



ARC CHIT TECTO NES

VEND. 3 JUIL.
FRID. 4 JUIL.
SAM. 5 JUIL.
SATU. 6 JUIL.
DIM. 7 JUIL.
SUN. 8 JUIL.

CONFERENCES
CONCERTS
INSTALLATIONS

SALINE ROYALE
ARC ET SENANS
WWW.ARC-ITECTONES.NET

Le titre **ArchitecTones** est l'adaptation française de **Arkhitektoniki** (voir le livre de Kasimir Malevitch: **Architectones, peintures, dessin - ed. CMNAM Centre Georges Pompidou**), concept social, utopique et spirituel, dont la pertinence est de mettre en doute les limites de la perception et de la classification, en art comme en architecture. De cette façon on peut obtenir un nouvel aspect de l'architecture. Aspect pur en dehors de tout but pratique, car l'architecture commence là où il n'y a pas de but pratique. L'architecture en tant que tel. in **Formule du Suprématisme - Malevitch - 1913** Adopté par certains artistes dans leur pratique multidisciplinaire, le son a fait son entrée dans les musées et galeries sous forme d'installations sonores. De leur côté, des musiciens investissent aussi le champ de l'installation sonore, cherchant à s'affranchir des contraintes de leur discipline. La création de ces œuvres permet d'introduire une dimension temporelle dans l'art et d'explorer la spatialité comme ne peut le faire la musique. **ArchitecTones** cherche à produire une réflexion collective sur les croisements possibles entre son, art et architecture.

«**ArchitecTones #1** réunissait en juillet 2008 différents artistes, architectes, commissaires d'expositions et théoriciens pour deux jours de réflexion sur les croisements entre son, art et architecture. Les présentations et discussions ont traité des sujets comme [Son et architecture] ou [La place du son dans l'art contemporain] principalement sous l'angle de la pratique artistique. **ArchitecTones #2** affine le sujet qui a suscité le plus d'intérêt parmi les participants de la première édition: Les relations entre son et architecture. Ce sujet ne sera pas abordé sous l'angle de la pratique artistique mais plutôt par un examen des théories et réflexions qui sous-tendent la pratique, dans le cadre d'une discussion cherchant à favoriser les échanges entre les participants et le public. Chaque participant aura préparé une courte présentation et cinq questions qui serviront de base à la discussion et que l'on pourra lire sur www.architectones.net»
Rahma Khazam, Commissaire d'ArchitecTones #2

«**ArchitecTones #2** vise à questionner les pratiques à l'intersection du son, de l'art et de l'architecture par le biais de rencontres, de concerts, de performances et d'installations. Se déroulant dans un site emblématique des utopies, cette rencontre se veut ouverte et aborde l'architecture comme structure et organisation complexe, pensée avant tout comme contexte et espace social. »
Yvan Etienne, Commissaire d'ArchitecTones #2

ArchitecTones [see Kasimir Malevitch: **Architectones, peintures, dessin - ed. CMNAM Centre Georges Pompidou**] is the French translation of **Arkhitektoniki**. This social, utopian and spiritual concept questions the way we perceive and categorize our environment and is relevant both to art and to architecture. «In this way we attain a new aspect of architecture. A pure aspect beyond all practical aims, for architecture begins where there is no practical aim, architecture as such.» in **Formule du Suprématisme - Malevitch - 1913** Sound installations are gaining increasing acceptance in museums and galleries, as multidisciplinary becomes commonplace and artists turn to new materials. They are likewise of interest to composers who seek to incorporate visual elements in their work or develop its spatial aspects, and can be a source of inspiration for architects who integrate time-based practices in their work. **ArchitecTones** seeks to explore the interconnections between sound, art and architecture.

“In July 2008, the first edition of **ArchitecTones** brought together a number of leading artists, architects, curators and theorists for a two-day conference on sound art. The conference addressed topics such as sound and architecture, curating sound and the role of sound in contemporary art via presentations and discussions relating essentially to artistic practice. **ArchitecTones #2** will take an in-depth look at the topic that elicited the most interest among participants - the relationship between sound and architecture. It will do so not from the point of view of practice but by examining the theory and thinking underpinning these practices. The event will consist of a day-long discussion on Saturday 5 July designed to stimulate in-depth exchanges between the speakers and the audience. Each speaker will prepare a short text and five questions that will form the basis for the discussion. These will be posted on the **Architectones** website in the weeks leading up to the event.”
Rahma Khazam, Curator of ArchitecTones #2

“**ArchitecTones #2** explores practices on the intersection between sound, art and architecture through meetings, concerts, performances and installations. Taking place in a site that is emblematic of utopian architecture, this open-ended meeting considers architecture as a complex structure and primarily as a context and social space.”
Yvan Etienne, Curator of ArchitecTones #2

VEND.
3 JUIL.
FRID.
3 JULY

◦ de 20h à 20h30

concert de Seth Cluett
◦ from 8pm to 8.30pm
concert by Seth Cluett

◦ de 20h30 à 22h30

présentation de films son/architecture
de Sam Auinger & Dietmar Offenhuber
◦ from 8.30pm to 10.30pm
Sound and Architecture Film Screening
by Sam Auinger & Dietmar Offenhuber

SAMÉ.
4 JUIL.
SATU.
4 JULY

◦ de 10h à 13h et de 14h à 17h

discussion sur le son et l'architecture,
avec Pascal Broccolichi,
Grégoire Chelkoff, Seth Cluett,
Raviv Ganchrow, Rahma Khazam,
Cláudia Martinho, Colin Ripley,
Edwin van der Heide et Sabine von Fischer
◦ from 10am to 1pm and 2pm to 5pm
Sound and Architecture Seminar
featuring Pascal Broccolichi,
Grégoire Chelkoff, Seth Cluett,
Raviv Ganchrow, Rahma Khazam,
Cláudia Martinho, Colin Ripley,
Edwin van der Heide and Sabine von Fischer

◦ de 17h30 à 19h

conférence / introduction:
[Les arts sonores et la notion de contexte]
par Jean-Philippe Roux
◦ from 5.30pm to 7pm
conference / introduction:
[Sound art and context] by Jean-Philippe Roux

◦ de 19h à 21h

rencontre dînatoire autour des installations
de Seth Cluett, Aernoudt Jacobs, Brice Jeannin, Ni-
colas Maignet & Nicolas Montgermont
et Maxime Vernier
◦ from 7pm to 9pm
Opening Reception - installations
by Seth Cluett, Aernoudt Jacobs, Brice Jeannin, Ni-
colas Maignet & Nicolas Montgermont
and Maxime Vernier

◦ de 21h à 0h30

concerts de Thomas Ankersmit,
Phill Niblock & Katherine Liberovskaya
◦ from 9pm to 0.30am
concerts by Thomas Ankersmit,
Phill Niblock & Katherine Liberovskaya

DIMA.
5 JUIL.
SUND.
5 JULY

◦ de 11h à 12h30

[Soundwalk] par Sam Auinger
◦ from 11am to 12.30pm
[Soundwalk] by Sam Auinger

◦ de 14h à 15h30

présentation des films [E-1021 - A Lifeboat]
de Caecilia Tripp et [Hashima] de Carl Michael
von Hausswolff & Thomas Nordanstad
◦ from 2pm to 3.30pm
Film Screening: [E-1021 - A Lifeboat]
by Caecilia Tripp and [Hashima] by Carl Michael
von Hausswolff & Thomas Nordanstad

◦ de 15h30 à 16h

concert de Seth Cluett
◦ from 3.30pm to 4pm
concert by Seth Cluett

PROGRAMME
DETAILLÉ

EXTENSIVE

PROGRAMME

de 20h à 20h30

Concert de Seth Cluett

From 8pm to 8.30pm

Concert by Seth Cluett

Using found objects, altered consumer electronics, home-made instruments, sine tone oscillators, room acoustics and psycho-physical phenomena, Seth Cluett's performances construct a focused, attentive perceptual space and an elastic, malleable experience of time. For the second edition of Architectones, Cluett will create two performances to bookend the conference. Repurposing and elaborating sound material from his current installations, each performance transposes and adapts the variables of movement, time, and sound from installation-space to performance-space.

de 20h30 à 22h30

Présentation de films son/architecture de Sam Auinger et Dietmar Offenhuber suivie d'un échange avec les artistes

From 8.30pm to 10.30pm

Sound and Architecture Film Screening

by Sam Auinger & Dietmar Offenhuber

followed by a discussion with the artists

MAUERPARK

The camera captures a fixed view of an urban winter landscape. The white of a snow-covered meadow is crossed by two paths used by bike riders and pedestrians; a row of houses and a street are visible. Mauerpark turns this apparently simple setting into an interesting examination of perception and urban space.

Only in the first moment is this a look at an unspectacular everyday scene: visual irritations creep into the scene, and parts of the picture blur repeatedly. The eye is directed to a spot where the action can be recognized clearly, while other elements escape the viewer's attention, popping up from out of nowhere when the center of focus shifts. And then one begins to doubt whether the scene's real at all: certain actions seem staged, bizarre patterns of movement are formed, and the park becomes a backdrop before which the people move about like toy figures.

A second space is opened up on the soundtrack. Its foundation is the white noise of urban life - an indefinable mixture of traffic and wind blowing through the streets - which is given rhythm by sounds that are synchronized with the picture: footsteps on the pedestrian path, the crunch of bicycle tires. Ambient sounds created in the surroundings are woven into a score. This audio recording of an urban space is however more than

a mere doubling of the visual occurrences, it represents a kind of atmospheric impression which offers opportunities for associations. Mauerpark functions like a picture puzzle: in the visual and acoustic space, digital manipulation creates an extremely subtle drama of seeing and hearing in relation to movements, changes in focus and acoustic atmospheres. A drama which doesn't reveal its secret easily.

Barbara Pichler - Translation: Steve Wilder

PLEASE STAND BACK

Above and below do not exist at first, and other indications of direction do not work either. The picture itself is an agglomeration of details that are constantly being created and disappearing, becoming and ceasing to exist, assembling and breaking up. Each image in each of its stages appears in a white space and is caught there. We are witnessing a kind of creation, a "big bang" during which the condensed mass of information is slowly atomized or particularized. Urban scenes gradually take shape, though only in a fragmented and strangely pulsing form which is constantly on the verge of disintegration or decay. At first however the particles are merely colored fields, small rectangular plates of uniform size gleaming in pale shades of gray. They create a spatial reference only after recondensing, then scatter and abandon all meaning. This material, once recorded, can never be examined as such, the program resolutely decides what is shown. The picture has been compressed, calculated in particles of the same size, each one of which can move and articulate in a completely autonomous manner. As the picture appears, the authority of numerical logic manifests itself first. Even the sounds and voices in Please Stand Back! are strangely disembodied, the images rarely manage to overcome their temporary nature and vagueness and form a brochure for the city. The city, as a synonym for density and a confusing arrangement, becomes a plaything in a digital esthetic which confidently manipulates its own appearance, suggesting that all entities can now be put into a state of complete instability and changeability.

