

RECOMPOSING THE CITY:  
SOUND ART AND URBAN ARCHITECTURES  
*International Symposium 2014*



Friday, 30 May 2014  
9.30 am - 5.30 pm  
McMordie Hall, Music Building  
Queen's University Belfast  
Free and open to the public  
[www.recomposingthecity.org](http://www.recomposingthecity.org)

Sponsored by  
Institute for Collaborative Research in the Humanities  
School of Creative Arts  
School of Planning, Architecture and Civil Engineering  
Queen's University Belfast

## WELCOME MESSAGE

We are pleased to welcome you to the first international symposium hosted by the research group *Recomposing the City: Sound Art and Urban Architectures*. We formed this group in 2013 in order to bring together practitioners and scholars from a wide variety of disciplines in investigating the question, 'how can research between sonic arts and architecture generate new ways of understanding, analysing, and transforming urban environments'? This question is at the heart of today's symposium, which features leading and emerging voices in architecture, planning, sound art, and soundscape studies from the UK, Europe and North America.

As a cross-faculty research group we have enjoyed the discussions, collaborations, and activities that have already lead us to consider new perspectives and methods. In 2013-14 we hosted a concert and seminar series that featured such inspiring voices as Chris Corrigan, Stephen Douglas, Jacob Kirkegaard, Brandon Labelle, Carsten Seiffarth, and Carsten Stabenow; we facilitated a week-long live project in which Architecture students created beautifully inventive 'listening maps' of Belfast's Sailortown region, working under the guidance of Sonic Arts students; with PLACE and Platform Arts we co-presented an exhibition, *48Hz*, that featured the work of sonic artists Matilde Meireles and Miguel Negrão; we published new writings, including co-authored articles, in *Leonardo Music Journal*, *The Acoustic City* (eds. Gandy and Nilsen), and *Architecture and Culture*; and we presented our research at conferences and invited lectures in Amsterdam, Bristol, Copenhagen and Dublin.

These efforts have been generously supported by the Institute for Collaborative Research in the Humanities, the School of Creative Arts, and the School of Planning, Architecture, and Civil Engineering at Queen's University Belfast. We are grateful to our colleagues across Queen's, the internal and external affiliates of our research group, as well as the many students, artists, and scholars who have generously participated in and supported our events. We hope that today's symposium will lead to further debate about the place and possibilities of sound in the design of our cities.

Sarah Lappin and Gascia Ouzounian  
Project Co-directors



## SYMPOSIUM SCHEDULE

*All events in McMordie Hall, Music Building*

- 9.30 - 9.50**      Registration
- 9.50 - 10.00**      Welcome remarks by SARAH LAPPIN and GASCIA OUZOUNIAN
- 10.00 - 11.30**      First panel and discussion  
COLIN RIPLEY, 'Resonances'  
CHRISTABEL STIRLING, 'Tracing the Social Potential of Sound  
Installation Art, from Bloomsbury to Bow Bells'  
MERIJN ROYAARDS, 'The Acid House'
- 11.30 - 12.00**      Coffee/tea
- 12.00 - 1.15**      Second panel and discussion  
GASCIA OUZOUNIAN and SARAH LAPPIN, 'Soundspace: A  
Manifesto'  
MICHAEL CORR and CONOR McCAFFERTY, 'Engaging with  
Architecture through Sound: Perspectives of an Architecture Centre'
- 1.15 - 2.30**      Lunch
- 2.30 - 4.00**      Third panel and discussion  
MARK HACKETT, DECLAN HILL, KEN STERRETT, 'New  
Opportunities for Belfast'  
ANAMARIJA BATISTA, 'Disobeying Sounds Around Us'  
SVEN ANDERSON, 'From Noise Control to Urban Acoustic  
Design: Exploring Civic Responses to an Activated Urban Soundscape'
- 4.00 - 4.30**      Coffee/tea
- 4.15 - 5.00**      PETER CUSACK, 'Berlin Sonic Places'
- 5.00 - 5.30**      GEORGINA BORN, 'Keynote Respondent'

# COLIN RIPLEY

## *Resonances*

### Abstract

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. The festival focused on the work of Architect and composer Iannis 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 A|M|A conference came from very diverse backgrounds with widely varying 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, while special focus sessions were held on acoustic ecology and on the use of sound in architectural education.

