



Sounding city - sonic interventions and storytelling for liveable urban spaces

AU Summer School, online 1.-3. Aug. / onsite in Struer 7.-18. Aug. 2023

Sounding City Summer School will cover aspects of sound and urban studies and how these fields connect and engage citizens, also with more-than-human actors in and beyond the urban environment. The summer school will additionally introduce to participatory audience engagement and how public space – which may equally well be urban and beyond urban – can be a space for both speculative and democratizing processes.

The focus of the summer school is on how residents in urban quarters and environments interact with and through soundscapes and sonic interventions to understand neighborhoods, their history and their future potentials. The summer school participants will bring the understanding of audiences/users/residents into conceptualizing, developing and producing digital and analogue sound pieces and stories for everyday urban living.

In 2023 we will – with reference to the sound art biannual, Struer Tracks 2023 – focus on how abandoned buildings and urban landscapes open up to experimentations in speculative soundscapes and how to collectively dream of communal futures.

The overall challenge will be locations along Struer Inner Harbor and several abandoned industrial heritage sites – we will investigate what historical soundscapes can be imagined, what present soundscapes can be captured, and what future soundscapes can be projected and shared.

Topics covered in the summer school include sound studies, soundscapes, sound walks and sound production; urban studies and critical perspectives on citizen engagement; design thinking and critical making methodologies. Prototyping sonic storytelling for urban environments and citizen engagement will be deployed.

- Students will be introduced to theories of soundscapes, urban placemaking and everyday living, and will be able to examine and analyse sound productions for such spaces.
- Students will be introduced to working empirically with field recordings as well as to design thinking and maker processes.

Sounding City Summer School consists of an online introductory online-section (Tue. 1.-Thur 3.. August) with talks based on recommended reading, listening, discussions and preparatory workshops followed by two weeks on-site in Struer, 7.-18. August.

During the two weeks in the Struer, City of Sound, participants will meet and work with sound art labsters and artists, stakeholders and companies, audiences and residents on 5-6 challenges for which they will conceptualise, test, prototype and present bespoke sonic recommendations or solutions.

Sounding City Summer School will be taught in Sound Art Lab, a national lab and maker space for sound art and sound studies, education and training, and participants will do their presentations to stakeholders and create a public exhibition of their sound productions.

The Sounding City Summer School is offered in partnership with **Struer Sound Art Lab** and **Struer City of Sound**. As well as in collaboration with Sound Hub DK, Bang & Olufsen, Struer Museum and other stakeholders.

PART 1 – ONLINE SESSIONS, 1.–3. AUGUST (9:30–15:30)

FIND ZOOM-LINKS IN THE BRIGHTSPACE LEARNING ENVIRONMENT
ZOOM WAITING ROOM IS OPEN FROM 9:00

<https://aarhusuniversity.zoom.us/j/61100421093?pwd=Z2duV1ZhdfVkJQWRTZTFQeEFoeStJQT09>

Meeting ID: 611 0042 1093

Passcode: 159295

TUESDAY 1. AUGUST

- 9:30 **Introductions:** we'll say hello and share our motivations for joining Sounding City Summer School
- 10:30 **Sounding City Summer School program and process**
Who are our collaborators? What are our spaces?
See Struer, City of Sound-Folder
- 11:00 Jacob Eriksen, Struer Tracks and Head of Sound Art Lab:
City of Sounds, Sound Art Lab and Struer Tracks
- 12:00 Lunch Break
- 13:00 Marianne Huang: Soundscapes and Urban Entanglements
Schafer, LaBelle & al on soundscapes, urban life and living
Overview of key texts and key concepts
- 14:30 **Listening Workshop:** Breakout Groups
Assignment: bring your favorite sound for collective imagining

Marianne will set teams by Tuesday evening

WEDNESDAY 2. AUGUST

- 9:30 Annette Vandsøe, (Center for Sound Studies, Aarhus University)
Sonic Citizenshship
- 10:30 Marianne Huang:
Oral Histories, Urban Sound Marks, Industrial Heritage and beyond
- Material:**
[Scoring the City](#) – Visit the website, look into the scores, recordings, essays archived there and the Scoring the City Booklet (under 'Resources'). This introduction will connect towards embodying urban soundscapes as a way of documenting movements and dynamics in urban spaces.