Marc Ries - Translation: Steve Wilder

BESENBAHN

Perceiving perception: through media, this is simultaneously possible and impossible. The important thing about moving images is what is moving rather than what is causing the movement. But the fact sometimes tends to be forgotten that the animated image could not exist without the viewer's illusionary assumption that he or she is not seeing individual frames but continuous motion. As a result, it should not

surprise when film or videographic experiments are at their core reflections on forms of perception conveyed through various media, their purpose to make accessible the circumstances under which sensuous experience takes place, which are dictated by the media. This all applies to Besenbahn, though the problem is made more complex by the reference to perception which itself requires the use of technical apparatus. Its subject is not "natural" perception, but perception put in motion by modern means of transportation, and therefore implicitly the history of an epochal transformation of the way in which time and space is experienced. It has come to a preliminary end in suitable contexts - for example cities such as Los Angeles, which has been shaped by the history of motorization - where moving perception now seems to be regarded as integral to natural perception. The thesis presented by Besenbahn in this regard would therefore be that the specifically aesthetic quality of such animated perception is absent from the forms of audiovisual representation which are already considered natural [such as indicating movement by means of a tracking shot]: in its fragmentation of the continuum of perception, the "subjective geometry which defines space through intervals of time" [Dietmar Offenhuber] illustrates a manner of experience which could remain submerged because it is already so familiar.

Vrääth Öhner - Translation: Steve Wilder

de 10h à 13h et de 14h à 17h

Discussion sur le son et l'architecture,
avec Pascal Broccolichi,
Grégoire Chelkoff, Seth Cluett,
Raviv Ganchrow, Rahma Khazam,
Cláudia Martinho, Colin Ripley,
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from 10am to 1 pm and 2pm to 5pm

Sound and Architecture Seminar
featuring Pascal Broccolichi,
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Edwin van der Heide and Sabine von Fischer

PASCAL BROCCOLICHI

Si les relations entre les arts plastiques et le son demeurent intemporelles, le débat qu'elles provoquent aujourd'hui est particulièrement fécond puisqu'il intéresse précisément les recherches nouvelles dans le domaine de l'architecture. L'œuvre de Pascal Broccolichi interroge certains des phénomènes propres à l'écoute des espaces acoustiques. Le son depuis plus de dix ans est son matériau principal, mais non exclusif. Il enregistre des mouvements sismiques, collecte des résonances qui composent le spectre complexe de la plupart des environnements; c'est toujours la même méthode phonographique: des antennes réceptrices d'ondes électromagnétiques, des micros paraboliques, un appareil photo avec lesquels il cartographie chaque zone à des intervalles de temps réguliers et déterminés en fonction de la superficie de la région à étudier. Ces explorations minutieuses, il les réalise dans des régions de la planète où les repères et les frontières n'existent pas, des milieux où le sol est en mouvement permanent. Elles deviennent par la suite un prétexte pour imaginer des installations sonores en relation avec la topographie des lieux dans lesquels il les expose. Même si des correspondances analogiques se forment entre ses œuvres visuelles et sonores, il n'en demeure pas moins qu'elles sont totalement libres et illustrent principalement un processus à la fois encyclopédique et virtuel, insaisissable et poétique, visionnaire et déjà révolu, celui de l'écoute incandescente et de l'invention des formes qu'elle produit: l'imaginaire des sons discrets qui, dans les silences, font nos mondes. Pascal Broccolichi invite ainsi le spectateur à séjourner à l'intérieur d'une exposition comme on le ferait dans un univers déterritorialisé, ou bien comme si l'expérience spatiotemporelle était soumise à l'exercice de l'errance et à l'épreuve du point de non-retour, cet effet de déperdition que l'on subit pendant les traversées des déserts... Cela reste pour lui une démarche générique libre, un moyen parmi tant d'autres d'habiter à travers

sa propre structure mentale, les durées multiples dans le temps. Son travail dévoile ainsi des territoires innombrables qui construisent des mondes possibles, ils reposent sur deux univers de réalité à la fois, dont les pôles du premier sont fixes et tangibles, ceux du deuxième sont mobiles et intimes. L'architecture, telle qu'il l'envisage en définitive, n'est pas nécessairement soumise au cadre de la perspective, elle est modulaire et trouve sa réelle consistance à travers des flux volumétriques, c'est en quelque sorte une matière composite à partir de laquelle les ordres sonores sont sans cesse en mouvement. À cette échelle, l'environnement de travail prend alors sensiblement la forme d'un inventaire qui fait réapparaître toutes les étapes de propagation des phénomènes rencontrés: les lignes de fuite, les rythmes, les variations de densité qui progressent dans la durée, multiplient les opérations de déformation de la trame jusqu'à saturation. C'est un nouveau terrain qui épouse les moindres plis provoqués par les phénomènes de distorsion, un paysage qui invente et aménage ses propres figures, un site de transduction sur lequel l'écoute et le regard vont pouvoir opérer leur travail de projection.

- 1. L'écoute n'est-elle pas une activité d'archéologue?
- 2. Le son construit-il simultanément une architecture de la mémoire et de l'oubli?
- 3. La notion de spatio-temporalité ne nous renvoie-t-elle pas irrémédiablement au passé?
- 4. Pourrait-on imaginer une écoute totalement débarrassée de tout arbitraire et n'ayant de prise qu'avec le présent libéré?

GREGOIRE CHELKOFF

LES ESPACES COMME INSTRUMENTS PHONIQUES - RÉALITÉS ACOUSTIQUES ET IMAGINAIRE SONORE

- 1. Comment faire de la dimension sonore un matériau de l'architecture?
- 2. Les méthodes et critères de l'acoustique épuisent-ils la question?
- 3. Est ce qu'il s'agit d'un matériau sensible comme un autre?
- 4. Comment le son configure-t-il les objets et les espaces dans notre imagination?
- 5. En quoi la dimension sonore intéresse l'action?

Minorée au profit de l'œil dans notre culture de l'espace, la dimension sonore ne nous dit pas la même chose que la vue sur le monde et notre environnement quotidien. Le son nous parle des actions, des mouvements et se déploie dans le temps, il traduit comment se passe l'expérience qu'on est en train de faire. Ainsi le son évoque

l'action: la parole, le déplacement, le retour auditif des objets lorsqu'on les manipule, l'histoire d'une expérience, ses variations. Ce sont des configurations imaginaires du monde qui en découlent qui sont à explorer. Que peut-on imaginer à partir du son? Balzac décrivant une vieille rue de Paris entend les «portes entrebâillées rire aux éclats»: le son fait la porte. Le son, comme d'autres dimensions sensibles, configure les objets et les espaces dans notre imagination, il structure des formes et les incarne parfois. En ce sens, les espaces et les dispositifs de l'architecture sont les véritables «instruments» d'une phonurgie ordinaire. De même qu'ils sont des instruments de visibilité ou de mobilité, il est possible de sentir et d'envisager les espaces et objets comme des instruments phoniques. Chacun de ces instruments a une facture ou un timbre, une résonance, et surtout des capacités sonores particulières mettant en tension nos façons de jouer avec eux en les habitant. Il est alors possible de considérer d'innombrables scénarios. Ce génie sonore des espaces habités, s'il ne se mesure pas toujours, est plutôt quelque chose qui s'accomplit, qui se pratique souvent de manière si banale qu'il passe parfois inaperçu à celui qui entend comme à celui qui agit. En pensant ainsi les espaces en terme d'instrument, il s'agit de redonner l'importance qui convient à l'action. Car l'écoute prise souvent comme passive renvoie à un paysage à écouter, ce qui conduit à évaluer des situations de réception et rarement de production [nous produisons des sons], d'action. Si nous disons que les espaces urbains et les dispositifs architecturaux forment de tels instruments phoniques, cela intéresse évidemment les manières par lesquelles nous les éveillons et utilisons, individuellement et en commun. En travaillant sur ce qu'on a appelé des «prototypes sonores», nous avons identifié des dispositifs existants en vue d'en extrapoler de nouveaux.

À petite échelle je me suis intéressé à la manière par laquelle le mouvement du corps module la perception sonore d'une paroi, d'une enveloppe en observant les déplacements et actions des usagers. En quoi les dispositifs architecturés [d'assez petite échelle] offrent des situations d'écoute et de production sonore intéressantes le cours des actions ordinaires? On a identifié trois modes: les articulations, les limites et les inclusions, impliquant des amplitudes de mouvements différentes.

C'est ce que je tente d'explorer par une approche phénoménologique. Ce sont ces processus formants auxquels je m'intéresse: comment une forme se configure dans l'expérience active de son, de lumière, de mouvements. Cette théorie des formants vise à identifier comment un dispositif spatial émerge dans notre action. Le concept structural de forme est alors mis

en cause par un concept plus génétique et dynamique qui est lié aux modalités d'émergence. À partir de l'expérience sonore il est possible d'observer des formes émergentes et d'en imaginer, d'en projeter. Il ne s'agit pas de produire des effets par des espaces mais d'ouvrir l'imagination et de faire interpréter nos perceptions du quotidien différemment pour dépasser finalement cette expérience ordinaire qui semble si «naturelle». Ainsi, une porte, un escalier, sont des formes perçues comme telles pour les besoins de tous les jours mais, dans une perspective phénoménale, ces formes sont construites par le sentir dans l'action.

SETH CLUETT

INTERESTS REGARDING NOTIONS OF SOUND IN RELATION TO ARCHITECTURE

- 1. Sound theorists have formulated a number of conceptual frameworks for considering the status of acoustic space in media artifacts. Rick Altman's film cinematic concept of the spatial signature and Dennis Smalley's theory of spatiomorphology both try to systematize [re]presentations of physical acoustic space and analyze the potential of a trace of the architectural within media. In considering the qualia of lived-space, what role does the so-called spatial signature play in the formation of a sense of space or place?
- 2. Sculptors, installation artists, and architects have all explored the physical, spacechanging, and space-delimiting abilities of sound but have widely differing thoughts about the status of sound's materiality. In what way can we consider sound a material?
- 3. A number of recent texts have made claims on behalf of sound art as a genre - that the works are connected by an implicit concern with space and/or site - specificity. That sound does indeed occupy space by its physical acoustic fact is not under dispute; however, as in conceptualizations of architecture - whose occupation or production of space is a given - does this definition limit or aid our ability to theorize works for which sound is theme, material or focus?
- 4. Public Address systems aid in the communication of information and there is a long history of public address systems being mobilized to deliver practical announcements as well as ideological content [i.e. Bolshevik loudspeakers across Russia, village bells and public signals throughout Europe, Muslim calls to prayer in Singapore]. What kind of work does the technology of public address do in relation to shared social space? How has this been explored in works of art that use or examine sound?
- 5. Recent research regarding virtual immersive systems and distance collaboration has begun

exploring the idea of acoustically coupled spaces. These spaces, whose acoustic qualities and not just individual sources are transmitted between two or more tele-present scenes with the thinking that shared acoustic space deliveries increased immersion.