But much has changed in the eight years since the A|M|A conference, especially in the area of technology – and these changes have had a dramatic effect on our cities. It's hard to remember now, but in 2006 the original iPhone was still a year away from being launched. Perhaps even more tellingly for this discussion, the years since have seen the development of two critical ideas within architectural discourse: *responsives*, on the one hand, and *atmospherics* on the other. Taken together, these two new practices are beginning to redefine the way we hear architecture...

### Biography

COLIN RIPLEY (B.Eng., M.Sc., M.Arch., OAA, MRAIC) is an Associate Professor and Chair of the Department of Architectural Science at Ryerson University. He is also a director of RVTR ([www.rvtr.com](http://www.rvtr.com)), which operates as a bridge between academic research practices and professional practices in architecture. RVTR has been extensively published and the winner of a number of major awards, including the 2009 Professional Prix de Rome 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.

## CHRISTABEL STIRLING

### *Tracing the Social Potential of Sound Installation Art, from Bloomsbury to Bow Bells*

#### Abstract

In this paper, I discuss findings from my ethnographic fieldwork in London, where I am currently researching the social dynamics and socio-political potentials afforded by installation and place-based sound works. Drawing upon two installations that formed part of the 2013 Camden New Wave Festival – Catalina Pollak’s ‘Phantom Railings’, installed along a sunken public garden in Bloomsbury, and Esther Ainsworth’s ‘Bridge Links’, secreted under the arches on Regent’s Canal – and a third, ‘Convergence’, the culmination of Ainsworth’s residency at Bow Church, I address the complex forms of relation surrounding site-specific sound’s ability to intervene in urban public space and engage a public. Accounts of the embodied affective experiences of subjects coming into contact with the works, as well as their wider social identities and positionalities (Massey, 1993), indicate the very different, mutable, and often ambivalent thresholds of publicness and privacy created by particular sonic-spatial assemblages. Transformative moments in which a sound sculpture diverts subjects into shared space, or triggers unusual gestures that re-invent normative behavioural codes of the street, are conflicted by that same work’s capacity to individuate, antagonise, and territorialize. Reflecting upon the multiple mediations of public sound – from the artificiality or locality of the sounds, to sound art’s associations as a genre, to the historical, social and geographical sites and communities that a sound work inhabits – I question the conditions under which sound installation art might produce more democratic ‘public’ spaces; and whether there are ways of mobilizing sound that puts it in service to the struggle over access to the city.

#### Biography

CHRISTABEL STIRLING is a doctoral student in music at Oxford University where she holds a three year Ertegun Graduate Scholarship in the Humanities, working under the supervision of Georgina Born. She completed an MA in Popular Music Studies at Oxford Brookes University in 2012 funded by an AHRC-BGP award, and prior to this, obtained a BMus from King’s College London where she was awarded the Purcell Prize for Music. Chrissy’s ethnographic research investigates social relations and spatial politics in contemporary London music scenes. Alongside her PhD, she is a tutor in music at Christ Church, Merton, University, and Keble Colleges, University of Oxford.

# MERIJN ROYAARDS

## *The Acid House*

### Abstract

In early 20th century Russia, a collective known as 'The Projectionists' broke new and important ground in inter-disciplinary approaches to architecture and sonic art. Much of the resulting material has thus far been under-studied and in parts wholly neglected in current discourse. In fact, many current ideas concerning multi-sensory experience and space were first articulated in Russia between 1916 and the start of Stalin's Great Terror in the 1930s. The theories and experiments developed in this period however, have often been either attributed to Western practitioners reiterating ideas decades after their Russian counterparts, or in some cases have never been addressed in subsequent research on architecture and the senses.

This mis-construction of history is especially evident in the now growing body of literature involved with sonic experience and the city. *The Acid House* is the first in a series of experimental architectures created to both update the historical record and redefine the interdisciplinary field of sound and space, based on an analysis of the investigations initialized by the Russian avant-garde and their re-articulation and development in Modernist and Post-Modernist practices.

*The Acid House* describes a signal path, a daisy chain of sound, light and architecture that bends, distorts and filters waves as they engage with each other and architecture's structure and material; waves whose altered timbre and pitch in turn transform our experience of architecture. The interplay between sound and space can be thought of as a form of signal-processing; a synthesis. The Projectionists were the first to develop and experiment with such synthesizing and signal-processing techniques, and their work forms a largely missing, and critical, chapter in the history of sonic art and architecture.