Caroline Claus: Urban Sound Design

Cases: Abandoned infrastructures at Struer Harbour

Urban soundscapes then, now and in imagined futures

The Silo
The Abbatoir
The Industrial Harbour
The industrial entanglement, Vrallen
The 'Railway Tower' and the railway

Breakout groups + Plenum Discussion

12:00 Lunch Break

13:00 Marianne Huang:
Sounding gardens and other speculative fabulations
(Material: Salomé Voegelin, *Sonic Possible Wolds*, Chap 1 & 5)

14:00 **Case-ideation Workshop:**
- Breakout Groups: Padlet-ideation
- Presentation, Feedback, Discussion

THURSDAY 3. AUGUST

9:30 **Marie Højlund: Urban Sound Measures**
(Center for Sound Studies, Aarhus University)

10:30 Marianne Huang
Field Work Methodologies and Critical Approaches
Methods: Listening, Sound Walking, Field Recording, Sound Mapping
(**Material:** Hildegard Westerkamp; Mark Peter Wright)

11:30 **Workshop: Designing for Audience Participation**
Breakout groups on the Struer Cases + Plenum Discussion
Continued work in padlets

12:30 Lunch

13:30 **Approaching Struer:** Program for 7.-18. August & Practicalities
- Creative and Reflective Processes
- Documentation and Exhibition
- Exams and Portefolio

Key texts from Brightspace Folders, please familiarize yourself with the texts listed below before online-sessions – texts in folders are marked with *

Soundscapes, SoundWalks, Sound Studies

- Schafer, R. Murray: The Music of the Environment.
- Schafer, R. Murray: Soundscape. Our Sonic Environment and the Tuning of the World
- Westerkamp, Hildegard: Sound Walking
- Westerkamp, Hildegard: Microphone Ear. Field Recording the Soundscape
- Labelle, Brandon: Background Noise (excerpt)
- Labelle, Brandon: Sonic Agency , Chap 1
- Labelle, Brandon: Acoustic Justice, Chap 2
- Voegelin, Salome: Sonic Possible Wolds, Chap 1 & 5
- Wright, Mark Peter: Listening After Nature, chap 3
- Kreutzfeldt, Jacob & Rune Søchting, The Aesthetics of the Soundmark, 2019

Urban Design and Sound Interventions

- Blesser, Barry; Salter, Linda-Ruth: Spaces Speak, Are You Listening, Chap 2
- Krogh Groth, Sanne & Samson, Kristine: Urban sound ecologies. An analytical approach to sound art as assemblage
- Jacob Kreutzfeldt, Thinking the City Through Sound, SoundEffects Vol 1, 2011
- Listening to the City Handbook
- Claus, Caroline: Urban Sound Design
- Ouzonian, Gascia: [Scoring the City](#)

The Brightspace-folder ‘Struer, Urban Development with City of Sounds’ will introduce you to Struer as an urban environment and create a frame for our cases.

Also check out our listening options in the Listen To-list – we will draw on some for the listening workshops.

PART 2 – STRUER WEEK 32–33

The Summer School teaching, talks, and workshops will take place in **Sound Art Lab**, based vis-à-vis Sound Hub Denmark in Bang & Olufsen's old main building: Peter Bangs Vej 17B, Struer



Sound Art Lab also provides access to sound studios with pro-tools for experimentation if you would like to use these. Our productions are, however, planned for more basic technologies:

- teams will be provided with Zoom H5-recorders, with user friendly onsite instruction
- teams may experiment with other recording opportunities (eg, hydrophone)
- all should bring laptops for sharing documentation and for sound editing
- editing software is either Audacity, which is a free software, or Hindenburg (for Hindenburg a free 30 days trial license will be available when we meet in Struer).