How does this resonate with sound works which attempt to re-locate attributes of acoustic space between multiple locations?

For instance Maryanne Amacher's *City Links* [1967], Bill Fontana's *Brooklyn Bridge Sound Sculpture* [1983], and and more recently Jens Brand's *G-pod/player* [2006].

My interests regarding notions of sound in relation to architecture are two fold, though each interpenetrates the other. The first relates to the idea of an auditory familiarity in which sound functions as a mediator or element of social space. Along these lines, I'm particularly interested in the idea of room tone and the production of a sense of place [both in terms of the built environment and the use of room tone in art, music, and cinema to "produce" a coded sense of architectural volume], architectural acoustics and issues of auditory design in the home [auditory comfort], and exercises of power related to the invisibility/intangibility of sound/hearing. The second strain of interest relates to sound and its more physical properties as a building material, in space-forming, and in questions of auditory ontology: sound as a medium or material, sound as a barrier or edge, and the loudspeaker as a dispositif for spatial mimesis.

RAVIV GANCROW

- 1. What is the significance of sound to understandings of form [in architecture]? The space - in-sound is a polycentric dynamically unfolding expanse, constituted by way of ephemeral relationships strung between a listener and a resounding context. The empirical presence of sound in our environment corresponds to, yet in no way resembles, the spaces emerging within the residual durations of listening. How do such non-geometric, experientially charged notions of sonic shape amend our understandings of tectonic form? Or more generally, how do the cultures of listening affect the cultures of forming?
- 2. What aspects of sound can contribute to the phenomenological discussion of place within the architectural debate?
- 3. Does sound have a corresponding architectural scale? Can sound, as a material spatial phenomena, forge equivalences between visual definitions of scale and the various dimensions of acoustics? A room relates to the scale of the body,

a building operates on the scale of interpersonal relations and anticipated scenarios. At the scale of a neighborhood or a city, spatial properties can be described in terms of social and programmatic stratifications, reflecting an intellectual grasp of spatial relations. Where does sound fit into these tectonic scales? On what scale does sound operate within our surroundings?

- 4. Where [and how] does the structuring of sonic awareness occur? If a substantiality of sound is both historically and contextually constituted, what are the forums / applications / settings / discourses within which emerging sonic concerns are currently being articulated? Are there discernable commonalities within the various acoustic debates that transcend disciplinary borders and what could be the endgame of such sonic sensitizations?
- 5. What are the materialities of sound? To what degree is sound describable in terms of its material properties. What are sound's contemporary material-spatial manifestations and how do these understandings affect our listening capacities.

MATERIALITIES OF SOUND.

The materialities of sound are also seen to be modified under various technological influences, each time taking on distinctive contours. Developments in specialized fields of research as well as the dissemination of commonplace technologies for sound registration and production, especially over the course of the last century, tend to produce subtle yet distinct transformations to the perceived physiognomy of sound.

In examples such as Edouard-Léon Scott's phonoautograph [a device that transcribes acoustic events into physicalized waveforms] as well as Thomas Edison's tinfoil phonograph [a technology that literally makes objects from sounds], the dimensional characteristics of the audible becomes increasingly apparent. Prior to the invention of electro-acoustic methods, seeing vibration [not only as waves] played an important role in the historic epistemology of sound. When Wallace Sabine, the founding figure of architectural acoustics, employed the Schlieren-Beobachtung method to attain photographs of acoustic reflection and refraction, an alternate view was opened into the space of vibration itself. This view can be seen as a move away from the understanding of sound as discreet bundles of traveling matter [an image associated with the phenomena of echo], towards an understanding of sound as an immersive field of phased interactions. Any materialization sound inevitably defines corporeal artifacts from durational flux. And constituting such materialities from within vibrational transience, simultaneously constructs

a corresponding space within which certain aspects of sound are seen to operate. In other words, every materialization of sound already is spatialized within the limits of its own comprehension. The appearance of such sonic things are not so much fragments of an inaccessible vibrational strata as much as they are mirrors of our own attitudes towards sound. In this sense sonic materialities can present compelling expressions of the energetic currents operating on the malleable armatures of listening.

RAHMA KHAZAM

Immaterial, invisible, liquid, fluid, flowing, permeable, adjectives that are frequently used to describe sound, have become buzzwords in contemporary architecture, confirming architect and designer Andrea Branzi's thesis that we are currently experiencing "a weak and diffuse modernity", where the translucent, the transitory and the flexible become the guiding concepts for architects in the 21st century. That architecture is aspiring to qualities frequently associated with sound is borne out by many of its recent manifestations, in which solidity and materiality have been superseded by fluidity and transparency, among them Toyo Ito's Taichung Opera House, or Philippe Rahm's Invisible Architecture exhibition (Swiss Cultural Centre, Paris, 2005) which highlighted invisible phenomena such as temperature and sound, suggesting that architecture can be experienced on many levels and not just visually. Meanwhile, certain sound artists are transforming our perception of architectural space. Bernhard Leitner's work, for example, deals directly and exclusively with the spatial characteristics of sound. The sounds in his pieces are not aesthetic but functional: they serve to delineate spatial boundaries, both horizontal and vertical, while possessing spatial qualities such as texture or thickness. This is all done through the movement of sound. In his works, sound progresses along rows of loudspeakers, forming continuous lines, circles or squares that listeners can perceive and follow with their eyes while experiencing a new kind of «built» space based on sound's directional, material and spatial qualities and its movement. As in visual art, the mind needs to be trained to follow, appreciate and analyse the movements of sounds. In a sense, lines of sound are comparable to lines in a painting and these works possess lines, texture, materiality and boundaries - that are perceived by the ear instead of the eye. At a time when sound is becoming increasingly controllable, directional and material, these works and others open up new perspectives for architecture that are not as utopian as they might appear. They prompt a number of questions:

- 1. Bernhard Leitner's work replaces visual elements by sound, ie visual frontiers become sonic frontiers. But what would a purely sonic architecture be like, one that is not based on visual analogies?
- 2. How do these projects fit in with research into perception?
- 3. How do we identify, evaluate and define the crossovers between these two disciplines? Media theorists, neurologists, sociologists, psychologists, musicians and acousticians are all exploring the connections between sound and architecture. Their research shows that many different and sometimes contradictory viewpoints surround the notions of space, sound and architecture, making it all the harder to define the common, albeit as yet unidentified ground between them.
- 4. Are transdisciplinary projects such as these merely an exercise in aesthetics or do they have an architectural or social function? Can they strike a satisfactory balance between architectural function and musical or artistic considerations?
- 5. How does the research into the relations between sound and architecture fit in with the ongoing investigations into art/architecture, as exemplified by the work of the Curating Architecture seminars? These addressed a number of interesting questions, such as "whether the work of artists using architecture as a structural and aesthetic tool for the development of their work had anything at all to do with architecture in actual fact".
www.gold.ac.uk/visual-arts/curating-architecture

CLAUDIA MARTINO ARCHITECTONES - ABSTRACT

Ma recherche est orientée vers des articulations entre son et espace dans leur potentiel d'effet / affect sensoriel et cognitif sur nos perceptions. Cette relation est investiguée autour d'expériences sur l'acoustique des espaces urbains, les fréquences de résonance, les filtres sensoriels, la psychoacoustique, la proprioception. Son incorporation dans l'architecture et l'espace public est approchée dans un rapport de déphasage pour créer des zones autonomes, des territoires imprédictibles et hors contrôle.

My current research addresses articulations between sound and space in their potential to generate sensorial and cognitive effects / affects in our perceptions. This relationship is investigated around experiences using acoustics of urban spaces, resonant frequencies, sensory filters, psychoacoustics, proprioception. Its incorporation into architecture and public space is approached through phase shifting to create autonomous zones, unpredictable and uncontrolled territories.

COLIN RIPLEY
TOWARDS AN ARCHITECTURE
OF SONIC DISTRACTION

In early June 2006, a group of over one hundred artists and researchers met for a three-day conference in the Architecture Building at Ryerson University in Toronto, Canada, to discuss – from as many different viewpoints as possible – the varying relationships between sound and space. This conference was part of soundaXis, a city-wide festival involving most of Toronto’s new music community and organized by the Toronto Coalition of New Music Presenters focused on the work of Xenakis. soundaXis developed, perhaps naturally, as a festival of sound and space, or music and architecture, with the capitalized X from Xenakis representing the intersection of these two modes. Presenters at the AIMIA conference came from very diverse backgrounds with widely divergent approaches to studying the relationship between sound and space. Presenters included acoustic engineers; architectural theorists and historians; and practicing architects whose work engaged in one way or another with issues of sound or acoustics. Presentations were also given by composers, sound artists, and urbanists, with special focus sessions were held on acoustic ecology and on the use of sound in architectural education. I come to this area of study from the particular and specific viewpoint of an architect – that is, someone who is dedicated to the construction of spaces intended to facilitate and enable human action, and of the objects that define and support those spaces. I was struck at the Architecture|Music|Acoustics conference by the degree to which other positions, other disciplinary viewpoints on the sound|space nexus were more developed, more robust. Compared with the beautiful and profound work presented by sound artists and acoustic ecologists, the architectural propositions presented, while not without interest, seemed to me to be somehow lacking, flimsy in their construction and rigour. There seemed to be a wall, a blockage beyond which the various researchers could not reach. We could speculate on a number of barriers to the full use of sound in architectural design: the training of architects; the problem of representation. In the end, though, the main roadblock seems to be to be very simple: program. While architecture, in Tschumi’s famous formulation, maintains a disjunction between space and event, sound is directly tied to event. Aside from special cases such as concert halls, in which there is a more or less known relationship between sonic event and spatial configuration, architectural spaces must accommodate multiple and unpredictable soundscapes. Or, to put the matter another day, while architecture may be experienced most often in a state of distraction à la

Benjamin, sound immediately demands attention. As an architect, therefore, I am interested in incidental sound, in sound that goes unnoticed, and in an architecture of sonic distraction. I’ve put together five questions for the panel in this direction.

