



Soundscapes

The experience of silence and sound in the landscape

International Landscape Study Days
2024, 20th edition

abstract and lecturers' short biographies

> [online preview lecture, Friday 16th February 2024](#)

DAVID HASKELL

Professor of Biology at the University of the South, Sewanee, Tennessee, and writer
Sounds Wild and Broken: Listening beyond the surface

We live surrounded by sonic marvels and brokenness, from the diverse music of humans and nonhuman animals, to the dreadful noise that we pump into oceans and cities. David Haskell will explore what these sounds can teach us about the past and present. Although sound is ephemeral, it carries memories from ancient times, all the way back to the early days of the cosmos. Understanding these legacies can reshape our listening in the present and root us in life's community. He will also discuss sounds normally inaudible to humans, such as the inner motions of trees and vibrations of insects. These hidden sounds reveal to us some of the processes that shape nonhuman life. Sound is a great connector, passing through barriers and uniting disparate beings. Listening, then, opens us to the interconnections from which life is made, and can be a ground for belonging, justice, and joy.

David Haskell is a writer and a biologist. His latest book, *Sounds Wild and Broken*, was a finalist for the Pulitzer Prize in General Nonfiction, finalist for the PEN/E. O. Wilson Literary Science Writing Award, and listed by *The New York Times* as an "Editor's Choice". His previous books, *The Forest Unseen* and *The Songs of Trees* are acclaimed for their integration of science, poetry, and rich attention to the living world. Among their honors include the National Academies' Best Book Award, John Burroughs Medal, finalist for Pulitzer Prize, Iris Book Award, Reed Environmental Writing Award, and National Outdoor Book Award for Natural History Literature. Haskell is William R. Kenan Jr. Professor of Biology and Environmental Studies at the University of the South in Sewanee, TN, a Fellow of the Linnean Society of London, and a Guggenheim Fellow.

> [first day, Thursday 22nd February 2024](#)

JOAN NOGUÉ

Professor of Human Geography at the University of Girona
Geographical silences

Reality is made up of both presences and absences; of things that can be seen and others that are hidden. Even though it might not seem to be the case, and we might not realize it, the impact of the geographies of the invisible realm is on a par with – or even exceeds – that of visible, tangible Cartesian geographies when it comes to our time and space coordinates and the domains in which we exist. Silence is part of these invisible geographies. Soundscapes have not been given the attention they deserve in geographical descriptions and studies of the landscape, but neither have their counterparts: silent soundscapes. The presence of this other side to soundscapes is paradoxically revealed by its absence. This contribution will present a number of "geographical silences" in order to call into question the faith unhesitatingly placed in geographical descriptions of an entirely visual nature, based on empirical and Cartesian observations in the medium and long term. The prevailing conception of the world favours sight over the other senses, lasting elements over ephemeral ones, the tangible over the intangible,

and a sedentary existence over a nomadic one. This can make it extremely difficult to discover the hidden landscapes (including silent ones and soundscapes) all around us.

Joan Nogué is Professor of Human Geography at the University of Girona and advisor to the Landscape Observatory of Catalonia, which he founded and directed from its creation in 2004 until 2017. He received his PhD from the Autonomous University of Barcelona and furthered his studies at the University of Wisconsin in Madison (USA). His last three books are: *Paesaggio, territorio, società civile. Il senso del luogo nel contemporaneo* (Melfi: Libria, 2017), *Yi-Fu Tuan. El arte de la geografía* (Barcelona: Icaria, 2018) and *L'altre món rural. Reflexions i experiències de la nova ruralitat catalana* (Barcelona: Tigre de Paper, 2022). He holds the Rey Jaime I Prize for Urbanism, Landscape and Sustainability and is a member of the scientific committee of the Fondazione Benetton Studi Ricerche, among many other national and international entities and institutions. In April 2022 Harvard University recognised his work in the field of landscape studies.