### Biography

MERIJN ROYAARDS is an independent sound artist and musician with degrees in fine art, music and urban design. He is currently enrolled as a Phd student at the Bartlett School of Architecture in London and has performed and exhibited in Europe, China and the US. Recent publications and speaking engagements include the Sonic Arts Research Centre in Belfast, AHRÁ's Transgression Conference, Architecture and Culture (Bloomsbury 2014) and *The Acoustic City* (Jovis 2014). Merijn acts as external affiliate to *Recomposing The City*, a cross-faculty project at Queen's University Belfast. He is founder of Hybridity, a collective of artists, architects and musicians who think architecture through time-based media and performance.

# GASCIA OUZOUNIAN & SARAH LAPPIN

## *Soundspace: A Manifesto*

### Abstract

The manifesto is a long-standing and powerful tool for challenge within architecture, deployed by those as diverse as Vitruvius to Frank Lloyd Wright (who proposed a poetic, Walt Whitman-inspired, block printed 'Work Song' of 1896) to those publishing in blogs across the designing planet today. Manifestos are locations for dreaming, for the banging of shoes, for passion in words about the environment we invent. Our manifesto follows in that tradition of poetry and critical optimism in calling for a new architecture of soundspace.

Here we wish to act as Miessen's 'uninvited outsider' (2010), a transgressive voice that disturbs the status quo beyond comfortable familiarity and brings together different types of thinkers and various modes of critique. In 'Soundspace: A Manifesto' we seek to probe 'fundamental questions about how and for whom the built environment is produced and [...] conventional frameworks or old-established rules and regulations' through the interdisciplinarity that sound studies demands. The ear to transgression is open.

### Biographies

DR GASCIA OUZOUNIAN (BMus, MMus McGill University, PhD UC San Diego) is Lecturer in Creative Arts at Queen's University Belfast. She has published and lectured widely on the topic of sound and space, focusing on such areas as sound installation art, site-specific sound, the history of spatial audio, acoustic mapping, and sound art in public and urban spaces. Ouzounian is committed to bringing the work of contemporary composers and sound artists to new forums. She was recently invited to contribute the first essay on 'Sound Art' for the Oxford *Encyclopedia of Aesthetics*, and interviewed by the New York Times for their feature 'The Power of Sound as an Art Form'. Ouzounian is founder of Optophono, a label that publishes interactive sound and multimedia works (see [www.optophono.com](http://www.optophono.com)).

DR SARAH A LAPPIN (BA Columbia, MArch Princeton, PhD University of Ulster, RIBA) is an architect who teaches theory and design at Queen's University Belfast. As a practitioner, she worked on a large range of projects including preservation and healthcare. Dr Lappin is co-founder of the All-Ireland Architectural Research Group, and is the current Chair of the Steering Group of the Architectural Humanities Research Association. Dr Lappin's research interests include architecture and identity and twentieth century architectural history. Her recent publications include the book *Full Irish: New Architecture in Ireland* (Princeton Architectural Press, 2009), as well as articles on architecture and cultural policy. Much of her research in recent years has concentrated on manifestations of identity in 20th century on the island of Ireland, including research into the Festival of Britain (published in the volume AHRA Critiques series *Peripheries* in 2012). Dr Lappin's further research into modernism and its local manifestations in Ireland will act as part of the Irish pavilion at the 2014 Venice Biennale for Architecture.

Dr Ouzounian and Dr Lappin are co-directors of the research group *Recomposing the City: Sonic Art & Urban Architectures* (see [www.recomposingthecity.org](http://www.recomposingthecity.org)).

# MICHAEL CORR & CONOR McCAFFERTY

## *Engaging with Architecture through Sound: Perspectives of an Architecture Centre*

### Abstract

Planning, Landscape, Architecture, Community, Environment: PLACE is the Northern Ireland Built Environment Centre, based in Belfast city centre. Established in 2004 as part of the Royal Society of Ulster Architects, PLACE became an independent charity in 2011.

Firstly the organisation's work as a whole will be considered, touching on the diverse spectrum of projects it carries out and its engagement with different sectors. Its projects and public programme range from architectural walks to community facilitation workshops; from a young people's architecture summer school to talks and conferences on built environment issues. It aims to increase engagement in architecture and the built environment: for local communities, visiting tourists, public and private sector professionals, academics and activists, young people and older people.

