

10:30

PD Dr. phil. Habil. Justin Winkler

Can sound be considered as cultural pacemaker and spaceopener in urban environment?

Abstract:

Sound is a medium that constitutes urban space differently from sight-based perception. The models and ideals of urban soundscapes, however, are based on historical if not romantic examples. The bells of a village or city gave the paradigm of a well ordered "ecological" soundscape in production as well in perception. They identify sound as a time phenomenon, a cultural pacemaker and, whose form changes to the practise of a given era by its changing form.

Sound spaces are events, and thus they are different from and complementary to visual spaces. They have the capacity to change quickly in depth and intensity. Yet discourses of urban soundscapes tend to consider only the noise problem, the closure and occupation of spaces. They leave out the interstices, both openings and shelters, which soundscapes offer as well.

My talk will address contemporary urban soundscapes: They express many actors' times and spaces. It results in a circadian envelope that represents a seeming physical entity, but covers a cultural multitude of sound events in time and space. Urban sounds guide us to archipelagos of lifeworlds, be it physically in neighbourhoods, car shells or rooms, or perceptually in ever repeated specialised listening and sound production.

Biography:

Justin Winkler (*1955) is a human geographer and musicologist. He currently teaches as a private lecturer in Basel and has held guest professorships in Fribourg, Kassel, Turku and Joensuu. His specialist fields are Qualitative Methodology, Landscape Aesthetics, Landscape History, and Soundscape Studies. He has headed several interdisciplinary research projects.

12:00

Eoin Brazil, M. Sc.

Echoes, Whispers, and Footsteps from the Conflux of Sonic Interaction Design and of Public Spaces

Abstract:

This talk will introduce the field of sonic interaction design and how it relates to public spaces. Sonic interaction design sits at the crossroads between interaction design, auditory display, interactive arts, and ubiquitous computing. It is focused on the exploration and exploitation of the auditory modality as one of the primary mechanisms for communicating meaning, information, and aesthetic/emotional qualities in interactive contexts. It can describe the practise or the study of the roles of sound in the interaction loop between users and artefacts or environments in both functional and artistic applications. When designing and using sound, it is important to understand its identification, confusion, and what interpretations listeners draw from it. A short overview of relevant techniques will be discussed. Ubiquitous technology and public spaces have become more and more intertwined. Examples of designing for these merged physical and digital environments and the types of fragmented interactions that occur is shown through a number of studies that look at museums, train stations, and airports. The examples will explore a number of field studies and installations with a focus on the sonic interactions.

Biography:

Eoin Brazil is a researcher based in the Interaction Design Centre at the University of Limerick since 2001. His research has ranges from everyday sound design in computer interfaces, sonification, auditory collection management and browsing, interactive public art, to interactive objects for public spaces. He is an Irish Delegate to the European COST Action IC0601 on Sonic Interaction Design and part of its WG4 which has a focus on sonification.

16:00

Prof. Dr. Adrian North

Musical Fit And Sonic Branding

Abstract:

Research on musical fit has close parallels with sonic branding. Musical fit concerns the ability of music to prime certain thoughts which in turn primes other related behaviours. This talk summarises evidence that musical fit can prime the perception of store atmosphere, the perceived value of products therein, amount of money spent, recall of advertising, product choice, and the taste of wine. Musical fit can influence a wide range of commercial variables.

Biography:

Adrian North obtained his PhD from University of Leicester in 1996. He was a Lecturer in Psychology at Leicester from 1996, promoted to Senior Lecturer in 2002, and awarded the Chair in Psychology at Heriot Watt University in Edinburgh in 2007. His research concerns the impact of music on behaviour with particular reference to adolescent delinquency and also consumer behaviour. His new book *The Social and Applied Psychology of Music* (with David Hargreaves) was published in April 2008 by Oxford University Press.

Wie klingt Ihre Stadt? Einen Tag lang setzen sich Forscher und Gestalter, Vertreter von Unternehmen und Studierende mit dieser Frage auseinander. Aktuelle Ansätze der hörbaren Gestaltung der Stadt - zwischen Stadtsoziologie, Mediengestaltung, Quartiersmanagement und Sinnesanthropologie - werden vorgestellt und diskutiert.

Alle Vorträge werden live im Internet übertragen und stehen anschließend zum Download zur Verfügung:
<http://hearings.auralcity.de>



Gefördert aus Mitteln
der Europäischen Union (EFRE)



Investition in Ihre Zukunft!

18:00

Dr. Michael Bull

Seamless, fine tuned and in control? The auditory privatisation of urban space.

Abstract:

The use of mobile communication devices have transformed and continue to transform users relation to the spaces that they move through and inhabit. This transformation is largely a sonic transformation - whether it be through speech through the use of a mobile phone or through privatised auditory reception through the use of an MP3 player either on a specialised piece of sound technology such as an Apple iPod or through the MP3 function of a mobile phone. In this paper I focus primarily upon mediated user experiences of public and private space through the use of Apple iPods. In doing so I highlight the increased control over user experience that is provided by digital technologies such as the Apple iPod and articulate the ambiguous relationships towards the 'public' spaces they move through - enclosed in their hermetically sealed auditory bubbles of personalised sound.

In doing so users are able to 'fine-tune' their experience of both cognition and their relation to the spaces moved through. This 'fine-tuning' is permitted through the malleability and fluidity of the contents of the Apple iPod. Users are able to construct and change their sound world as they move through space - thus becoming more sophisticated 'listening selves' attuned to the transient nature of cognition whilst simultaneously attempting to 'fix' their relationship to the public spaces moved through.

The paper articulates the problematic nature of this 'impossible project' embodied in the strategies of iPod users as they attempt to replace the polyrhythms of urban experience with a simulated mono-rhythmic experience that prioritises the interiorised world of the user.

Biography:

Michael Bull is Reader in the Media and Film Department at the University of Sussex. He is the author of *Sounding Out the City: Personal Stereos and the Management of Everyday Life* (Berg 2000) and *Sound Moves: iPod Culture and Urban Experience* (Routledge 2007) He is co-editor of *The Auditory Culture Reader* (Berg 2003) and is a founding editor and managing editor of the journal *The Senses and Society* (Berg).