

Wolfgang  
Dorninger

Sound  
Development  
City

Documentation  
2

Summer  
Expedition  
2013

Lisboa –  
Marseille

# ■ About Sound Development City

Sound Development City 2013 was the second iteration of this artistic summer expedition. After having visited London, Berlin and Zurich in 2012, the 2013 edition brought together 13 international artists on an expedition to and throughout Lisboa and Marseille. From September 23rd until October 9th, artists from Austria, Argentina, Canada, France, Germany, Portugal, South Africa, Switzerland and the USA, working in the fields of sound, music, performance and urban spaces, brought nine artistic projects to life.

The journey between the cities was undertaken individually. The artists traveled from one city to the other via different routes and various means of transportation. This transitional phase marked a shift within the expedition's progress, allowing for reflection on the previous work process and an adjustment thereof.

The artists were chosen from over 200 applicants based on their proposals. The jury consisted of Muda Mathis (Basel), Christine Bouvier (Marseille), Manuel Henriques (Lisboa), Martin Heller (Zurich, Heller Enterprises) and Gabriel Bachmann (Zurich, Sound Development).

The expedition was centered on the theme "Dancing Partners", which served both as metaphor and instructions for the participants. Which artistic methods can set things in motion? How can the city be used as both work material and stage? What do the two Southern European harbor cities of Lisboa and Marseille have in common? Where do artistic strategies need to be adjusted in order to create resonance in a specific urban space?

The two cities, Lisboa and Marseille, were to be perceived three-fold: as realm of experience,

work material and playground all at once. What audible and palpable sounds do the cities give-off? What kind of perceptions and feelings do they inspire? And how can specific social, aesthetic, political and economic phenomena be expressed and reflected upon with artistic means?

As cities with commercial trade ports, both played historically strategic roles in the discovery of new territories—and in their colonization. Since the end of colonialism in the 1960s, both Lisboa and Marseille have been confronted with social and economic tensions, as well as negative demographics, both of which peaked during the current financial crisis. In addition, both cities were in focus in 2013 as European Capital of Culture (Marseille) and as host of the Architecture Triennale (Lisboa), of which Sound Development City 2013 was an associated project.

The artists worked in and interacted with Lisboa and Marseille while realizing their own projects. The cities were explored on the search for work material; they were stages and open spaces. The participants formed an expedition group and a network, reflected on each other's work and triggered new thoughts.

The expedition and the work progress were documented in several ways. The Sound Development City team produced a 30-minute radio program with each artist, broadcast from the expedition's mother ship, the Radio Bus. The radio transmissions were broadcasted daily on Lisboa's "Radio Zero" and were also made available as podcasts. Quotes from the interviews conducted while driving on the streets of Lisboa and Marseille are one of the sources of the personal voices found on the following pages.

Finally, a logbook website developed by Astrom/Zimmer allowed the artists to post texts, thoughts images, sketches, snippets, sound pieces and videos onto a collective expedition diary through

their own websites, blogs and social media channels. Thus, a collaborative expedition logbook was created that allowed an interested audience to follow the projects' progress and experience the expedition. The content found on the following pages is mostly generated out of these sources, while certain reflective texts were added in retrospect.

Sound Development City is a project by Sound Development, in collaboration with Heller Enterprises (Zurich). It is financed by Sound Development and put into practice by Heller Enterprises.

## **text2field-recordings**

What did the city of your childhood sound like?

What did it sound like in winter?

Where do you go when you want to hear noise?

What's the sound of your favorite café?

Where do you daydream? And why?

Where does your city sound most beautiful?

And where do you feel oppressed by its sound?

## ■ Project Description **text2field-recordings**

The sound intervention text2field-recordings is based on field-recordings taken by workshop participants and the artist during the expedition, focusing on nature and technology. The recordings are gathered in so-called “Sound Containers”, and unveil the sound patterns and systems of the cities. The citizens of Lisboa and Marseille provide short texts describing “the sound of their city”. These texts are processed through self-written software into a composition based on the previously created “Sound Containers”.

## ■ Artist Biography **Wolfgang Dorninger (AT)**

Wolfgang “Fadi” Dorninger (\*1960) is an Austrian musician, producer and artist. He composes music for movies, theater, modern dance and sound installations.

Sound is the main focus of his artistic work, be it as musician (DORN, Wipe Out, ...), label-owner (base), sound artist or lecturer at the Art University of Linz. Two opposite worlds of sound occupy his work: Dorninger oscillates between musique concrète and digital sound-production in a range spanning sound installations, multi-media performances, music for theater and techno.

