

FHS2019 List C: Acoustic Cities
Professor Gascia Ouzounian
Hilary Term 2018 and Trinity Term 2018

COURSE DESCRIPTION

In 1984 the musicologist Shuhei Hosokawa decried the lack of attention that urban planners give to the acoustic dimension of cities, writing that the city remains 'unheard' when observed from a strictly visual perspective. In recent years scholarship on and creative practice in urban sound has proliferated across disciplines that include sound studies, urban sociology, sound art and urban design. This course will explore the acoustic dimension of cities through an examination of such wide-ranging phenomena as city symphonies, urban soundscapes, noise legislation, sound mapping, acoustic planning and urban sound art. Through this course we will gain a better understanding of how the acoustic city has been imagined, designed, planned, and theorized over the last century.

TEACHING

This course will be offered as six 90-minute lectures (Hilary Term 2018) and two 90-minute seminars (Trinity Term 2018). Students are expected to attend all lectures and seminars.

ASSESSMENT

Two essays of 3,500-4,000 words each, including notes but not bibliography. Both essays are to be submitted by 12 PM noon, Tuesday, 1st week of Trinity Term 2019. The word count should be stated on the front page of each essay. Please provide two copies of each essay.

Please note that Essay 1 will be on a set topic. Essay 2 will be on a topic of your choice.

In addition to the two essays you will be asked to give a **short presentation** (up to 10 min.) related to the topic for your Essay 2 in Trinity Term 2018. The format of the presentation is left to the student's discretion. You are welcome, but not required, to use handouts, PowerPoint or other audiovisual aids as needed. This presentation will not be assessed but it will be required to enroll on the course.

COURSE STRUCTURE (Provisional)

Hilary Term 2018

Lecture 1: Soundscapes of the Urban Past

Urban acoustic histories • Sensorial architecture and urbanism • Case Study: London • Broadside ballads • London cries • Acoustic economies • 'London Sound Survey' (Rawes) • *Soundscapes of the Urban Past* (ed. Bijsterveld)

Lecture 2: The Emergence of the Modern Acoustic City 1900-1933

Representing the city in sound and music • City symphonies • Futurism and the acoustic city • *The Soundscape of Modernity* (Thompson) • 'The Roaring Twenties' (Thompson) • *Nazi Soundscapes* (Birdsall)

Lecture 3: City of Din: Acoustic Cities in the Age of Noise

The Age of Noise in Britain (Mansell) • Anti-Noise League • Noise legislation • *A Tirade against Noise* (McKenzie) • *The Problem of Noise* (Bartlett) • 'The Metropolis and Mental Life' (Simmel) • Sound Maps • Noise Maps • END Directive • Quiet Areas • SONYC (Sounds of New York City) • Acoustic surveillance

Lecture 4: Recomposing the City: Acoustic Design and Urban Sound Art

LISTEN (Neuhaus) • *The Soundscape* (Schafer) • Sonambiente • Tuned City • Bonn Hoeren • 'The Sonic Commons' (O&A) • 'Recomposing the City' (Ouzounian) • *Times Square* (Mend+Keith Obadike)

Lecture 5: 'Making the Walls Quake': New Urban Acoustic Architectures

Guest visit by St John's Sound Artist-in-Residence Katarzyna Krakowiak (TBC) • Collaborations between Sound artists and architects • *Poème électronique* (Le Corbusier, Varèse, Xenakis) • *Vex* (Chance de Silva & Scanner) • *BUG* (Bain and Brandlhuber)

Lecture 6: Hearing Urban Futures: Planning the Acoustic City

Soundscape and urban regeneration • Acoustic Planning • 'The Walkman Effect' (Hosokawa) • Max Dixon, sound planning for London • *Manual for Acoustic Planning* (Anderson) • 'Hearing Urban Regeneration' (Waldock) • Soundscape and urban communities • *Acoustic City* (Gandy and Nilsen)

Trinity Term 2018

Seminar 1: Student Presentations

Seminar 2: Student Presentations

ESSAY TOPICS

Essay 1

Using ONE of the following projects as the basis of your discussion, examine the uses, potentials, limitations, concepts, technologies, aesthetics (and other issues, as pertinent) of urban sound maps:

- London Sound Survey (Ian Rawes)
- The Montréal Sound Map (Max Stein and Julian Stein)
- The Roaring Twenties (Emily Thompson)
- Listening Map of Bonn (Sam Auinger)
- *X Marks the Spot* (Matilde Meireles)
- Sounds of New York City (SONYC)

Your discussion should refer to academic literature on urban sound, for example stemming from sound studies and urban studies

Essay 2

An essay on a topic of your choice. You should be careful to avoid overlap with Essay 1. Your essay may develop analytical, historical, critical/theoretical perspectives, as appropriate. You are encouraged to discuss the topic with the instructor. This essay topic should form the basis of your presentation in Trinity Term 2018.

Example topics:

- A critical/analytical essay on an artist who works with sound in urban environments
- An essay on the history of noise legislation
- The history of acoustic design or acoustic planning

RECOMMENDED READING

Key readings are marked with an asterisk*.

Please note that this list may be updated periodically over the course of the academic year; new versions will be uploaded to WebLearn.

*Anderson, Sven. 2016. 'The Incidental Person: Reviewing the Identity of the Urban Acoustic Planner'. *Journal of Sonic Studies*. JSS 11.
<https://www.researchcatalogue.net/view/243093/243094>

*Belgiojoso, Riccarda. 2014. *Constructing Urban Space with Sound and Music*. Milton Park and New York City: Routledge.

Bijsterveld, Karin (ed.) 2013. *Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage*. Bielefeld: Transcript Verlag.

Birdsall, Carolyn. 2012. *Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933-1945*. Amsterdam: University of Amsterdam Press.

Birdsall, Carolyn. 2016. 'Sound and Media Studies: Archiving and the Construction of Sonic Heritage' in Jens Gerrit Papenburg and Holger Schulze (eds), *Sound as Popular Culture: A Research Companion*. Cambridge, MA: MIT Press, pp. 133-148.

Blessner, Barry and Linda-Ruth Salter. 'Industrialization Creates New Aural Attitudes' (etc.) in *Spaces Speak, Are you Listening? Experiencing Aural Architecture*, pp. 103-116.

*Gandy, Matthew and B.J. Nilsen (eds). 2014. *The Acoustic City*. Berlin: Jovis.

*Fowler, Michael. 2011. 'On Listening in a Future City'. *Grey Room* 42, pp. 22-45.

*Hosakawa, Shuhei. 1984. 'The Walkman Effect', *Popular Music*, 4, pp. 165-80.

LaBelle, Brandon. Chapter 10: 'Tuning Space: Max Neuhaus and Site-Specific Sound' in *Background Noise: Perspectives on Sound Art*, pp. 154-166.

*Libera, Michal and Lidia Klein (eds). 2012. *Making the Walls Quake as if they were Dilating With the Secret Knowledge of Great Powers*. Warsaw: Zacheta National Gallery of Art.

*Lynch, Kevin. 1960. *The Image of the City*. Cambridge, MA: MIT Press.

Kyto, Meri. 2013. 'Sound Diary Istanbul: Acoustemological Musings from the Field' in Angus Carlyle and Cathy Lane (eds), *On Listening*, pp. 79-82.

*Lacey, Jordan. 2016. *Sonic Rupture: A Practice-led Approach to Urban Soundscape Design*. New York: Bloomsbury.

Lacey, Jordan. 2017. 'Silencing Urban Exhalations: a case study of student-led soundscape design interventions'. *Journal of Sonic Studies*. JSS 14.
<https://www.researchcatalogue.net/view/369404/369405>

*Mansell, James G. 2017. *The Age of Noise in Britain: Hearing Modernity*. University of Illinois Press.

Meyer, Felix and Heidi Zimmerman. 2006. *Edgard Varèse: Composer, Sound Sculptor, Visionary*. Paul Sacher Stiftung. Woodbridge: The Boydell Press.

Mumford, Lewis. 'What is a City?' Reprinted in Richard T. LeGates and Frederic Stout (eds), *The City Reader, 3rd Edition*, pp. 92-96.