ALMO FARINA

Honorary professor of Ecology, University of Urbino

The role of Ecoacoustics in conservation ecology
(in collaboration with Bernie Krause and Tim Mullet)

Sounds are one of the most important extensions of the organismic inner world, becoming testimonials of environmental complexity, integration, and relationships between apparently separated parts. From a semiotic perspective, sounds are codes utilized by many organisms to save energy in patrolling, defending, exploring, navigating connecting to their surroundings. Sounds are also tools that establish dynamic biological and ecological competencies through refined partitioning in the natural selection process of evolution.

The Earth is facing great adversity with the global impacts of climate change and an emerging sixth mass extinction augmented by machines and resource extraction employed to accommodate a growing population of 8 billion people.

Yet, the tangible elements of our lone inhabited planet in the solar system are not the only things disappearing or being modified. The sounds of Earth are being altered in ways that may never be recovered. Indeed, we occupy a noisier world in the age of machines that comes at a great expense in the form of sonic extinctions. It is profoundly apparent that conservation efforts must consider the importance and ramifications of the sonic environment. Although sound has been integral to life for millions of years, our understanding of its ecological role has only just begun. Ecoacoustics is a budding field with the intention of addressing these existential subjects. Despite its youth, Ecoacoustics has had rapid theoretical and applied growth, consolidating the research on the ecology of sounds across many disciplines. Here, we present new insights into how Ecoacoustics plays a relevant role in conservation ecology whose innovative methods and theoretical framework can be a useful tool for supporting conservation efforts ranging from singular species to entire landscapes at local and global scales. The combination of autonomous recording devices and ecoacoustic indices present an exceptional approach to the study of remote areas, rare species, and data rich analyses. While Ecoacoustics scientists continue their calling to exploring this new scientific horizon, we encourage others to consider Ecoacoustics in their conservation agendas because of its application to terrestrial, marine, and freshwater habitats.

Almo Farina, a Doctor in Natural Sciences, Pisa University, is Honorary Professor in Ecology, in the University of Urbino.

Major research activities: Eco-ethology of vertebrates, Landscape ecological studies, Land abandonment of upland areas and effects on landscape and fauna, GIS and expert systems for wildlife management, relationship between birds and landscape, landscape changes and effects on biodiversity, theories in landscape ecology, cognitive landscape ecology, eco-semiotic approach in the study of landscape complexity, ecoacoustics, code ecology.

His recent principal interests are in understanding how complexity operates across a range for ecological scales affecting the organization of communities, ecosystems and landscapes.

In particular he is interested to study the organization of landscapes and how organisms perceive the surrounding complexity. Specific attention is directed to the study of the mechanisms involved in the communication between the internal world of organisms and their interpreted Umwelt. Recently he has incorporated the principles of biosemiotic into the ecological domain developing the eco-field hypothesis and in addition he has elaborated a new theory on resources (General Theory of Resources). Resources have been defined and some axiomes have been presented and discussed as basis for a new ecological perspective to investigate the complexity of the life.

In addition, he has investigated the soundscape of birds as an energetic, informative dimension utilized by these species to maintain contact with vital resources. He is working on the development of new metrics (the Acoustic Complexity Index, ACI) to evaluate the complexity of sounds inside populations, communities and landscapes.

Publications: more than 300 reports, articles and books on zoology, eco-ethology, bird community ecology, landscape ecology, landscape changes, rural landscape modification, ecoasemiotics, ecoacoustics. About

ecoacoustics and soundscapes, in particular, *Soundscape Ecology. Principles, Patterns, Methods and Applications*, Springer, Heidelberg-New York-London 2014 e *Ecoacoustics. The ecological role of sounds*, John Wiley & Sons, Hoboken, NJ 2017 (with Stuart H. Gage).