○ <http://dorninger.servus.at>

○ <http://text2fieldrecordings.tumblr.com/>

○ <http://2013.sound-development-city.com/projects/artists/39/dates>

■ **Before undertaking the Sound Development City 2013 expedition to Lisboa and Marseille, the artists gave insight into their work via a written Q&A:**

○ **Tell us something about your background.** It was Punk that helped me break out of my understanding of “perfect art” that was influenced by my classical music training, to make my own music with home-made instruments and synthesizers. An own tape label (die ind) followed, as well as countless Mail Art projects around the globe, several hundred concerts, many sound recordings and studies at the University of Applied Arts in Vienna. Since my years as a student, my working credo has been: Sound Art before midnight, and Techno after midnight. I still run a record label (base), I’m a lecturer at the University of Art, Linz and all my artistic projects deal with sound.

○ **What is the main focus of your project for SDC2013?** I love the organizational form of “the city”, I’m a committed urbanist, but unfortunately very unhappy with the re-organization of inner city sound spaces.

All of my favorite cities have lost their typical sound within the last 20 years. Acoustically, they are becoming more and more equal. With my project “text2field-recordings” I want to invite urbanists, architects, nerds and anybody who is curious to a workshop that includes the exploration of their urban sound space. Also, I’d like to invite a broader public to submit short texts dealing with the sound of their city. Both of these inputs will contribute to the sound intervention text2field-recordings, which will deal with authorization, participation and the design of the city’s sound spaces.

○ **What do you expect to discover on this year’s SDC expedition?** Interesting sounds and environments in both cities, an inspiring dance with the citizens who choose to participate, and exciting days with the other participants.

■ The content on the following pages was generated during the expedition by the artists and the Sound Development City team. Images, texts, videos, sounds and thoughts were published regularly on the project's logbook website.  
○ [www.sound-development-city.com/2013](http://www.sound-development-city.com/2013)

"I was totally stuck on TV prayers. Whenever I met friends in the U.S., I showed up at their apartments and zapped through all channels to find religion channels. So I have a huge collection of TV prayers. Later, I ventured into the field of the human voice itself. And after that, through my living situation on a main traffic road, I got highly interested in sound ecology. So I started doing mainly recordings at the intersection of nature and technology." Taken from Sound Development City Radio Transmission #6

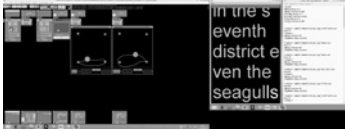


“When I went to Lisboa, I wanted to present my new system, ‘text2field-recordings’, which had helped me to get out of a personal trap. The personal trap was me, the composer, using field recordings only as source, which led straight into a further trap, namely overproduction: using very little slices, going into sound design more and more, and into the simulation of a sound synthesis. I wanted to go back to the real recording, to the field recording itself. So I programmed a tool called ‘text2field-recordings’, which makes it possible to transfer the algorithm of composing to the text itself. And the great thing about text is, that we always hear something, when we speak text, when we read, when we think. So text is the trigger for field recordings. I went to Lisboa and I wanted to have the people of Lisboa helping me.”

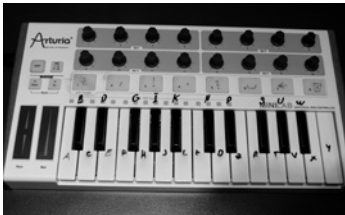
“First, to send me short text messages about what they think about the sound of their city, how their city sounds, special moments in the city and special locations, something really personal. People write little notes about how they perceive and hear their city. And second — very important — the workshop.”

Taken from Sound Development City Radio Transmission #6

■ “text2field-recordings” Software and Controller:



Top: “text2field-recordings” plug-in within the host Usine. Text inputs are transformed to soundscapes through self-written software. The texts are played on a keyboard: every letter triggers a specific field recording that was previously filed in a thematic Sound Container.



Touch sensitive multi-timbre keyboard with the alphabet on 25 keys. The 8 pads trigger “z”, “comma”, “exclamation mark”, “dot”, “question mark”, “space”, “delete last character”, “delete whole text” (from left to right).

Wolfgang Dorninger  
Posted on September 26, 2013



Workshop first day Lisboa  
We are a great team: three women and six men. Late at night we did a first recording at Mãe D’Água Amoreiras of the performance of Jen Reimer & Max Stein from Canada and outside in the city.

Wolfgang Dorninger  
Posted on September 27, 2013



Tomorrow after dusk, a presentation. You see the text2field-recordings team hard at work!