*Krawiok, Katarzyna. 'Selected Work' (on WebLearn).

*Odland, B. and Auinger, S. 2009. 'Reflections on the Sonic Commons', *Leonardo Music Journal*, 19, pp. 63-68.

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

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

*Ouzounian, Gascia and Sarah Lappin (eds.). 2016. Special issue of *Journal of Sonic Studies: Recomposing the City*.

Pallasmaa, Juhani. 2013. *The Eyes of the Skin: Architecture and the Senses, 3rd Edition*. Somerset: John Wiley & Sons.

*Schafer, R. Murray. 1994 [1977]. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VA: Destiny Books.

- Chapter 1, 'Introduction', pp. 3-12.
- Chapter 4, 'From Town to City', pp.53-69;
- Chapter 5, 'The Industrial Revolution', pp. 71-87.

*Sennett, Richard. 'The Open City'. Online at <https://www.richardsennett.com>

Simmel, Georg. 1903. 'The Metropolis and Mental Life'

Thibaud, Jean-Paul. 2013. 'Giving Voice to Urban Atmospheres' in Angus Carlyle and Cathy Lane (eds), *On Listening*, pp. 75-78.

*Thibaud, Jean-Paul. 2003. 'The sonic composition of the city', in M. Bull and L. Back (eds.), *The Auditory Culture Reader*. Amsterdam: Berg Publishers, pp. 329-341.

*Thompson, E. 2002. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*, Cambridge, MA: MIT Press.

Xenakis, Iannis. 2008. *Music and Architecture: Architectural projects, texts and realizations*. Hillsday, NY: Pendragon Press.

Zukin, Sharon. 1995. 'Whose Culture? Whose City?' Reprinted in Richard T. LeGates and Frederic Stout (eds), *The City Reader, 3rd Edition*, pp. 136-146.

ONLINE RESOURCES

Anderson, Sven. *Manual for Acoustic Planning*.

<http://map.minorarchitecture.org/>

Bello, Juan Pablo et al. SONYC (Sounds of New York City).

<https://wp.nyu.edu/sonyc/>

Meireles, Matilde. *X Marks the Spot*. <http://xmsbelfast.com/about>

Rawes, Ian. London Sound Survey. <http://www.soundsurvey.org.uk/>

Seiffarth, Carsten. bonn hoeren. <http://www.bonnhoeren.de/>

Stabenow, Carsten. Tuned City. <http://www.tunedcity.net/?lang=en>

Stein, Max and Julian Stein. (2009-). Montréal Sound Map.

<http://www.montrealsoundmap.com/>

Thompson, Emily. 2013. 'The Roaring 'Twenties: An Interactive Exploration of the Historical Soundscape of New York City', *Vectors* 4(1)

<http://vectors.usc.edu/projects/index.php?project=98>

ST JOHN'S COLLEGE SOUND ARTIST-IN-RESIDENCE

Katarzyna Krakowiak: Sound Artist-in-Residence 2018

Academic Director: Professor Jason Stanyek

Katarzyna Krakowiak is an internationally exhibiting artist who works at the intersection of sound and architecture, creating large-scale installations involving existing city buildings or structures.

As St John's College Sound Artist-in-Residence in 2018 Krakowiak will present a number of public events during her term-long residency at Oxford. You are highly encouraged to attend these events.

In advance of Krakowiak's visit, please read 'Katarzyna Krakowiak, Selected Work' (on WebLearn).

URBAN RHYTHMS

The Oxford-based research network Urban Rhythms will convene events in 2018-19. You are highly encouraged to attend these events!

This network builds on recent scholarly interest from across the humanities and social sciences to form an interdisciplinary hub at Oxford for the study of auditory culture within the modern urban environment (post-1850). We are interested in investigating ways in which sound and music can enhance our understanding of urban design and experience—both historically and in the present—and how sound and music can contribute to a theorisation and history of the modern city. The network's timely aim, then, is to draw together people working on sonic and spatial studies in various disciplines under the banner of 'urban humanities'—an important new scholarly field. You can read more about this research network here:

<http://torch.ox.ac.uk/urban>