Sounding City-productions will be exhibited publicly and also pitched to local stakeholders



MONDAY 7. AUGUST

9:30 Summer School Kick-off and settling in (SAL)

- Welcome breakfast
- Introduction and guided tour by Jacob Eriksen, Head of SAL
- Visit in Sound Hub Denmark

11:00 Talk: Jacob Eriksen on Sound Art

12:00 Introduction to recorders, recording and editing Glen Legind (Technical Assistant, Sonic College)

13:15 Struer City Hall - Claus Falck Pedersen & Helle Baker

- Struer City of Sound as urban strategy
- Art, Innovation and Citizen Engagement
- Case-environments: The Industrial Harbour and a New Harbour Environment

Sandwich lunch will be served

14:30 City Walk towards the harbour area

18:00 Meet-up (venue to be decided, according to weather) Pizza, Beer and Soda

TUESDAY 8. AUGUST

9:00 Visit at Bang & Olufsen (Hjermvej 25, 7600 Struer)

Jette Nygaard, B&O Communications, Brands & Heritage:
Sound and Design, History of B&O and the Sound Cluster

(Krause Jensen: Starting Fieldwork at the Farm, 2013)

12:15 Lunch (SAL)

13:15 Marianne Huang **Interviewing as field method, oral histories as micro history** (hand-out of GDPR-template)

14:15 Kick-off Research sprint First explorative walk

16:30 Talk on Storytelling, Nordic Podcast Academy

18:00 Debrief

WEDNESDAY 9. AUGUST (BRING YOUR RECORDER)

9:00 Struer Museum (Søndergade 23) Cultural Histories and Curating in sound

Thomas Østergaard Frandsen:

Struer Museum as a museum for sound and listening cultures; historical sound marks and soundscapes.

- 9:30 visit in the exhibitions and in Johannes Buchholtz' villa with soundscape (CAVI, AU)
- 10:30 Anne Sofie Udsen Jørgensen (CAVI, AU) online: Designing sound scapes (see Udsen, Anne-Sofie, Halskov, Kim: "Soundscape Design for Historical Buildings as a Sonic Placemaking Process", DRS 2022)
- 11:30 Lunch (at the Museum)
- 12:30 Struer Street Museum: Creating a Sound Map
- 13:00 Mapping Sounds for the Street Museum
- 14:30 Coffee break
- 15:00 **Case-teams: documentation assignment**

1. Assignment:

field recordings and documentation in abandoned buildings and sites

Remember to keep track of documentation in your process tool, which will be the foundation for the first Assignment

THURSDAY 10. AUGUST

- 9:00 **Listening Workshop (SAL)**
Presentation of field recordings + documentation, reflections and insights
- 10:30 **Listening excursion to Struer's fjord-environments - Oddesund**
bring your recorders
- The geological and cultural history of the landscape
- Introduction to Regelbau 411** – <https://www.regelbau411.dk/>
- Lunch on the move
- 13:00 Case-teams: **Conceptualizing** (SAL)

2. assignment: Fill in Creative Brief Template & Production Plan

- Include sound production time, further recordings, documentation, multimodal material, recordings, citizen engagement (personas) + technical requirements for exhibition

FRIDAY 11. AUGUST

- 9:00 **Teams present production plans & concepts** (SAL)
Framework for sound production, documentation, multimodal material etcetera
- 10:00 Plenum: **Feedback and discussion – concepts and ‘the bigger picture’ of Struer strategies** (SAL)
- 12:00 Lunch (SAL)
- 13:00 **Looking into week 2**
- Case-teams: organizing a curatorial and communications group** (SAL)
- Second Assignment:** Upload draft BRIEF (concept and project plan) in your team-folder