CHRISTOPHE GIROT

professor of Landscape Architecture, ETH Zürich

The acoustic dimension of landscape

Christophe Girot is Professor and Chair of Landscape Architecture at the Department of Architecture of the ETH in Zürich since 2001. He has directed the Institute of Landscape Architecture since 2005 and received the ETH Golden Owl award for teaching excellence in 2016.

His research cover three domains: Methods in landscape architecture and topolog; New media in landscape analysis and perception; History and theory of Western landscape architecture.

Emphasis at the Chair is given to large scale landscape design and modelling methods with particular attention to the topology of nature in and around cities. The LVML (landscape visualising and modelling laboratory) of the ETH funded by the Swiss National Science Foundation shared by the Department of Architecture and the Department of Civil Engineering and Geomatics has enabled significant advances in applied landscape design and point cloud modelling. Ongoing research with the NCCR in Digital Fabrication, the Kyoto Institute of Technology, CTI and SNF grants has yielded ground breaking results in point cloud design, modelling and acoustic sensing.

Christophe Girot received a double Masters of Architecture and Landscape Architecture from U.C. Berkeley (1986-1988) as well as a Bachelor of Science in Environmental Planning from U.C. Davis (1981). He was Professor and Chair of Landscape Architecture at the Versailles School of Landscape Architecture (Ecole Nationale Supérieure du Paysage) in France from 1990 to 2000 until he joined the ETH.

He holds a practice in Zürich with projects in Europe and in Asia. The Sigirino Mound project for the Alp Transit Company in Ticino as well as the Brissago Garden project in Ticino with SAM architects test current limits of topological design and modelling in challenging alpine situations. He is widely published and his Book entitled "The Course of Landscape Architecture" published by Thames & Hudson was released in 2016.

FRANCESCO BERGAMO

researcher in Drawing, Iuav University, Venice

On landscape and representation: from its optical and perspectival origins to acoustic observations

The origins of the words used to convey the concept of "landscape" are different in Neo-Latin languages from those in Germanic languages, but in both cases they refer to visual portrayals of places. The former feature neologisms that were first coined in the late 15th century to describe landscape art. They were based on the Italian word "paese" (meaning "country, land or region") and its equivalents in the other languages. The roots of the terms employed in Germanic languages lie in the Dutch word *landschap*, which combines "land" (area, piece of territory) and "schap", which corresponds to the English suffix "-ship". Therefore, a core role in the lineage of the notion of landscapes is played by optical and perspectival studies. It might be compared to modern windows, which frame and offer us a view of piece of scenery but at the same time can isolate us from the substances, climate and sounds outside.

Nonetheless, in recent decades there has been renewed, growing interest in listening, which is gradually taking root in almost all fields. This is due to experiences such as John Cage's work to break down the boundaries between art and life (or between musical and ecological listening), the definition and use of the notion of *soundscape* by Raymond Murray Schafer and his collaborators, and Steven Feld's acoustemology-based approach. Consequently, the spread of the suffix *-scape* and expanding use of the associated concept is going hand in hand with debates and reconsideration of the idea itself. A part in this is played by radical criticism, such as Tim Ingold's objections to the concept of *soundscape*. The notion tends to be transferred into Italian using expressions based on the term "paesaggio" ("landscape"). In the world of sound studies in particular, people are encouraged to conduct extensive observations "in the field", as opposed to the linear, "forward-facing" approaches espoused in the modern tradition.

With this in mind, this contribution intends to reflect on the discussions and possible extensions of the concept of "scapes" following the renewed interest in auditory culture, with a look at theoretical and critical materials and significant case studies.

Francesco Bergamo is an architect and has a Ph.D. in Sciences of Design, with a thesis on aesthetics and ecology of interaction design. He is assistant professor (tenure track) at the Università Iuav di Venezia, where he teaches Drawing for Product and Visual Design, Data Visualization for Fashion Communication and New Media, and Theory and History of the Representational Methods in Architecture.



His research focuses mostly on the genealogy and forms of contemporary representational artifacts for architecture, design, politics, arts, and sonic ecology, and on the mutual relation between aural and visual cultures.

