one's own comfort; one is always adjusting to accommodate one's own bodily agitations, reorganizing space to ease one's movements, confronting and living within its design.

Naked City

The group known as the Situationist International (SI) existed roughly from 1957 to 1972. Consisting of individuals from such preceding groups as COBRA, the Lettrist Group and the International Movement for an Imaginist Bauhaus, the SI formed in response to a growing dissatisfaction with art-making as a means toward social change. Abandoning art practice for political action and intervention the SI sought to undermine the growing HOMOGENIZATION of modern society by interjecting SPONTANEOUS ACTION, embracing an ethos of playfulness through which to articulate alternative forms of living and working, of being PRODUCTIVE. Through this growing interest in the conditions of modern living, the SI (along with other groups of the same period) aimed to take hold of everyday life as a site wherein the conflicts and passions of being-in-the-world unfold, and to re-shape the parameters of this site. This led in part to an interest in architecture and urban design.

In its concern for the shaping of modern life the SI proposed an architecture considerably different from those of modernist architects, such as Le Corbusier. In contrast to the modulation of form the SI proposed an architecture whose formation would come into being through a consideration of the street and its inherent multiplicity of form; its movement across the city (crossing demographic, economic, class lines), its vitality and contradictions, the *VARIED AMBIANCES* acting as the central determining force from which architecture would be produced. For the SI, the street was the space of liberation from the corporate expansion of the 50's which leveled districts of old Paris to be replaced with the new *SCIENCE OF HOUSING*. In direct contrast to modernist architects, the SI aimed to embrace the fluidity of modern life, not the imagined fluidity of *FREE MOVEMENT* but the actual fluidity in which all the chaotic agitations of reality unfold—the body as it brushes against and is bruised by its surroundings.

In contrast to the harmony of Wright and the science of Le Corbusier the SI structured their architecture on a theory of noise, dissonance, one which is inherent to the *NATURAL* conditions of urban life. The *HARMONY* of modern urban design is based upon the idea of fixing the body as a site in itself—the modular man as the happy medium of possible experiences and events. From here it would remain to construct architecture in relation to this average of subjectivity, to support the medium through forms of comfort. In this relation a sympathetic resonance is imagined as a final goal—the frequency of human thought and feeling aligning itself with the surfaces of architecture, finding complementary tones in its structural forms. This theory, though setting out to support human action, to raise the state of modern living, in turn imposes a reduction of subjectivity—it levels off the extremity of individual sensibility and imagination, averages out the unexpected spontaneity of possible events.

In contrast, to speak of the SI in terms of a theory of noise is to suggest that the SI in considering architecture aimed to magnify difference, to multiply human experience by supporting the inherent dissonance of the body and its psychological and emotional forces. The SI's formation remains sensitive to the plethora of sensual stimuli of the exterior world—it struggles to align itself with the constant unfolding and intermingling of sensual information, the orchestration of collective interaction, of noise. For the SI it was important that architecture remain tied to sensual experience as opposed to fixing itself into forms which would potentially alienate one from such experience. The SI aimed to make architecture public, to view urban design as a permeable structure which individuals collectively determine and shape. For the SI architecture should enhance the agitated fluidity of the street, support one's freedom as felt on the street, and offer opportunities for creative living (alternative living structures, appropriation of ruins, spontaneous play) and social organization.

Ultimately, the SI recognized that freedom is not something devoid of tension or free of conflict, but rather it only amplifies conflict. In turn, architecture, in setting out to embrace freedom, should create spaces for these tensions and conflicts to unfold in all their expressivity—that it should participate in the shaping of these articulations and their amplification. The interference of the street which modernist architecture hoped to turn off the SI wished to turn up.

Naked Music

At roughly the same time the SI were stalking the streets, the development of *Musique Concrète* was taking place in Paris. *Musique concrète* is derived from making sounds from the sole use of recording technology, such as magnetic tape and phonograph records, and their *ELASTICITY*. Instigated by technological developments in recording studio equipment and electronics, radio and research studios were exploiting these means to create music through the very devices of recording technology. Recordings of environmental sounds, urban noises of machinery and the din of public interaction, along with studio effects and vocal and musical fragments, were employed as compositional pieces to be cut up and paste together into a musical whole. In opposition to the developments of elec-

tronic music, primarily in Germany, musique concrète focuses on the very substance of actual reality, its soundscape, its noise. In contrast, pure electronic music demarcates an imaginary space devoid of interference, a pure space of an otherworldly sonics—it abstracts sound whereas musique concrète emphasizes the frenetic complexities of urban life through a CONCRETENESS of sound. Further, the gesture of recording itself is brought into attention as a source for musical experimentation. Musique concrète arises from that space where the hand presses the record button, inside the point of contact between the signal and its reception onto magnetic tape—where the world surges against the diaphragm of the microphone and leaves its mark.

The concerns of musique concrète and its practitioners, such as Pierre Schaeffer, Michel Chion, Pierre Henry, Bernard Parmegiani and others, share a stark resemblance to the SI's agenda. Both favor a direct involvement with their surroundings, with the city streets as a space of AMBIANCE, whose NATURAL occurrences were the substance of an architectonics of culture and change. Splicing together fragments of magnetic tape from a myriad of recordings, the musique concrète composition resembles the situationists' Guy Debord and Asger Jorn's Naked City projects of cut up maps of Paris. Piecing together fragments of city maps to document their experience of and within the city, Naked City sought to rescue Paris from becoming one large corporate mall by mapping out alternative routes, routes designed according to sensual experience. Naked City also reveals an overall fear of losing lived experience to the mediating grasp of the SPECTACLE and can be read as a kind of travelogue (very much in the way that musique concrète works are a sonic-travelogue) of a transitory passage through urban space, a passage toward the sublime which in turn would return one to the tactility of REAL experience. It is possible to see in the SI an alternative to the utopian fervor of modernist architecture.

This NOWHERE vision of modernism—this PURE space—finds its antithesis in the SI's dystopic vision—the SI's concerns lead to a HERE AND NOW vision, one which continually strives to immerse itself in the CARNIVALESQUE excesses and detritus of modern life.

The NEW MAP of the SI reveals a journey that never gets anywhere, that flows against the PRE-FABRICATED movements of productivity and progress. Instead, it lingers over the tactility of momentary experience and embraces the subtle psychological journeys, all the soft excesses of thought and feeling. Through this other-journey Debord and Jorn (and other situationists) hoped to explode the demarcation of the city, which in the 50's was being resituated to establish the suburb (and a subsequent dependence on the automobile whose presence only further disrupted tangible reality, relegating one's experience behind the cinematic viewplane of the windshield), and further, to offer productive guides to fellow travelers.

Naked Building

THE WORLD IS FAR FROM STATIC. In a way it comes into being through the very chaotic confrontation of oneself and the material world, through the interpenetration of living beings and the sensual exuberance of nature. This interpenetration may exist harmoniously, in balance, yet at heart this can only be realized through embracing the chaotic elasticity of reality, through opening one's doors to the street. The door as a threshold onto a possible music puts one into direct contact with the exterior, of that which is OUTSIDE. The threshold is a point at which forces rush together and coalesce, break apart and flow as a sensual occurrence, an unexpected composition.

Though indicative of a growing trend in the musical avant-garde of the late 40's and 50's, musique concrète received harsh criticism from its peers, such as Pierre Boulez and Karlheinz Stockhausen who, after working with Schaeffer at the musique concrète studios, anxiously sought to criticize Schaeffer as being EMPIRICIST in practice and lacking in intellectual rigor. This criticism is revealing in so far as it aims to further demarcate MUSIC from LIFE through a kind of scientific logic, a logic which imagines it can solve the problems of modern music (very much in the way the science of housing imagined it could solve the crisis of advanced industrialization). Schaeffer's EMPIRICISM was far from lacking in intellectual rigor. His experiments in electronics reveal an investigatory approach to exploring the timbres of non-musical sounds and a commitment to exploring electronic possibilities. Schaeffer begins from a different point than

Stockhausen and Boulez. His point of departure, like the SI, is from the street—the empirical haven of subjective experience: random exchanges, bursts of joy and laughter, unexpected visions, boredom. From here, this point of concreteness, musical composition takes shape through a self-reflexive interest in the very materiality of the recording medium. This materiality is never absent from what we hear—it continually surfaces within the compositions. The logic of pure electronic music of Stockhausen and the highly pre-meditated mapping of serialist compositions of Boulez, instead come into being inside a sheltered space, a space that perceives itself existing objectively, over and above the plane of reality and physical experience.

This approach to engaging with the chaos and entropy of urban life finds an interesting manifestation in the work of Gordon Matta-Clark (1943–1978). Matta-Clark, working in the mid to late 70's, cut away large fragments of abandoned buildings to create geometrical patterns which transformed the buildings into permeable structures. Architectural space was twisted, opened up into fluid geometries that in their unfolding disrupted perspectival space, interior organization and functionality. In doing so they also reveal the very limited conventions with which architecture functions to provide space for living, social interaction and collective gathering.

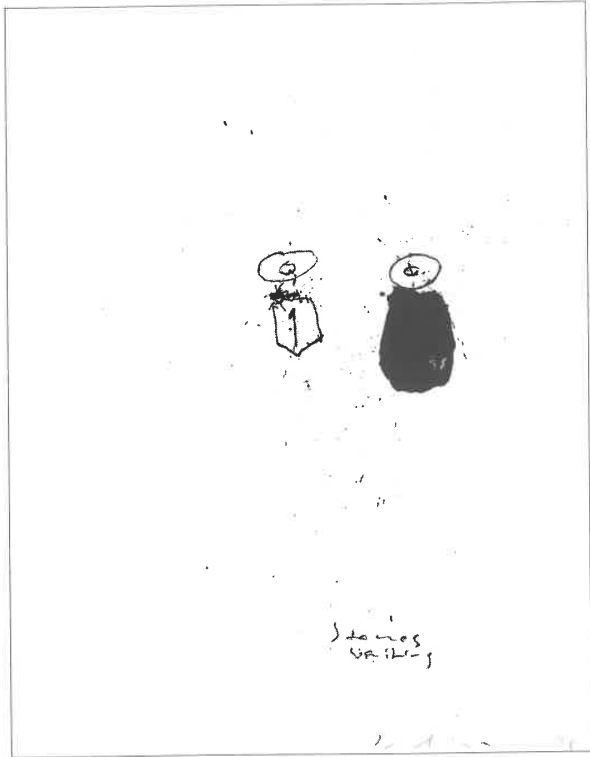
Architectural conventions come to impose upon the body a very strict vocabulary of movements, a kind of language of possible interaction and organization. In determining the physical articulations of action and interaction architecture invariably shapes the psychological and imaginative faculties. This limited vocabulary is what the Situationists' appalled, especially as it presented itself through a modernist vision as a means to FREEDOM & DEMOCRACY, and sought to disrupt through a PSYCHO-GEOGRAPHIC displacement—to disrupt one's own ORGANIZATION OF THE SENSES in order to reimagine the very nature of constructed reality.

The SI aimed to combat not only architecture as a form but as
an extension of capitalism and its apparatus of productivity.

It intentionally embraced detritus and debris, the overlooked and the ruined remnants of old Paris, an urban sublime, in order to establish alternative social and economic models. Matta-Clark's ANARCHITECTURE (anarchy + architecture) involves a similar disruption. Through the appropriation of derelict and condemned buildings as structures for art-works, Matta-Clark sabotages the very capitalistic tendencies of the art world to subjugate one's production to another's monetary benefit. His re-building of the ruined thwarts this tendency, remaining slightly out of bounds. In turn, Matta-Clark's further placement of shards and fragments of cut-outs from buildings into galleries, though finding its place within the institute of art, nonetheless only refers one back to the work's temporal origin, bringing the transitory nature of the work into relief and highlighting its direct engagement with social reality.

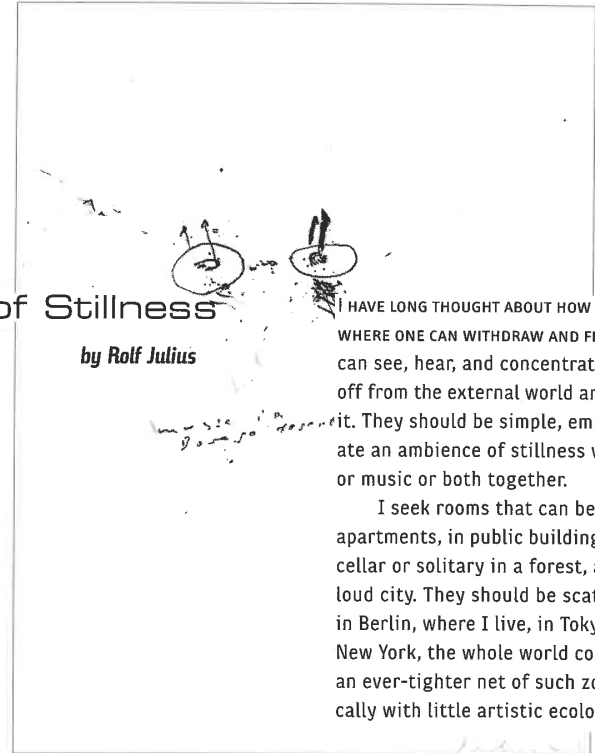
Matta-Clark's project for Paris in 1975, **CONICAL INTERSECT**, reveals the continued advancement of the restructuring of Paris that the SI were trying to thwart. The work was constructed (or deconstructed) in a 17th century townhouse in Paris that was condemned and scheduled to be demolished to make way for the Pompidou Center. It is an elaborate work, interjecting an expanding cone-shape in a diagonal, cutting across multiple floors and leading out onto the side of the building. A film was made of the making of the work and at one point shows the outside wall of the building as a tiny hole appears from inside, is broken up to slowly reveal Matta-Clark's head appearing three floors up. People in the street stare up mesmerized by the sight. They are mesmerized by the discontinuity, the sudden hole on the side of a building, an architectural fracture. This fracture presents itself as an impossibility taking shape—it surprises the conventions of architecture and further, of social behavior.

CONICAL INTERSECT can be placed in alignment with the SI's architectural arguments, offering a tangible manifestation to the creative approach they hoped to tear down buildings with and live in their ruins. It is also a dynamic piece in Matta-Clark's oeuvre as a whole, an anti-architecture opening itself to the dynamics of the street, a hollowing of architectural self-containment and a vessel through which the noises of human experience find resonance.



Rooms of Stillness

by Rolf Julius



I HAVE LONG THOUGHT ABOUT HOW ONE CAN CREATE ROOMS WHERE ONE CAN WITHDRAW AND FIND REST, where one can see, hear, and concentrate, where one is shut off from the external world and yet takes part in it. They should be simple, empty rooms that create an ambience of stillness with the aid of art or music or both together.

I seek rooms that can be hidden, in private apartments, in public buildings, they can be in the cellar or solitary in a forest, at a lake, or in the loud city. They should be scattered everywhere: in Berlin, where I live, in Tokyo, Los Angeles, or New York, the whole world could be spanned with an ever-tighter net of such zones of calm, practically with little artistic ecological niches for us.

One should have access to them at certain times and be able to enter them alone. In my opinion, the mere idea that quiet zones in fact exist can help to calm this world down. **ROOMS OF STILLNESS** are not necessarily acoustically still; they can, on the contrary, be loud; thus they are quiet in a higher sense. In the SOCIETY FOR CURRENT ART in Bremen, at the beginning of the year I took the first step toward such a room. *Chamber Music No. 1* was the title: A small room empty except for two white rectangular columns surmounted by loudspeakers. The loudspeakers were angled toward the middle of the room, in front of them was a chair where one could sit down and, with the music at one's back, look through the window at the Weser Bridge with all its traffic and the river. In this case, music was very important, so important that one was not supposed to concentrate on it, which is the reason why one could look out the window.

The music from the two loudspeakers met at the listener's neck, and he felt it precisely there. I'm thinking of more such rooms, some without windows, rooms with only one work: a floating plate of iron, for example, that seems to float through the music, calmly floating...I'm thinking of rooms into which one can withdraw alone, rooms that create an ambience of stillness, but not stupid stillness...how should I put it...active stillness, a kind of state of suspension, stillness.

There are several works I could entrust to such rooms, simple texts perhaps or yellow and blue pigments or loudspeakers that breathe...

1987

The Source

by Rolf Julius

- 1) The music will contain elements of the source, i.e. it will have water components. And the source will in turn have musical elements heard with the eyes.
- 2) My composition will dissolve itself, liberate itself from rhythms and structures, and deconstruct into individual sounds. It will no longer be recognizable as music.
- 3) In this state, it can enter into other connections.
- 4) In time, the sounds will organize themselves anew, will find each other again, repel each other again, will be loud and will be soft.
- 5) There is this sound family of individual oval piano sounds, of violin fragments, of flat, distorted sounds that whirl high above the leaves.
- 6) There are sounds far away and those very close.
- 7) The music will be (perhaps I can say:) thickened, will become solid, will be ice, as if from

water; in this state it will take on the character of sculpture, the rest is routine.

- 8) Music connects itself with the surface of the source.
- 9) The sounds are brought right next to the water and get wet.
- 10) Describe the situation in Donaueschingen: there is a loud street; if one goes from this street toward the chateau and park, one has the City Church to one's right; if one walks down the narrow path beside the church wall, one is surrounded by trees and soon finds the source of the Danube.
- 11) The source is the center of my composition, but more musical attention is lavished on the surroundings. The source itself remains as it is: still.
- 12) The loud street provides protection for the composition; behind the street begins the new reality.

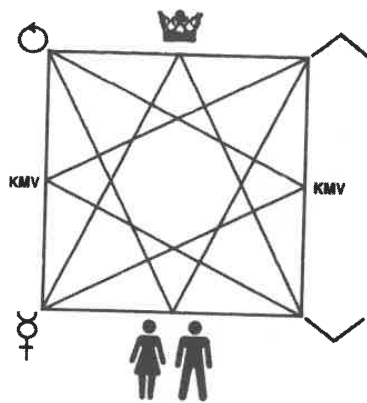
- 13) To create this reality, I will not change anything optically, though I will underscore some things and point to some things. The path from the street to the source, as well as the chateau and the river, will be emphasized with mirrors at the spots where the loudspeakers are located, halfway up trees or on the wall.
- 14) There will be an optical and acoustic doubling.
- 15) How can I grasp the area as a musical site, as sculpture? In a drawing, vertical hatching suffices, or cross-hatching perhaps, light gray or gray-yellow. Seen acoustically, or better, musically, it will be a cross-hatching of soft sounds.
- 16) Sounds mirror each other.
- 17) Sounds from nature (from Japan and Brazil, for example), of insects (crickets, semiis), slight artificial sounds resembling the natural ones.

- 18) In summer in Japan, the whole country is covered with these intense, vibrating, high-frequency, almost white sounds. Without being consciously perceived, it becomes a huge sound sculpture.
- 19) They transport something like light, air... how should I put it, they fill something out.
- 20) Sounds adapt to their surroundings, are included in it. And vice versa.
- 21) This summer I installed an interior work in Chateau Pluschow in Mecklenburg: WINDOW (MUSIC FOR AN ALMOST EMPTY ROOM). The title describes the piece. I hid the view outside with a piece of waxed paper; my problem was: how do I get the room empty? And there were these insect sounds that filled the room almost as a square, but more with light than with sound.
- 22) Back to the source: Two or three very small loudspeakers will hang suspended just above the surface of the water near its edge, with

their membranes facing down. The music will be barely audible, but the water will amplify it acoustically. The music should direct the attention to the visual part of the composition, to the source itself.

- 23) The music will involve the constantly rising water, as an endless rhythm; here one will be able to see the composition. Even more, one will be able to see time.

Donaueschingen, Germany 1993
(New Music Festival)



The Kingdoms of Elgaland-Vargaland

by Leif Elggren & CM von Hausswolff

With effect from the 14th of March 1992, we are annexing and occupying the following territories:-

1. All border territories between all countries on earth, and all areas (up to a width of 10 nautical miles) outside all countries' territorial waters. We designate these territories our physical territory. These territories, usually called *No Man's Land* or *Border Crossings*, are in constant flux. They change everyday, and in reports from all over the world we notice that new territories appear (eg. the North and South Korean border), disappear (the East and West German border in 1989) and reappear (the Latvian, Estonian and Lithuanian borders). We also observe nations' fishing territories waxing and waning. There are frequent foreign violations at sea; vehicles with cargo, refugees, tourists, political and military maneuvers; animals and fishes walk and swim freely, insects and birds buzz and sing. Theoretically/practically all past existing areas such as the borders between Texas and USA, between England and Scotland or between Skane (at the time belonging to Denmark) and Sweden are annexed by KREV.
2. Mental and perceptive territories such as the Hypnagogue State (civil), the Escapist Territory (civil) and the Virtual Room (digital).