- 1. How can sound art, sound installation or soundscape composition be used in an incidental or distracted mode?
- 2. Can we compose or choreograph chance, fleeting environmental sonic material? What opportunities present themselves? The operations involved seem hopelessly complex and subtle. Are they just resultants of siting and environment – the crackhead yelling outside my bedroom window on a Sunday morning or the hush of a snow-covered landscape at my parents’ house – or can we be intentional about such things?
- 3. Even before composition, how can we represent these sounds? Do we need to invoke a process of translation into the visual, or do we record and present as sound, or do we have recourse to the linguistic?
- 4. Should architects be concerned, rather, with the construction of silent spaces?
- 5. How, then, do contemporary technologies of distributed and directed sound – the iPod on the one hand and hyperdirectional speaker technologies on the other – change the character of our architectural spaces?

EDWIN VAN DER HEIDE

- 1. In what situations can we say that sound describes [a] space?
- 2. In what situations can we say that [a] space describes sound?
- 3. What happens when we change our thinking from focusing on sounds in space towards thinking about [a] sounding space?
- 4. How can you approach sonic architecture in such a way that it’s not a fixed [repeating] composition but a changing one?
- 5. How can you approach sonic architecture in such a way that there is an interactive element or a situation where the audience becomes a participant in the work?

THE AUDIENCE INSIDE THE INSTRUMENT

When I was asked to make a new work for the big Wasserspeicher, the current location of the Singuhr Hörgalerie in Berlin, I had an unusual observation. The space consists of four rings around each other and is truly reverberant. The biggest ring has a circumference of about 90 meters. Each of the four rings has a wall build in it that interrupts the ring except for a small opening in it. When one person stands on one side

of the wall and another person stands on the other side of the wall you can speak to each other through the corridor. The sound travels from one side of the wall, all the way through the corridor, and arrives at the other side of the wall.

When I did this I was surprised that you were still able to understand the speech although it had gotten a long tail of reverb to it and traveled a long distance. In, for example, a church it's often very difficult to understand each other when you try to speak to each other on a reasonable distance. It was the ring-shape of the corridor that reflected the sound further and further without reflecting it backwards. A second observation that I had is that it was possible to hear the sound arrive at the other side of the wall and therefore experience the speed of sound. While the sound is traveling further and further through the corridor it actually comes back to its original location. I decided to call the piece *The Speed of Sound*.

We can think about a string as a one-dimensional space. When the string is plucked the sound of the impulse is traveling through the string and reflecting back at both ends of the string.

We can think about the sound of a string as the reverb of the plucking that takes place in a one-dimensional space. Because the impulse is repeatedly being reflected up and down the string at a relatively fast speed we perceive this as a pitched sound and not as individual reflections. The decay of the tone is the decay of the reverb. When a reflection would be repeating at a slower rate there is a moment where we don't perceive the reflections as a pitched sound but as a rhythmical sequence. Reverb is a combination of many many reflections that, depending on the shape of the space, has a more regular or an irregular character.

The observation of producing sound on one side of the wall and hearing the sound arrive at the other side of the wall made me wonder how it would be if there wouldn't be a wall blocking the sound. I started to experiment with this by placing a microphone on one side of the wall and a speaker on the other side of the wall. The sound picked up by the microphone could now be amplified and played on the other side of the wall by using a speaker. It became possible to make the sound go round and round again as if it was a perpetuum mobile. Each round the sound becomes more reverberant until it loses it's intelligibility and gets a more stretched tonal quality. The idea of using a speaker and a microphone in order to make the wall transparent came from the perspective of opening the ring but has similarities to for example Alvin Lucier's work that focuses on resonant frequencies of a room. By placing a microphone and a speaker in each ring I created the possibility to make any possible interconnection between the different rings. A sound that is reaching the wall of one of the four rings can be played and continue in any

of the four rings. I started using a computer with 4 independent audio inputs and four independent audio outputs. This way it became possible to make dynamic interconnections between the four rings and also introduce the possibility to manipulate the sound in between picking it up and playing it back. I decided to work with two manipulations: one being a variable delay and one being a variable frequency shift.

By not directly playing back the picked up sound but by delaying it, it became possible to create the suggestion that the corridor would be longer than it actually is and because of the variable nature it could also be shrinking or growing.

The frequency shift created the possibility to shift the frequency up [or down] for each time the sound is being picked up. I have been using both manipulations in such a way that it becomes possible to transform the acoustic properties of the space over time leading to a dynamic form of sonic architecture. In order to achieve this the manipulations were only used in a limited number of ways and only at specific moments.

As described earlier we can think about a string as an acoustic space in which the reflections lead to the experience of a pitch. Let's suppose we're speaking about an acoustic guitar then the body of the guitar can be seen as a second acoustic space in which the sound is reflecting and therefore being filtered and shaped by the resonant frequencies resulting from these reflections.

The third acoustic space that we can distinguish is the space in which the guitar is being played. Of course also this space has its own acoustic properties. We can think about playing the guitar as a sequence of three acoustic spaces each made from a different material, with its own shape and therefore its own dimensionality and complexity. By generalizing we can say that it's only a matter of scale, material and shape.

In the case of *The Speed of Sound* we can think of the installation as a large instrument with the audience inside of it. It's the audience that is acoustically exciting the instrument and is also experiencing it from inside the instrument.

The audience is part of 'a system' that is determined by both the acoustic properties of the space itself and the changing properties of the interconnections between the rings, the possible changing delay times and the possible [changing] pitch shift, all realized in software. The audience is an active participant inside the artwork.

SABINE VON FISCHER

The fact that buildings are increasingly equipped with technological apparatuses has changed the appearance, function and use of space. Interior rooms, which once were hidden places of retreat behind thick walls, have turned into hyperactive spaces with constant background noises.

-Such a statement might seem exaggerated, yet the urban, architectural and cultural history demonstrate that climate control, sound design and the exclusion of noises have changed the aural environment and the relationship of interior and exterior space. Meaning and use of the term 'noise' have changed over the centuries. Since the 1960s, physicists and lawyers have introduced a series of instruments to define what noise is: Still, it is nothing but 'unwanted sound', however these regulations, laws and maximum levels have made noise a determining factor in architecture and urbanism. The current practice is focussed on excluding outside noise from the interior, with consequences to the form and orientation of urban space that are yet to be evaluated.

While writing this, the sound insulating windows of my living room are wide open, letting the hiss and hum of the traffic into the room. One could ask why the car industry invests so much money into sound design and active noise canceling inside the car, and none into quieter tyre textures, or engines. This opens up vast social questions of a democracy of sound. Or, and this is a suggestion for individual use, one could listen, and seek architectural strategies in the tradition of Max Neuhäus' sound walks that he even began before the word 'soundscape' was used in music and architecture.

- 1. Where is dystopia: In white noise [a space without hearing] or in white space [a space with no orientation]?
- 2. Are these our choices once we decide to exclude contemporary environmental noise from our living spaces?
- 3. How does sleeping next to a refrigerator affect you?
- 4. Does music depend on a spatial constellation, or can you compose in a space without resonance?
- 5. Can the aural experience of sound be disconnected from the physical experience? [i.e. when listening over headphones, is this a valid experience of music?]

de 17h30 à 19h

Conférence/introduction: [Les arts sonores et la notion de contexte] par Jean-Philippe Roux
from 5.30pm to 7pm

conference / introduction:
[Sound art and context] by Jean-Philippe Roux

La conférence/introduction Les arts sonores et la notion de contexte a pour objectif de présenter à tout public les problématiques liées au son et à l'architecture ainsi qu'à l'art contextuel.

Dans cette conférence Jean-Philippe Roux présentera le travail de deux artistes: Luc Kerléo propose des œuvres [installations] qui, en y instillant le temps et l'espace du son, travaillent l'espace et déploient des volumes sonores pensés comme des sculptures et des dessins. Emmanuel Lagarrigue réalise un travail sensible dans lequel l'espace sonore est espace mental. Habité par des fictions et des mémoires, il prend la forme de sculptures, d'installations tels des paysages. À partir du travail des deux artistes seront abordées les relations qu'entretiennent les œuvres sonores et l'espace singulier d'exposition de l'art contemporain.

de 19h à 21h

Rencontre dînatoire autour des installations de Seth Cluett, Aernoudt Jacobs, Brice Jeannin, Nicolas Maigret & Nicolas Montgermont et Maxime Vernier

from 7pm to 9pm

Opening Reception - installations by Seth Cluett, Aernoudt Jacobs, Brice Jeannin, Nicolas Maigret & Nicolas Montgermont and Maxime Vernier

SETH CLUETT

In rhetoric, an asyndeton is an oratory device whereby one purposefully eliminates conjunctions in a series of related sentence fragments or clauses. Philosopher and sociologist Michel de Certeau mobilizes this term in relation to space to illustrate the erasure of a journey from memory when one conceptualizes the travel between two points. The suppression of this connective tissue in the perception of spatial movement creates islands, arrivals, almost a collage of spatial memory. Reflection, consideration and return can cause the movement-between to take on the identity of arrival. Points whose status was once on the order of the 'on-the-way' become filled in; these points resolve into

a continuum of familiarity as more and more spatial geography comes into aural focus. In this work, I am trying to draw attention to shifts in perceptual attention and resolution. Points once marked as arrivals [content-full] become points of departure as exploration and experience reveals a topography in sound that maps the void as geography. The movement-between becomes content; the points now act as junctures, pixels, or way-posts to mark the borders.

AERNOUDT JACOBS

Arnaud Jacobs [* 1968 Wilrijk, vit et travaille à Bruxelles] a fait des études d'architecture. Après ses études à l'institut Saint Lucas il opte rapidement pour le son. A ce jour, il a publié sous divers alias : MarkMancha, missfit, tmxr. Depuis 2004 il opère sous le nom d'Aernoudt Jacobs et se concentre sur des installations et performances. Ses œuvres ont été exposées internationalement et il a publié deux disques pour les labels réputés, Staalplaat [NL] et Selektion [D]. Pour ArchitecTones #2, il réalise une installation sonore en relation avec l'architecture de la Saline. En général, Jacobs est fasciné par le son, sous toutes ses formes. Ceci explique la façon dont il extrait son matériau du quotidien: armé d'un microphone et d'un enregistreur il réalise des enregistrements sur le terrain. Ses œuvres sont le résultat d'une recherche des différents aspects de ces enregistrements et de la façon dont ils peuvent être assimilés à de nouvelles formes et contextes. Pour lui il ne s'agit que d'une registration. L'acte, le souvenir, le contexte d'un enregistrement sont des motifs supplémentaires de cette recherche. Le son existe comme une sorte d'interaction entre micro et macro, extérieur et intérieur, terrain et studio, réalité et fiction. Dans ses installations, il recherche surtout les corrélations entre son, matière, espace / site, perception et psychoacoustique. La perception est un aspect important de son travail sonore. Percevoir musique, son, harmonie est une activité physique, émotionnelle et intellectuelle toujours en rapport avec la mémoire personnelle. Cette association peut être perçue comme une constante dans sa pratique. À l'aide de théories psychoacoustiques, il recherche comment la perception peut être influencée et comment le son peut être exprimé physiquement, spatialement et émotionnellement.