His books are: *Stereotomia. Dalla pietra al digitale* (with Gabriella Liva, Cafoscarina, 2010); *Prospettive architettoniche dipinte nelle Ville Venete della Riviera del Brenta in provincia di Venezia / Architectural perspective in the Venetian Villas along the Riviera del Brenta in the Province of Venice* (con Massimiliano Ciammaichella, Aracne 2016); *Il disegno del paesaggio sonoro* (Mimesis, 2018). He recently curated an issue of the *AD* (Architectural Design) titled "In Praise of Penumbra", with Agostino De Rosa and Alessio Bortot.

He coordinates the SSH! (Sound Studies Hub) research group and the LaSD (Laboratorio Strumentale per la Didattica) at luav.



NICOLA DI CROCE

sound artist, Marie Sklodowska-Curie Fellow at luav University, Venice

For whom the soundscape tolls

While gardens are created as spaces with marked boundaries for recreational purposes where people can walk and unwind, a huge part in their restorative capacity is played by the aesthetic and auditory experiences of users. The latter experiences in particular are highly significant and may take forms such as the sound of water in fountains or the singing of birds attracted by the various species of trees. Introducing the concept of "restorativeness" examined in soundscape studies in recent years, this contribution covers everything from the micro-scale of gardens to landscapes inside and outside urban areas. It contemplates the way in which soundscape design often reveals a focus on human well-being (and maximizing human consumption), to the detriment of the non-human players that make an indispensable contribution to the well-being in question.

The aim of the presentation is to critically reconsider the definition of "soundscape" recently provided by ISO: an "acoustic environment as perceived or experienced and/or understood by a person or people, in context". It discusses how the clear distinction – in terms of perception and experience – between soundscapes and acoustic environments poses a risk of steering us away from non-human perceptions. This could perpetuate and worsen the situations in the fragile ecologies that the landscape highlights more and more frequently. Promoting closer ties of both a poetic and a political nature with non-human "voices", the contribution proposes using new synergy between species to lay the foundations for the landscape of the future.

Nicola Di Croce, sound artist and researcher, holds a PhD in Regional Planning and Public Policies from luav University in Venice and is currently Marie Sklodowska-Curie Fellow at luav and McGill University in Montreal.

Sound has a central role in his artistic and academic activities. His research focuses on the relationship between Urban Studies and Sound Culture. He is interested in qualitative, participatory and creative approaches to investigation of urban and cultural transformations, as well as urban policy analysis and design. He is a founding member of the SSH! Sound Studies Hub and teaches Sound Design at luav. www.nicoladicroce.com

ANTONELLA RADICCHI

architect and urbanist, independent expert for the European Research Executive Agency and the European Urban Initiative

Healthy cities and the quest for a quiet life. Policies and practices for sustainable urban development

Today the creation of healthy and sustainable cities is increasingly central to governmental programs and a paramount concern of the field that transcends functional planning. Furthermore, the COVID-19 pandemic triggered renewed interest in quality public space as a key factor in the social, physical and psychological health and well-being of communities.

Quiet areas are likely to become an even more important type of public space in cities which can provide sensory respite from the spread of anthropogenic noise pollution caused by rising urbanisation, traffic and growing population. Furthermore, access to quiet areas can provide significant benefits for health of people such as enhanced attention restoration, improved concentration, higher sleep quality, especially for children, the elderly and neurodiverse people. As urban planners, architects and designers are usually trained to deal with the materiality of space, how can we account for the immaterial qualities of public spaces such as quietness? What kind of methods and tools can we use to assess, design and plan quiet areas in cities? How can they be made inclusive and accessible to everyone?

Against the backdrop of the Healthy Cities paradigm, this presentation will address these questions by outlining and discussing international best practices and policies about urban quiet areas, including results and impact on policymaking of the citizen science Hush City project.