The civil territories function as psychic and are self-contained. They appear in every citizen's mind, by will or by chance. The Hypnagogue State is the border area between waking and sleeping. A dreamspace where the citizen's consciousness is still in operation and where the physical sensation of limitlessness occurs. Here, the citizen can potentially stay in KREV. "I understand this place as KREV," the citizen declares and proceeds into the area. The Escapist Territory functions in the same way as the Hypnagogue State, but with the difference that here the citizen is awake. It's an area to dwell in when wanting to "go somewhere else". It's a personal projection, very much like daydreaming, where your mind is occupied by a fantasy or an interesting thought; alone with your brain, with a mind sucking novel or a film, in a poem or a musical piece. The Escapitic Territory holds many possibilities and also coincides with the shamanistic techniques of mental space travel. Other mental and civil territories could also be annexed such as the borderline zones of mental diseases, near death experiences, hypnosis and mesmerism, telekinetics, telepathy, suggestions, strokes, delirium, various influences of drugs such as peyote, LSD, ecstasy, cannabis, thinner, alcohol, etc., speaking in tongues, religious ecstasy, artistic inspiration, possession by spirit, good or evil, dusk and dawn, terror, love, orgasm, interference, the state of contradiction or hesitation. Other potentially closely-related territories could be hard disc crashes, computer viruses, frequencies, fission or the fusion of particles. The Digital Room is, as the name proposes, a digitally programmed territory. Currently the largest territorial port of entry, KREV, functions within the so called Internet's world wide web at:

<http://www.it.kth.se/KREV/>

Of course there are a lot of entrances via other sites as well. We also see CD-Roms and floppy disks with VR programs or material on KREV as potentially occupiable territories. The KREV Digital Room is, so far, a borderless space; an existing global meeting place. Countless web surfers slide in and out of the place, as any tourist, and the exchange of territorial expansions by KREV and any other digital territory is constant and unrestricted. The nation expands into an infinite network of unlimited territory accessible for anyone with the needed gear. We further see the space occupied by the factual universal as an enormous opportunity and possibility for new exploitation of incomprehensible areas and territories. We, as we usually say, stay in contact with over 200 planets and we will soon be able to conduct chartered trips for our holidaying citizens to new and interesting areas, physical as well as psychical and digital. One of the concepts of Elgaland-Vargaland is the promotion of breaking down global political criminality (that is: most of all present political structure) and economical centralization (that is: nearly all present economical functions) by propaganda, infiltration and idealism. Do it your own way, but only if you want to. We are all born equal to this planet and have the right to our lives and the self evident right to grow and prosper. In the world of today the injustice situation is increasing all over. Most people on planet Earth are living like slaves and a few are ruling. This is by tradition a conventional fact in the history of mankind. Nevertheless it's important to strike back.

As Citizens of The Kingdoms of Elgaland-Vargaland, we are immortal. We are encouraged by this gift and basic privilege, we can all use it as a powerful tool and a fantastic opportunity to over-



come and use fear, feelings of worthlessness and inferiority as well as hubris, megalomania and blind joy. To grow in reciprocal care and become those holy individuals we are meant to be.

**On the 27th of May 1992 at 12 noon,
we proclaimed the state of
Elgaland-Uargaland.**

Sight Specifics a work for radio

by Steve Peters

Performers are chosen for their ability to translate perception and experience into other forms. Perhaps they are artists who work in various disciplines.

Each performer chooses a site they would like to visit. These sites can be chosen as much for their neutrality as for any particular qualities which might distinguish them—they can be INTERESTING places, or not. Performers may decide what time of day or year they wish to visit their chosen site.

Performers are taken to their chosen locale and are asked to spontaneously describe it: what they see, hear, feel, or remember there, using any style of language they choose (conversational, poetic, purely descriptive, etc.) but with a particular focus on visual detail and on being in the present moment. Their speaking is recorded. Performers should not feel obliged to speak constantly; lengthy pauses are encouraged.

The recorded observations of the various performers are edited and mixed with field recordings made at the site, which may or may not be electronically processed.

- Options:**
-))) Sessions may be for a pre-determined period of time, or can last as long as the participant wishes. Performers may wander around the site as they speak, or they may remain stationary.
 -))) A single version may feature the description of only one performer, or those of multiple performers.
 -))) Multiple voices may be heard to overlap, or they may be heard one at a time.
 -))) Voices speaking in various languages may be combined.
 -))) Multiple performers may be taken to the same site at the same time and day of the week, or during the same season of the year; or conversely, they may visit the site at completely different days, times, or seasons.
 -))) The performers may be recorded a second time in the studio, describing the sights, sounds, etc. of the site from their memory of them, perhaps while listening to sounds recorded at those locations. These memories may be combined with the original location recordings of their speech.
 -))) Performers may listen to recordings of a site they have not visited, and create an imaginary *description* of that site in the studio. This may be combined with other descriptions actually made at the site.
 -))) Sounds or descriptions of multiple sites may be combined to produce fictional hybrids.

February 1991

LET THE LISTENER BE WARNED: the version of Sight Specifics: Santa Fe, New Mexico heard on the cd that accompanies this book is a trick. Yes, everything you hear was in fact said, did indeed occur, but I must tell you that it has been carefully rearranged through the magic of digital hocus-pocus. In the words of a video work by the performer, Ann Racuya-Robbins: many things are omitted—for the sake of brevity, of craft, of convenience. The original material was edited for possible use in a theatrical performance, for which it was ultimately rejected. That edited version just happened to be the length of time allotted for me on this cd. Hence, its inclusion here. People with some experience in computer sound editing may be able to detect edit points, but to the average listener these will go unnoticed. This would seem to be a measure of my skill as an artist. It is the way things usually work; I manipulate raw material, transforming it into a finished product: Art. That is, after all, my job as an Artist, it's what you expect of me. But while I am satisfied with this short version as a sleight-of-hand gesture which more or less conveys the essence of the original, I am also acutely aware of the ways in which it leaves me feeling dissatisfied. (*many things are omitted*)

Listening to the original unedited recording, I can think of very little that it needs from me other than to hear it. It is a profoundly rich and varied document of a woman responding spontaneously to a given locale, with layers of sounds shifting, passing by in space and time and proximity. It is overflowing with truth. (*many things are omitted*) But in its abbreviated form, I miss the sheer volume and variety of all those cruising engines and slamming doors and booming car stereos, all of those shopping carts and barking dogs and screaming kids, the passing bits of conversation and questions from curious passersby, the wind in the microphone, the (real) time passing, the thoughtful pauses in Ann's speaking which allow the rest of it to poke through. Some of that remains here, but much does not. (*many things are omitted*)

IN SIGHT SPECIFICS, I ASK THE PERFORMERS TO SIMPLY DESCRIBE A PLACE (thus the pun on sight/site in the title). Having done several versions of the piece over the years, I've noticed a tendency on the part of the performers to impose their own values on the landscape in question. They offer commentary rather than description: they give their opinions about the site, whether they find it appealing or not, tell stories about it. They explain the site to the listener, putting their own spin on its history. This is especially the case in so-called HUMAN environments, and happens slightly less often in NATURAL ones. *(many things are omitted)* I don't necessarily object to this. The obvious point of the piece is that Reality is completely subjective, that each of us is creating the world at every moment through our perception of it as filtered through our personal biases and the limits of our awareness, that there are as many different simultaneous realities as there are sentient beings to experience them. My intention is to invoke that multiplicity for all who hear the work. *(many things are omitted)*

What I find so compelling in Ann's unedited text is the gradual shift in her perception which occurs in the process of performing it. She begins with a clearly established idea about the place she has chosen to visit; she comes to the site with an agenda, intending to scrutinize it as a way of critiquing consumerism, urban design, whatever. She expects it to symbolize a dying culture, but instead she finds...**Life!** Her response to the place goes deeper than mere description or gossip; she engages with it on the intuitive level of poetry. In doing so, she transcends her preconceived notions and finds a hidden experience that she had not anticipated, and gives it a voice. Through her telling we see

that beneath the surface banalities of our daily existence—shopping, strip malls, parking lots—the miraculous is waiting to be revealed. *(many things are omitted)* So by way of making reparation for all that I have removed, I feel obliged to include Ann's complete text here. Because I want you to know what happened. I want you to know all of the poetry that she found in that parking lot, and hear the wonder in her voice. I want you to know what has been omitted. My edited version may be an adequate approximation, it may be sincere and true to the spirit of the original, and it may conveniently fit into the allotted time. But please remember as you listen that while it may not actually be a lie, it is not quite the truth. *(many things are omitted)*

February 1999

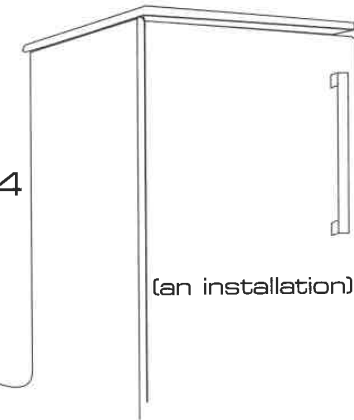
Sight Specifics: Santa Fe, New Mexico
performed by Ann Racuya-Robbins while wandering in the parking
lot of Wal Mart on Cerrillos Road, on Thursday, July 25, 1991,
approximately 8 PM.

NOTE:

dots in text indicate number of seconds between utterances.

(start recording).....mother, can you hear me?.....I go shopping often in the evening, when it's cool.....and I hate it here.....something dark is happening.....I wanna stop, but I'm afraid.....
.....o, amazon.....I want to explain something to you that'll make you think... that'll make you hear me better.....that'll make the evening...come...it's about 8 o'clock... I wish it were later.....I have things to buy, but, I'm not going to go shopping, I'm not gonna do it, I'm not gonna do it.....I could die here...you'd notice.....
.....do you believe me, that I, don't have any children?....I was born on the 14th of May...
.....o, amazon.....a small boy, in red shoes, and a blue shirt, two fingers in his mouth...he could be mine.....and a coyote, no...awwww.....this is a wonderful place, can you hear it?.....wish I could sing like that.....it's July...and the rains, the rains have come.....there's lightning, I think, in the west...no, there's lightning in the west..... and wind.....I have been lost here many times, before.....sometimes with money...sometimes with no money.....
.....this is the ground....can you hear it?.....this is the ground where the tires are, can you hear it?... this is a hub cap, can you hear the hub cap?...this is the under side, this is the front wheel, can you hear it?...there, now you're in the front wheel.....
.....I thought I was going to hate this place, I thought I was gonna hate the sounds, and the way it feels but I don't, I don't hate this at all, this is a wonderful place...this is full, this is full.....if I wanted to eat here, I could.....o, amazon.....if I wanted to have sex here, I could.....
I could even dance here.....this is what lights left on sounds like.....suddenly I have a whole story to tell, and it's too late.....(end of recording, elapsed time 15:20)

REFRIG*# 1:4



by Ralf L. Wehowsky

(an installation)



))) **Preparing for REFRIG*#1:4 Installation (1992)**
Ralf Wehowsky
photography: Markus Caspers



))) **REFRIG*#1:4 (1992)**
Installation for a concert of refrigerators and guitar amps
Ralf Wehowsky
photography: Markus Caspers

Purposeful Listening in Complex States of Time

by David Dunn

1997–1998

THE MEANING OF MUSIC cannot be found within the mere structure of notes and/or their semiotic referents. There is no point to point correspondence of communicative intent and reception, and the extent to which there could be, would be a commentary on its triviality. For myself, the familiar information theory model of emotional and expressive communication through music has become untenable. Even though I probably never did accept it, I now consider it to be an extreme case of consensus misplaced concreteness. The attempt to identify objective content of expression within the musical object smacks of all the failed post-Kantian attempts to assign mind to a specific locus. Music is the same as mind,

a distributed ecology of communal signification where meaning arises from the conditions of mutual conspiracy. Expression and meaning in music exist in the agreement to circumscribe a boundary upon a seemingly infinite set of superabundant associations and uses. In other words, how much you buy into the culture you are born into is not merely a matter of personal taste, but to assume that the meaning you have attributed to your music is a universal attribute is simply stupid.

In this composition I am posing a heuristic model for musical perception proceeding from a WHAT IF? scenario. The particular WHAT IF? is a shift in the ontologic status of mind from epiphenomenal to a priori. The need to let the resultant

implications play out in my work as a composer arose from a confrontation with the radical view of mind and cognition asserted by traditional Buddhist concepts about the primacy of mind over matter. Such concepts emphasize the necessity to regard consciousness as the essential ground and paradigm for any correct understanding of the nature of reality. A personal dilemma arose in the process of trying to imagine what the implication for music might be when taking such a view seriously. This has led me back to the work of John Cage and his SILENCE piece 4'33" in the sense that ultimately it is about this very issue: that not only does music primarily consist of the perception of sound in time but that it is the perceiver that is engaged in both organizing that perception and assigning it meaning. Beyond this is the realization that this capacity takes place regardless of the intention of a composer or the specific nature of sounds occurring in an environment. It is the nature of perception that is the fundamental ground from which all music arises and not its materials, structures or communicative intent. As Elaine Barkin says, "Listening is primary composition." The historical events that have led

Western music to this realization are summarized by Sean Cubitt: "Music and information dominate the hearing of the twentieth century, and their dialectic has only recently begun to evolve a third mode of hearing, the soundscape. Music from Russolo to Cage strips itself of inessentials—melody, harmony, counterpoint—to encompass all hearing, transferring the musician's mode of listening to the sounds of the world."

Often regarded as the most radical gesture of 20th century music, John Cage's 4'33" is still characterized as an aesthetic anomaly, a singularity without precedent or subsequent tradition. Even for Cage it seems to have represented a problematic breakthrough that he could not extend or build upon. As Sam Richards describes: "There is a sense in which for much of the rest of his career he inevitably had to retreat from the 4'33" of silence. He always maintained that it was his favorite of his compositions. But there is an uneasy despair in this." The aesthetic implications of this piece have been endlessly debated. Its defenders have laid claim for it as the open door that gave musicians permission to imagine that anything was now possible. It has also been

dismissed as the nihilistic theatrical gesture of a charlatan. What has seldom, if ever, been discussed is the actual meaning of the composition as a cognitive process and its literal implications for music and its epistemological foundations as a human discipline. There is a sense in which both Cage's defenders and detractors have failed to fully contend with the deeper implications of his work but especially 4'33". Music just went on its merry way without processing the epistemological shift that this composition necessitates. We have merely regarded it as an intellectual gesture of final aesthetic conditions rather than a generative opening up to new attitudes. For many musicians the Cagean promise of freedom and revolution in aesthetic attitudes meant permission to be as reactionary as possible. To a large extent my composition Purposeful Listening In Complex States of Time is a personal response to this dilemma.

What I have been imagining is that beyond the event horizon of 4'33" is a different universe of musical perception where composition might be based upon or at the least inclusive of an awareness of the primacy of mind, where an

emphasis is placed upon the processes of perception and not materials. Purposeful Listening In Complex States of Time is my attempt at exploring the boundary of this concern for composition as the organization of perception rather than the manipulation of the material basis of sound. I am certainly not alone in this interest as is evidenced by the work of some of the most interesting and vital of contemporary composers. Pauline Oliveros has for many years been primarily concerned with specifying perceptual processes through which sound-making is generated and controlled. James Tenney and Alvin Lucier have quite purposefully attempted to advance many of Cage's aesthetic challenges through composing musical structures that emphasize non-dramatic organizational processes based on and/or intent upon revealing acoustical and psycho-acoustical phenomena. However, in all of these cases and quite unlike 4'33", while the musical results shift attention towards the perceptual processes of the perceiver, they accomplish this through a strategy of active sound-making.

A corollary concern of this composition that also arises from the assumption of the primacy

of mind is the idea that compositional deep structure does not reside merely at an organizational level of formal objective attributes, what is generally taught as compositional technique and theory, but rather at the primary level of encoded mind: the communication of a history of distinctions made. In this view coherence arises as a life-like quality from the presence of a conscious mind encoded through its instantaneous presence at each manifested decision, what might be summarized as MIND RECOGNIZING MIND. What music fundamentally communicates is that history of encoded mind. From this point of view much seemingly organizationally complex music would appear either incoherent or redundant because it does not involve such an intense presence of mind. So much of the current fashions of music rely on the crutch of formal and/or technological systems that appear to generate levels of complexity that in fact abdicate decision making. Almost all current musical fashions could be seen to suffer from various levels of this structural dilemma: minimalism, algorithmic composition, improvisation, process music, ambient music, serialism, electroacoustic music and even most

traditional tonal music that relies upon generative and clichéd rules of form and melodic/harmonic relations. My contention is that a reliance upon generative processes and structural rules, no matter how ingenious, at the expense of mindful detail, actually weakens the potential for the listener to participate in the mental system.

A notable example of a composer who's work is almost entirely based upon mindful detail and yet generally defies formal analysis is the composer Morton Feldman, long associated with Cage's so-called New York School. Supposedly Feldman worked from what is often called an intuitive process that was mostly free of formal procedures. Besides its extraordinary aural charm, what is striking about his work is its sense of integrity. It almost always sounds as though every event were placed with a specificity and sense that is both appropriate but unpredictable. I recall sitting through a performance of a late Feldman piece that was typically immensely soft and long (over three hours) and was amazed to see the large audience on the edge of their seats throughout. My overall impression of Feldman's music is that it is truly a communication of

purposeful thought that demands an analogous participation by the listener. Not only must a listener focus intensely on the sounds as objective fact but they are also forced to focus upon their own perceptual processes. It is music made at the fringes of 4'33". Thomas DeLio describes Feldman's Durations series: "As the work opens, the listener finds himself poised as if at the brink of his first contact with the world. Later, as relationships gradually coalesce, they appear to do so, not through any act of the composer, but rather through the will of the perceiving consciousness."

In Purposeful Listening In Complex States of Time my intention has been to extend important implications in the work of Cage and Feldman through composing internal states of awareness that delineate non-linear time structures. My assumption is that Cage's concern with silence and indeterminacy and Feldman's focus upon extreme quietude, mindful detail and epic duration were both intuitive attempts to assert that composition resides in the generation and exploration of perceptual states as a cognitive behavior. In both cases their works are attempts to define strategies for the revelation of the

subjective attributes of listening as participation in a mental system. My project is to extend this understanding to its next, more conscious level. What is communicated to the performer are direct mental conditions for listening without any other expressive intention or content.

A performance of Purposeful Listening In Complex States of Time requires a solo listener in twenty outdoor environments of low level ambient sound. Each score page is to be realized in a different environment and documented through various media such as sound recording, photographs, verbal descriptions, etc. Each score page represents three minutes of time reading from left to right. Vertical lines beneath the notated events signify 20 second intervals of elapsed time. For all events, actual elapsed time is notated in both seconds (numbers) and spatial proportions (graphic length of beams extending from stems). The notation conveys two major conceptual constructs to the listener:

1. changes in perceptual awareness in the sense of specific instructions for directing the focus of attention over time;
2. an interpenetration of various temporal states that is complex and

non-linear through manipulation of perceptual awareness (past, present and future represented as remembered, real time and imagined listening conditions). Ultimately the scores can be regarded as an auditory/perceptual SCRIMS overlaid upon the listener's experience of the soundscape and through which an intensification of awareness towards both the environment and perception might take place. Further details about each of the conceptual categories follow.