Wolfgang Dorninger  
Posted on October 9, 2013  
Marseille presentation Oct. 9th, 2013. Early stage of presentation.  
○ [www.soundcloud.com/text2field-recordings](http://www.soundcloud.com/text2field-recordings)

■ Workshop Schedule:  
(25–28 September, 2013)

DAY 1:  
10:00–12:00  
Listening  
13:00–16:00  
HowTo – Microphone and recording  
20:00–24:00  
Recording part I – Night recordings  
DAY 2:  
12:00–16:00  
Recording part II – Day recordings  
20:00–open end  
Group listening sessions of the recordings  
DAY 3:  
10:00–open end  
Free microphone recordings and /or studio editing  
DAY 4:  
21:00–23:00  
Presentations

Wolfgang Dorninger  
Posted on November 27, 2013

END OF EXPEDITION  
*text2field-recordings*  
What did the city of your childhood sound like?  
What did it sound like in winter?  
Where do you go when you want to hear noise?  
What’s the sound of your favorite café?  
Where do you daydream?  
And why?  
Where does your city sound most beautiful?  
And where do you feel oppressed by its sound?

Playing hide and seek in a daily traffic jam in front of the house, behind a concert of multiple animal sounds in the swamps of the Danube not even silent in winter. Worst noise is silence so the kling klang of espresso cups open a time frame to daydream of urban soundscapes hidden behind car noise.





<sup>1</sup> First day of the Lisboa workshop, demonstration of microphones



<sup>2</sup> Lisboa workshop



<sup>3</sup>A workshop participant playing a statement on “Lisboa sounds...”



<sup>4</sup> Wolfgang Dorninger performing “text2field-recordings” at La Friche Belle de Mai, Marseille

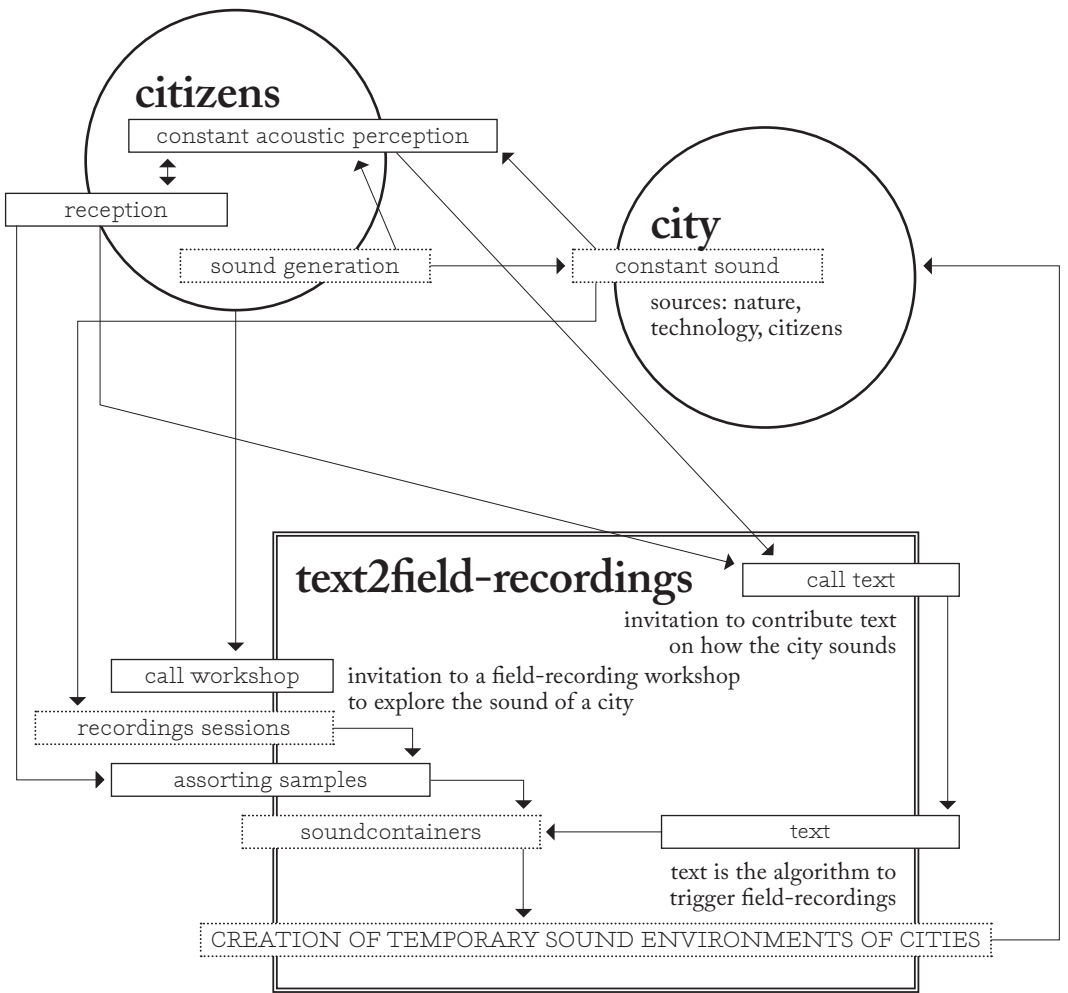




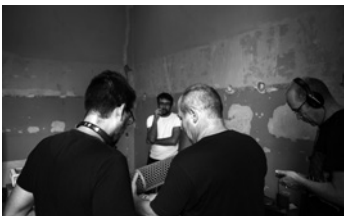
<sup>5</sup>“text2field-recordings” at the Sound Development City presentation in Marseille