Antonella Radicchi, architect and urban planner, currently works as an independent expert for the European Commission's European Research Executive Agency and the European Urban Initiative in the field of research and innovation for sustainable urban development.

During her career, she has worked as a researcher and university lecturer in the USA, Germany and England where she was a Marie Skłodowska-Curie Post-Doctoral Fellow at TU Berlin (Germany), HEAD-Genuit Foundation Research Fellow at New York University (USA) and Senior Lecturer in Urban Planning and Sustainability at Birmingham City University (UK).

She has acted as scientific advisor for the European Commission D-G Research and Innovation, the Venice Architecture Biennale and the EXPO in Milan.

She conceived and developed the Hush City project that has won numerous international awards.

She graduated with honours in Architecture and obtained a PhD in Urban and Territorial Design (University of Florence, Italy) with doctoral studies at the Massachusetts Institute of Technology (USA) as a Rotary International Ambassadorial Scholar.



> second day, Friday 23rd February 2024

LEANDRO PISANO

curator and independent researcher

Crossing the border, listening to rurality

The contribution will revolve around 20 years of experience in the Interferenze/Liminaria research project, which was conducted in various rural areas in the South of Italy, including Irpinia, Samnium, Cilento, Fortore, Molise and the suburbs of Palermo. I will discuss a number of context-specific works created by international artists during a series of residencies in Campania, which produced an “invisible” sound map made up of voices, places, people and landscapes.

During the presentation, there will be a specific focus on the Manifesto of Rural Futurism, which I wrote with Beatrice Ferrara in 2019. It is based on a number of propositions for rethinking rural areas and reconsidering the possibilities for their future. It sees them as complex spaces actively immersed in the dynamism of encounters, flows and fluctuations of contemporary geographies, critically questioning the modern discourses of capitalism and metropolitanism in which they are marginalized and deemed to be doomed to oblivion. The sound of environments, spaces and landscapes reveals the challenges and territorial transformations that inform the ideology, infrastructure and biological ecosystems of which we are part. In this respect, listening practices are deployed as a way to critically cross the “borderlands” of rural territories, challenging stubborn notions about “inescapable marginality”, “residuality” and “peripherality”.

Leandro Pisano is a teacher, curator and independent researcher interested in the intersections between art, sound and technocultures. The specific area of his research concerns the political ecology of rural, marginal and remote territories. He is founder and director of the new arts festival Interferenze (2003) and is often involved in electronic and sound art projects in rural territories, including Liminaria (2014-). He curated exhibitions in Australia, Chile, Italy and Japan. He is the author of the book *Nuove geografie del suono. Spazi e territori nell'epoca postdigitale*, published in Milan by Meltemi (2017). He holds a PhD in Cultural and Postcolonial Studies from the University of Naples 'L'Orientale' and is currently lecturer in Anglo-American Culture at the University of Urbino 'Carlo Bo'.

LORENA ROCCA

professor of Human Geography and Geography didactics, University of Padua / Scuola Universitaria Professionale della Svizzera Italiana / The University of Applied Sciences and Arts of Southern Switzerland

“Sileo”. Level zero of the landscape in educational relationships

Paradoxically, there is an abundance of literature about the topic of silence. While writing might be quiet, it can produce huge amounts of sounds and music in our minds, and consequently also silences. Even if we simply do it with our voices, naming a sound calls it to mind and makes it ring out even in its absence. This simple action breaks the silence. The duality of absence and presence has created a situation that is strange on two counts; a double meaning that eternally hovers between mention and omission, structure and orality, listening and obedience, education and imposition. Silence might be described as a sort of empty space where the beginning and the end constantly converge.

The word “silence” can have various meanings. Hidden behind the many sides of the term are sensations that can be either pleasant or disagreeable, peaceful or violent, relaxing or imposing. The aim is to encourage reflection revolving around the idea of *silence* as the starting point for listening and educational relationships, not only in contrast with noise, but also as a space for learning.