BRICE JEANNIN ANTIHELION SOURCE

Antihelion Source diffuse à proximité d'un quart de cercle du mur d'enceinte de la Saline un enregistrement particulier. Au mois de janvier advient une pluie de météorites que l'on peut observer mais aussi écouter: les météores provoquent des échos radios audibles avec le matériel adéquat. L'installation se base sur un enregistrement du phénomène auquel on a substitué quelques sons percussifs, qui signalent chacun le passage d'une météorite.

NICOLAS MAIGRET ET NICOLAS MONTGERMONT +4k [2009]

En 2008, le boîtier Beethoven^[1] crée la polémique en proposant un émetteur de sons à très haute fréquence destiné à gêner et disperser les groupes d'adolescents au comportement jugé «antisocial». L'appareil cible les jeunes de moins de vingt-cinq ans, le son étant inaudible pour les individus plus âgés. Il se trouve que des recherches récentes relatent des fréquences très proches de celles-ci pouvant déclencher un effet d'excitation. L'ajout d'un simple composant électronique^[2] sur les systèmes Beethoven permet de modifier la hauteur des sons émis par ce boîtier et ainsi de transformer ce dispositif de répression en un dispositif d'excitation. L'entrée de la Saline royale est investie par ce système Beethoven modifié et nous en propose l'expérience psychoacoustique.

^[1]Beethoven est le nom français du dispositif Mosquito de Compound Security System.

^[2]Les instructions de modification du système Beethoven seront disponibles sur le site artoffailure.free.fr pendant la durée du festival.

MAXIME VERNIER 12

Composé de dessins, de volumes et de performances, générant des installations et des dispositifs complexes, le travail de Maxime Vernier se conçoit comme un univers plastique subtil, qui cherche à interroger les normes de notre perception spatiale et temporelle par le son, le rythme et la sculpture élargie à l'espace. Maxime Vernier développe également un travail musical avec des instruments de percussions configurés numériquement qui permettent une approche synchronisante de la temporalité et de la structure du rythme.

de 21h à 0h30

Concerts de Thomas Ankersmit,
Phill Niblock & Katherine Liberovskaya
from 9pm to 0.30am

Concerts by Thomas Ankersmit,
Phill Niblock & Katherine Liberovskaya

THOMAS ANKERSMIT

Thomas Ankersmit est musicien et plasticien sonore basé à Berlin et Amsterdam. Initialement saxophoniste improvisateur, Ankersmit étend son travail à la musique électronique et aux installations sonores jouant sur l'acoustique architecturale. Dans le cadre d'ArchitecTones #2, il improvise une pièce solo pour saxophone jouant des échos et réverbérations du lieu et accompagne Phill Niblock pour un concert.

PHILL NIBLOCK AND KATHERINE LIBEROVSKAYA

In this live set Niblock mixes between audio pieces based on diverse field recordings which are very different from his music compositions. Liberovskaya mixes video with Jitter/Max/MSP from a vast personal database of clips shot over the past fifteen years.

PHILL NIBLOCK

Phill Niblock makes thick, loud drones of music, filled with microtones of instrumental timbres which generate many other tones in the performance space [Zrost [23:30, 2004] Martin Zrost, soprano saxophone, recorded samples | Valence [23:03, 2005] Julia Eckhardt, viola, recorded samples | Harm, for cello [22 min, 2003] Arne Deforce, cello, recorded samples]. Simultaneously, he presents films/videos which look at the movement of people working, or computer driven black and white abstract images floating through time [Images by Phill Niblock - Video from the Movement of People Working series].

de 11h à 12h30
from 11am to 0.30pm
[Soundwalk] par Sam Auinger

SOUNDWALK? WHERE DOES IT COME FROM?

«A soundwalk is the empirical method proposed by R. Murray Schafer for identifying the soundscape of a specific location. In a soundwalk you are supposed to move through a limited geographical area, with your ears as open as possible, registering all the environmental sounds that you hear. Perception happens according to Schafer in three categories: keynote sound, figure sound and soundmarks. Keynote is the basic environmental sound that is steady, predictable and always there. It is the basis of the sound. Figure sounds are in the front of the perceptive focus. They are surprising, sudden or annoying. Soundmarks are the sounds with which you consciously identify a place. It can be the special sound of a clocktower, a tourist attraction or a special type of acoustics.» [wikipedia]

For me a soundwalk is:

- first of all a method/exercise in practicing attentive listening
- second a means of learning about the soundscape we are living in
- third a way of becoming aware of the interaction of space and sound «Spaces are speaking»... in other words how the interaction between a sound event and the architectural situation in which it happens works.

ORGANIZING A SOUNDWALK?

I meet with a group of people in a defined area / space and I give them some hints as to how they could achieve another type of listening / thinking by building up some references for themselves, starting with the closest sounds: «Make yourself aware of the sounds you produce by when walking... Can you hear them in this environment?»... etc. This introduction can be longer or shorter with more or less examples depending on the group. Then everybody does his / her own soundwalk. After about 45 minutes we meet again and I act as a moderator, leading a discussion and asking questions, and out of this it can happen that we go together to places and architectural situations with specific acoustics to demonstrate or discuss certain aural phenomena in greater detail. So there is absolutely nothing special or mysterious about a Soundwalk. Everybody can do it. The only reason why it makes sense to do it in a group [maximum 15 people] is that the communication afterwards helps everybody to develop a language and a deeper understanding of what we have [just] heard or are hearing, based on real experience.

Sam Auinger

de 14h à 15h30

présentation des films [E-1021 - A Lifeboat]
de Caecilia Tripp et [Hashima] de Carl Michael
von Hausswolff & Thomas Nordanstad
from 2pm to 3.30pm

Film Screening: [E-1021 - A Lifeboat]
by Caecilia Tripp and [Hashima] by Carl Michael
von Hausswolff & Thomas Nordanstad

E-1021 - A LIFEBOAT

A film by Caecilia Tripp [2002, 15']

In 1924-1929 the Irish architect and designer Eileen Gray, encouraged by Jean Badovici, built her manifesto of "habitat minimum", a kind of "Lifeboat" architecture by the seaside in the south of France. She named it E-1027, which is the code for Eileen Gray and Jean Badovici, 'E' standing for Eileen, '10' Jean, '2' Badovici, '7' Gray. The small villa was a perfect refuge for the exiled artists, a continuous architecture of "becoming" [devenir], a continuum of nomadic experience and "camping" mobility as well as the possibility of isolating oneself from the outside world. In the entrance it says "Entrez lentement" [come in slowly] and this is followed by other surrealist inscriptions. A friend of Badovici's, Le Corbusier admired E-1027 and without the permission of Eileen Gray made a series of murals on its walls between 1937-39. He publicized these intrusions without naming Eileen Gray as the architect of the villa, finally becoming the "author" of E-1027. In the film, shots of a young girl playing in its ruins alternate with archival photographs taken by Eileen Gray herself to the accompaniment of a ghostly soundscape.

HASHIMA

A film by Carl Michael von Hausswolff
and Thomas Nordanstad [Japan, 2002]

A haunting film made with Thomas Nordanstad, documenting Japan's tiny « Battleship Island » abandoned in the East China Sea. The film offers a compelling portrait of this architectural anomaly, zooming in on the derelict and abandoned site, which stands like an apparition out at sea. The striking imagery is heightened by the original soundtrack indicative of Hausswolff's aesthetic of extreme and prolonged drone.

From Errant Bodies: www.errantbodies.org/sound_stage.html

de 15h30 à 16h

concert de Seth Cluett

from 3.30pm to 4pm

concert by Seth Cluett

Using found objects, altered consumer electronics, home-made instruments, sine tone oscillators, room acoustics and psycho-physical phenomena, Seth Cluett's performances construct a focused, attentive perceptual space and an elastic, malleable experience of time. For the second edition of Architectones, Cluett will create two performances to bookend the conference. Repurposing and elaborating sound material from his current installations, each performance transposes and adapts the sound from installation-space to performance-space.

B I O

G R A

P H I

I E S

THOMAS ANKERSMIT

Thomas Ankersmit is a musician and installation artist based in Berlin and Amsterdam. Initially an improvising saxophonist, his activities expanded to include live electronic music and installation pieces based on architectural acoustics and infrasound. He has been performing solo and in collaboration with other artists such as New York minimalist Phill Niblock, Kevin Drumm, Jim O'Rourke, Gert-Jan Prins, Borbetomagus and Alvin Lucier since 1998. Since 2003, Ankersmit most frequently collaborates with Niblock and electroacoustic improviser Valerio Tricoli. His saxophone work focusses on the abstract, timbral extremes of the instrument, combining sustained streams of intense multiphonic sound with acoustically amplified micro-events occurring inside the instrument. His electronic music combines realtime performance on analogue modular synthesizers with digital editing and multitrack recording. Often working closely with engineers and scientists, his recent performances incorporate a Serge modular synthesizer and a computer with prototype directional loudspeakers to create spots and corridors of sound and silence in three-dimensional space.

SAM AUINGER

Since the early 1980s Auinger has been a leading innovator in the fields of composition, computer music, sound design and psychoacoustics. His abilities in the dual role of conceptualist and composer have allowed him to make important contributions in film, theater, radio, video, exhibitions, internet performance, art and music festivals across Europe and USA and as a musical producer for the noted Austrian band Attwenger. Over the years Sam Auinger has received numerous prizes and awards for his work. Most recently he became the youngest artist to receive the Kultur Preis der Stadt Linz [2002] to honor his body of work. He was a jury member for the Prix Ars Electronica, and lectures at festivals, universities and symposiums. Since 1997 he has made Berlin the center of his activities.
www.samauinger.de

PASCAL BROCCOLICHI

Pascal Broccolichi, artiste et enseignant à la Villa Arson [Ecole d'Art - Nice - France]. Évoluant dans différentes disciplines, le travail de Pascal Broccolichi prend sa source dans une approche focalisée sur l'écoute, et tout particulièrement dans le son envisagé comme un vocabulaire de formes qui se prêtent à la création

d'installations. Comme cadre pour sa recherche, l'artiste a développé un réseau d'environnements multiples liés par des relations continues entre une œuvre et la suivante. En dispersant les principes habituels de certaines lois acoustiques et leur champ d'application technologique autour de l'espace d'exposition, Pascal Broccolichi coordonne la typologie des sons avec nos capacités de perception.