A summary of PLACE projects relating specifically to sound will also be presented. The organisation has developed a number of 'in-house' public engagement projects using sound, as well as facilitating the work of sound artists, architects and others. Its portfolio to date includes sound art installations, audio journalism and reporting, sound walks, training workshops and more. The speakers will discuss the role of these projects in PLACE's wider programme of public and community engagement in architecture and the built environment.

### Biographies

#### MICHAEL CORR - Creative Director, PLACE

Michael Corr is Creative Director of PLACE and is responsible for developing the creative vision of the organisation in conjunction with the team and the board. Michael represents PLACE at a regional, national and international level, liaising with key clients and partners and developing future creative and cultural projects for the organisation.

Michael is an architect and urban designer and is currently a director of Pie architecture in London and an architecture studio leader at London Metropolitan University (CASS). He also teaches in the School of Planning, Architecture and Civil Engineering at QUB. Michael previously worked as an urban designer / planning advisor with Design for London in the Greater London Authority and East architecture London where he was an associate director.

Michael has been keynote speaker and an invited critic in Australia, Asia, Europe and across the UK and Ireland.

#### CONOR McCAFFERTY - Creative Producer, PLACE

Conor leads on public engagement projects for PLACE including the annual Urban Design Academy for young people, the Place-Making Podcast series and other publications, events and workshops. He edited the book *Vacant to Vibrant: Rethinking Town Centres* (2014), which collects case studies and essays on issues relating to town centre vacancy and dereliction.

Outside PLACE, he is a Co-Director at Platform Arts studio space and gallery in Belfast city centre. With Paul Clarke, Conor produced the feature-length documentary film *Drawing on Life* (2013), which explores the relationship between architects and the world of drawing.

Conor holds a BSc in Music Technology from the Sonic Arts Research Centre at Queen's University Belfast. In 2014, he will commence a PhD studentship under the supervision of Dr Gascia Ouzounian and Dr Sarah Lappin at Queen's on the topic 'Acoustic Mapping of Cities'.



# FORUM FOR ALTERNATIVE BELFAST

## *New Opportunities for Belfast*

### Abstract

This presentation will summarise the opportunities offered by the new planning system which comes into operation in May 2015. More particularly, it will focus on Belfast and on the potential of planning and regeneration to address a range of urban issues that both scar and undermine the city's development. These include the physical barriers that reinforce territoriality and disconnect inner city communities from each other and from the wider city. The presentation will also focus on the potential opportunities for repopulating the inner and central city and the challenges this poses for the design and development processes. A core issue that permeates all of this is the need to improve the quality of Belfast's built environment.

Forum for Alternative Belfast is a not-for-profit organization that campaigns for a better and a more equitable built environment in Belfast. The Forum was formally launched on the 4th of June 2009 by a group of architects, planners and others who came together to explore alternative ways to develop the city

### Biographies

MARK HACKETT is an architect and founding partner in Hackett Hall McKnight, winners of the UK Young Architect of the Year award in 2008. In 2007 they won the competition for the now completed MAC arts centre in Belfast. He left the partnership in 2010 working part time there until becoming a full time director in Forum.

DECLAN HILL is former head of the housing unit in Todd Architects and has won a number of national awards for housing. He worked for 7 years in Hamburg and Berlin. He is a founder and director of the Black Box, an exemplar shared space in the city.

DR KEN STERRETT is a Senior Lecturer in Planning and Urban Design at Queen's University. He is also the Chair and a founding member of Forum for Alternative Belfast. Ken is currently the co-investigator, along with Prof. Frank Gaffikin, of a PEACE III funded action-research project titled 'Planning for Spatial Reconciliation'.

Hackett, Hill and Sterrett are directors in Forum for Alternative Belfast, a community interest company which campaigns for a better and a more equitable built environment for Belfast. Forum exhibited at the 2012 Venice Biennale in the group show at the British Pavilion.