From an educational point of view, reflections on silence present various challenges. First and foremost among them is reassessment of the Latin verb *sileo*, as a conscious act of creating silence (*sileo*=positive), while noting that the verb *taceo* refers to silence based on the absence of something that it denies (*taceo*=negative). People stopped distinguishing between the verbs *sileo* and *taceo* in the classical period. The latter – and the concept of absence – prevailed and subsequently developed into the modern Italian verb *tacere*: to keep quiet, or hold one's tongue. Silence is the absence of sound, while *tacere* is the absence of words. However, it is impossible to understand communication without the use of silence, which marks the start of listening. If we express all information through silence – including that which brings us closer to the landscape – it gives breathing space to words. It becomes the opening word, which is not actually a word.



Lorena Rocca, professor of Human Geography and Geography didactics, moves between sounds and silences her undisciplined (outside the disciplines) research and education work straddling Italy - University of Padua, geography section - and Switzerland - Scuola Universitaria Professionale della Svizzera italiana -. Since 2013 she has been coordinating the international research group on soundscapes that brings together psychologists, anthropologists, sound artists, neuroscientists, geographers, historians, musicians, journalists, actors and pedagogues from 10 different countries in a community of practice in which research projects are developed intertwined with training activities that animate experiences and reflections on the geographies of places between sounds and silences.

SERGIO MAGGIONI (aka NEUNAU), sound designer and researcher

FILIPPO ROSATI, president of the art platform Umanesimo Artificiale

“Un suono in estinzione”: an art, science and popularization project

introduced by MATTEO VIANELLO, independent researcher, fellow 2023 in Fondazione Benetton

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“Un suono in estinzione” is an experimental research project aimed at monitoring the implications of climate change on alpine glaciers through a sonic exploration of natural environments at risk, declined in educational, artistic and scientific activities.

The project was born in 2020 from an idea of the researcher and sound artist Sergio Maggioni a.k.a. Neunau, and developed together with a team of professionals from different fields, from the worlds of science, technology and communication.

The development of customised software created by the project team allowed 15,000 hours of field recording data to be analysed over 3 years of expeditions, providing scientific and artistic meaning to a unique dataset.

The same data used for scientific analysis are then used to create artistic and informative works that communicate the urgency of climate change issues in an unconventional format that focuses on sensoriality.

Sergio Maggioni (aka Neunau), a graduate of NABA in Milan in Exhibit Design, between 2002 and 2009, Sergio worked for prominent design studios serving museums and international artists. Simultaneously, he pursued his musical career by collaborating on various musical projects, performing throughout Europe at major international festivals.

In 2009, he signed an editorial contract with Sony Music Publishing, working as a songwriter and producer for significant artists in national pop music, producing albums and synchronizations for cinema, radio, and TV (including Universal, Warner, Rai, Sky, among others).

In 2015, he returned to live in Valle Camonica, where he founded the artistic research sound project “neunau”. The focus of the investigation is on the relationship between man and nature, physically exploring places where this interaction is most evident, collecting sounds and sensations to rework them into artistic works such as sound installations, experimental music, performances, and documentaries.

In 2020, in collaboration with four universities and various institutions and partners, he created the research project “Un suono in estinzione”, which aims to monitor the implications of climate change on alpine glaciers through sound analysis, encompassing artistic, scientific, and outreach activities.

Filippo Rosati

Founder and Artistic Director of Umanesimo Artificiale. After a degree in Marketing and Strategic Management at Bocconi University in Milan (Master of Science) with Double Degree at Copenhagen Business School, Rosati worked as a consultant in Europe and Asia.

Since 2015, Rosati is involved in art, science and technology projects, mediating between disciplines and exploring the intersections between art, design, robotics, biology, hacking, with an experimental approach to artistic and scientific research. Since 2020 he is project coordinator of “Un suono in estinzione”.