Pascal Broccolichi, artist teaching sound at Villa Arson Art school [Nice - France]. Developing within several different disciplines, the work of Pascal Broccolichi is based on listening and more specifically, on sound envisaged as a vocabulary of forms that lend themselves to the creation of installations. As a framework for his research, the artist has developed a network of multiple environments connected by ongoing relationships between one work and the next. By scattering the customary principles of certain acoustic laws and their fields of technological application around the exhibition art space, Pascal Broccolichi coordinates the typology of sounds with our capabilities for perception.

www.dial-o-map.net

www.documentsdartistes.org/broccolichi

GREGOIRE CHELKOFF

Grégoire Chelkoff est enseignant chercheur, professeur à l'Ecole Nationale Supérieure d'Architecture de Grenoble. Membre du laboratoire CRESSON [centre de recherche sur l'espace sonore et l'environnement urbain] depuis sa création en 1979, il dirige actuellement ce laboratoire [de 2000 à 2002, et depuis 2006] implanté à l'ENSAG [école nationale supérieure d'architecture de Grenoble]. Il est aussi directeur adjoint de l'UMR CNRS 1563 Ambiances architecturales et urbaines. Architecte dplg [1982], il a soutenu un Doctorat en urbanisme [«L'urbanité des sens», 1996], et une habilitation à diriger des recherches [«De l'espace à l'ambiance», 2005]. Les recherches ont porté essentiellement sur l'environnement sonore urbain, les effets sonores, mais aussi sur les pratiques sensibles des espaces publics et domestiques. Suivant une approche pluridisciplinaire et phénoménale qui s'intéresse à la perception de l'homme habitant, ses travaux ont porté aussi sur des éléments théoriques pour faire de l'ambiance un outil de projet et influencer les pratiques d'enseignement.

Livres :

- L'hypothèse des formants dans Ambiances en débat [ouvrage collectif coordonné par P. Amphoux, J. P. Thibaud et G. Chelkoff], édition A la Croisée, 2004
- Transformer l'existant par l'ambiance dans Concevoir pour l'existant, sous la dir.

de J. Y. Toussaint, Editions EPFL, Lausanne, 2006.

- Un nouvel objet d'ambiances : la ville souterraine, [avec J. P. Thibaud] dans *Données urbaines*, n° 3, *Anthropos, Economica*, 2000, p. 419-426, ISBN 2-7178-4071-0.
- Catégories d'analyse de l'environnement urbain : formes, formants et formalités, dans *L'espace urbain en méthode* [ouvrage coordonné par M. Grosjean et J.P Thibaud], éd. Parenthèses, 1999.

Articles et communications imprimées

- The sound heritage of a new town : ambiance shocks in contemporary urbanism, actes du colloque ICSV, Cracovie, Juillet 2009.
- How do cities sound? A retrospective look at the concept of sonic effect, Pascal Amphoux and Grégoire Chelkoff, *Tuned city*, Berlin, Juillet 2008
- Ambience formers and built environment, actes du colloque *Sensory urbanism*, Université de Stardycle, Glasgow, 2008 [actes disponibles sur le site lulu.com]
- Prototypes sonores architecturaux, Colloque Puca «construire avec les sons», arche de la Défense 10 - 11 mars 2005 [dispo sur site www2.urbanisme.equipement.gouv.fr/cdu/texteintegral/construireaveclessons/chelkoff.pdf]

SETH CLUETT

Seth Cluett est un artiste, interprète, compositeur et auteur d'écrits critiques dont les matériaux de prédilection sont l'installation sonore, la vidéo, la photographie, le dessin. Il examine les frontières entre l'ouïe et les autres sens, tout en soulignant le rôle de la perception et du son dans la création d'un sens du lieu et l'expérience du temps. Tout en étant empreinte d'une certaine tranquillité, les oeuvres de Cluett abordent les évolutions technologiques et urbaines incessantes qui marquent notre société actuelle. Cluett utilise des matériaux et des sons obtenus par une écoute et observation minutieuses de l'environnement afin de souligner la manière dont nous personnalisons nos actions et les objets autour de nous. A travers le détournement créatif d'objets de consommation, la réutilisation d'éléments architecturaux et un intérêt pour les technologies dépassées, il instrumentalise ses matériaux. De nombreuses oeuvres étudient les flux de la vie en société, alors que d'autres abordent la signature acoustique d'endroits spécifiques, où le son peut être le résultat d'une activité sociale, une caractéristique de l'espace architectural, ou la conséquence d'un processus géologique. Les oeuvres de Cluett ont été montrées ou jouées partout dans le monde, y compris *Kill Your Timid*

Notion, Dundee Contemporary Arts, Écosse; *Les Dixièmes Rencontres Internationales*, Palais de Tokyo et GRM, Paris; *Hebbel am Ufer Theater*, Berlin; *Osage Art Foundation*, Hong Kong; *The Kitchen*, WPS1/MoMA, Issue Project Room et *Diapason Gallery*, New York; *Institute for Contemporary Art*, Studio Soto et *Mobius Artist Space*, Boston; *Betty Rymer, Heaven, Artemisia* et *Deadtech Galleries*, Chicago; *Deep Listening Space*, Kingston, NY. Il a composé pour la danse et le théâtre [DD Dorvillier/Human Future Dance Corp, Hélène Lesterin / Atlas Dance et Jen Mesch]. Ses oeuvres sont disponibles auprès de *Errant Bodies Press*, *Sedimental*, *Crank Satori*, *BoxMedia*, *Stasisfield* et *Wavelet Records*. Ses écrits ont été publiés dans les revues *The Open Space Magazine*, *Leonardo Music Journal*, 306090, *Earshot* et *Journal of the Acoustical Society of America*.

Seth Cluett is an artist, performer, and composer whose work ranges from photography, and drawing to video, sound installation, concert music, and critical writing. Engaging the boundary between the auditory and other senses, his work is marked by a detailed attention to perception and to sound's role in the creation of a sense of place and the experience of time. The apparent tranquility of Cluett's work - at once gentle and un-nerving - is concerned with the rapidly shifting sensory landscape of technological development and urbanization. Cluett uses minimal materials derived from close listening and observation of the environment to point up the way in which we personalize our objects and actions. Through creative mis-use of post-consumer goods, adaptive re-use of raw architectural elements, and a nostalgic obsession with dead technologies, these materials become instrumentalized. In this way, many of his pieces investigate the movement, patterns, and social organization of both work and play, while others explore the acoustic signature of specific locations, where sound is exposed as the result or goal of a social activity, a characteristic of architectural space, or a by-product of a geological process. Cluett's work has been shown and / or performed internationally at institutions and festivals such as *Kill Your Timid Notion* at Dundee Contemporary Arts in Scotland; the 10th *Rencontres Internationales*, Palais de Tokyo Museum, and GRM in Paris; *Hebbel am Ufer Theater* in Berlin; the *Osage Art Foundation* in Hong Kong; *The Kitchen*, WPS1/MoMA, Issue Project Room, and *Diapason Gallery* in New York; the *Institute for Contemporary Art*, Studio Soto, and *Mobius Artist Space* in Boston; the *Betty Rymer, Heaven, Artemisia*, and *Deadtech Galleries* in Chicago; and the *Deep Listening Space* in Kingston, NY. He has created dance and theater works with DD Dorvillier / Human Future Dance Corp, Hélène Lesterin / Atlas Dance, and Jen Mesch.

His work is documented on Errant Bodies Press, Sedimental, Crank Satori, BoxMedia, Stasisfield and Wavelet Records. He has published articles for The Open Space Magazine, Leonardo Music Journal, 306090, Earshot, and the Journal of the Acoustical Society of America.
www.onelonepixel.org

YVAN ETIENNE

Yvan Etienne développe depuis 1996 une recherche sur la plastique sonore [installations, concerts / performances, radio, scénographies]. Programmateur, commissaire d'expositions indé-pendant et co-responsable de la collection [Oh cet écho] aux Presses du Réel, il œuvre à la diffusion des pratiques sonores et intermedia. Fondateur de l'Atelier son du Quai, école Supérieure d'Arts de Mulhouse, il co-dirige maintenant Sonic Art & Design, pôle de recherches sonores de cette école.

Yvan Etienne has been working with sound since 1996 [installations, concerts/performances, radio, scenography]. He is also an independent curator and co-editor of the collection [Oh cet écho] at Presses du Réel. His main interests include sound diffusion and intermedia practices. He founded the sound work-shop at Le Quai, Ecole Supérieure d'Arts de Mulhouse and is now co-director of Sonic Art & Design, Le Quai's sound research department.
<http://wyy.free.fr>

RAVIV GANCHROW

Raviv Ganchrow completed his architectural studies at the Cooper Union, New York in 2000, and received a second degree from the Institute of Sonology at The Royal Conservatory, The Hague in 2004. His practice focuses on interrelations between sound, place and listener, aspects of which are explored through sound installations, writing as well as the development of sound forming technologies such as Wave Field Synthesis. Recent installations directly address contextual acoustics, expressing a notion of place that is constructed by way of frequency interdependencies. He has been teaching architectural design in the graduate program at TU Delft, and is currently a faculty member at the Institute of Sonology.
<http://rhizome.org/editorial/fp/reblog.php/4391>
www.tunedcity.de/?page_id=118
www.dnk-amsterdam.com/index.cgi?dept=AGENDA&article=10680=1
www.endlesslowlands.nl/?p=395
www.lydgalleriet.no/?p=4
www.66east.org/press/sound.html
www.hup.harvard.edu/catalog/RES495.html?show=contents

www.naipublishers.nl/architecture/oase78_e.html
www.holyfly.com/studio/pdf/friezeP1-82.pdf
 [p. 34, «An Extended Spectrum»]
garage.in-mv.de/blog/?p=66
www.koncon.nl/public_site/220/Sononieuw/UK/course%20subjects/sound-space-course.htm

AERNOUDT JACOBS

Aernoudt Jacobs a fait des études d'architecture. Après ses études à l'Institut Sint Lucas, il choisit rapidement pour le son. À ce jour, il a publié sous divers alias: MarkMancha, missfit, tmxr. Depuis 2004, il opère sous le nom Aernoudt Jacobs et se concentre sur des installations et performances. Ses œuvres ont été exposées internationalement et il a publié deux disques pour les labels réputés, Staalplaat et Selektion. En général Jacobs est fasciné par le son, sous toutes ses formes. Ceci explique la façon dont il extrait son matériau du quotidien: armé d'un microphone et d'un enregistreur, il réalise des enregistrements sur le terrain. Ses œuvres sont le résultat d'une recherche des différents aspects de ces enregistrements et de la façon dont ils peuvent être assimilés à de nouvelles formes et contextes. Pour lui il ne s'agit que d'une registration. L'acte, le souvenir, le contexte d'un enregistrement sont des motifs supplémentaires de cette recherche. Le son existe comme une sorte d'interaction entre micro et macro, extérieur et intérieur, terrain et studio, réalité et fiction. Dans ses installations, il recherche surtout les corrélations entre son, matière, espace / site, perception et psychoacoustique. La perception est un aspect important de son travail sonore. Percevoir musique, son, harmonie est une activité physique, émotionnelle et intellectuelle toujours en rapport avec la mémoire personnelle. Cette association peut être perçue comme une constante dans sa pratique. À l'aide de théories psychoacoustiques il recherche comment la perception peut être influencée et comment le son peut être exprimé physiquement, spatialement et émotionnellement.