ANAMARIJA BATISTA

*Disobeying Sounds Around Us*

Abstract

Setting out to research the situation of the acoustic city planning, one quickly notices that the most researched and applied aspect in this area can be found in the domain of noise control. Especially for health reasons the city council tries to develop regulations of the noise level in the urban environment, in order to diagnose the sound transmission in the areas, but also to protect the citizens from the loudness. On the European level, noise protection has been discussed as key priority of the “Sixth Environmental Action Programme” (2002-2012). The aim of this program line was to substantially reduce the number of inhabitants affected by long-term noise effects. By measuring the noise level and tolerance limit, which is determined by physical parameters and subjective appraisal, the institutional framework is searching for a range of limited conditions respectively the conditions for acceptance. In this way the planning practice of the field of acoustic sphere is reduced to regulating noise areas. The quality of sounds as timbre and pitch are included into the discussion, merely over the subjective impression of inhabitants, which again is estimated by applying quantitative statistical methods. Apart from this they are not discussed but rather seen as inevitable “components” of the urban sphere. The fear of the noise affecting our mood, concentration and our health has become a primary aim of contemporary planning regulation processes. Applying a legislative norm, a society attempts to curtail consequences of non-extensive planning strategies concerning the acoustic space.

This raises the question: “why is the planning of the acoustic dimension neglected and not elaborated in detail?” Which kind of barriers do we face? Which conditions of human thinking and experience remain hidden?

Since the very beginnings the sound artistic practice is interested in creating situations by shifting perceptive constitutions and sharpening the senses for the direct environment. It aims at voicing problematic issues of a particular site or a particular space, an active intervention into the bodily movements and social interaction of the inhabitants. In public space the arts relate to the multiple layers of sensory stimulations making us aware of the option to filter them or pay them attention. The question arises in how far the sound artistic contribution can become a part of discussion, reflection and creation of the acoustic planning processes?

Biography

ANAMARIJA BATISTA, MPhil. MSc. Cultural Researcher. She studied Art History at the University of Vienna and the Academy of Fine Arts as well as Economics at Vienna University of Economics and Business. Currently Batista is holding a scholarship of the Austrian Academy of Sciences (DOC-team) at the Academy of Fine Arts in Vienna and teaches there. Her PhD thesis is about “Sound artists as urban planners – a look at the cooperation between artistic and urban practices.”

<http://urbanartresearch.wordpress.com/>

SVEN ANDERSON

*From Noise Control to Urban Acoustic Design: Exploring Civic Responses to an Activated Urban Soundscape*

Abstract

Over the past year, the public art project Manual for Acoustic Planning and Urban Sound Design or MAP has initiated a local dialogue focused on the role of the urban acoustic designer (and by extension the field of urban acoustic design) set within the city council in Dublin, Ireland. The agenda of the project emerges as it unfolds, engaging with the circumstances that arise in response to the project's reception. Along with positive responses that have provided the support to develop two public sound installations in Dublin, critical dialogues concerning the potential of introducing a consideration of sound into a more integrated urban planning framework have revealed the latent challenge that is implicit in the project's objectives. If a planning authority acknowledges that the sonic atmosphere or ambiance of the city is somehow within its domain of influence and control, does this inclusion suggest that existing planning strategies that do not take these dimensions of the city into consideration are somehow incomplete or problematic? This presentation will explore the nature of this challenge and the responsibilities that it invokes, seeking to validate a sensitivity and open-mindedness concerning the potential of urban acoustic design, while simultaneously emphasizing how the role of the artist working to initiate these dialogues might provide the necessary catalyst for instigating both symbiotic and parasitic processes that facilitate a more active relationship between sound and the city.

Biography

SVEN ANDERSON is an artist working between Ireland and the US since 2001. Anderson's work explores the act of listening within diverse architectural, physical, social, and emotional contexts. His practice is a discursive platform that operates through artistic intervention, academic publication, participatory processes, and interactive design. Between 2013 and 2014, his project Manual for Acoustic Planning and Urban Sound Design or MAP investigated the temporary role of the urban acoustic planner / urban sound designer set within Dublin City Council.

[www.svenanderson.net](http://www.svenanderson.net)  
[map.minorarchitecture.org](http://map.minorarchitecture.org)

# PETER CUSACK

## *Berlin Sonic Places*

### Abstract

Berlin Sonic Places was an extended sound arts and research project that took place from January to August 2012. It aimed to explore the importance of sound in the urban context and the impact of planning and development on city soundscapes. Berlin's massive commitment to redevelopment since reunification makes it a particularly relevant city for such studies.

Recognising that sound is significant to the lives of all city dwellers, Berlin Sonic Spaces brought together different interest groups – local and international artists, architects/planners, sociologists, musicians, residents, administrators, communities and the public – for a wide-ranging dialogue on Berlin's changing soundscape. Themed modules were set up in three locations chosen for the types of development that they exemplify – gentrification (Prenzlauerberg), total redevelopment (Rummelsburg) and planning for the future (Tempelhof Airfield). Research and sound arts projects were commissioned in each, leading to three one-day events where the work was presented in public as installations, performances, panels, talks and open discussions. The themes included 'social change and sound', 'soundscape methodologies', 'sonic mapping' and 'city soundscapes of the future'.