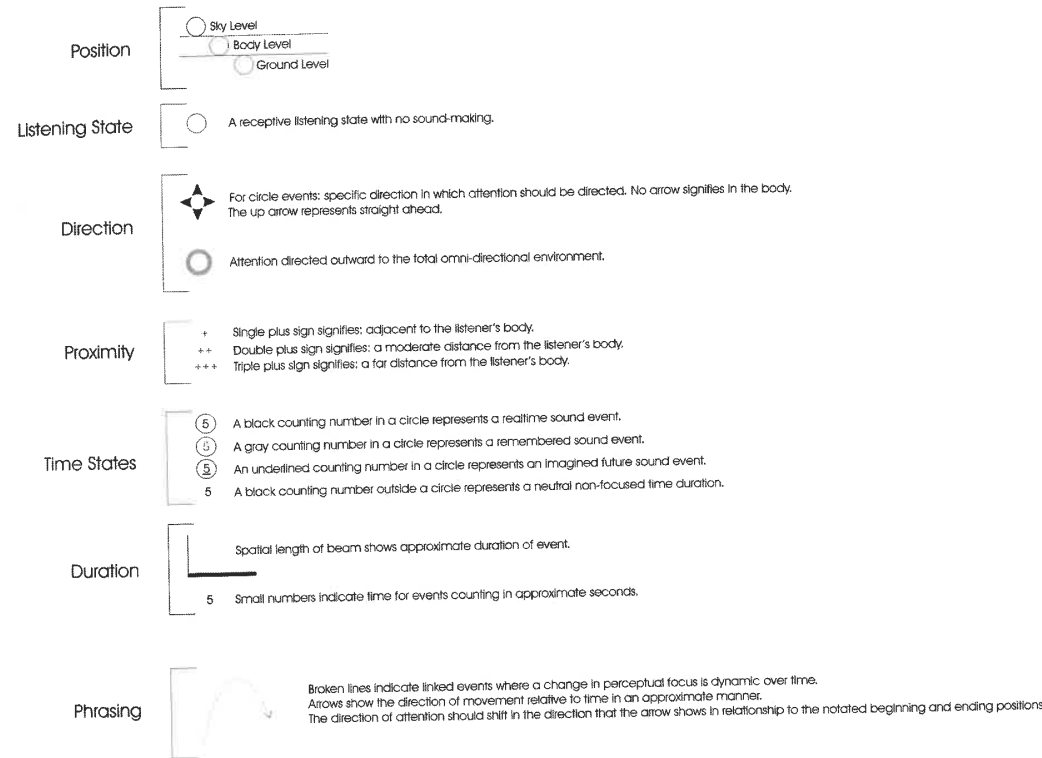
CATEGORY 1: Internal Perceptual/Listening States and Their Changing Focus.

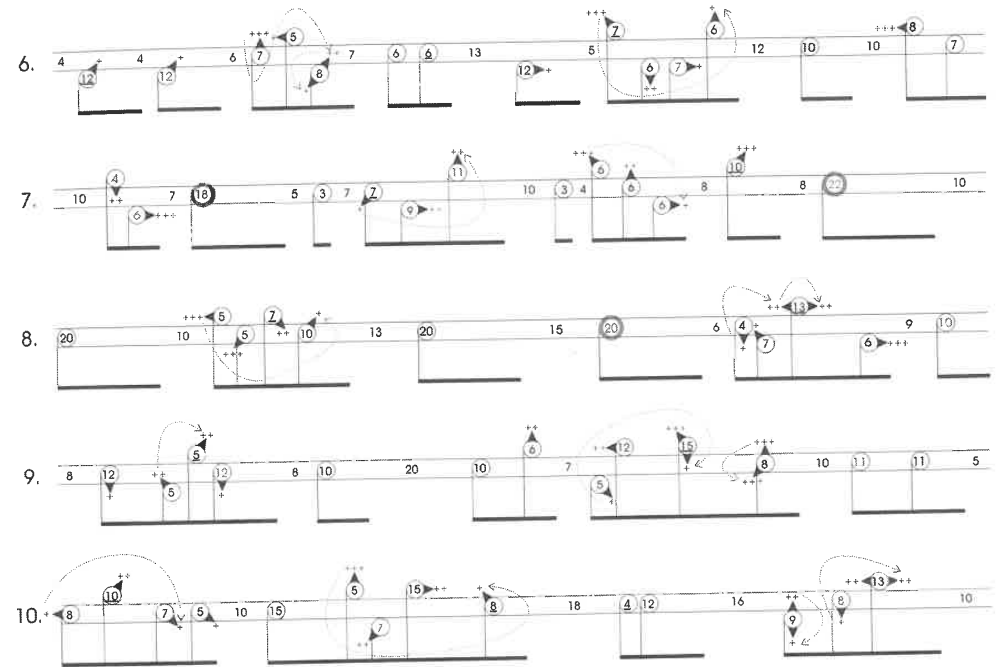
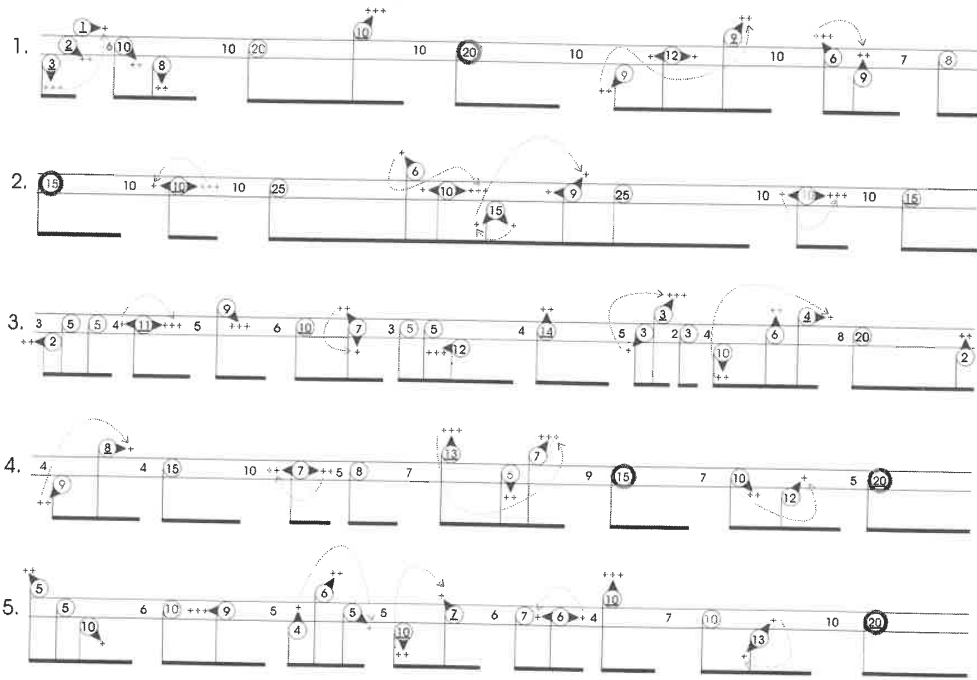
This is the predominant issue explored in this composition. Essentially the listener is asked to realize the notated events as notated pieces of music even though the activity is not active sound making. Instead they are asked to shift their perceptual focus through a wide variety of listening states that include a shifting of aural awareness towards the surrounding soundscape and their own bodies. The parameters of these listening states include factors such as elevation, proximity, and direction. They also include dynamic changes of these factors over time.

CATEGORY 2: Temporal States

Three different time states are also stipulated as factors of change in the focus of listening. Past time conditions are represented as remembered states of focusing, present time conditions as real time states of focusing, and future time conditions are represented as imagined possible states of focusing. Remembered events are notated as gold numbers, real time events as blue numbers and imagined events as red numbers. The logic of this system derives from my interest in specifying a non-linear interpenetration of time states that is impossible to achieve through active sound-making. Any attempt to accomplish this as organized sound will merely collapse into a linear perception. It is only through organizing SILENCE within a perceptual field that this can be implied because it demands the self-organizing capacity of a participating individual's perception.

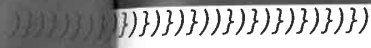
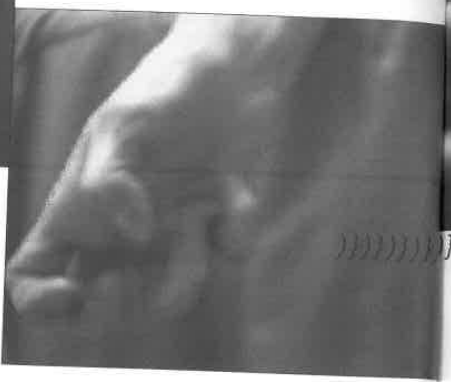
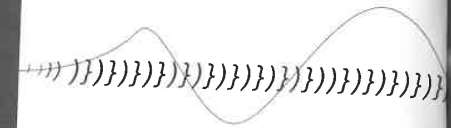
NOTATION





Measures 11 through 15 are arranged in five horizontal rows. Each row contains a sequence of numbers (1-15) and symbols (triangles, circles, arrows) connected by lines. Measure 11: 10, 5, 7, 3, 10, 15, 15, 4, 3, 10, 5, 15, 10, 15, 20. Measure 12: 5, 5, 11, 4, 4, 2, 1, 3, 5, 10, 8, 12, 5, 7, 10, 3, 7, 10, 7, 8, 12. Measure 13: 6, 6, 8, 7, 8, 15, 15, 4, 11, 10, 15, 9, 13, 10, 10, 6. Measure 14: 7, 6, 7, 5, 8, 2, 4, 10, 12, 20, 3, 11, 9, 7, 5, 11, 10. Measure 15: 5, 11, 8, 4, 5, 10, 7, 10, 3, 5, 5, 20, 6, 9, 6, 7, 5, 8, 7.

Measures 16 through 20 are arranged in five horizontal rows. Each row contains a sequence of numbers (1-15) and symbols (triangles, circles, arrows) connected by lines. Measure 16: 5, 10, 5, 5, 10, 10, 15, 10, 20, 8, 9, 4, 9, 3, 11, 8. Measure 17: 12, 4, 6, 8, 12, 15, 13, 10, 5, 15, 25, 10, 7, 1, 14, 6, 9. Measure 18: 4, 8, 11, 2, 12, 7, 6, 9, 2, 13, 10, 10, 4, 8, 5, 10, 4, 9, 7. Measure 19: 15, 15, 6, 12, 17, 5, 7, 15, 20, 7, 13, 10, 6, 7, 8. Measure 20: 7, 15, 8, 7, 13, 4, 13, 4, 15, 10, 8, 12, 10, 13, 13, 9, 15.



Crackers

by *Christof Migone*

CRACKER SESSION #1

You tell me WHICH AREAS YOU CRACK and I'll try to place my mic the best I can...I'll do my fingers first, those are easy...for the toes I have to stand...those were good cracks...I can sometimes do my back but I won't be able to do it today because it's in pain...I don't like to do my own neck, because I wonder if my head is going to fall...if my chiropractor does it, then it's ok...

CRACKER SESSION #2

BEST THING to do is for me to try to straighten out here and for you to put the microphone on my back...I can't repeat that, although I could try to sit slouched for a little while...try my neck...you have to get closer... that was a good one! I tried not to do it all day...knuckles... one at a time?...that might be it for the knuckles... let's try my elbow, you might get a little tiny one, that's usually a crunchy one... see I told that's the crunchy one!...oh, I have another good one! ok, my lower back... um, it's not working, it's too bad, it's a good one.

move. These are everyday occurrences, banal decisions, little manias. Nevertheless, their cumulation provides a kind of map of the internal. In the case of crackers, there's a lexicon of cracks, an endless vocabulary of tearing aparts:

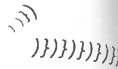
QUESTION: Do all cracks sound the same?

CRACKER 1: No, these days my knuckles are the loudest and the sharpest, whereas my middle back is quite dull and muted. My upper back just makes a very quick series tiny little pops. My elbows are a bit more crunchy.

With **CRACKERS:** a joint is the locale where bones articulate a tension. They cannot be ignored, either you crack them or they crack themselves. Once a joint cracks, there's no turning back. Crackers and joints themselves are compulsive about the release of that tension. I am crackable everywhere. I am crackable anytime. To obtain some cracks, I contort into impossible geometries, my body's sole purpose becomes the emission of the crack. A crack is incontinent. A cracker too. As the sound of the cracks echo, some wince, others feel relief. In all instances, a crack is when and where something breaks.

A **CRACK** IS A BODY NONSEQUITUR,
A **CRACKER** IS A BONE EDIT,

A **CRACKER** IS A **BROKEN BREAK.**



CRACKERS: Justine Akman, Tony Daye, Marguerite Dehler, Sarah Dobbin, Vera Greenwood, Germaine Koh, Louise Levergneux, Christof Migone, Michael Sutton.

The Cracker recordings were done as part of a residency at Gallery 101 in Ottawa, Canada which took place in October 1997. The Crackers were solicited via radio ads, classified ad in the weekly paper, and via the Gallery's membership. The recording sessions consisted of an interview succeeded by a cracking session, the above transcripts contain an edited version of the exchange between cracker and interviewer as we negotiated our mutual positions during the cracking sessions. The recordings were first presented as part of an installation for a group show entitled *Incredibly Soft Sounds* curated by Emmanuel Madan for Gallery 101 in January 1998. The audio material was produced at AVATAR in Québec City.

otic Diary

by Loren Chasse

Records of Touching

Betweenity is membranous. Immeasurable and momentous, so barely made from out of the minimal duration, the slightest sliver of space, a thing needs to be said to have had a life at all.

Relentlessly I go about touching the world, trying to get something of myself across. All we are ever up against are surfaces, yet we endlessly imagine and work to evoke an essence, or to pry loose an inside, from a rigid world of others.

OFTEN TOUCHING MAKES A SOUND.
WOOD TOUCHING SKIN,
A RUSTED DISC TOUCHING SAND,
MAPLE STEMS TOUCHING A FLAT ROCK

A residue collects at the thresholds of our relationships. Communication is stricken by a certain desperation which stimulates an excess of terms and gestures and signals. Much of these leave marks like crude disquieting drawings.

A METAL ROD DRAGGED UPON A CINDER BLOCK LEAVES A POWDERY TRACE,
A ROUND STONE GROUND AGAINST A CLOD OF MOLDY BRICK
LEAVES A CORONA OF TINY LOOPS.

It is almost like there is some membrane that intercedes in all our acts of communication, an infinitesimal distance in which is eaten up a bit of each transmission between two surfaces believed to be touching. Recognizing membranes, communication is relieved from its potential futility.

A TYMPANUM TOUCHED BY SPEECH,
A SHEET OF PAPER BRUSHED BY A WRIST



I am continuously in some field or another and I suspect these fields are determined by various experiences of my subjectivity. Insulated, cut off from the world for some reason or another, unable to impress myself upon my surroundings, to express myself to the others, I am subject to my skin, which is the only surface I may touch from either side.

The pores of certain stones ring like tiny resonators when activated by a circling metal rod held lightly between the fingers.

How am I an opening that may be poured over and into?

Subjectivity matures as it empathizes with and is subsumed by a landscape. We are given presence which afterwards becomes remote through what we've touched and have been touched by.

ALL I CAN EVER DO IS MAKE HALF A SOUND



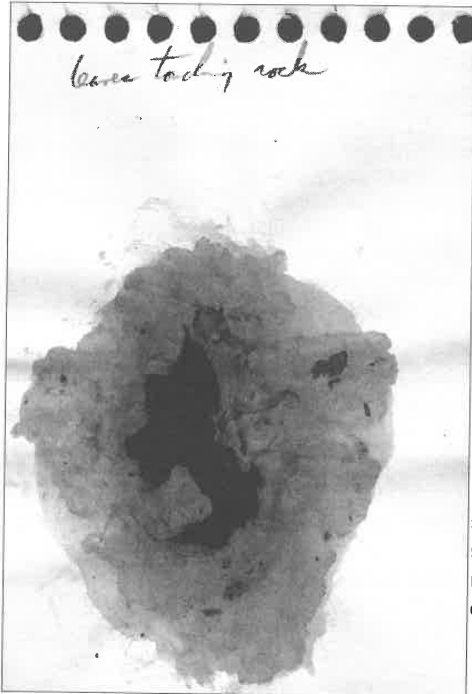
BE IT MY MOUTH OR MY PALMS
PRESSED AGAINST THE MEMBRANE OF LIVING THINGS

Once I determine to communicate with it, the object/area is somehow obliterated. It becomes imbued with my subjectivity. I cannot completely tell myself apart from it. Across a surface there is a special depth to be plumbed. This exploration is not destructive but it does somehow reveal hidden properties. Finding a radius and looping the hand, tracing a shape, giving into a grain or line, I begin making a rubbing,

AN EXFOLIATION

AND SLIGHT SWAPPING OF SKINS.

Often the paper that has been placed between things is left marked with faint trajectories and whirls, is patterned, perforated, wrinkled, stained, frayed or



torn. When a rubbing results with the paper in relief, a dimension has been added to the between-ity, making it a place of its own.

Pockets of air between grains of sand conduct sound beneath the surface of the beach. I discovered this with my ear pressed to the towel, my hand scratching the dune.

A rubbing may result from an action of the hand upon a section of fence, a stone or a patch of ground. Crushed petal or leaf matter crumbles, secretes, reddens, greens. A time vaguely impresses itself in layers. The nature of the marks refers to a material, a set of actions, and points out some places in the landscape.

LATE IN THE DAY, FROM THE LATITUDES OF THE OBJECT,
A VOWEL SPRUNG TO DISTINGUISH MY BREATH.

by Moniek Darge

Soundscaping

In most ethnic cultures, sacred places serve an important function. The qualities, typical of these places, explain to Western people the magic magnetism of these HOLY GROUNDS.

During my international Logos Duo concert tours, together with Godfried-Willem Raes, I have had the opportunity to visit quite a few of these places. Uluru, the SHADOWGIVING MOUNTAIN of the Australian Aborigines, impressed me most. The presence of water and an enormous monolith in the midst of the vast desert plain is given as an explanation for its magical appeal. But to the Aborigines each little place of the rock contains tracks to their ancestors, the DREAMING PEOPLE, who live in its mountains and speak to them in the sounds of the wind howling through the crevices and rockholes.

SOUNDSCAPING to me is an attempt to transform the listener into a living witness of the sounds of similar places, not necessarily far away in any specific ethnic culture, but first of all in our EVERYDAY SURROUNDING.

MUSIC BOXES

Music Boxes are telling a poetical audio visual story, with tiny sounds, subtle light reflections and a little liberating kitsch or humor as ingredients. From childhood on, music boxes were fascinating to me. Once I visited a small family museum at the back of Beaubourg in Paris, to discover the most fabulous collection I've ever seen or heard. From that day on MUSIC MAKING became even more exciting: I visit flea markets looking for the most appealing, still silent, box and listening to the sounds in my head. What kind of sound will I decide to escape from what kind of box? Once a box is chosen I start working on the visuals. Little by little my ears become pregnant with the most appropriate sounds. When the box is finished it transforms itself into a poetical miniature world, in which we can walk around, dreaming about what we see and hear.

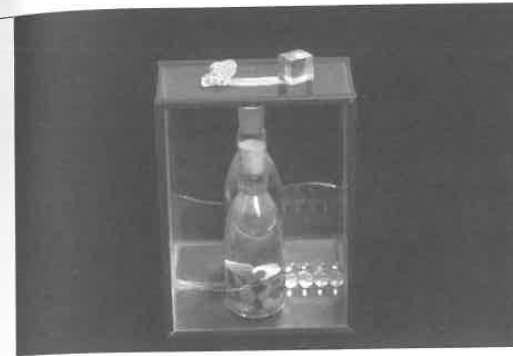
Soundscaping as well as building alternative music boxes are adventurous travels into the audio-visual world. The vast universe of audio art is there to be explored.



SILENT MUSIC BOX

The only sound to be heard is the tiny click of the lock, but this Cagian silence is largely compensated by the music feast for the eye, inside and outside the box. In top the dark brown oak lit a acrylprism catches the light. From time to time a graphical score in blue and gold appears. Inside of the SILENT Music Box lives the poetry of a disintegrated violin in a feather, pinned down on a piece of musicpaper.

))) *Silent Music Box*
Moniek Darge
photography: Benn Deceumimck



WATERMUSIC

WATERMUSIC is made out of a simple glass box with a mirroring backwall. The face of the spectator fuses with the small glass bottle, in which a miniature Mediterranean Sea is imprisoned. The visual form flows out of its river and two anemonestars and a plexi-cube meet each other. Rolling acrylballs produce delicate watersounds.

))) *Watermusic*
Moniek Darge
photography: Benn Deceumimck



DO IT YOURSELF MUSIC BOX

This box plays a Dutch word game. Musical notes are called *nuts* in Dutch. So in this *Do It Yourself Music Box* the public is offered a sheet of music paper, a key and some nuts, to start instant composing.

))) *Do It Yourself Music Box*
Moniek Darge
photography: Benn Deceumimck

Where,

There or Here?

by Michael Brewster

YOU CAN'T MAKE SOUND BECOME HARD AND SOLID; but you can make it seem to stand still, as if hovering in place, so that you can walk around inside its acoustic structures. Sustained sound in a room with good echo can appear to us as an archipelago of audio sensations of space. Standing still, sound is a dimensional substance you can move through without hitting your head on any thing. Its a real good material for sculpture.