Aernoudt Jacobs studied architecture. After his studies it did not take long, however, before he chose sound. Today he has released sound works under several aliases: MarkMancha, missfit, tmxr. From 2004, under the name Aernoudt Jacobs, he has focused on installations and performances. His work has been exhibited internationally and he has released two albums on critically acclaimed labels as Staalplaat and Selektion. Generally Jacobs sets out from a fascination for sound, in any form. This explains how he takes his raw material from reality: with a microphone and recorder as field recordings. His works are the result of a research of the different aspects of field recordings and how to assimilate this material to new forms,

new contexts. For him the actual resulting field recordings are only a registration. The act, the memory, the context of the recording are even more interesting and complementary motives for his research. The output of his work hovers as some kind of an interaction between micro and macro, inside and outside, fieldwork and studio, reality and fictionalization. In his installation work he investigates mostly correlations between sound, matter, space/location, perception and psychoacoustics. Perception is an important aspect in his work. Perceiving music, sound, harmonies is an activity that is always linked to memories. This association is an ongoing preoccupation that is visible in most of his work. With the aid of psychoacoustic theories, he explores how perception can be influenced and how to express sound physically, spatially and emotionally.

www.tmr.org

BRICE JEANNIN

Brice Jeannin s'intéresse à la création sonore comme activité et actualité de construction et de transformation permanente. Ses pratiques incluent la conception d'installations, de dispositifs d'écoute et d'enregistrement ainsi que concerts en solo ou avec Tilt. Il utilise et combine objets résonnants et systèmes électroniques, petites structures architecturales et outils logiciels.

www.brjn.org

RAHMA KHAZAM

Rahma Khazam a fait des études de philosophie et d'histoire de l'art. Elle a publié de nombreux articles sur la musique, le son et l'art contemporain dans des magazines, des revues et des recueils. Elle est également la rédactrice en chef de Earshot, une revue anglaise qui étudie les rapports entre le son et l'architecture. Elle collabore actuellement avec le Palais de Tokyo sur un programme de création sonore.

Rahma Khazam studied philosophy and art history. She is a freelance art critic and journalist based in Paris, France and has published numerous articles on music, sound and contemporary art in magazines, journals and anthologies. She is also the editor-in-chief of Earshot, a UK-based journal addressing the relations between sound and architecture. Current activities include collaborating with the Palais de Tokyo in Paris on a monthly sound programme.

rahmak@wanadoo.fr

KATHERINE LIBEROVSKAYA

Katherine Liberovskaya is a video and media artist based in Montreal, Canada, and New York City. She has been working predominantly in experimental video since the late eighties. Over the years, she has produced many single-channel videos, video installation works and video performances which have been presented at a wide variety of artistic venues and events around the world. As of recent years her work - in single-channel and installation video as well as performance - mainly revolves around collaborations with new music composers/sound artists, notably Phill Niblock, Al Margolis/If, Bwana, Hitoshi Kojo, Zanana, and David Watson. Since 2003 she is active in live video mixing exploring improvisation with numerous live new music/audio artists including: Margarida Garcia, Barry Weisblat, o.blaat, murmer, Andre Goncalves, Monique Buzzarte, Anthony Coleman, Giuseppe Ielasi, Renato Rinaldi, Alessandro Bosetti, Audrey Chen, Marina Rosenfeld, Anne Wellmer, among others. In addition to her art practice she has concurrently been involved in the programming and organization of diverse media art events, notably with Studio XX in Montreal [programming coordinator 1996-1998, president 2001-2003], Espace Videographe, Montreal and Experimental Intermedia, NY [Screen Compositions 2005, 2006, 2007] as well as the OptoSonic Tea series with Ursula Scherrer at Diapason in NYC.

www.liberovskaya.net

NICOLAS MAIGRET

Nicolas Maigret travaille sur les liens qui unissent le sonore et le visuel. Après avoir terminé ses études aux Beaux Arts de Besançon, il a étudié l'esthétique et travaillé comme artiste chercheur au sein de Locus-Sonus / Laboratoire audio in art. Actuellement, il enseigne l'art des nouveaux médias à l'École des Beaux-Arts de Bordeaux. Son travail se développe à travers différentes pratiques comme l'installation, la composition, le son et le multimédia. Il expérimente les techniques contemporaines et leur capacité à autogénérer des formes esthétiques, des langages sonores ou visuels et des comportements spécifiques. Chacune de ses pièces est à la fois un micro-laboratoire et un point de vue sur l'outil technologique et son influence sur notre manière de penser et de créer.

[Interface [Katovice, Pl], Paris-Berlin [Paris, Fr], Digital Story Telling [Ludvigsburg, De], BHV [Paris, Fr], Acces[s] [Pau, Fr], Bandits-Mages [Bourges, Fr], Galeria XXI [Varsovie, Pl], Sonorités [Albi, Fr]]
peripheriques.free.fr

CLAUDIA MARTINHO

Architecte et acousticienne, membre du Bureau des Mésarchitectures, Cláudia Martinho expérimente des situations dans l'espace public comme interstices sensibles entre le corps et l'environnement, dans un rapport critique aux contextes sociaux, bio-politiques et culturels. Elle développe une recherche indépendante sur les relations entre l'espace, les ondes et les perceptions psychophysiques. Elle est co-éditrice avec Brandon LaBelle de l'anthologie Site of Sound: of architecture and the ear - volume 2 à paraître en 2009.

Architect and acoustician, member of Bureau des Mésarchitectures, Cláudia Martinho experiments situations in public space as sensible interstices between bodies and environment, in a critical stance towards social, bio-political and cultural contexts. She develops an independent research on relationships between space, waves and psychophysical perceptions.

She is co-editor with Brandon LaBelle of the anthology

Site of Sound: of architecture and the ear - volume 2 to be released in 2009.

www.in-stimuli.org | www.mesarchitecture.org

NICOLAS MONTGERMONT

Nicolas Montgermont, chercheur et artiste, étudie les relations entre art et sciences en utilisant l'ordinateur comme un atelier. Après une formation en traitement du signal, il étudie les sciences appliquées à la musique à l'IRCAM, s'intéressant particulièrement au contrôle de la synthèse. À ce jour, il réalise une thèse sur l'analyse du jeu du flûtiste au Laboratoire d'Acoustique Musicale à Paris. Sa démarche de création est la recherche d'une esthétique particulière au numérique, en utilisant et développant des outils personnels pour explorer les possibilités spécifiques à l'ordinateur. Fondateur de Basses Lumières, une association qui travaille à décroquer les rapports entre les différents médiums de l'art contemporain, il travaille principalement dans le champ audiovisuel, notamment avec le collectif chdh. [Pixelache (Helsinki, Fi), Scopitone (Nantes, Fr), NIME (Paris, Fr), Kassel DokFest (Kassel, De), Vision'r (Paris, Fr), Simultan 03 (Timisoara, Ro), P1k5el (Bergen, No), Makeart (Poitiers, Fr)] artoffailure.free.fr

PHILL NIBLOCK

Phill Niblock is an intermedia artist using music, film, photography, video and computers. He makes thick, loud drones of music, filled with microtones of instrumental timbres which generate many other tones in the performance space. Since the mid-60's he has been making music and intermedia performances which have been shown at numerous venues around the world among which: The Museum of Modern Art; The Wadsworth Atheneum; the Kitchen; the Paris Autumn Festival; Palais des Beaux Arts, Brussels; Institute of Contemporary Art, London; Akademie der Kunst, Berlin; ZKM; Carpenter Center for the Visual Arts at Harvard; World Music Institute at Merkin Hall NYC. Since 1985, he has been the director of the Experimental Intermedia Foundation in New York (www.experimentalintermedia.org) where he has been an artist / member since 1968. He is the producer of Music and Intermedia presentations at EI since 1973 (about 1000 performances) and the curator of EI's XI Records label. In 1993 he was part of the formation of an Experimental Intermedia organization in Gent, Belgium - EI v.z.w. Gent - which supports an artist-in-residence house and installations there. Phill Niblock's music is available on the XI, Moikai, Mode and Touch labels. A DVD of films and music is available on the Extreme label.

www.phillniblock.com

DIETMAR OFFENHUBER

Dietmar Offenhuber has a background in architecture and is interested in issues of perception and spatial representations.

He has been a founding Member of Ars Electronica Futurelab, where he worked from 1995-2004, most recently as Key Researcher for interactive exhibition environments. In 2004, Dietmar was a Japan Foundation Fellow at the IAMAS institute in Gifu, Japan, followed by a professorship at the University of Applied Sciences in Hagenberg. From 2006 to 2008 he has been Research Assistant at the MIT Media Lab, and since 2008 Professor at the Art University Linz as well as Key Researcher at the Ludwig Boltzmann institute for Media Art Research. Offenhuber holds a degree in Architecture from TU Vienna (2002) and a Master in Media Arts and Sciences from the MIT Media Lab (2008). Residencies include Los Angeles (2000), Werkleitz, Germany (2003), and Ogaki, Japan (2004).

residence.aec.at/didi

COLIN RIPLEY

Colin Ripley is an Associate Professor in the Department of Architectural Science at Ryerson University, and Graduate Program Director for Ryerson's Master of Architecture degree. He is also a director of RVTR (www.rvtr.com), which seeks to operate as a bridge between academic research practices and professional practices in architecture. Colin Ripley holds a Bachelor of Engineering from McMaster University, a Master of Science in theoretical physics from the University of Toronto, and a Master of Architecture from Princeton University. In 2006, Professor Ripley chaired the Architecture | Music | Acoustics conference in Toronto. With Arthur Wrigglesworth and Marco Polo, Colin Ripley is the editor of *In the Place of Sound: Architecture | Music | Acoustics*, available from Cambridge Scholars Press. www.ryerson.ca/amaconf

JEAN-PHILIPPE ROUX

Jean-Philippe Roux réalise des installations, dispositifs qui considèrent leur contexte comme constitutifs de leur existence. Il est aussi co-fondateur de Pure Présence, association qui mène une recherche théorique, esthétique sur le son en tant que matériau et idée et sur les présences du son en art. <http://cs3.free.fr/purepresence/fr>

STADTMUSIK

Stadtmusik is a collaboration between the Berlin based composers Sam Auinger and Hannes Strobl with the media artist Dietmar Offenhuber, currently researcher at the MIT Media Lab. Stadtmusik deals with sound in cities, by analysing sound structures which are triggered by urban buildings and facilities. They focus on the aspect of movement in the city, which reinforces a dynamic experience of the urban soundscape: particular sounds emerge through movement, sound and its timbre evolves from material and space. Their work has been extensively shown at international festivals and venues, including the Arte Contemporaneo in Madrid, the Seoul media art Biennial, Transmediale and the Tesla Gallery in Berlin, the Museumsquartier Vienna and the ZKM in Karlsruhe. Awards include a nomination for the ZKM international media art award 2003, a honorary mention at Transmediale 2002 and at the 12th International Media Art Biennale in Wroclav 07. www.netzradio.de/stadtmusik <http://web.media.mit.edu/~dietmar>

CAECILIA TRIPP

The mostly filmic installation work of Caecilia Tripp is based on what Edouard Glissant calls /Poetic of Relations/. It deals with the different notions of dwelling: places, language and imaginaries; processes of creolization, inventing new language and cultural codes, opening up spaces of utopia and transgression in their specific contexts. Caecilia Tripp, artist and filmmaker based in Paris, has shown internationally, notably at the Museum of Modern Art in Paris, Palais de Tokyo in Paris, De Appel in Amsterdam, PS1/ MOMA NY, Mostra Venice, Galerie Vermelho in Sao Paulo, CAC New Orleans, Gwangju Biennale 7 in Korea. She is presently showing at "Invasion Of Sound" at Zacheta National Gallery of Art, Warsaw and preGallery NY.