This talk will give an overview of the project, but concentrate on two locations – Rummelsburg and Nauener Platz – where substantial regeneration has occurred recently. Today Rummelsburg is a leafy waterside development with a growing residential community. Two decades ago it was a polluted industrial and prison area with a grim history. Nauener Platz, once known for substance abuse, has undergone a complete reconstruction to create a play and leisure space attractive to families and the elderly. Soundscape ideas and attention to the acoustic environment played a major role in the redesign process.

### Biography

PETER CUSACK is a field recordist and sound artist with a special interest in acoustic ecology. He initiated the *Favourite Sounds Project* that explores what people find positive about their everyday sound environment. The project has been carried out in London, Beijing, Chicago, Prague, Birmingham, Southend on Sea and Berlin. His project *Sounds From Dangerous Places* investigates soundscapes at sites of major environmental damage - Chernobyl; Caspian oil fields. He now describes the use of sound to investigate documentary issues as sonic journalism.

Cusack is a research fellow and a member of CRiSAP (Creative Research into Sound Arts Practice) at the University of the Arts, London. During 2011/12 he was a DAAD artist-in-residence in Berlin working on the project Berlin Sonic Places that considers the relationship between soundscape and urban development.

CDs include *Your Favourite London Sounds* (Resonance); *Favourite Beijing Sounds* (KwanYin 022); *Sound from Dangerous Places* (ReR PC3&4); *Favourite Berlin Sounds* (ReR PC5).

<http://favouritesounds.org>

<http://sounds-from-dangerous-places.org/>

[http://sonic-places.dock-berlin.de/?lp\\_lang\\_pref=en&page\\_id=6](http://sonic-places.dock-berlin.de/?lp_lang_pref=en&page_id=6)