Sound has properties beyond its considerable powers of evocation that are actual spatial physical things we can feel and locate with our ears, sometimes with our bodies. Sound has physical size, actual dimensions in feet or meters, as well as density, vibrancy, rhythms and textures. Walking through it in its resonant state provides an experience similar to perusing a landscape but from the inside, with all of your body instead of from the outside with just your eyes. It shows us the **NEAR FIELD**. Like a solid it has volumes, edges, planes, fullnesses, flatnesses, roundnesses, and hollows: the works. It comes **FULLY EQUIPPED** to elaborate our experience sculpturally.

Hearing is well suited to the tasks of sculpture. It occurs in the round, sensing all directions and dimensions simultaneously, unlike Seeing which is frontal and singular in its attention. It is difficult to see a sculpture fully, it's always a bunch of sequenced frontalizations. If sculpture is to achieve its potential it ought to occur in the round, all around you, simultaneously.

My means is sound, especially its effects; but my issues are sculptural, not musical. Sculpture, in its most expanded sense, is the mode of experience that I find truest. I like to think about what an expanded sculptural experience could be: a full bodied bunch of sensations AROUND being here, in the realm of the actual, the physical, in this multi-dimensional world. I'm trying to expand the sculptural experience by addressing, if not celebrating, our own existence as spatial, physical entities inhabiting all our dimensions. **Sculpture should be a category of Experience**, not just a category of physical objects for us to STAND BACK AND BEHOLD.

I've always deplored that empty distance between the viewer BEHOLDING and our objects of attention. That conventional art-viewing posture has always imposed a distancing of the viewed. There is always that removal from the experience. Our every glance is seasoned by the separation. That IN BETWEEN distance weakens the brew, dilutes the stuff of the encounter. I want to have more sensations with the sculpture I go SEE. I want a thicker broth. Art should be more of a meal and less of a snack.

Unfortunately, you can't get close enough, the object of desire is always over there, away, no matter how close in we bring it. Even when touching there is an awayness. Although it is a closer LOOKING IN it is still from an outside that we are touching/looking. The mind can build distance all too well, even when something is pressing close on its skin.

Our awareness separates us from our world. Our experience is taxed by our knowledge of that distance. I've wanted to try to collapse the distance, to eliminate the tax. The spaces of acoustic sound are a way to bring the experience over Here, to wrap it around the viewer, almost tax-free.

Sustained sound gives me a way to actually press the object of attention around the viewer in a way that does not restrict their presence or movement, while locating, dislocating, and relocating their awarenesses of the place they occupy.

I started making sculpture with sound waves in 1971. I'd been working with clicking sounds before that, making sound pieces that I regard as drawings. I was amazed and captivated by the sculptural potential of the standing waves that appear when sounds are sustained. In the resulting fields we are caught inside volumes of sound, listening to the very spaces we inhabit. This is as close-in as I can get us. Usually we listen from afar, like we see, always at a distance. Our attention expands outward from here to over there. In these acoustic spaces we can hear only here, from in here. The scope of our attention implodes. The where of the experience happens here instead of there.

Like I've said, when sustained, sound allows you to examine it not as a communication of a thought or an event; but as a spatial thing, a **quasi-object/quasi-landscape**. A spacious thing that you can inhabit. Sounds' physicality is so seemingly abstract, at first it is difficult to know where or what you are in. The spaces sound so full but look so empty. Over time I have learned to feel these volumes as physical entities. On some rare occasions I have sensed in them what could pass for anima, a life presence. Early on I didn't anticipate how this would lead to an expanded expectation of sculpturality. Then as now, I was looking for different qualities of spatial experience in the acoustic harmonics and artifacts that happen when a sound bounces around inside a place.

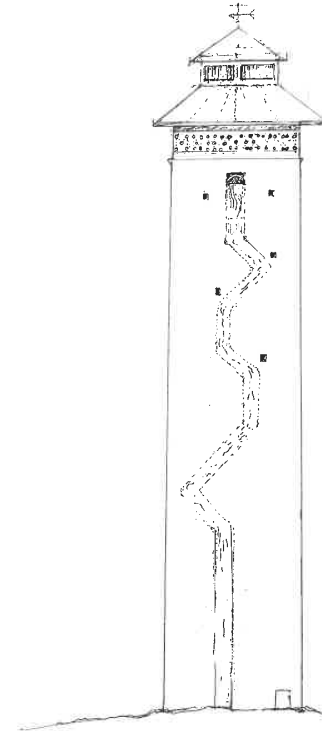
)))

I like to work with sounds that resonate naturally in the site, the ones that fit the place. The sounds I choose are usually three to nine feet long, and very full and rounded. I think of them as being of human scale. I used to work only with pure tones but now I'm using more complex sounds, working with the phasing overlap of wavelengths of several sustained sounds, finding EXPRESSIVE beats and patterns in the harmonics that result from their NATURAL recombinations. I don't write playlists. I don't control. I cajole and condition. I *sound* out the space, probing it for its capabilities. I respond. I work with the resonant frequencies of the site, with its inherent vibratory time. I cater to its resonances. Mostly I search for the sounds that fit, the ones that make the best standing waves in the place where I'm doing the work. Playing into the echo produces a sound field that seems to emanate from all around us.

These days, these actual, physical sculptures usually come wrapped in a pair of illusions: I like to make the sound fields seem to drop into the site, to hover and enfold before going away. All around sound fields allow me to close that lonely distance between the perceived and the perceiver. It seems so much more hospitable to bring the viewer in, in to the perceived. Nearly closing the distance, it both confuses and clarifies our understanding of which is which, viewer versus viewed, here versus there, alternately turning us in on ourselves, then back out to the pressures of the closely surrounding sensations. Our sense of HERE is a wavering consciousness, always changing size.

Two Projects

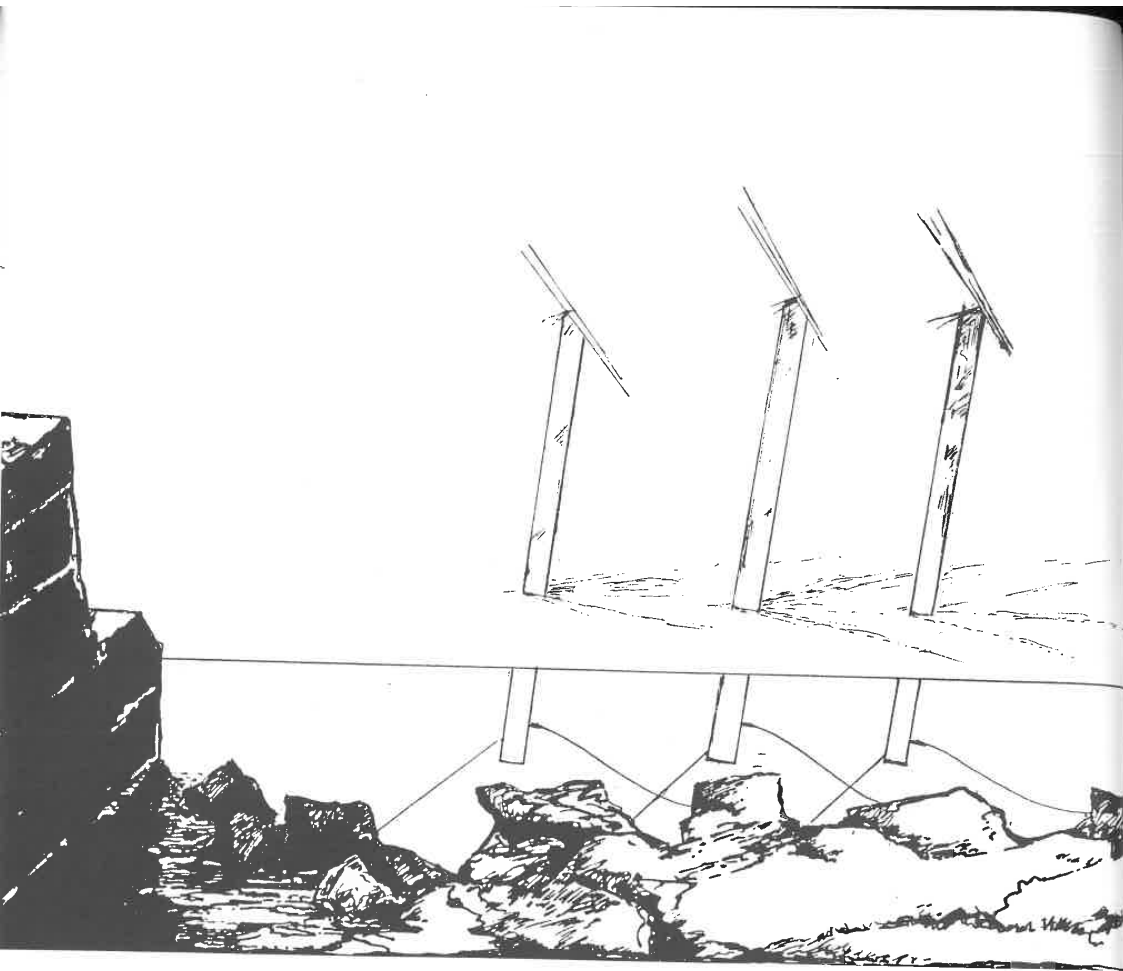
by Max Eastley



THE TOWER OF MEMORY

A tower built on a rocky promontory has a system of pumps driven by solar power that circulate water, taking it inside the building ascending and outside on descending. There is a staircase with windows at certain points where the waterfall can be heard and observed at different levels. At the top of the building is a viewing gallery where the surrounding landscape can be observed. Four aeolian harps, one at each quadrant, and differently tuned, indicate wind direction and intensity.

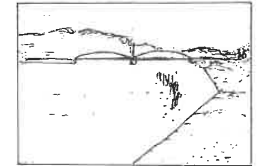
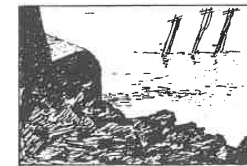
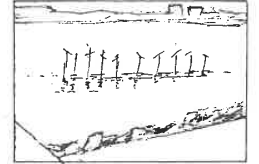
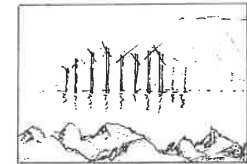
Below is an enclosed square chamber, lit by narrow slits above the wall. On each of the four walls bronze letters form the Greek word for memory: *Mnemosyne*. The bronze letters act as resonators for the sound produced by clusters of wind flutes projecting from the opposite wall. From the outside of the building the wind flutes form an abstracted reverse image of the word.

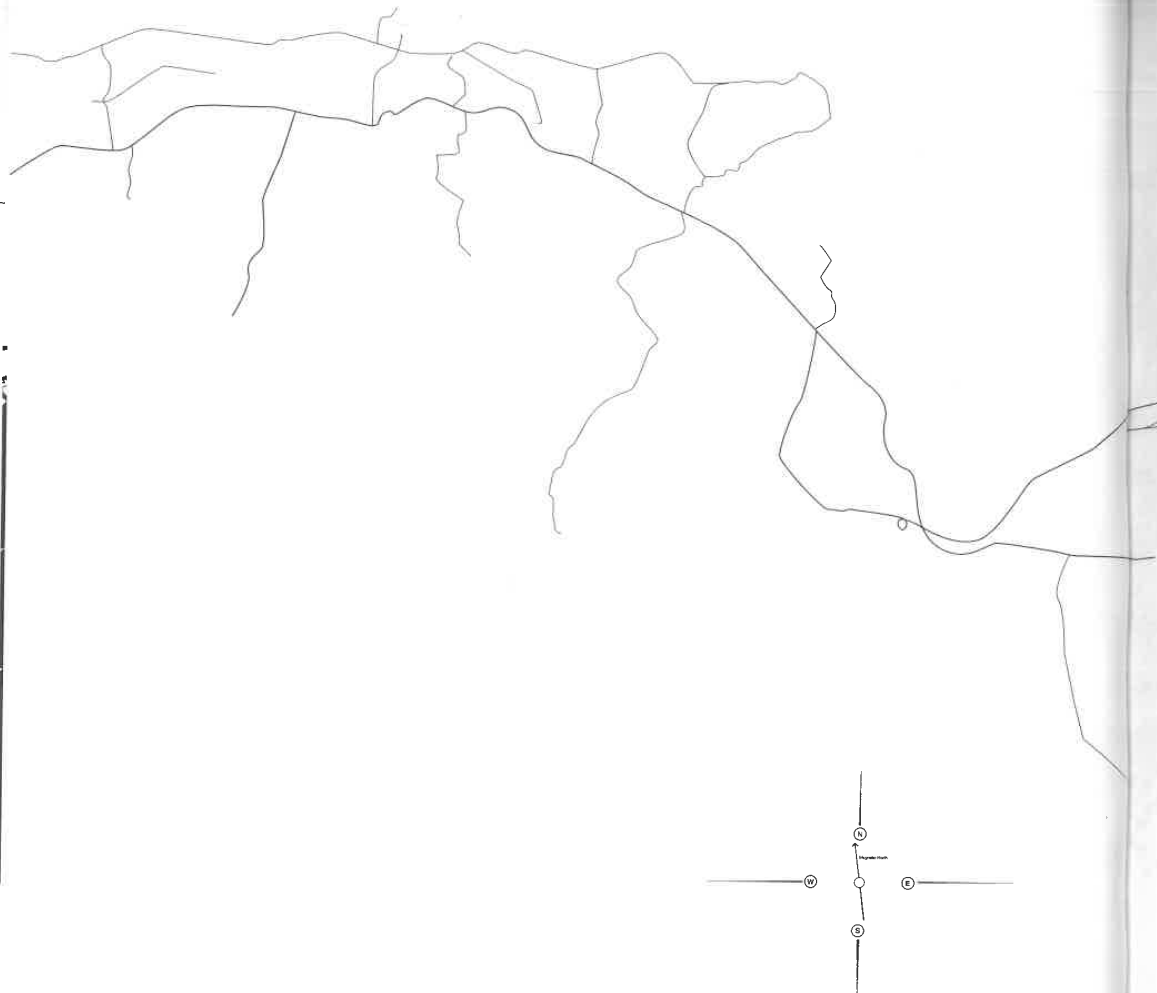


A PROJECT FOR THE RIVER DANUBE AT LINZ, AUSTRIA

Three aspects of the Danube:
air & light, surface & reflection, flow & depth

Drawing sound from water can be accomplished by various methods. Strings can be made to resonate by a flow of water bringing sound from the submerged region. Percussive events can be produced by intercepting the surface with resonant materials shaped to utilize turbulence. Wind movement produces a contrasting intermittent flow of energy as opposed to the steady surge of current, and can be utilized to produce complex patterns of sound and vision. The visual appearance of the surface of the water is important. It is reflective in low wind conditions. Mirror can be used to reflect sunlight onto and under the surface. A color scheme based on the blue green of the Danube at Linz and the colors of birds and fish native to the environment could be incorporated into the installation. Threads and filaments could be placed under the surface to imitate the graceful movements of water plants.





((108))

by Tim Robinson **An Unfathomable Puddle**

Patiently, one by one, the stories of Aran are to be heard out.

A boreen leads on westwards from the old ball-alley at the end of Cill Mhuirbhígh village, serving a row of small fields lined up like books on a shelf in the lee of the scarp on the left. After it has let one glance into about twenty of these plots, the track turns south, faces up to the cliff, and mounts it through a little pass. The land is very watery here, almost a turlough in fact, and there is a good spring at the foot of the way; hence the name of the track: Bóithrín Ghort Bheallach Uisce, the boreen of (the) way of water. This is ordinary water, limpid, plentiful, secular. There is holy water nearby too, but it is given sparingly and tastes of stagnancy. To find it one leaves the beaten track and climbs the knobby shoulder on its right where it begins to rise up the scarp; a few stony angles and kicked-out toeholds among the heather-

((109))

tussocks can be used to scramble up to the stile in the field-wall rimming the crag above. This crag is superb: not much interrupted by walls, with smooth clints the size of variously-sized rooms separated by the invisible, negative, step-through walls of the grykes, which here are deep and wide enough to demand individual attention from the walker. It lies along a terrace a few dozen paces wide, tending north-westwards, between the sharp twenty-foot fall of the scarp now on the right, and the heathy hillside rising in smaller steps and steps to the left. The holy well is about three hundred yards along the terrace, beyond the first field-wall to cross it. Bullán Mhaolodhair (anglicized on the OS map and pronounced more or less as Bullaunmalore) is its name, as recorded by John O'Donovan in 1839. He took Maolodhar to be a personal name, probably correctly, though nothing is known of such a person. A *bullán* is a hollow in a rock - it is the usual Aran word for a solution-hollow in a clint - and in fact this well is not a spring but a puddle of rainwater that has, with the help of Nostoc, excavated a shallow bed for itself. Some blocks of limestone have been arranged around three sides of it, and a slab laid across, to form a small, low, rough, canopy. A few old pennies lie in the ooze. The area is unfrequented, not on the way to anywhere, and what lore about the well survives is almost incomprehensibly garbled. Yet when I first visited the bullán, one February day of unexpected spring sunshine, there was a bit of heather floating in it. Later, going down the boreen again, I met an elderly Hernon, Pat Mhicilín, with his horse and a cartload of feed-beet. A tall, winter-bitten man made out of a hank of sinews, Pat Mhicilín was the village senior of old Cill Mhuirbhígh. But all he knew of the well was a vague story he had heard from King the blacksmith about a saint who got lost on the crag; people went searching for him, calling "A Mhíl, labhair!" ("Michael, speak!"), and he thought that "it stood to reason" therefore that the name of the well was Bullán Mhíl Labhair. As we discussed this unconvincing derivation, another elderly Pat



Hernon, Pat Phaidí, came down the hill, wearing an old zinc washtub upside-down on his head and hanging down his back like a huge cowl. The three of us had a long conversation; a few raindrops pinged off the tub now and again. Pat Phaidí looked very strange, his wizened face sunken to nothing in the tub except for his bright eyes intently addressing me. Behind his ears I could see twists of rag stuffed into the tub's leaks; it had obviously long served as a cow-trough in some field above. He had heard that a leper once lived by the well and used to warn people off by saying "Mé lobhar", "I, a leper"; hence its name, Bullán Mé Lobhar. Katie, Bobby Gill's wife, would know the real story, he thought. Nobody visited the well now, he said, but in the old days people used to pray there. He had seen "a fine scissor" left beside it once. But all that was in the past. Sometimes, long ago, he used to kneel down there himself and say a prayer. Gradually edging nearer to the heart of the matter, he asked if I had noticed a *thráinín* in it today. I had, of course—the heather stalk. He looked pleased, and embarrassed.



