

steve roden**sounding architecture, 2005**

serpentine gallery, london

in october of 2005, i was invited to create a site specific performance for the serpentine gallery's 2005 summer pavilion designed by alvaro siza, eduardo soto de mora, and cecil balmond. i was fortunate enough to share the evening with paul panhuysen - and even more fortunate to do a duet with him at the end of the evening.

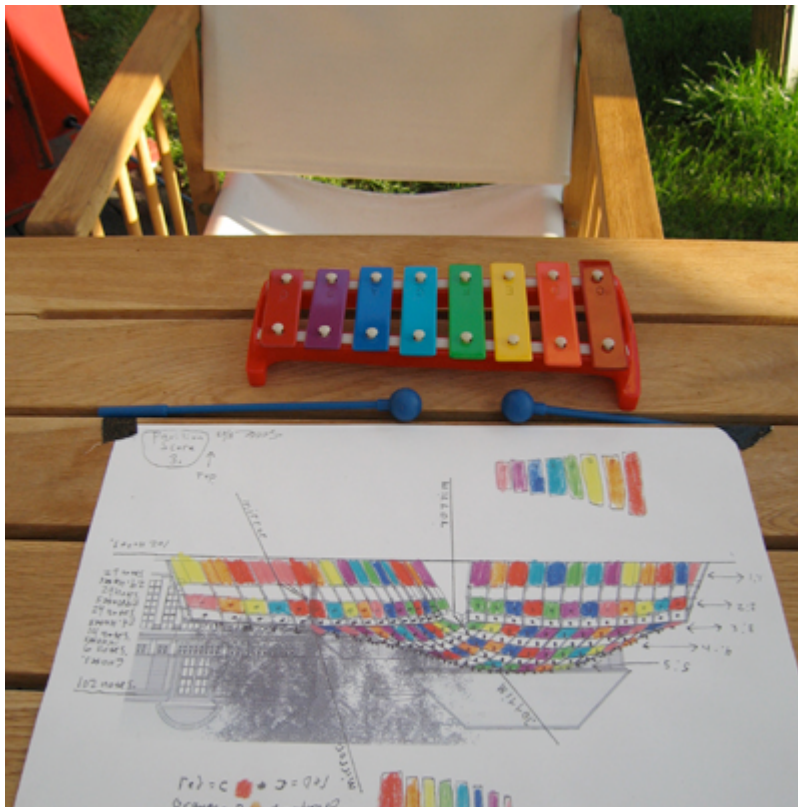
the performance involved several elements - the first being 30 - 40 loops created from processed field recordings sent to me by the serpentine staff (these included sounds of the pavilion being set up, eduardo soto de mora's talk in the space, and other sounds of the location - i also sent a cheap microcassette recorder to alvaro siza's office, but i never received the surprise recordings i had hoped for). the second being untreated sounds of the site recorded the day of the performance (including rain on the surface of the pavilion). the third element was a series of objects brought to the site as well as found on site and the site itself (brought to the site would include my "arsenal" of instruments and objects for performing: a lap steel guitar, whistles, harmonicas, rocks, pine cones, etc. - found on site would include stones, leaves, wood, etc. - i placed contact mics on the pavilion). the fourth element was a series of scores prepared using the building design as a model for various paths through a child's glockenspiel. these scores were played by various people who worked at the serpentine - non musicians - who were inserted into the audience areas (i also played one myself).

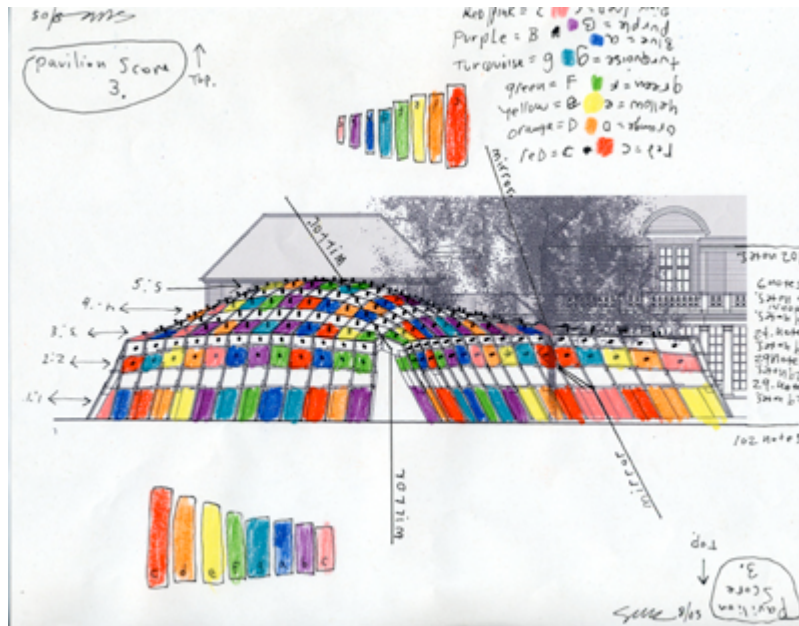
i added several small speakers to the space receiving audio from a separate amp, to allow for smaller sounds to exist in different locations than the sounds running through the pa system.

for about 25 minutes i improvised alone with all of the elements going through contact mics, guitar pedals, etc. - and then, for the last 10 minutes, all the electronic sounds faded away and the 5 of us in various positions inside the pavilion essentially mapped the space in sound with the glockenspeils quietly ringing, each following a different score.

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