Matteo Vianello (1992), PhD, is a researcher in architecture and landscape. He approached the study of landscape theories by writing and editing academic and non-academic publications, in parallel with teaching collaboration at the Luav University of Venice. His research activity is focused on the relationships between ecologies and design in modern history.

In 2023 he won one of the Benetton Foundation's semester-long landscape grants and conducted the research *Primo Bollettino dei Ghiacciai Estinti. Previsioni, Necrologi e Ascolti per il Paesaggio Glaciale della Marmolada*, focusing on the aesthetics and practices affecting the Marmolada Glacier, in Dolomites Alps.

JÉRÔME SUEUR

professor of Ecology, Muséum national d'Histoire Naturelle, Paris

Sound, silence, noise and... music in a forest

For now five years, the sounds emanating from a protected forest in the Haut Jura (France) have been recorded with autonomous recorders. This long-term monitoring program aims at estimating the effects of, among others, climate change on the local fauna and, then, on the acoustics of the forest. Preliminary analyses have been conducted to estimate the level of human noise pollution due to air traffic, the seasonality of pollination, and the phenology of grasshopper communities. Research was also conducted to build bridges between ecoacoustics and electroacoustics through an art-science project. All together, this program questions the concepts of sound, silence, noise and music.



Jérôme Sueur is a Professor in ecology at the Muséum national d'Histoire naturelle, Paris. He leads a research group dedicated to ecoacoustics, a recent discipline that mainly aims at monitoring and understanding biodiversity through the lens of sound. He is the author of more than 90 research papers. He also published two books, *Le Son de la Terre* and *Histoire naturelle du silence* (Actes Sud), the latter being soon translated in Italian.

FRANS GILLBERG

landscape architect, Malmö

Starfield Simulation, site specific sound art projects in the Scania Park

The sound art project “Starfield Simulation” in Malmö was initiated by producer and curator Frans Gillberg in 2001 in cooperation with the Rooseum Centre for Contemporary Art. Over a period of some ten years, the project was to create site specific sound interventions as part of Scania Park, facing the open sea, just opposite Copenhagen. As a base, the haphazardly sculptural and somewhat desolate waterfront park surprisingly hosted a unique sound system with four large audio speakers embedded in the lawn of a large, grass covered earth mound – initially playing generic beach-style radio music. The site offered an unparalleled scenic maritime landscape in a metaphorically charged landfill site, the unique seaside “silence” forming essential part of the site-specific soundscape. The “Starfield Simulation” project in Scania Park activated the site as a sound art venue employing a wide range of acousmatic music experiences. With acousmatic music listeners are challenged to distinguish sounds, not based on their source, but by their sonic quality. In 2021 the sound projects were temporarily re-enacted on site, giving occasion to a reflection of the project. The lecture will revisit the sound art project as such, offer a landscape study of the unique formation of the site, its composition, and mise en scene as part of a park experience.

Frans Gillberg is a landscape architect based in Malmö. He collaborates with Liljewall studio for independent design of parks, schools, housing, cultural and urban planning projects. He previously collaborated with Topotek1 studio in Berlin on architectural competitions and installations. His background is humanistic, critical and scientific, previously active as a designer and curator of sound art and electronic music.

Recent works include: the Torparängen Park (2022), nominated for the Landezine International Landscape Prize; the restoration of Malmgårdén (2019), nominated for the Malmö City Building Prize in collaboration with Restaurera; and the Gustav Adolf car park (2018), nominated for the Växjö Architecture Prize. In 2021 he published the monographs *Malmgårdén 1935* (Arena Förlag) and *Starfield Simulation* (W/Panasch).

DIANE SCHUH

landscape architect, musician, Paris

“Faire-jardin”, building a transdisciplinary approach

Exploring the intersection of landscape and musical composition, our communication will focus on the concept of “faire-jardin”, aiming to blend the practices of gardening with musical creation. We will illustrate this through the 2023 LICHENS project at MSH Paris Nord's garden in motion in Saint-Denis, France. This project seeks to engage diverse audiences in the garden and concert hall, heightening their awareness for the diversity of life, encompassing both human and non-human forms. A key aspect of our approach involves fostering a certain form of listening, inspired by Tsing's “Art of Noticing” (Tsing 2017).