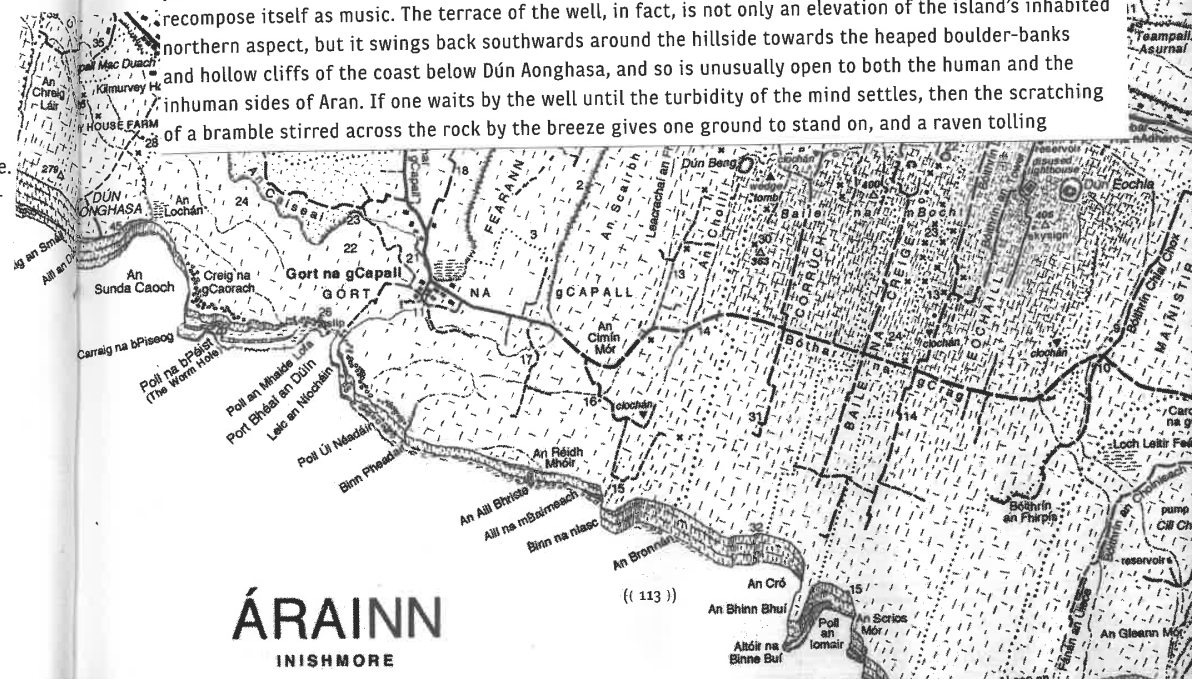
"Well, it was me that put that there, now!" he confessed. I was glad that I had registered the little sign, and that I had seen its significance emerge in this way, like a shy animal peering from its burrow. Looking back on that conversation, I think of THE COLLOQUY OF THE ANCIENTS, the medieval text that tells how St Patrick, the newcomer, meets the last of the followers of Fionn Mac Cumhall and takes down from their lips the place-lore of the Celtic Ireland his own culture will supersede. Both the Pat Hernons are gone now, as irrevocably as the last of the Fianna, and what I did not note down of their talk that day is irrecoverable. This well saved a life a few months later. Happening by, I made my usual detour to it in response to its garbled stories, and in a little dip of the ground beyond it I saw a donkey standing very quietly. Its stillness made me look again as I turned to go; its fore-feet were caught in a cleft, and to judge by the pile of droppings, it had been there some days. I tried to pull its legs up but I could only release one of its hooves. It was Sunday evening, and I thought as I hurried down to the village that it would be hard to persuade anyone to leave the television or postpone the pub for a mere donkey. However the first household I called at—Katie Gill's—was thrown into commotion by the news, and I was closely questioned as to the colour, sex and size of this donkey, matters I had not well noted. Very soon no fewer than ten of us, with pickaxes and crowbars and a bucket of water, were converging on the scene. It did not take long for the men to prize off

a layer of the crag and, carefully, so as not to panic it, lift the animal free without twisting its leg. It drank from the bucket, then wandered off. The evening was beautiful, very still, as unprotesting about what had been going on in it as the donkey itself. On our way back to the village I gathered a few more homespun etymologies of Bullán Mhaolodhair. Katie's version was well worth hearing. A blind man from Connemara had heard tell of the well, and came to Aran to see if he might be cured. Somehow he was left to find his own way to it across the crag, and while he was groping and stumbling, he heard a voice calling his name, "A Mhíl, a Mhíl!" He followed the sound, and found the well, and found he could see. But he saw nobody near; the well itself had called. This to me sounds like truth—truth of the mythic sort, which is strictly pragmatic, truth one can use. For instance, since the tale substitutes hearing for seeing, it proposes this well as a point from which to listen to the landscape, hushing the garrulous faculty of vision and letting the island recompose itself as music. The terrace of the well, in fact, is not only an elevation of the island's inhabited northern aspect, but it swings back southwards around the hillside towards the heaped boulder-banks and hollow cliffs of the coast below Dún Aonghasa, and so is unusually open to both the human and the inhuman sides of Aran. If one waits by the well until the turbidity of the mind settles, then the scratching of a bramble stirred across the rock by the breeze gives one ground to stand on, and a raven tolling

Na Seacht dTeampail / The Seven Churches, in Eoghanacht, is a ruined monastic settlement consisting in fact of two churches and some domestic buildings, with three high crosses and a number of the small, low, rectangular structures traditionally regarded as the beds or graves of saints (leaba / bed).

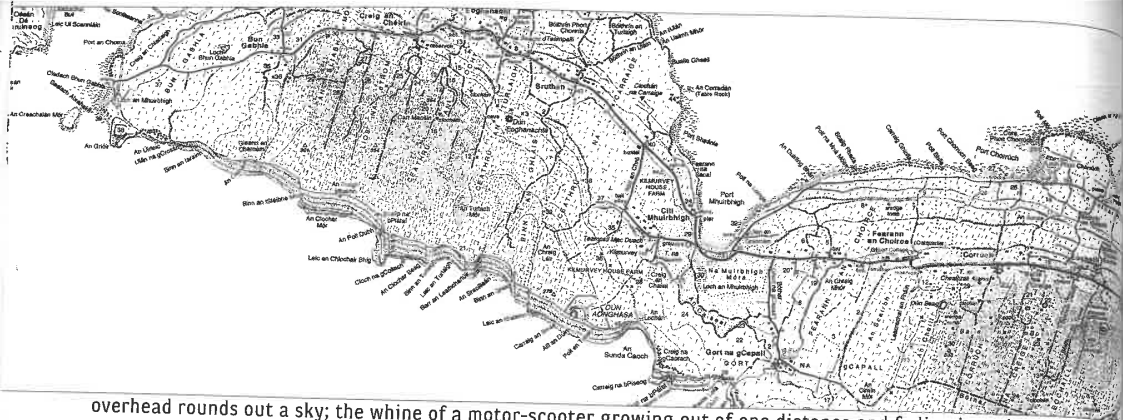
- (a) Leaba an Spioráid Naomh and high cross
- (b) Leaba and inscribed cross-slab
- (c) Leaba (?) and holy well
- (d) Original gateway
- (e) Fragment of cashel wall
- (f) High cross

((112))



ÁRAINN
INISHMORE

((113))



overhead rounds out a sky; the whine of a motor-scooter growing out of one distance and fading into the other traces the line of the road below, and draws with it the entire life-history of the lea-side, while a southerly wind brings the muffled drum-beat of the ocean across from the caverns of the bay called BLIND SOUND. How appositely the name itself, Blind Sound, comes in!— as if to make the point that, to the making of a point, all other points are apposite. But my sense of this truth is both foundational and precarious. I have once or twice walked on this crag with my eyes closed, hoping that nobody was watching from the hillside above, which is invariably, apparently, deserted. (When I hinted to M that I had been walking Aran blind, she was rather alarmed and told me to keep my experiments for literature.) Aiming to get to the well from the field-wall fifty yards before it, I found that I could feel my way over the large crevices easily enough, but I always ended up on the sloping ground to the left, no doubt because of an unmasterable, visceral, awareness of the cliff to the right. The experiment clarified the nature of a step, though. As the foot descends through space, a surface exactly the size and shape of the foot-sole receives it; this support is the top of a column of inconceivable height that goes down and down, narrower and narrower, until it rests upon a point, a nothing, at the centre of the earth, and from that point opens up again in the opposite direction like the cone of futurity opening out of a moment, into the unsoundable.

[From *Stones of Aran, Part II, Labyrinth*, Tim Robinson, Lilliput Press, Dublin, 1995, and Penguin Books UK; map produced by the author]

in early
1997,

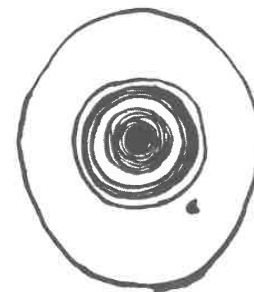
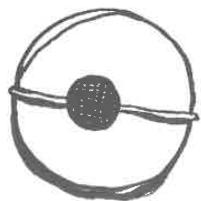
i created an installation called VASCCELLUM. the main component of this work was a grid of 100 drawings done while looking at an audio speaker. the size of the installed drawings reflected the size of the windows in the gallery space at anomalous records in seattle. my intention was to draw a parallel between the activity of looking out the window and listening to the space. while the initial piece was created specifically for the anomalous site; this portable version, done specifically for facing pages of a book, is intended as a kind of portable stereo—a listening device to be carried anywhere. originally, i looked at a speaker and made 100 drawings of the same thing. in this case, i have drawn two images, based upon my memory of each of the two speaker parts that were left over after repairing my father's speakers. the activity of quiet remembrance reflects the activity of listening; and in this case, of remembering my father. here are some other notes from my work diary that were written when i was originally conceiving of the work for the anomalous space:

vascellum (portable version)

by Steve Roden


i am interested in the object that is used to transmit sound—rendered mute upon a page. i keep thinking about it. about the still quiet room filled with images of a speaker... by looking at an object on the wall, one's pensivity leads one to become so still that one begins to actually hear (or audibly notice) the surrounding space—in this case the speakers (actually the representation of speakers) are still acting as a gateway or transmitter of sounds. i have wanted to use this shape for a long time. for aesthetic reasons. for metaphoric connotations in terms of the speaker as a vessel and object of transference. for the relationship of a silent sound carrier to sound itself and the activity of listening...

i view the textless pages as a space for a slowed pace—an architecture for quiet activity—a kind of silent room tucked between a sea of information. my intentions are that these speakers will also become objects of audio transference as one's attention rests upon them; so that the surrounding sounds can have a projected presence through them.



Sunday Morning

by *Rupert M. Loydell*



I own two records which I play at the wrong speed—twelve-inch EPs I prefer to think of as LPs. One features Harold Budd's cautious piano alongside a pedal steel guitar, evoking desert landscapes slowly baking in the sun. The other is the long final track of Bedouin Ascent's *Science, Art & Ritual*, which I prefer to hear as a drip-feed of rhythm and metallic droplets, distant echoes and half-heard sounds, rather than techno noise.

It is Sunday morning. The windows are wide, to air the house, and I am nursing a large cup of coffee and enjoying the stillness. One of the cats has chosen to join me. Her purr mingles with the rain and synthesizers,

the traffic outside, to conjure up what we call SILENCE, accentuate what we call QUIET.

Instead of long walks through the city, the chosen technique the author of the book I am reading uses to map his terrain, I let the city come to me. Sounds and memories from outside catalyze texts assembled from jumble-sale magazines, phrases generating fictional poems which inhabit invented streets and cities.

The world responds, sluggishly, to my musical spell, slowing itself, making available again the past—smells and sounds of where we used to live, half-caught memories of sitting in other rooms listening to the rain and slow music, with coffee to hand.

((120))

Works

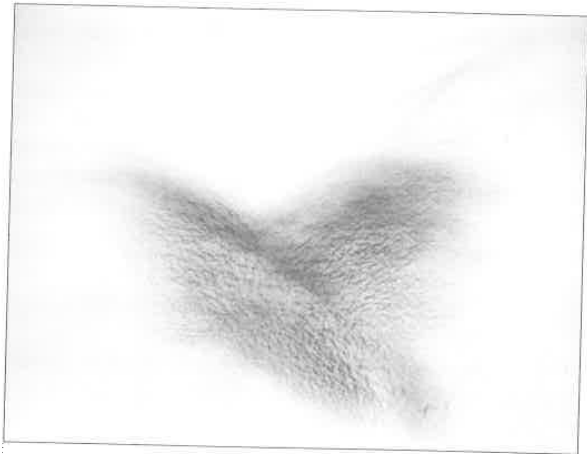
by Tom Marioni

ONE SECOND SCULPTURE

In 1969 I made a kinetic sculpture called *One Second Sculpture*. It contained many elements of my future sculpture pieces: sound, time, action, writing, circle, line, and humor. It consisted of a metal tape measure taken apart and thrown into the air. In one second, the instrument flew open like a spring and made a loud sound (*swak*). It started out as a wound-up circle in the hand. In the air, it opened-up and made a calligraphic shape in space, trying to straighten itself out. It became a straight line by the time it hit the ground.

One Second Sculpture (1969) {{{
Tom Marioni

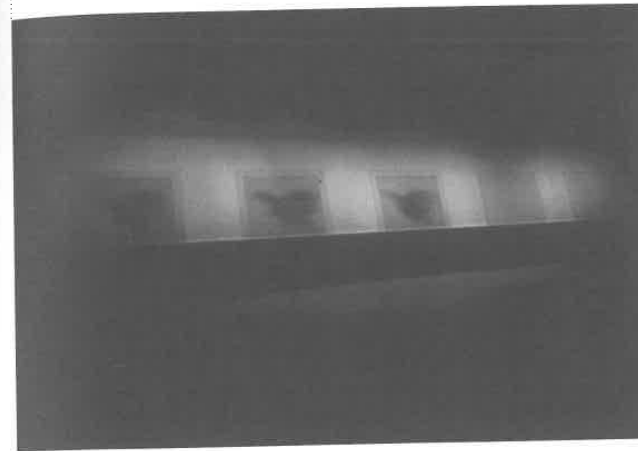




}} *Drum Brush Drawing (1972)*
Tom Marioni
photography: Ian Reeves

DRUM BRUSH DRAWINGS

I made my first drum brush drawings in 1972 and I continue to make these drawings, which are inspired by the automatic writings of the surrealist movement. The drawings are the result of rubbing and beating with steel wire drum brushes (like jazz drummers use) against a large sheet of sandpaper. The steel is transferred to the paper over a long period of time and the brushing on the sandpaper makes a rasping sound. The action is repetitive like that of a knife against a sharpening stone. The left hand makes a single arc, up and down, while the right hand moves in a circle-like motion in the shape of a violin or an artist's palette. Over the years the drawings have changed only slightly, like handwriting changes as personality evolves. This becomes a kind of talking-drumming, played on a hollow-core drawing board. The result is a pictorial record of the sound activity, a marriage of art and music. During a drawing/drumming session, because of the repetition of sound and action a trance state can occur and I can see elements of fantasy in the marks. To most people the results look like birds flying to the left.



}} *Installation of Drum Brush Drawings (1977)*
Tom Marioni



))) **Body Feedback (1972)**
Tom Marioni

BODY FEEDBACK

1972, Whitechapel Art Gallery, London, England
The concussion created by striking a piece of paper caused an amplifying system to sound-feedback, suggesting screaming with pain. During this action I moved my body between the paper and the microphone to decrease or increase the sound of the feedback.

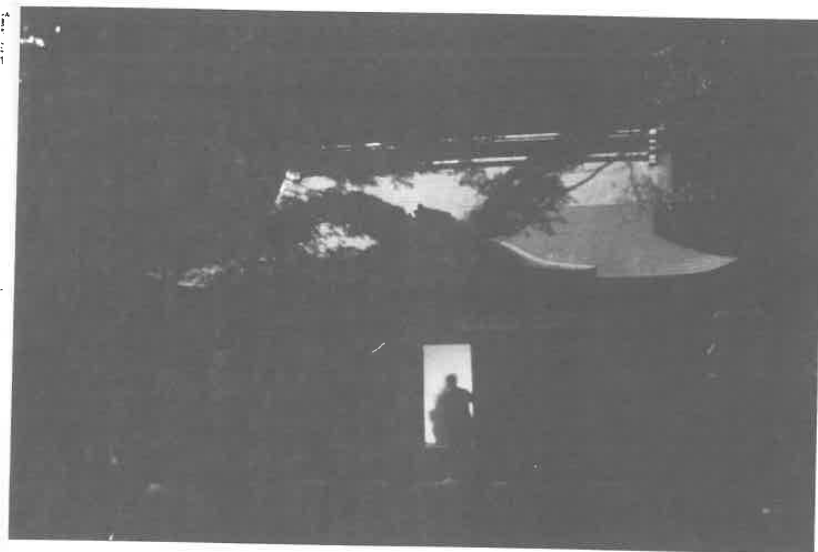


))) **Sculpture in 2/3 Time (1974)**
Tom Marioni

A SCULPTURE IN 2/3 TIME

April, 1974, Student Culture Center, Belgrade, Yugoslavia. After polishing a smooth and reflective spot on an old rusted piece of steel I moved a wooden drumstick back and forth across the spot. On the underside of the spot a contact microphone to amplify the sounds of all activity on the surface of the metal. The pendulum-like movement of the stick suggested a visual 1-2 rhythm, but the sound was 1-2-3 as in a waltz, because the stick moved from the rusted part of the metal across the polished spot and to the rusted metal on the other side. The sound superimposed on the action was 2 on 3.

))) *Studio Kyoto (1982)*
Tom Marioni



STUDIO KYOTO

1982, Ohara Shrine, Kyoto, Japan. Sponsored by Belca House, Kyoto. As the sun went down at the Shinto Shrine, a woman played the koto inside, with a candle behind her creating her shadow on paper stretched across the entrance that was fitted with a microphone. I stood outside and, with a long pencil, filled in the shadow, creating percussive sounds while bending my body to follow the movement of the shadow. The audience stood outside under the trees, surrounded by smaller shrines and statues. This was a performance of merging opposites: light and dark, Eastern and Western, male and female, inside and outside.

I THINK I HAVE ALWAYS BEEN A FAN OF PIERRE KOENIG'S ARCHITECTURE. Ever since I was a kid, and saw an image of case study house #22, I imagined that this must be the most ideal living space in all of Los Angeles, if not the world. This house—made into an icon of southern California living by the famous Julius Shulman photograph—is one of the most published houses in the world. I think it is safe to say that at some point, every architecture fan has looked at this photo and wondered what it would be like to actually sit in this space, in the evening; and look out onto the horizon of little lights that is Los Angeles—at once being so much a part of it and yet apart from it at the same time. I never really thought much about a relationship between Koenig and sound or music—the work seemed so much about materials: steel, glass, etc.—so much about architecture. When Phaidon published the recent and long overdue first monograph on Koenig's work, I walked through the photos looking for bits of things I had never seen before. Soon I stumbled across a photo of Koenig's own house and came across something completely unexpected—a music room complete with a huge record collection. I noticed that the visible records were experimental and avant-garde classical music. I wrote Pierre a letter and asked him if I could interview him about sound, music, and architecture...

An Interview with Pierre Koenig

by Steve Roden

S/R))) How did you become interested in experimental avant garde music?

P/K))) I first became interested in music when I heard Stravinsky's Rite of Spring on the radio when I was 14 years old. I hated music before that as all I had heard was Italian opera or Mozart, Hayden, etc. in Grammar school (still don't like them or it). The more I listened to music the more I wanted newer stuff. I got to the point at age 70 when I was playing complex noise as "Nurse with Wound" (loud, very loud). I am still discriminate however, I don't listen to Niblock for example.

S/R))) Do you see any relationship to this modern music and modern architecture?

P/K))) I learned a lot about architecture by reading "The Poetics of Music" by Stravinsky and a lot about history reading Paul Lang.

S/R))) How about the investigation of new sound materials (electronics and tape) in relation to the investigation of new building materials in something like the case study houses?

P/K))) I suppose the relationship of investigating new sounds and new materials and methods has more to do with the person than the object. I am equally interested in history, art, mathematics, nature, the ocean. I don't know about other architects.

S/R))) Do you see a relationship between musical composition and architectural design?

P/K))) You may have noticed my taste in music is freer than in my architecture. I believe this is correct (for me) as architecture and painting are permanent (almost) while music is transitional (the sound, not the writing). Thus I can let sounds go racing by leaving me to decide what value they may have, If I don't like a particular piece of music I just don't play it again, while a picture on the wall, for example, is stuck there for a long time, whether I like it or not. I could change it but that's a lot of trouble. Motion pictures change automatically. I might add my moods change greatly, so I can select various musical compositions to fit my mood, I have to be sure, when I design buildings, that what I am doing is correct for a long time, fitting all moods for many people, a very complex set of responses. Can't be handled lightly.

S/R))) Do you feel a connection with the kinds of repetitions that occur in minimalist music?

P/K))) Repetition is an important part of music and architecture, and life for that matter. Nothing much can happen without repetition.

S/R))) Have you ever worked with music or sound? Played an instrument?

P/K))) Experimented with tape or electronics? I play a recorder and have played around with composition but don't have

time for immersion, which it takes to be good at it, as you know. I have made movies and videos with sound tracks, using pre-recorded music and or sounds which I purchased. My early movies are gone now. They were made during the time before tape—I had to edit the film to the record! If the sound got out of sync while showing I had to slow down or speed up the record. Two were made about the Sierra's, one on 8mm and the other on 16mm. Also did some "scratchies", George Foy was my partner. My newest try is a video I made about my W.W.II experiences created slides and sounds synched and produced on a Mac Quadra 840 using Premier.

S/R))) Are there any other sounds in the world besides music that you find yourself attracted to or listen to?