END OF DAY BY 14:00 AT THE LATEST

MONDAY 14. AUGUST

Assoc Prrof. Morten Søndergaard, AAU, joins for the last week
(<https://vbn.aau.dk/da/persons/118583>)

- 9:30 **Overview of production concepts and plans**
A brief for the curatorial group
- 10:30 Glen Legind: **Sound Editing in SAL Studios**
- 11:30 **Production Time: ‘Prototyping’ (SAL or case-sites)**
- 13:00 Lunch (SAL)
- 14:00 **Production time: ‘Prototyping’ (SAL or case-sites)**
- 16:30 Talk (SAL) Morten Søndergaard:
Sound Machines and Unheard Avantgardes
- 18:00 Debrief

TUESDAY 15. AUGUST

- 9:00 Meet-up at exhibition space
Tech and material specs for the final exhibition
Curatorial group + Jacob, Glen, Morten, Marianne
- 9:00 / 10:30 **Production Time: ‘Prototyping’ (SAL or case-sites)**
- 12:00 Lunch (SAL or on the move)
- 13:00 **Production Time: ‘Prototyping’ (SAL or case-sites)**

17:00 Debrief if needed (SAL)

WEDNESDAY 16. AUGUST

9:00 **Jacob/Glen/Morten/Marianne: Feedback on the sound productions**

11:00 **Production Time:** finalizing production and presentation

13:00 Lunch

14:00 **Production Time:** finalizing production and presentation

16:30 **Artist Talk on location: Feminist Shortwave Collective (tbc)**

THURSDAY 17. AUGUST

9:00 **Finalizing production and presentation**

12:00 Lunch (SAL)

13:00 **Presentations of full productions with local stakeholders** (SAL)

Third assignment: Oral presentation + presentation material
/ Q&A with City of Sound-stakeholders
20 mins per challenge-team + 10 mins Q&A

Fourth Assignment: Full production + curatorial brief for exhibition (iteration of concept-brief)

15:00 Prepare Exhibition

FRIDAY 18. AUGUST

9:00 **Finalizing Exhibition**
Remember: Documentation

13:00 **Exhibition Opening + public presentation**
Remember: Documentation

Assignment 5 (individual):

1. Introduction to portfolio and the participation in Sounding City Summer School
Additional documentation from exhibition and opening
2. Concluding reflections & discussions

Portfolio exam to be uploaded on AU exams' platform by Friday 25th August, before 2pm



EXAM PORTEFOLIO

Deadline Friday 25. August, at 2pm

Each student uploads an exams portefolio individually

As a part of the course, the student produces a number of assignments. The number of assignments, their form (individual and/or group-based, written, oral, product, reflection, peer feedback, set question or student's choice of question, etc.), their length and the deadlines for submission are announced in writing in Blackboard and orally by the teacher at the beginning of the summer school.

All or a selection of these assignments can provide the basis for the student's exam:

1. Introduction – Sounding City: case and theoretical framework
2. Documentation of case site with urban histories
3. Case site sound documentation
4. Interviews and audience development
5. Exhibition Concept: sound production, documentation, multimodal and performance material, recorded talks + technical requirements for exhibition
6. Sound Production
7. Exhibition Documentation
8. Discussion and reflections
9. Concluding remarks

The portfolio can be completed individually or, if specified by the teacher, in groups of up to 6 students.

It must be possible to assess the student individually and therefore it is important that, for portfolios prepared in groups, it is clearly stated which sections the individual students are responsible for and which sections the group is responsible for.

The complete portfolio must be submitted for assessment in the Digital Exam system before the deadline set in the examination plan.

The total maximum lengths are:

For 1 student: 12 standard pages.

For 2 students: 18 standard pages.

For 3 students: 24 standard pages.

For 4 students: 30 standard pages.

For 5 students: 36 standard pages.

For 6 students: 42 standard pages.

Products can be included in the portfolio and can, depending on the length and the teacher's approval, form a number of standard pages of the portfolio's total length.

The title page, the table of contents, the list of references and appendices are not included in the number of standard pages.