EDWIN VAN DER HEIDE

Edwin van der Heide studied Sonology at the Royal Conservatory, where he graduated in 1992. He is working as autonomous artist in the field of sound, space and interaction. His current work is hard to define in the traditional terms of music, sound art or media art because he is often working on the edge and the characteristics of the used medium. In this sense the medium does not just mediate but is being explored and redefined. Although qualities of musical language are being used in the development of the work it does not mean that the presentation form of the work is necessarily related to the concert form known in music. The result can either be an installation, a performance or an environment. In 1995 he was invited to become a teacher at the interfaculty Image and Sound / ArtScience of the Royal Conservatory and the Royal Arts Academy in The Hague, The Netherlands. In 2002 he started lecturing at the Media Technology MSc program of Leiden University. In 2007 he became Assistant Professor. Currently he is the chair of the program. This is a rotating position. www.evdh.net

MAXIME VERNIER

Maxime Vernier vit et travaille à Besançon. Plasticien et musicien, diplômé de l'École des Beaux-Arts de Besançon, il développe un travail d'expérimentation plastique et sonore. Ses recherches évoluent vers la production de volumes et d'installations en collaboration avec Le Stand [Lyon], le FRAC Franche-Comté, l'école des Beaux-Arts de Besançon et Sauf'art, Atelier 76 [Mulhouse].

SABINE VON FISCHER

Sabine von Fischer is an architect, a writer, and the founder of diaphanarch. In 2004, she was awarded the Swiss Federal Prize for Art in the discipline of architecture for her installation / Sonic Barriers.

Until 2008, she was an editor for the Swiss architectural journal /werk, bauen und wohnen.

She is currently working on a Ph.D. in architectural history and theory with a foof architecture and sound.

www.diaphanarch.ch

CARL MICHAEL VON HAUSSWOLFF

Carl Michael von Hausswolff's creative output over the past twenty years has been interdisciplinary and prolific. His oeuvre includes practice as a curator and publisher across the worlds of art and music. Founder of the cult record label Radium he is better known in the UK for his electronic sound work. Most recent exhibition hosts have included Portikus, Frankfurt am Main, Tate Liverpool (as part of the Liverpool Biennial) and Astrup Fearnley, Oslo with Yoko Ono. Previous exhibitions have also spanned a wide range of international venues, such as CCA Kitakyushu, Haus Der Kunst, Munich, Castello di Rivoli, Turin, Moderna Museet, Stockholm and P.S.1, New York. Solo exhibitions in 2004 have been in Austria, Finland, Thailand, Sweden and Germany. Hausswolff has shown work in La Biennale di Venezia for two consecutive years.

www.cmvonhausswolff.net

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Vend. 3 juil. 2009 • de 20h à 22h30

Same. 4 juil. 2009 • de 10h à 0h30

Dima. 5 juil. 2009 • de 11h à 16h

WIEN

Frid. 3 july 2009 • from 8pm to 10.30pm

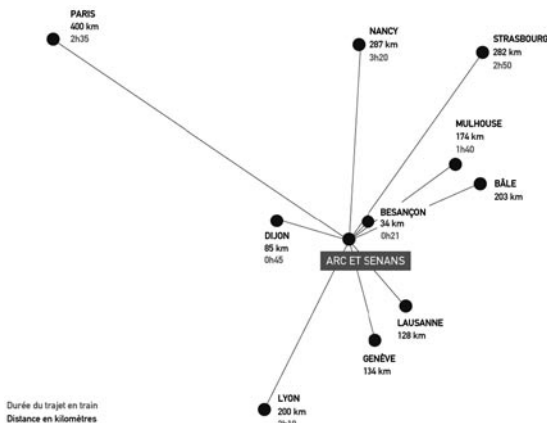
Satu. 4 july 2009 • from 10am to 0.30am

Sund. 5 july 2009 • from 11am to 4pm

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Manufacture royale du dix-huitième siècle destinée à la production de sel, la Saline royale d'Arc et Senans fut conçue par l'architecte visionnaire Claude Nicolas Ledoux. Classée Patrimoine Mondial par l'UNESCO en 1982, elle constitue l'exemple le plus marquant des Cités Idéales imaginées par l'Architecte de l'Utopie.

This 18th-century salt production facility was designed by the visionary architect Claude Nicolas Ledoux. Inscribed on the World Heritage List since 1982, it constitutes an outstanding example of the Ideal Cities conceived by the Architect of Utopia.
www.salineroyale.com

CENTRE D'ART MOBILE

Le Centre d'Art Mobile de Besançon est une association 1901 qui officie dans le champ de la Culture et de l'Art contemporain. Aidé par la Drac de Franche-Comté, le Conseil Régional de Franche-Comté et la Ville de Besançon, il est, avec le Consortium de Dijon, membre fondateur de l'Art Social Club. Sans lieu attitré, il se propose d'intervenir à la demande ou sur proposition dans différents lieux de la région. Mais aussi il peut sortir de la région pour promouvoir des artistes francs-comtois: c'est le cas par exemple pour la première exposition du poète Matthieu Messagier à la galerie Agnès B. Une des lignes de sa programmation se noue autour de la thématique de l'Utopie: il propose dans ce cadre une exposition annuelle dans les églises haut-saônoises de Claude Nicolas Ledoux et un parcours Fourier in situ à Besançon. Ses dernières expositions: Liam Gillick, Jean-Luc Lagarce et Christof Migone, puis Svetlana Heger en septembre au musée de Dole. The Centre d'Art Mobile in Besançon is an association operating in the field of contemporary art and culture. It is a founding member of the Art Social Club, along with the Consortium in Dijon. It does not have a venue of its own but collaborates with different venues in the region. It also presents artists from the region in other parts of France, as in the case of the first exhibition of the poet Mathieu Mercier, held at the Galerie Agnès B in Paris. One of the focuses of its exhibition programme is the theme of Utopia: it organises an annual show on Claude Nicolas Ledoux in local churches and on Fourier in Besançon. Recent exhibitions include: Liam Gillick, Jean-Luc Lagarce and Christof Migone, with Svetlana Heger to follow in September at the Museum of Dole.

ELEKTROPHONIE

Cré-action | En investissant des sites prestigieux du patrimoine architectural, en associant programmations musicales et programmations visuelles, et en offrant à des artistes d'horizons multiples un espace de travail commun, l'association Elektrophonie cherche à favoriser l'émergence de nouvelles formes de spectacles conjuguant créativité, rencontres et expérimentations. Depuis 2001, ce projet se concrétise à travers l'organisation de la Nuit Bleue, de concerts acousmatiques et électroniques, de conférences, de tables rondes, de résidences d'artistes et d'actions pédagogiques autour des musiques électroacoustiques.

Architexture sonore | Parce qu'elles s'appuient sur une politique de commandes d'œuvres originales à des musiciens souvent qualifiés d'«architectes sonores» et à des plasticiens spécialisés dans l'«intervention in situ», les programmations d'Elektrophonie entrent tout particulièrement en résonance avec les sites architecturaux qui les accueillent: ainsi investis, les monuments se transforment alors en véritables instruments de musique. Plusieurs sites ont déjà accueilli les programmations d'Elektrophonie: la Saline royale d'Arc et Senans, la Chapelle de Ronchamp [chef d'œuvre de Le Corbusier], la Citadelle de Besançon [conçue par Vauban], le Palais Granvelle de Besançon [palais Renaissance du XVI^e siècle] et l'Abbaye de Marast [prieuré fondé en 1117].

Elektrophonie organise la huitième édition de la Nuit Bleue samedi 11 juillet 2009 à la Saline royale d'Arc et Senans

Cre-action | By organizing events in prestigious architectural sites, associating music and visual arts programmes and offering artists from different horizons a shared workspace, the association Elektrophonie encourages the development of new artforms that foster creativity, collaboration and experimentation. It puts these ideas into practice at Nuit Bleue, a festival launched in 2001 comprising acousmatic and electronic music concerts, conferences, round tables, artists' residencies and educational programmes on electro-acoustic music.

Sound architexture | Elektrophonie commissions new works from musicians who are frequently described as «sonic architects», and from artists specializing in site-specific installations, which explains why its events are «attuned» to the architectural site in which they take place: these works turn the site into a musical instrument. Elektrophonie has already presented events at a number of sites: the Royal Saltworks of Arc-et-Senans, the Chapel of Ronchamp [Le Corbusier's masterpiece], the Citadel of Besançon [designed by Vauban], the Palais Granvelle in Besançon [a sixteenth-century Renaissance palace] and the Abbey of Marast [a priory founded in 1117].
www.elektrophonie.org | www.nuit-bleue.com

SONIC

Sonic est le programme conçu par le Quai, école supérieure d'art de Mulhouse, pour former les étudiants aux outils techniques et théoriques liés aux pratiques sonores. Les étudiants inscrits dans ce programme bénéficient de cours fondamentaux d'initiation mais aussi de formations techniques : captation, enregistrement, synthèse, édition, mixage, programmation. En outre, ils effectuent des recherches pour élaborer un langage propre leur permettant de s'inscrire à terme dans le champ de l'art et du design contemporain.

Sonic is a programme devised by Le Quai, École Supérieure d'art in Mulhouse. It trains students in the use of the technical and theoretical tools required in order to work with sound. Students enrolled on the programme take basic introductory modules as well as technical courses covering recording techniques, editing, mixing, etc. They are also taught to develop a language and style of their own that will help to secure them a place in the fields of contemporary art and sound design after graduation.

www.lequai.fr/sonic

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