The project investigates how this cross-disciplinary experience can enrich the practices of both gardening and musical composition. Furthermore, it delves into how these insights can

contribute to developing methodologies for both fields, particularly in response to contemporary environmental, climatic, and social challenges.

Diane Schuh, is an experimental landscape architect (degrees from ENSAAMA Paris and ENSP Versailles) and a musician, exploring ways to build gardens as a composer. She studied violin and composition at the conservatory and holds a Master in musicology, specialized in composition and computer music.

She studied in the class of José-Manuel López López where she composed pieces for 2e2m, Ensemble Cairn and Ensemble Sinkro.

She is currently a PhD candidate in music under EDESTA contract at Paris 8 University. Her thesis *Symbioses, milieux, gardens in motion: what the gardener does to music* under the supervision of Anne Sèdes and Alain Bonardi, explores the transfers of garden models and methods to composition. At the heart of her research, she experiments with the pedagogical and operative potential of the symbiosis model in the elaboration of compositions and listening devices inviting to pay attention to human and non-human living. In 2023, she won the EUR ArTec call for research projects for the project Mycelium Garden and the MSH Paris Nord call for projects for the LICHENS project. She also teaches electroacoustic composition at Paris 8 University.



NADINE SCHÜTZ

sound architect, soundscape composer, Paris/Zürich

Sound gardens

The story of landscapes and gardens in Western culture has traditionally been described through and for the eyes. The acoustic dimension of historical gardens only reveals itself once we open our ears to their present existence. As if we would listen for the sounds hidden beyond the generalized notion of silence broadly used today to describe a desirable acoustic environmental quality. Using sound samples, this lecture explores the sonority of gardens from different epochs and cultures, arguing that a deeper consideration of their acoustic characteristics can lead to a more nuanced understanding of silence. By exploring the perceptual interplay of sounds within these gardens, we can move beyond the simplistic notion of silence as an absence of sound and toward a more nuanced understanding of silence as auditory awareness and relatedness, the consideration of and involvement with life around us.

Nadine Schütz is a sound artist, architect and researcher from Switzerland, based in Paris. Drawing on theoretical, technological and poetic research, she explores the auditory environment through sound installations, performances and acoustic designs that relate space and listening, landscape and music, the urban and the human.

Like an environmental interpreter, she pursues an in situ urban and landscape composition approach by developing a site's acoustic qualities and ambiances. Space and place are thus explored as a creative score that informs and directs its own transformation. Using original techniques relating to bio- and psychoacoustics, music and plastic arts, she imagines interventions that tangibly participate in users' daily experience.

Her electroacoustic and scenographic sound work has been presented in Zurich, Paris, Venice, Naples, New York, Moscow, Tokyo and Kyoto. Among her current projects for public spaces, a sound installation for the forecourt of the new courthouse in Paris, a series of environmental instruments for a 330m bridge crossing the train tracks in Pleyel Saint-Denis, the amplified gardens for a part of the future Olympic Village for the Paris 2024 games, and a multipartite plastic sound work on the industrial memory of the Grandes-Serres in Pantin.

Nadine Schütz graduated in architecture and urban design from ETH Zurich. For four years, she headed the multimedia laboratory of the Landscape Institute at ETH Zurich, where she installed a new studio for the spatial simulation of sonic landscapes and submitted her PhD «Cultivating Sound: The Acoustic Dimension of Landscape Architecture» in 2017. She has taught at various architecture and art schools in Switzerland, France, Great Britain, Austria and Japan. Currently, she is a guest composer in the Acoustic and Cognitive Spaces team at IRCAM-SMTS at Centre Pompidou Paris.