# GEORGINA BORN

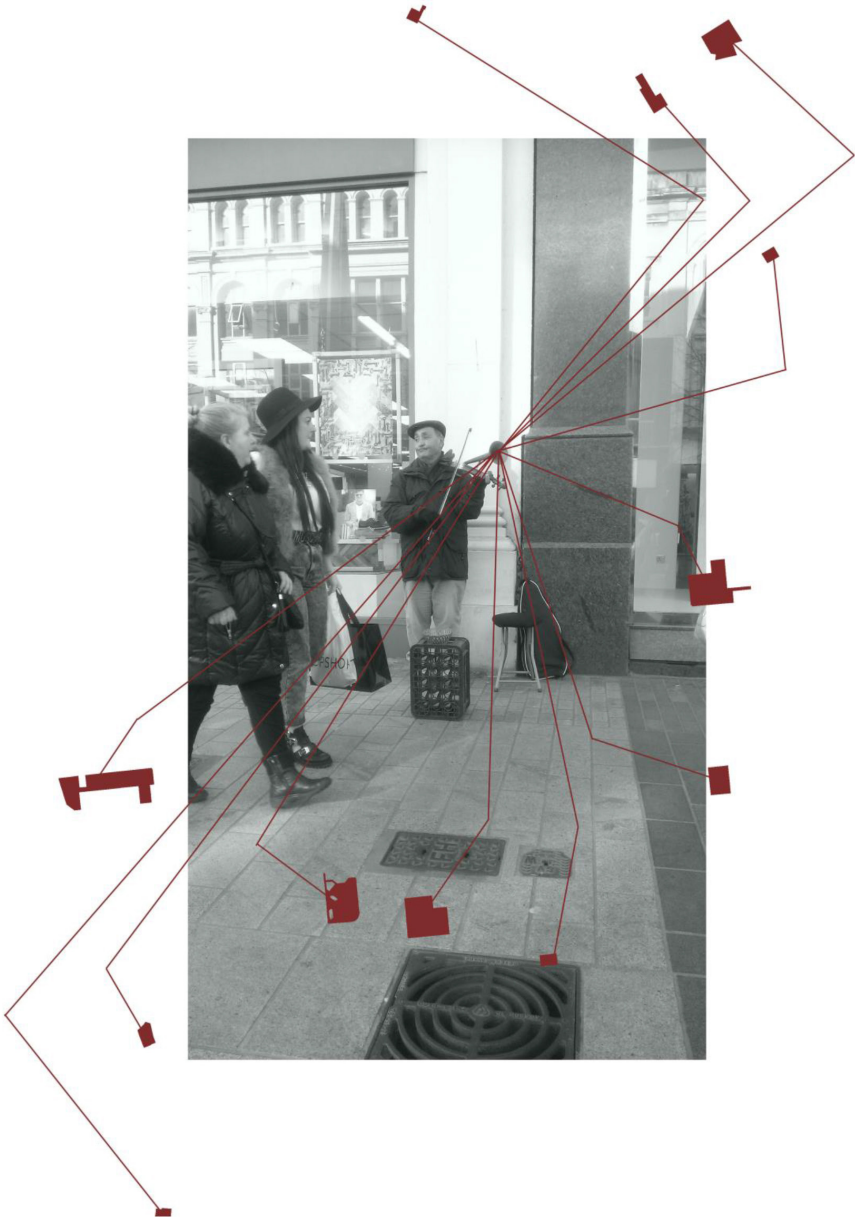
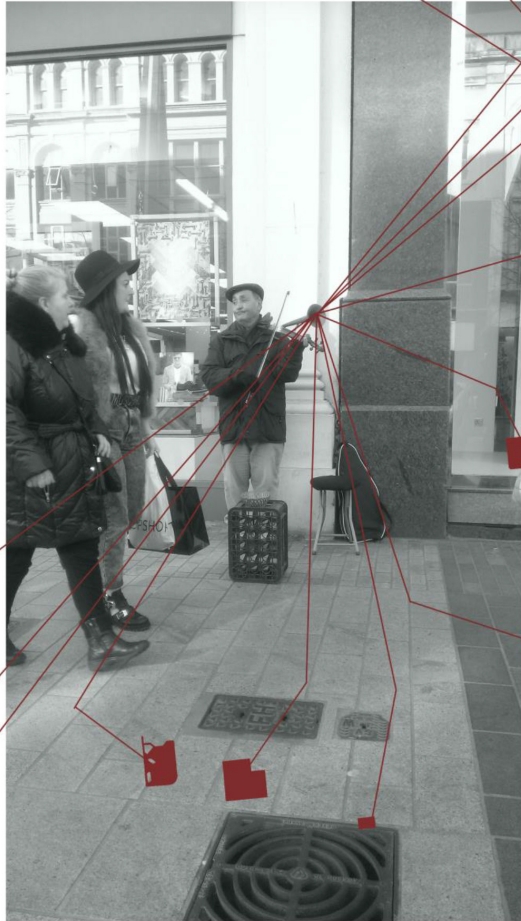
## *Keynote Respondent*

### Biography

Georgina Born is Professor of Music and Anthropology at Oxford University and a Professorial Fellow of Mansfield College. Previously she was Professor of Sociology, Anthropology and Music at Cambridge University and a Professorial Fellow of Girton College Cambridge. Earlier in her life she worked as a musician on cello and bass guitar, performing with the group Henry Cow, as well as with the Art Bears, the Mike Westbrook Orchestra, the Michael Nyman Band and other ensembles, as well as playing improvised music in various combinations as a member of the London Musicians' Collective. She studied Anthropology at University College London at BSc and PhD levels, being awarded her PhD in 1989 for an ethnography of IRCAM, the computer music institute in Paris, a study that became her first book.

Georgina Born's work combines ethnographic and theoretical writings on music, media and cultural production. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM, interdisciplinary art-science and new media art at the University of California, Irvine. Her books are *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (California 1995), *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (edited with David Hesmondhalgh, California 2000), and *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (Vintage 2005). Two edited books were published in 2013: *Music, Sound and Space: Transformations of Public and Private Experience* (Cambridge 2013), and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (edited with Andrew Barry, Routledge 2013). From 2010 to 2015 Born is directing the research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council, which examines the transformation of music and musical practices by digitisation and digital media through comparative ethnographies in seven countries in the developing and developed world.

From 2013 to 2015 she holds the Schulich Distinguished Visiting Professorship and Dean's Chair in Music in the Schulich School of Music at McGill University, Montreal, and in spring semester 2014 she holds the Bloch Distinguished Visiting Professorship in the Department of Music, University of California, Berkeley. She has been a visiting professor in the Department of Film Studies and Audiovisual Culture at Masaryk University, Czech Republic, and a visiting professor in the Department of Social Anthropology, University of Stockholm. In spring 2015 she will give the British Academy Radcliffe-Brown Lecture in Social Anthropology.