P/K))) You mentioned sounds. No one ever asked me that question before and I guess I never thought of it but I do. I have a collection of sounds and enjoy hearing them but keep it to myself as it is a little out of the ordinary. I just purchased the engine sounds of a Messerschmitt 109G which produces the most awesome man-made noise in the world. There are two overlapping major elements, a very, very ear-splitting roar with a higher frequency nasty tappet overlay. Distinguishable from any other airplane in the world. Combine that with the sound of machine guns firing and you have the ultimate psychological effect not easily forgotten.

S/R))) Do you consider yourself an obsessive record collector?

P/K))) Yes, I am an obsessive record collector. It started right after World War II when I started buying 78's. I think Stravinsky and Bartok were my first purchases. I remember having only \$10 for food and went out and bought a record I wanted instead. Yes, I am an obsessive, compulsive record collector. I slowed down a lot when CD's came out. For two reasons; they don't sound so good and there was a break in the way things were going with modern music. Record companies started pressing the old stuff and the new pieces were scattered in direction and content. There is no continuity now. I buy LP's when I can. CD's when I must.

S/R))) Is the music room of your house set up in any special way? for acoustics of listening? for comfort of listening?

P/K))) For myself, I am not so interested in acoustics, but the ideal listening space is set up for listening as an activity. I am wondering if perhaps you have set things up in such a way - a listening environment? My house is designed with music in mind. Besides the music room which holds all my records and equipment (I have tube amps), the space is calculated for sound. First, the ceiling height is set at a height that breaks up most middle frequencies and has an absorbent pattern. Second, there are spaces on both sides of the three story atrium that absorb sound. I have a live space without any reflection at all. The California EAR Unit played here

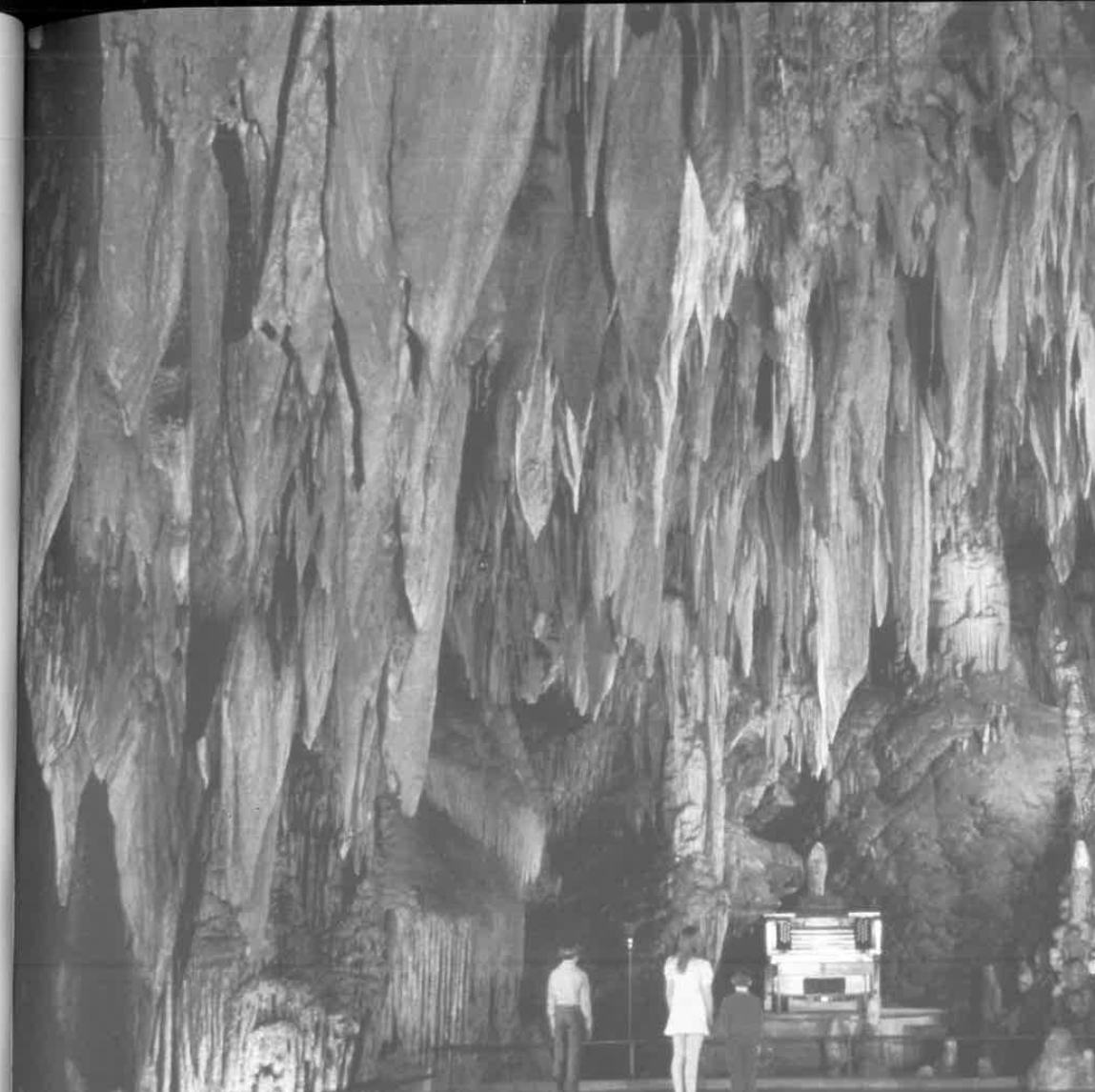
once, it was so loud some materials were vibrating but there was no reverberation at all! As for listening comfort I designed the house so I can hear the music from any part of the house. With the windows open from the master bedroom to the atrium I can hear all the notes. If I open the sliding doors I can hear when outside.

S/R » Do you have any favorite pieces of music?

P/K » I have seen Xenakis play (up close, like shoulder to shoulder) and I have a lot of his records. We went to a live concert at the California Institute of the Arts and Xenakis had a computerized keyboard set up right in the lobby! There were only a few students around so I was able to walk right up to him and watch him play (this event lasts a few days). He is extremely intent and seems not interested where he is. Of course the music is very complex and requires all his attention. I also enjoy Yamashita, Glass, Reich, Faberman, Harrison, Cage, Partch, Mussolov, Subotnick, Christian Wolff, Cranioklast, Out of Standard. Anything played by Kronos and the California Ear Unit (EAR). I have 5,562 records so far and like them all at some time or another.

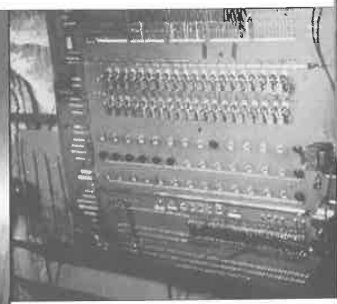
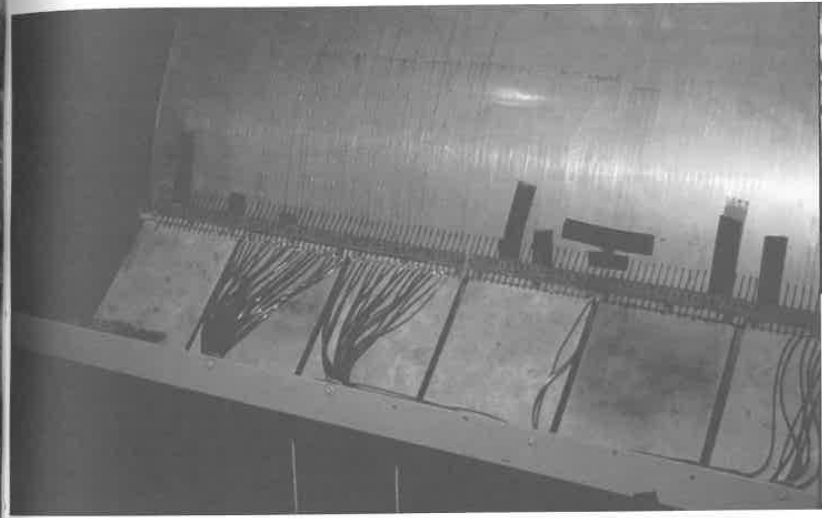
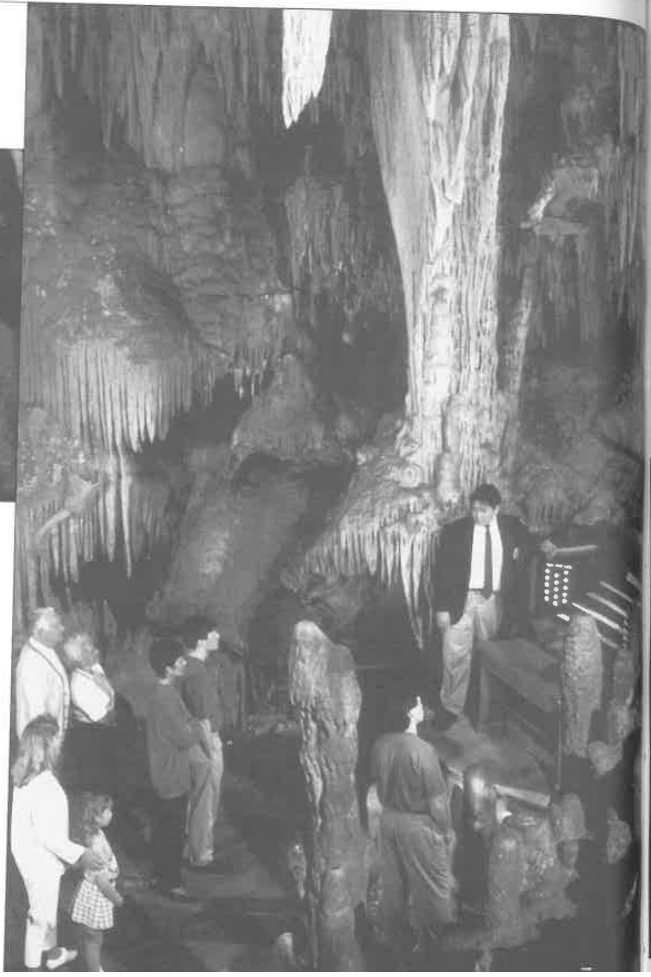
”

Special thanks to Damon Cleckler



The Stalacpipe Organ at Luray Caverns

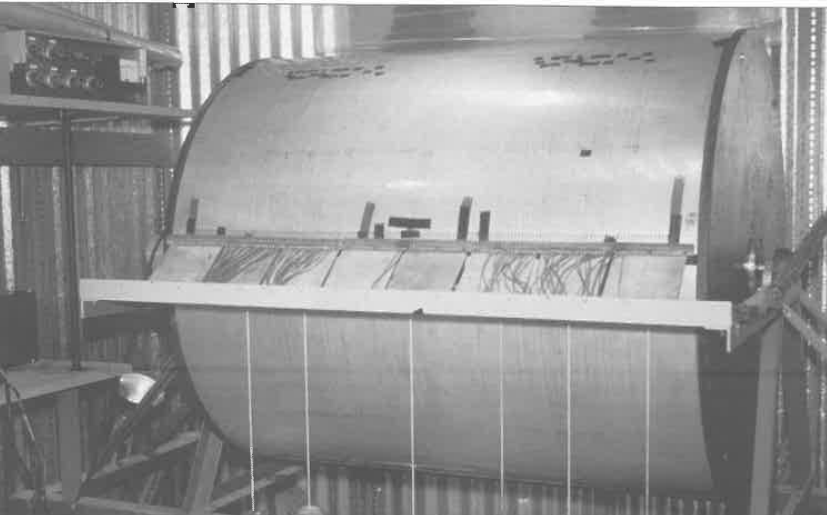
The organ is located at LURAY CAVERNS in Virginia. The concept for the Organ came about when Mr. Leland Sprinkle one day brought his son to the caverns as a birthday present in 1954. At the time all tour guides carried a small mallet with them, that they would use to demonstrate the resonance properties of stalactites by tapping on them. When Mr. Sprinkle observed this an idea struck him, being an accomplished organist and also possessing an electronics background, Mr. Sprinkle concluded that the stalactite formations would work perfectly as tone sources for an organ. He went to the cavern's management, and obtained permission to test his theory. For the next three years Mr. Sprinkle worked at his creation. Tapping literally thousands of stalactites with tuning forks to determine the pitch of each. After finding 37 he felt would work with the organ, he hooked each stalactite up to a plunger and a magnetic pickup. Then when the time



comes for a certain stalactite to produce its note, the plunger goes southward and taps the formation, causing it to vibrate. The vibration is then picked up by the magnetic pick-up, and amplified into the music heard in the Cathedral chamber.

The organ can actually be played in two manners. One being the automated system, the method normally used for tours, which utilizes a PLAYER PIANO method to produce the organs tones. This is still a live performance however, as guests are even able to hear the individual stalactites being tapped. The other method is a performance directly from the console, this method is generally only used for events like weddings or television shows however.

The Organ is actually recognized by the Guinness Book of World Records as, THE WORLD'S LARGEST NATURAL MUSICAL INSTRUMENT. The organ currently has 37 plunger-equipped stalactites acting as tone sources. As each stalactite is struck and then vibrates, a magnetic pick-up mounted nearby transports the electrical equivalent of its tone to a mixer. At this point, the tones are combined, amplified, and sent through the high-fidelity speaker system into the Cathedral room.



))) *The Great Stalacpipe Organ*
Luray Caverns
P.O. Box 748
Luray, VA 22835

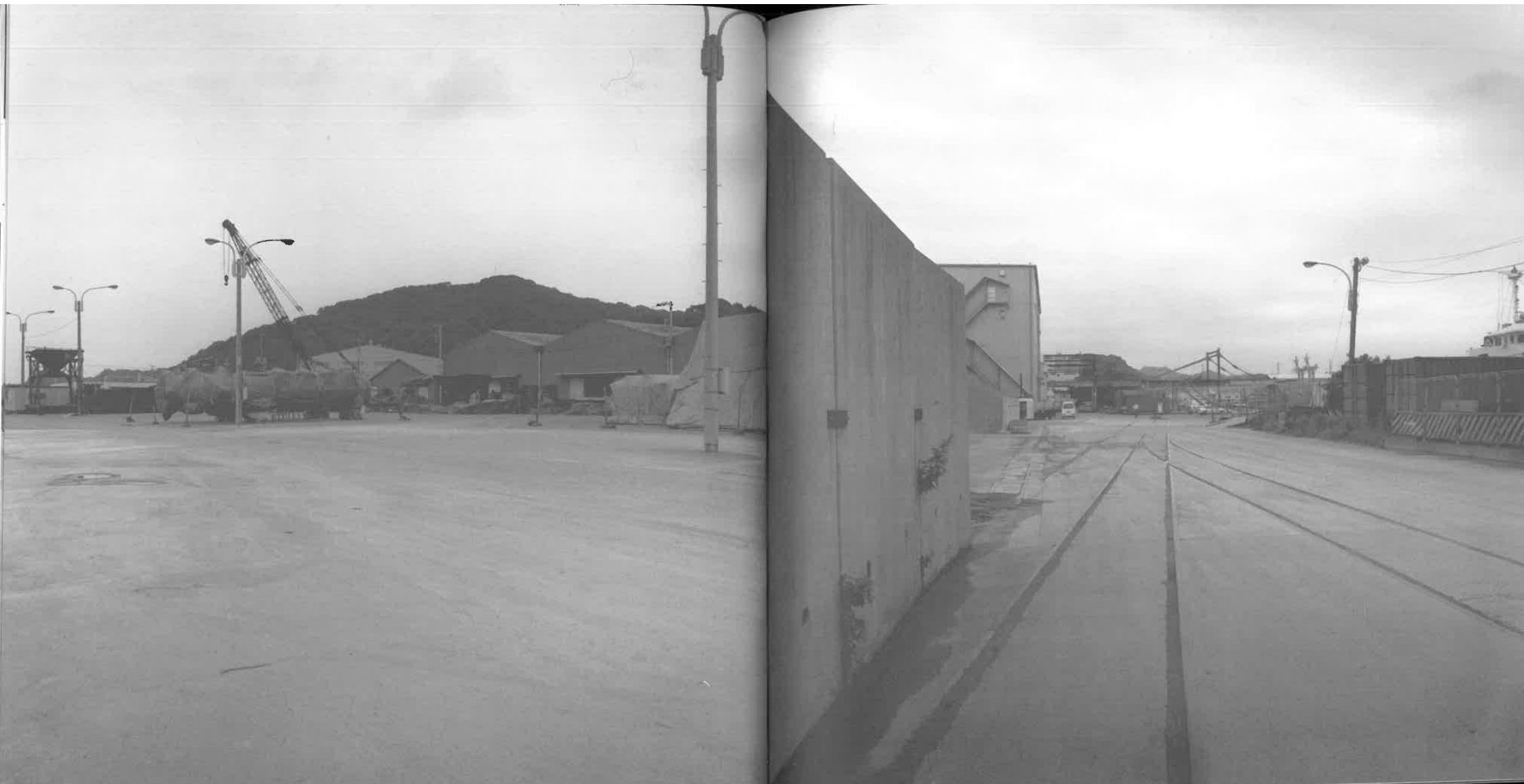
)) } **WrK** {((

Minoru Sato, Jio Shimizu, Toshiya Tsunoda

General concept and Label structure

WrK is a label, which is organized and managed by Minoru Sato (m/s) and Toshiya Tsunoda, in order to support specific art works by members who belong to this label. There are five artists as members: m/s, Toshiya Tsunoda, Hiroyuki Iida, Jio Shimizu, and Atsushi Tominaga. WrK has attached importance to conceptual attitude that each member gives consideration to phenomena as shift/passage in time-space and to reception/perception of the phenomena. As a result, WrK activity is to organize and to distribute various style art works which become exhibition/live-installation/performance/multiple-work/study/paper and so on, to realize from this consideration.







About 2 Works

))))))))))))))))))))))))))} by Toshiya Tsunoda

Here I will be giving an outline of 2 works which deal with vibration phenomena peculiar to specific spaces. One, I presented in a Wrk collective work, *Eigen-State and Displacement*, and the other is a construction of a work that has not yet been produced because some technical cooperation is necessary.

This outline will be written based on general aural sense of which we all have perception experiences. Also, all the vibration phenomena dealt with here can be heard as sound, which is an air vibration within the audible frequency band.

As a vibration phenomenon in physics is transmitted from its source, it forms a unique movement due to the space it is transmitted through. In other words, vibration phenomena of a specific space are shaped not only by the source of the vibration, but also by the state or the conditions of the space through which they are being transmitted.

Here, we pay special attention to the stationary wave which is an example of such a phenomenon. By drawing attention to this, space can be recognized as a particular vibration system.

At this point, I will explain briefly how a stationary wave comes about. A stationary wave is a vibration which has entered into a stationary state due to the superposing of incidental and reflecting wave motions. It is shaped by the vibration system of the whole space. Accordingly, the variation of a stationary wave is a variation which has spread through the whole space. This vibration phenomenon is definitely related to the vibration system of the whole space, which means, unmistakably, spatial data.

In *Eigen-State and Displacement*, I dealt with the stationary wave, which has become one of the objects of my work. The stationary wave was caused by the many different types of electrical machinery supporting the functions of the building. Here, a signal of a sine wave which is more or less of identical frequency to the stationary wave of the exhibition space, is played through the speakers at approximately the same volume as the stationary wave.

The frequency and volume are maintained at a fixed level. Because the sine wave has a precise cycle and amplitude of vibration, it standardizes

the frequency of the stationary wave which shifts due to the operation of various machinery in the space.

As a result of this, the observer can detect a phase change from the interference between the 2 different wave motions, depending on where he is standing in the space. The interference between these 2 waves is a dynamic relationship between the standard and what is being standardized and this is brought about by the relationship between vibration movement and the perception of the observer. Finally, I would like to describe the concrete circumstances in which this work was exhibited.

The place was the foyer of a concert hall in Kobe, Hyogo Prefecture called XEBEC Hall. It is usually used as a gallery. The object was stationary waves from both air vibrations and solid vibrations.

In the case of air vibrations, it was not possible to identify the source precisely, but it was assumed to be the running of an electric refrigerator in the cafeteria at the exit of the foyer.

In any case, air vibrations would arise from any vibrations related to the AC power source. In response to this, a sine wave of 154 Hz was set up and transmitted through ceiling speakers.

There were several solid vibration stationary waves detected in the space, however it was decided that the object would be the surface of the wall on the right hand side of the foyer entrance. Right behind the wall was a row of cigarette and soft drink vending machines. The vibration of the vending machines in operation resonated against the plaster board of the wall. This was transmitted to an area of the wall surface. In response to what was considered the highest frequency in the frequency band of this stationary wave, a 1740 Hz Sine wave was transmitted from speakers at floor level of the wall surface. These 2 frequencies were controlled by a timer which played them intermittently for 5 minutes each. The playing intervals of each did not coincide. The title of this work was "Standardization of a Stationary Wave by a Sine Wave" and it was exhibited for about a month from 18 November 1996.

In the other work, which is presented as

a plan, a tuning fork is custom made in order to standardize the air vibration frequency peculiar to the exhibition space. The tuning fork is set up to emit the same frequency. Because the SINE WAVE work involved changing the relative position of the listener and the stationary wave in the space, I used my own sense of hearing as the basis. However, in this work I use a more objective method. In order to treat the space as a closed system, and after calculating from the floor plan of the exhibition space, the frequency vibration peculiar to the area between facing walls is made the target. It is estimated that the area calculated would be ideal, in a simple state. This is the idea, but in reality, the result will differ. The solution of the calculation will only ever be an approximate value. The specific vibrations are influenced by the materials the wall is made of and its architecture.

The frequency, which is the solution of the calculation, will be emitted in the space and by adjusting the value of this frequency, it is possible to search for the resonance frequency. The methods used for this are: set up a monitor speaker and a standard microphone at random positions around the centre of the space; attach a voltmeter to the mike input signal and search the maximum voltage; take into account the variation

of temperature and humidity in the space and make adjustments at regular intervals. The hypothesis here is that any shifts in frequencies of the specific vibrations are due to physical changes in the space and changes in conditions resulting from these. These shifts are caused by changes which originate in the structure, that is, the expansion and contraction and the distortion and twisting of the space. These shifts are also caused by transmission speed changes in the vibration which originate in variations of temperature and humidity. Accordingly, adjustment periods should be as long as possible.

After completing all of the above, the frequency of the vibrations specific to that space can be decided. And this becomes the frequency of the tuning fork. For the production of this tuning fork, it will be necessary to get some technical support regarding the design and casting. As this area has not yet been investigated, I cannot go into details at this point. As for the method of display for this work, it will not be necessary to have the tuning fork continuously making a sound. There will be nothing set up actually inside the space, but outside the space,

floor plans of the space and the tuning fork will be exhibited. After visitors have become aware of the concept of standardizing, they will be able to understand the frequency that standardizes vibrational phenomena within a system, for example, the sound of walking through a space, vibrations from the immediate environment, and so on. The peculiar characteristics of a closed system influence vibrations that are generated in the system. When the reflections of these are repeated in the space which is the system, the specific frequency increases in resonance. This is a stationary wave.

Both my works mentioned above use a sine wave signal that standardizes a vibration phenomenon specific to that space. I intend to draw attention to the condition changes in the space through these works. Because these works take a detailed approach to spatial data, they are not ATTRACTIVE objects. Even so, they do not just stop at a conceptual understanding, but propose to reflect in actual experience. They do not require training for a particular perception experience. Rather, the aim with these works is to move away from the idea of works to examine from various angles, the relationship between phenomena and perception by returning to the field of normal sensory experiences.

translation Caitlin Stronell

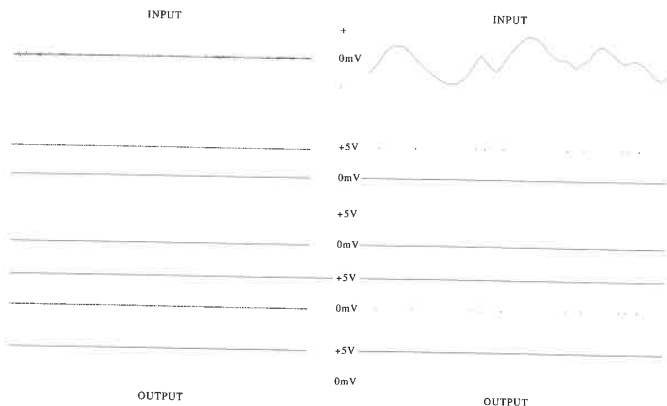
Concerning the QUANTITY THAT DESIGNATES SPACE AND OBJECT System

Compare to Silence 1996-97

Considering the production of various standards caused by the setting and observing of the point of production of sound in a certain space, and the conditions existing before the sound was produced, in other words, the space itself and the stationary points of objects, rather than listening to sound.

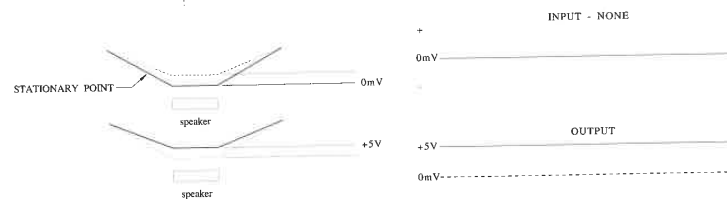
This system was produced for use in CDs, the reason being that in the case of describing some phenomenon, standards inevitably become necessary. (If you don't establish standards, you can not even distinguish one occurrence from another.) Based on this, the idea was to consider the medium of CD itself as one standard. Also, by making the standard a CD, it was mass-produced and widely distributed, we could consider both the changes in the sound produced by the differences in the atmospheric pressure of the various different spaces in which that particular CD was listened to, and the movement of the standard itself (e.g. by the same CD being carried to various different places), along with considering the standard, the media and space.

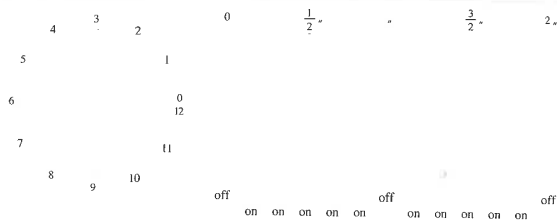
(The side of a CD in which the information is recorded consists of a part in which there are no pits, as well as the point in time which is calculated as zero, in terms of number of bits—for a cassette tape, this corresponds with the magnetic tape itself.)



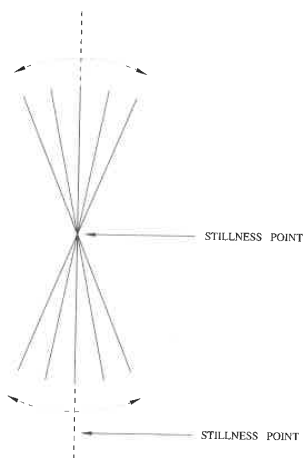
Furthermore, in the case of this system functioning in a certain space, not as a CD, the particular space itself becomes the standard, and this circuit and system are determined by the atmospheric pressure of the input space (the point of observation, the point of monitoring) and the output space (the point of playback). A pulse signal is produced only when the input signal comes to match the atmospheric pressure of the space, and then it becomes possible to perceive it as sound. Voltage is always being applied to the output speaker, and by means of the outputted pulse signal, the speaker, which had been pushed upwards, returns to the standard atmospheric pressure point, or zero (in other words, the speaker returns to its stationary point), and sound is outputted by the differential at the moment when it returns (as it causes a discrepancy with the atmospheric pressure).

One of the features of the system is that, the more the space approaches silence, the outputted pulse waves, or sounds, increase, and compose a more complicated pulse production pattern. Even if the sound is produced continuously, a certain degree of regularity will be produced. On the other hand, in a quiet space the area close to zero is quickly "crossed" in a complicated way. This indicates that, through the reduction of sound, the space itself (complicated fluctuations which are impossible to predict) appears (as sound). This resembles the phenomenon of ears ringing when one enters a silent space.

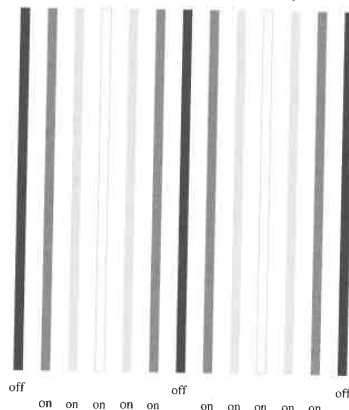




A ILLUSTRATION - STICK VIBRATION



A ILLUSTRATION - Fluorescent Lamp



Concerning Masking

In acoustic psychology, masking refers to the phenomenon of sound becoming inaudible or difficult to hear, because of signal sounds or other sounds.

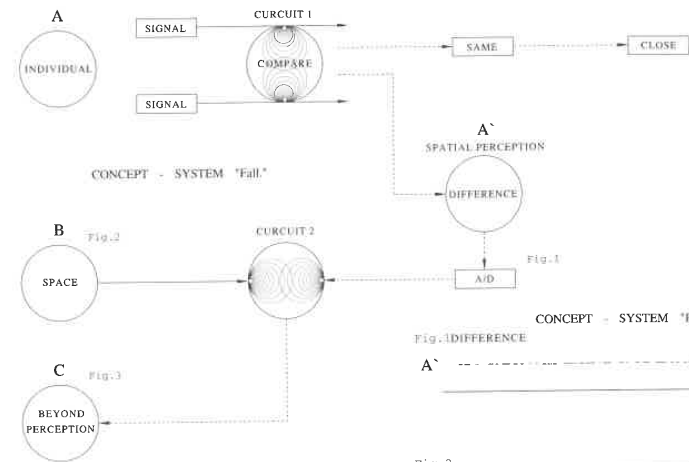
On the assumption that, because of the speed of human perception, all phenomena are delayed, even if several sounds are perceived at the same time in one space, they will be judged, discerned and chosen, depending on the tonal quality and size of the various sounds, as well as the conditions of the particular space, and each individual's experiences. (On the other hand, we could also say that it is only by means of the individual sounds existing in the space that the space itself is perceived.)

Since many sounds are continuously, or intermittently, mixed up together at the same time in the spaces in our daily lives, sounds are scratched out by other sounds, by the above-mentioned masking, etc. In fact, depending on the tonal quality, they can be erased in all their details, or become inaudible, or soundless parts (inaudible parts) can arise during the period of about 100 milliseconds just after or just before large sounds. In these cases, the quality of the sounds that can actually be heard can be thought of as considerably transformed from reality. The causes of these occurrences are related to the size and tonal quality of the sounds, the occurrence of preferential relationships of the auditory nerve pulses, and changes in the speed of transmission and the resulting reversal in the order of arrival time at the sound perception circuit, etc. There is also a close relationship with physical phenomena, such as speed, in relation to the human body and the outside environment.

In our perception, the sounds which have been erased, separated or changed in quality by the above-mentioned masking, etc. are linked and sorted by our brains and experiences, and, conceivably, we judge that we hear them all the time. (For sight also, the phenomena we actually perceive feature the above-mentioned delays and changes in quality.) Therefore, the sounds we hear or can hear differ from person to person, according to our individual psychological and physical differences. Furthermore, depending on one's psychological state, the negation of sound, the choice in input of sounds, and the forecasting of what will happen next by means of continuous or continual sounds depends on each person's recognition, through an extremely complicated route.

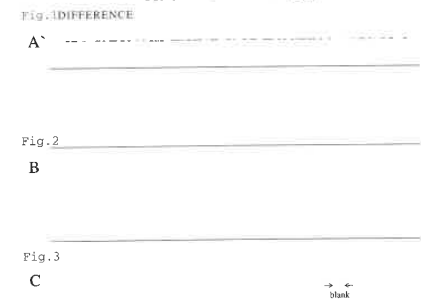
Concerning the Circuit System

Perception of a sound after it has been produced, and as one recognition process. The difference equals recognition of space.
 "Parts which are deficient or incomplete—perception of things beyond perception."

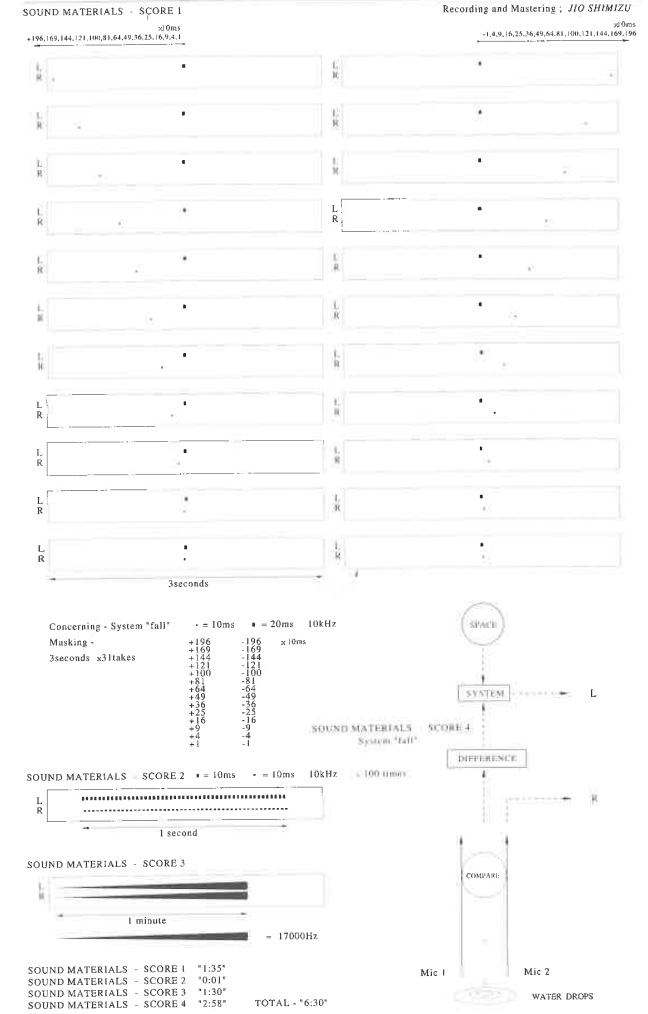


Detection of the Difference (Fall 1996-97)

We observe or monitor an individual sound(A) in a certain space at two points, and always compare that sound signal. (This is in accordance with the spatial perception process in our auditory sense.) We detect the difference between the signals at those two points, and it is only this difference that is produced as pulse signals(A').



(If these two input signals, by some unlikely coincidence, have the same wave shape, this system will not function, and as a result, sound will not be output. In other words, recognition of a spatial sensation will not occur.) The pulse signals(A') created as a result of that discrepancy minutely operate and cut the signal of the overall sound(B) in the space next inputted into the circuit, depending on the number of cycles in the discrepancy. Eventually the sound(A) produced at the same time as the overall sound(B) will indicate in reverse, the sounds which are beyond perception because they appear to have been erased by the sound (A+A'). (By listening to the parts that have been erased, we can know the individual sound.)



spite of this difficulty, we intend to give a frame function to place, because the frame enables us to correlate individual elements or to separate them from space according to particular continuous dispositions. This frame concept also brings in a concept of *SYSTEM* which describes any motions within the frame.

DEDUCING SYSTEM AND THE RELATIVITY OF PLACE

For a theorem to give relativity to all elements or dispositions, a deducing *SYSTEM* is required. For instance, we can imagine the orthogonal coordinate system i.e. Euclidean coordinate system—as the most elementary system of space. In this coordinate system where a range is defined in terms of place, it is possible to express location as a specific coordinate of all elements. It is also possible to describe the motion of each element by each given coordinate. In the same way, to deduce *SYSTEM* also gives a relativity that makes it possible to deal with one motion in each coordinate system equally. If a system of reference as an inertia system is established with low physics coordinates in each range, then it is possible to correlate with each range becoming an individual coordinate system

which enables us to establish a Galilei transformation. As a result of this, it becomes possible to consider motion of the following places or spaces themselves. According to the adoption of the closed space definition, place is not required to be stationary. It is no problem to hypothesize that the place itself has motion. Let us consider motion using an ideal point which is fixed in the place or on the space which includes the place. First of all, it is necessary to adopt some coordinate systems in the place and the space in order to fix the location of the point. The location is expressed as a specific coordinate of the place and the space which includes the place. If the ideal point is fixed in the place i.e. a location of the point in the coordinate system of the place is immutable—and the place has motion in space, the point will draw a locus in the coordinate system of the space. Similarly, if the point is fixed in the space and the place has motion in the space, the point will draw a locus that reflects the motion of the place itself in its own coordinate system. In both cases, we have to take account of a system where observation equipment is set up in order to observe the point. In a way, the system that the observation equipment is set in,

reverses between the place and the space in both cases. In any case, the motion of the place appears as the locus. In the other case, where the space is in motion in contrast to the place, the point fixed in the space draws a similar locus in the place. It would be better, however, to put a stop to this line of thought, because it should at least be possible to convert a motion of space to a motion of place in contrast to the space. The relativity of this convertible can certainly be realized by the deducing *SYSTEM* that gives any correlation. If place is stationary, as we usually imagine, and has a motionless occupational location range i.e. it has been fixed at a location in space, it is possible to reconsider the following: When we observe the place from the setting range of the observation equipment system, we can say “both the system of range where the observation equipment is installed and the system of the place observed by the equipment have the same motion” or “both systems belong in the same inertia system.” In the system of the installed observation equipment, it is possible to expediently fix the place. But if we suppose that place is fixed i.e. a permanent occupation of a location range in a system, we have to guarantee that both

the system and place maintains the same motion. Who can advocate an idea of place fixed occupation of a location range based on a guarantee which is only implied? Through this motion of space and place, a change in the basic concept regarding space develops from adopting a concept of absolute space into the deducing *SYSTEM* concerned with space concept i.e. definition of Euclidean coordinate system. This concept describes each element's motion as a space concept which is not concerned with an observed object and does not depend on time. The concept of absolute space itself that is not concerned with an observed object and does not depend on time, has moreover fallen down because of this introduction of *SYSTEM* that enables us to give a relativity between systems. A conflict derives from the absolute space concept which intends to establish a correlation between systems in order to describe movements within and in the surrounding system. It was possible to acquire an equal description for a motion through the Galilei transformation. But as a result of this relativity, a few differences in the description emerged from the dependent on the system in which observation equipment is installed. Thus it was necessary to

modify formulation of the transformation. This modified formulation, the LORENTZ TRANSFORMATION is well known. The point of this modification was to set an upper limitation of speed and to abandon the concept of absolute time. As this transformation is concerned with time term, the motion of the system itself relates with an observational object, and we have to abandon the concept of a frame independent of time and observational objects. This certainly means a correlation between time and space. In a way, both time and spatial distance that are not independent of each other, change by a motion of the system itself. Finally, time and space are unified as non-separable space-time, i.e. as in the 4th dimensional world, and they become related to any movements. But even so we still feel that space is three dimensional and time and space behave as separable and independent of each other. What does this actually mean? When we reflect on this from the point of view of a system constructed by the observer himself, it seems that the concept of absolute space still holds within the system. Thus, as a point of epistemology, it will be difficult for us to put the space-time concept on our matrix. In any case, the system constructed by the observer has a

specific aspect in any systems which are correlated. It seems that the observer's system becomes a divergent point of relativity such as residue. This problem of measurement will moreover become a big problem because of the development of the concept to ensure relativity between all systems. But if we deal with a place which is given a relativity, we have to assume that the space-time range includes both time and space.

NORMALIZATION OF PLACE:

SEPARABILITY FROM SPACE

Let us modify the definition of place by reason that space has to change its concept to space-time. If we regard place as a CLOSED A FINITE RANGE IN SPACE-TIME, what meaning are we able to find in this, and how can we separate a range which becomes place from space? These questions are concerned with an incentive to define place. As I have mentioned above, it is impossible to define place simply by spatial location, also it will be difficult to unify the correlation between all elements in the range. If we confine the correlation to one disposition which fix our attention on, it will be possible to surmount this difficulty. In these confines,

place is normalized by a distribution of the observed disposition. As a result, we have a closed range in space-time that is a spatial distribution and a distribution of activities in time, i.e. spatiotemporal distribution. In a way, place demands to be defined as a range that an observed disposition has distributed in space-time. Then we have to regard the disposition as not only a physical correlation, but also an epistemological or an organizational correlation so that it is difficult to unify the correlation as the disposition. If place had been defined by a disposition in one correlation, we can once give other definitions to the place by various observed correlation in different levels. To deal with the distribution of dispositions is certainly to deal with the issue of a physical, an epistemological or an organizational normalization in order to confine the correlation of each element. There are some conditions which normalize place. One is to specify a range indicated motion and location in a coordinate system. The other conditions are a functionality of the range as place, and an inherency of a state which organizes the place itself i.e. I call this EIGEN-STATE. The conditions of both functionality and inherency are also defined as some correlation of

each element within the place or outside. In this sense, the state, i.e. EIGEN-STATE, means by a *physical or epistemological or organizational structure that supports spatiotemporal range and function of the place*, and INHERENCY OF THE STATE means *some confine that becomes the conditions to organize the structure*. Usually an aspect of this state which is different from aspects of shape and function that are characteristic of the place itself, is overlooked. On the other hand, this inherency of the state becoming understructure certainly provides shape and function for place. This means that a physical or epistemological or organizational inherency of state affects a range so that it can support a place. By means to normalize the physical or epistemological or organizational inherency of state, it is possible to separate place from space. Furthermore, to observe activities/motions of the inherency becomes an important clue to measure place.