# RECOMPOSING THE CITY

## *Activities in 2013-14*

### **Events**

Seminar by Jacob Kirkegaard, 'A Matter of Sound'. 9 October 2013.

Concert by Jacob Kirkegaard, 'Labyrinthitis'. 10 October 2013.

Seminar by Chris Corrigan and Stephen Douglas, 'Designing the Sonic Arts Research Centre'. Presented by ArcSoc, Architecture Society of Queen's University Belfast. 17 January 2013.

Seminar by Carsten Stabenow, 'Tuned City'. 26 February 2014.

Seminar by Carsten Seiffarth, 'Bonn Hoeren'. 7 March 2014.

Street Society Live Project with BScI and MArch I Architecture students. 10-14 March 2014.

Exhibition by Matilde Meireles and Miguel Negrão, '48HZ/X Marks the Spot'. Platform Arts, co-hosted with PLACE Built Environment Centre. 27-30 March 2014.

Seminar by Brandon LaBelle, 'Overheard, Interrupted: Work'. 14 May 2014.

Concert by Brandon LaBelle, 'Speculations on the Lyrical Imagination of the Resistant, the Lazy and the Hopeful'. 15 May 2014.

### **Conference Presentations & Invited Lectures**

Architectural Humanities Research Association International Conference: Transgression. University of West England, Bristol. 21-22 November 2013.

Sound Signatures Winter School, University of Amsterdam. 13-17 January 2014.

Beyond Noise and Silence, Dublin City Council. 8 May 2014.

European Sound Studies Association. Copenhagen. 27-29 June 2014.

## Publications

Gascia Ouzounian, 'Recomposing the City: A Survey of Recent Sound Art in Belfast,' *Leonardo Music Journal* 23 (2013): 47-54.

Gascia Ouzounian, 'Acoustic Mapping,' in *The Acoustic City*, eds. Matthew Gandy and B.J. Nilsen (Berlin: Jovis, 2014), 165-174.

Gascia Ouzounian and Sarah Lappin, 'Soundspace: A Manifesto,' *Architecture and Culture: The Journal of the Architectural Humanities Research Association*. Expected publication in November 2014.





# RECOMPOSING THE CITY AFFILIATES 2013-14

## *Project group leaders*

Dr Sarah Lappin (Architecture)  
Dr Gascia Ouzounian (Creative Arts)

## *Internal Affiliates (Queen's University Belfast)*

Dr Stéphanie Bertet (Sonic Arts)  
Dr Martin Dowling (Music)  
Dr Gul Kacmaz Erk (Architecture)  
Professor Piers Hellawell (Music)  
Professor Frank Gaffikin (Architecture)  
Steve Larkin (Architecture)  
Professor Greg Keefe (Architecture)  
Professor Fiona Magowan (Anthropology)  
Dr Augustina Martire (Architecture)  
Professor Cahal McLaughlin (Film)  
Professor Ruth Morrow (Architecture)  
Glenn Patterson (Creative Writing)  
Professor Pedro Rebelo (Sonic Arts)  
Dr Paul Stapleton (Sonic Arts)  
Dr Ken Sterrett (Planning)  
Dr Marus Tan (Drama)  
Dr Simon Waters (Sonic Arts)

## *Post-graduate Student Affiliates (Queen's University Belfast)*

Diogo Alvim (Sonic Arts)  
Isobel Anderson (Sonic Arts)  
Rita Farrell (Architecture)  
Gerard Gormley (Sonic Arts)  
Helena Hamilton (Sonic Arts)  
Eoin McKenna (Architecture)  
Matilde Meireles (Sonic Arts)  
Úna Monaghan (Sonic Arts)  
Miguel Negrao (Sonic Arts)

Megan Nelson-Nilehn (Architecture)  
Ryan O'Neill (Architecture)  
Declan Price (Architecture)  
Tullis Rennie (Sonic Arts)  
Pablo Sanz (Sonic Arts)  
Antonis Stylianou (Architecture)  
Gareth Taylor (Architecture)  
Chris Watson (Architecture)

## *External Affiliates*

Professor Georgina Born, Oxford  
Eve Egoyan, Toronto  
Mark Hackett, Belfast (FAB)  
Declan Hill, Belfast (FAB)  
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