MEASUREMENT OF PLACE

To measure a place, it is necessary to observe some sort of physical or epistemological or organizational inherency of state. In case of any observation, the procedure more or less inflicts

some displacement on an observed object. This means that to observe becomes to shift from original EIGEN-STATE to another EIGEN-STATE within some possible confine of variation in order to maintain the specific conditions of EIGEN-STATE which have affected the place. Meaning of the possible confine indicates a range that does not destroy/scatter the inherency of place as an observed object. In this sense, the displacement that the observation procedure brings to an action, has to become small in comparison with the affect on the place of the EIGEN-STATE as a physical or an epistemological or an organizational inherency of state. This small displacement for EIGEN-STATE shows clearly that there is a condition to organize the structure as place. In a way, it will be possible to clear the issue of normalization in order to confine a correlation of each element within the range of place, because the observation procedure as the small displacement affects the correlation.

In the realm of classical physics, the meaning of OBSERVATION has disregarded the displacement in the observation procedure because the displacement is few actions. Thus we thought it was possible

to have an objective stance for observation. But at the beginning of this century, we discovered that the observation procedure is concerned with motion of the observed object, when the object is close to quantum level. Besides we have to consider that it is necessary to affect the observed object in order to get any significant description of the actual motion. This means that a conceptual matter of objectivity arises, which is concerned with pure description of any motion through an observation act, i.e. an issue of real existence. This matter called the PROBLEM OF MEASUREMENT in quantum physics is a study theme that is debated up to the present. In this sense, we have to somewhat revise the concept of objective and pure description of motion. In this text, I have no intention of dealing with the PROBLEM OF MEASUREMENT in quantum physics, but I do intend to discuss a higher normalizational interpretation for measurement—one that includes not just the physical state. Thus we have to have some perception of this issue in order to deal with the measurement of place on a macro level. In case of a system of place as the observed object different from a system in which the observation equipment belongs, the

important point is to provide the relativity of the two systems. We have to examine whether the two systems belong under same inertia system or not, and how the system of observation equipment has separated from the place as the observed closed range. In a way, the point is how to provide the correlation between the range—which is normalized by a physical or an epistemological or an organizational/institutional inherency—and the system of the observation equipment in order to measure the range. If the observation equipment belongs in a system of place as the observed object, it will be still more difficult to describe the place objectively. The observation procedure interferes with the whole activity/motion of the place directly. There is a risk that the observation procedure will destroy/scatter motion. If we are to eliminate the risk factor, we have to propose an independent system within the observation equipment in order to make it separate from the system of place. This independent system is expediential and temporary. But it is possible to provide the relativity of the two systems, according to the points mentioned above. In any case, no sooner have we approached the point of the correlation between the observed object and the observation

equipment from a bird's-eye view than we fall into the trap of boundless work. This means that we have to propose the next view to provide the next relativity between a system of bird's-eye view and the other two systems, and then the next one and the next one and so on and so on. This work will be boundless in that we have to demand this proposal repeatedly. If we were able to set up a frame to describe a motion that is a concept of absolute space, it would be possible to end this work in the frame. But because space-time is concerned with motion, the work has no boundary. At this point, the increasing relativity expands possibilities to confine a range which the place and the concept as observed objects occupy. It is possible to confine the range of observed objects, but it is difficult to decide the range. The demand of this decision is what guides boundless work. On the other hand, to confine the range, it is possible to clear the place as an observed object. If we consider that the observation equipment operates upon the observed object, another aspect emerges from the procedure. The procedure to see the EIGEN-STATE of place as an observation, is basically so as to verify a range of the inherency in space-time and a range

of the disposition, and also to confine the inherency. The confine has to be utilized for a boundary which is to normalize the range of inherency as a distribution, because the boundary must be introduced so it becomes a testable object. In this observation procedure, in order to operate upon the observed object, we are able to measure an acceptable displacement that is an endurance of the inherency and a shift of the distribution. This displacement enables us to measure place by affecting the endurance and the distribution of the EIGEN-STATE. In this sense, the measurement of place is to test the range of inherency of place against a consequence of the displacement in the relation between EIGEN-STATE and the observation of it. As the result of testing the range of a physical or an epistemological or an organizational inherency within an acceptable displacement that is brought by the observation, this procedure can provide next testability as some kind of boundary.

A CONCEPT OF HOW TO MEASURE PLACE

To deal with a concept of method concerned with realization of the procedure, in reference to adopting closed range, we can separate the conditions of

normalization of place into two types; 1) a disposition of the boundary, 2) a disposition of field within the boundary.

1) REGARDING BOUNDARY OF PLACE

When we regard place only where it is defined by the observer in space-time as occupying spatial range, for instance when we define it through geographical distinctions such as land, river, sea, etc. or through architectural distinctions such as architecture, park, road, etc., the spatial boundary fulfills the function of a partition, the same as with a map. This partition is a material/physical boundary. Actually it is impossible to regard the boundary as a spatial line, because the boundary itself is moved by various operation from a surrounding state including an observation procedure. But this motion/shift of boundary is confined to some necessary distribution range, thus we can regard this boundary condition of distribution as fulfilling the same function as a partition line. We have to consider a physical disposition of the boundary in this sense. A disposition of a non-material/physical boundary depends on a disposition of field surrounding the physical boundary of the place. In the

case that the place has the field disposition of some specific purpose/function, we have to consider a possibility that the specific purpose/function flows out over the physical boundary. Thus the non-material/physical boundary has to be defined by correlation between an operation of the outflow and an operation of the inflow of the physical boundary. But it is impossible to observe this correlation as a matter of fact. We have to consider only a remainder of both in/outflow vectors. Anyway, an issue of those physical and non-material/physical boundary both will revert a problem of vector remainder that is displacement and the direction caused by observation procedure, when observer and the equipment affect the disposition filling place as a closed range in space-time. In this sense, we can deal with a boundary of place as a horizon where the vector remainder closes to the zero limit.

2) REGARDING DISPOSITION OF PLACE

It will be difficult to unify the disposition which fills place as a closed range and is concerned with the inherency, because it is possible to discover various dispositions through different ways of observation. The discovered dispositions will then correlate with

each other. If the discovered dispositions are independent, then it is more or less impossible for place to converge on the place itself. It will be easy to forecast a normalized distribution of place. We have to consider that boundaries and forms of the discovered dispositions suggest there are some testable cases as results concerning observations. When we consider that the dispositions correlate, it is valid for observation of place to take note of a measurable disposition i.e. to take note of a disposition of material medium filling space such as air/water/etc., or a disposition of space-time itself such as an electromagnetic field. These physical dispositions such as medium and field were discovered to be EIGEN-STATE and are closely concerned with non-material/physical dispositions such as the specific purpose/function of place. In consequence this measurement of place which is concerned with measurable disposition becomes the next case testable as a standard.

A CASE OF MEASUREMENT BY WAVE/VIBRATION PHENOMENA

Finally, I would like to mention an actual measurement case concerned with EIGEN-STATE of listening

to a room using an audio track in this cd. When referred to from the physical aspect, sound as a three-dimensional wave propagates within space. Thus it is reflected from and/or interfered with by boundary surfaces of various elements—wall, floor, ceiling, found objects and so on—which exist in the place. Various wave phase differences at a point/location where some one observes the wave, emerges from these effects. In a way, these differences are generated by the difference in distance between a direct course of the wave from its source and the course of the wave as it is reflected off the boundary surfaces. They are also generated by various phase changes dependent on boundary conditions of these elements which the wave reflects off. The differences are mostly apparent as variations of amplitude of the wave, i.e. variations of sound volume. When we play back a fixed volume sound of sine wave within a place of closed range, the volume changes according to the point/location where some one observes the sound. Still more the state of the reflection/interference is changed by the motions/activities of elements within the place. Therefore observing the phase differences at a fixed point/location becomes a methodological

direction in order to dynamically measure a state of place as EIGEN-STATE. If we hypothesize THE ELEMENTS WITHIN THE RANGE HAVE NOT BEEN IN MOTION, the amplitude is stable. When the state changes—some element within the range has to be in motion/activity of some kind, which affects the phase difference. Thus we'll have to consider motions/activities of elements as displacements by observation procedure and a motion/activity of the observer himself. When this motion/activity shifts sufficiently in comparison with the source wave, the volume of sine wave certainly changes. What can we see by this method concerning measurement of place? It might be clear how the listener himself, who takes part in the observed range in the same way as elements within the place, functions as a disposition of the place and acts as a state of the place. At last we will be able to listen to activities of the whole place which we are concerned with.

The Artists

Michael Brewster is an artist who, with his wife, the artist Cheryl Hamada and their three daughters, Lily, Miki, and Cami, lives and works in Venice, California. His works can be seen, unpredictably, in both major and minor, local and distant art venues and recently became available on limited edition CDs. He teaches Art to MFA candidates at the Claremont Graduate University.

Loren Chasse is a musician and sound-artist living in San Francisco. He is also an educator, working in the field of experimental sound therapy. Chasse's solo CD, *Siphon Glimmers*, was released on Unique Ancient Tavern. He is also a member of Idbattery.

Phillip Corner is an internationally recognized sound artist living in Italy. He participated in the fluxus movement and has collaborated with many artists including Allison Knowles and Yvonne Rainer. His publications include books, scores and artists projects, as well as LP's, CD's, and Cassettes.

Moniek Darge was born in Bruges, 1952 and studied music theory and violin at the Music Conservatory of Bruges, painting at the Ghent Royal Academy of Fine Arts, Art history, Philosophy and Anthropology at the University of Ghent, Belgium. Through her work she focuses on a consideration of the soundscape and live-art performances in which visual and musical aspects are combined. In 1994 she founded the Logos Women, an ensemble which performs intermedia improvisations for flute, voices, violins and bodymovement.

David Dunn is a sound-artist and composer from Santa Fe, New Mexico. He has been producing work for the past 20 years which aims to consider the sonic properties and relations of the *soundscape*. His compositions and wildlife sound recordings have appeared in hundreds of international forums, concerts, broadcasts, and exhibitions. Currently he is Assistant Professor of Music Technology at the College of Santa Fe's Contemporary Music Program.

Max Eastley began in the late 60's to investigate the relationship of chance to music and visual art, using kinetic sound machines or the environmental forces of wind, streams and sea. As a consequence his career opened out into these various branches of creative and philosophical exploration. He lives and works in London.

Leif Elggren is a sound artist from Sweden and the co-founder of Elgaland-Vargaland (along with CM von Hausswolff). His audio works address the qualities of physical materials and conflate the distance between the visual and the sonic.

John Hudak, born March 28, 1958, Framingham, Massachusetts. Piano lessons from first grade (through high school). Trumpet lessons in fourth grade. Baritone horn from junior high to high school. Trombone through high school. Bass and electric guitar from college on. Improvised music from after college on. Reel to reel tape recorder manipulations from after college on. In the early 90s I began doing contact microphone and shotgun microphone recordings of nature sounds (trees, frogs, insects, ice, snow, etc). January 1996, as part of a grant from the Greenwall Foundation, I received monies to purchase a PowerPC Macintosh computer, and have been using that solely for processing of sounds, mixing, and burning of CDs.

Rolf Julius is a sound artist living and working in Berlin. His works, which are primarily site-specific, aim to bring out the sonic and visual qualities of particular spaces through a performative interaction. He has exhibited extensively throughout Europe, and has a permanent installation at the Mattress Factory in Pittsburgh, PA.

Alison Knowles makes performances and installations about sound, about paper and about beans in giant books and tiny boxes.

Pierre Koenig has been internationally recognized as one of the most important architects in America. He built his first steel house in Los Angeles in 1950, and was a guiding force in the Case Study House Program sponsored by *Arts and Architecture* magazine. His Case Study houses #21 and 22 are considered icons of the Modern Movement. His buildings have been the subject of books, museum studies, and television documentaries, and Case Study house #22 was reconstructed in full scale for a 1989 exhibition at MOCA in Los Angeles. He has received numerous awards and is currently a professor at USC.

Christina Kubisch, geboren 1948 in Bremen. Studium der Malerei, Musik und Elektronik. Bis 1980 Performances und Konzerte, danach Klanginstallationen, Klangskulpturen und Lichtraume. Zahlreiche Stipendien und Auszeichnungen. Internationale Ausstellungstätigkeit, u.a. musica nova Bremen (1976 und 1980), Biennale von Venedig (1982), documenta 8 (1987), Ars electronica (1987), Biennale of Sydney (1990), Biennale of Nagoya (1991), Donaueschinger Musiktage (1993

und 1997), Prison Sentences, Philadelphia (1995), Sonambiente, Berlin (1996), in medias res, Istanbul (1997) und in zahlreichen Museen und Galerien im In- und Ausland. Lebt in Berlin.

Brandon LaBelle is a writer and artist living in Los Angeles. His work with installation, performance and recording aims to address the phenomenal qualities of objects, sounds, and words. He is also the music director at Beyond Baroque Center in Los Angeles.

Richard Lerman has designed and built his own microphones and transducers since the 1970's. In *Border Fences*, he used these to record directly from the fences between Mexico and Arizona at Gringo Pass and Nacos. He will release a solo CD on the Anomalous Label this fall, and prior releases on the Artifact and Folkways labels.

Rupert M. Loydell is a writer, abstract artist and the Managing Editor of Stride Publications. He lives in Exeter, Devon, England with his partner, baby daughter and a couple of ageing cats.

Tom Marioni is a sound, visual and performance artist living in San Francisco. He has been the subject of many museum and gallery exhibitions, including at Gallery Foksal in Poland, and the MH DeYoung Museum in San Francisco. His work was included in the recent *Out of Actions* exhibition which travelled from the Museum of Contemporary Art in Los Angeles to Mak, Vienna; Museu D'Art Contemporani, Barcelona; Museum of Contemporary Art, Tokyo.

Christof Migone has a radio body, almost invisible. He has performed at Nouvelles Scènes (Dijon, France), On the Air (Innsbruck, Austria), Quinzaine de la Voix (Montreal), Khyber Arts Center, Radio Canada, Ars Electronica, Studio 303, Musiques Fragiles. His installations have been exhibited at the Banff Center, Gallery 101, Art Lab, eyelevelgallery, Forest City Gallery. He has released solo audio CDs *Hole in the Head* and *vex* and has appeared on numerous compilations.

Steve Peters makes music and sound for live performances, dance, theater, radio and public spaces. He lives in Albuquerque, New Mexico, where he runs Nonsequitur, a non-profit organization presenting experimental music and audio art. A CD of his installation piece, *Emanations*, is released on the O.O. Discs label.

Tim Robinson exhibited abstract paintings and installations in London before moving to the Aran Islands. His publications include *Stones of Aran* (Lilliput Press

and Penguin Books UK), *Setting Foot on the Shores of Connemara* (Lilliput), and maps of the Aran Islands, the Burren and Connemara (*Folding Landscapes*).

Steve Røden is a sound and visual artist from Los Angeles whose work usually deals with the embracing of things otherwise unnoticed, unheard, or unseen. has exhibited his visual work internationally, and has released several CD's under his own name as well as in *be tween noise*.

Minoru Sato (m/s) is a sound artist and physicist living in Japan. His interests in both sound and physics manifest themselves in installation works, performance and recordings. He also co-manages the collective WrK and is a curator at the Kawasaki City Museum.

Jio Shimizu is an installation artist living in Japan. His investigations with sound aim to reveal microscopic shifts in ordinary occurrences over a long period of time. He is a graduate from the Tokyo National University of Fine Arts and Music.

Jake Tilson works as a sculptor, painter and audio-visual artist in London. He has produced magazines conceived as collaborative artworks, notably *Cipher* and *Atlas*; 24 artists' books such as *Excavator-Barcelona-Excavator*, and *The Terminator Line*. Access to Oxford University Computing Services and Milo Hedge Limited led to the development of a whole new body of work embracing information technology, such as the website *the cooker* at www.thecooker.com. He recently had a retrospective exhibition of twenty years work at the Museo Internacional de Electrografia, Cuenca, Spain.

Atsushi Tominaga is an artist and photographer from Japan. He is also a member of the collective WrK through which he explores the dynamic nature of the microphone as both an input and output source.

Giancarlo Toniutti (Undine 1963) is a researcher of ethno-anthropology, comparative linguistics and acoustic theoretics, and a experimental sound-worker. Author of essays *Cosmogony Building via Map-Points* and *Preindoeuropean Strata*, and sound works *epigenesi*, *Tahta Tarla* and **KQ/USK-*.

Jalal Toufic is a writer, film theorist, and video artist. He is the author of *Distracted* (Station Hill, 1991), *(Vampires): An Uneasy Essay on the Dead in Film* (Station Hill, 1993) and *Over-Sensitivity* (Sun & Moon, 1996). He teaches Critical Studies at the California Institute of the Arts.

Toshiya Tsunoda is an installation artist living in Japan. He recently completed the first in a series of field recordings investigating sites along the Japanese sea board. He is a graduate from the Tokyo Fine Art University Graduate School. He also co-manages the collective WrK and is an arts educator.

Carl Michael von Hausswolff, a leading figure in experimental sound work, has been active for the past 15 years, both as a solo performer and with the groups *Phauss & The Hafler Trio*. He is also the co-founder of the Kingdoms of Elgaland-Vargaland (along with Leif Elggren).

Ralf L. Wehowsky, born 1959 in Mainz (Germany). Jurist and composer. Founding member of PD/P16.D4 (experimental music ensemble) and of the SELEKTION cooperative (label, films/videos, installations, books) in 1980. Releases under own name (abbreviated RLW) since 1992. Selected discography: (w/P16.D4): *Alltag* (EP 1980), *Kühe in 1/2Trauer* (LP 1984), *Bruitiste* (2LP 1989); (since 1992.): *When Freezing Air Stings like Ice I shall breathe again* (CD 1994), *Nameless Victims* (MCD 1996), *Tulpas* (5-CD-set 1997).

Hildegard Westerkamp was born in Osnabrück, Germany in 1946 emigrated to Canada in 1968 and gave birth to her daughter in 1977. After completing her music studies in the early seventies her ears were drawn to the acoustic environment as another cultural context or place for intense listening. Whether as a composer, educator, or radio artist most of her work since the mid-seventies has centred around environmental sound and acoustic ecology. She is a founding member of the World Forum for Acoustic Ecology (WFAE) and was the editor of *The Soundscape Newsletter* between 1991 and 1995.

Achim Wollscheid artist, writer, teacher. Creates both recorded and installation work since the early 80's, collaborating with a variety of artists and musicians. His work in sound has led him to an interest in the relation between sound, light and architectural space, which he continues to pursue and investigate. Member of SELEKTION, an organisation for the production and distribution of information systems.

CD Tracks

- 1)) **Piece (for a listener)**
Achim Wollscheid
- 2)) **Sensitive Chaos**
Hildegard Westerkamp
- 3)) **Construction**
John Hudak
- 4)) **Crackers #4**
Christof Migone
- 5)) **REFRIG*#1:4**
RLW
- 6)) **Sight Specifics: Sante Fe**
Steve Peters
- 7)) **Uber Die Stille**
Christina Kubisch
- 8)) **The Blue Whale (interacting with
a sculpture by Harry Bertoia)**
LaBelle/Roden
- 9)) **Discovering the Vanishing
Points**
m/s and Toshiya Tsunoda
- 10)) **Place:
Concerning Its Concept and
Measurement**
m/s
- 11)) **Standardization**
Toshiya Tsunoda
- 12)) **Score 1**
Jio Shimizu
- 13)) **Score 2**
Jio Shimizu
- 14)) **Score 3**
Jio Shimizu
- 15)) **Score 4**
Jio Shimizu
- 16)) **Border Fences**
Richard Lerman
- 17)) **Leland W. Sprinkle performs
on the Great Stalacpipe
Organ at Luray Caverns**