6 "text2field-recordings" software, midi keyboard for text input and graphical output







“After my short introduction on how microphones work, about listening, on how to use the technical instruments we’ve brought with us, we started straight with the recordings.

The workshop participants went out into the city and recorded their own acoustic view of Lisboa. At the end, we created a piece of art out of these recordings. So the people from Lisboa went out to do recordings; they brought the sound into the piece. The people from Lisboa also brought the composition into the piece, through text-inputs via the project’s website, which were used as the algorithm. And then, on our last evening in Lisboa we presented ‘text2field-recordings’ outside of the Palacio del Sina. Every participant played a text with field recordings they had made. We had different topics: one was nature, one was Lisboa, one was tech stuff because they recorded so many technical things. Lisboa is quite technical: the tram, the harbor, the boats, the elevators. So we could fill six different Sound Containers, and out of these containers we played seven pieces. We played them outside, and the beautiful thing about the outside performance was that real sounds from Lisboa mixed with the sounds we played, which were triggered by texts through the field recordings machine.”

Taken from Sound Development City Radio Transmission #6

**Wolfgang Dorninger**  
**Posted on October 1, 2013**

*Lisboa, Praca Da Alegria,*  
September 30, 2013, 10 AM

Park Series pt.1: Praca Da Alegria, Sept 30, 2013, 10 AM. In Lisboa I started a new series of recordings concerning parks (praca, Park, parc, ...). When I go into a park I just try to relax. I switch off stress and the city around me. This works quite well, it seems that I have a talent for fading out the noise which surrounds the park. Now I try to find out the real status of parks and their acoustic profile. I always place myself in the middle of the park with the microphone and record on high volume with a subtle limiter, in case a dog barks next to me. I use an AKG 414 B-ULS with wind shield in omnidirectional mode, which means that the sound is equal from all sides, also from above and below. Recorder: Edirol R44. Recording location: 38.71793,-9.145287  
○ <http://text2fieldrecordings.tumblr.com/post/62801053832/park-series-pt-1-parco-da-alegria-in-lisboa-i>

**Wolfgang Dorninger**  
**Posted on October 1, 2013**



Monday 30th: I left Lisboa at noon hitting the road to Madrid. On the bus I had plenty of time to listen to my recordings from last week. In Badajoz, Spain, Lisboa greeted me one last time.

**Wolfgang Dorninger**  
**Posted on October 23, 2013**

*Park Recordings*

The French and later the English parks were symbols for the cultural identity of the nobility. The elaborate design of the gardens was part of the self-perception of absolutist rulers who expressed power and wealth through the display of tamed nature. Communal parks didn't originate until the middle of the 19th century, from a health-political background, and as facilities for moral education. Since the Renaissance, the park is not only a place for recreation and relaxation, but also a stage for social life and change. In times of crisis, parks transformed themselves into homeless shelters, like Tompkins Square Park in New York City at the end of the 20th century.

In the course of the Sound Development City 2013 project I visited numerous parks in Lisboa, Madrid, Barcelona and Marseille to examine them acoustically. While the baroque parks were set in the open fields, the parks of the middle classes were constructed instead of city walls. The parks of today on the other hand are located in the middle of the cities.

My working question for my project "park recordings" was: What is the sound of parks in 2013?

I always placed an omnidirectional microphone (AKG 414) that records sound equally from all sides, including from above and below, in the middle of the park. The time of day was randomly chosen, the recording level was always set identically and I paid attention

that there weren't any extraordinary activities like lawn-mowing or construction work going on. The recordings are published as four-minute clips and will be exhibited as an installation.

Wolfgang Dorninger,  
October 16, 2013

# List of Park Recordings

pt.1: Lisbon, Praca Da Alegria

Sept 30, 2013, 10 AM ○ 38.71793,-9.145287

pt.2: Lisbon, Jardim Augusto Gil

Sept 26 2013, 1 PM ○ 38.716102,-9.131138

pt.3: Lisbon, Jardim Botto Machado

Sept 26 2013, 00:30 AM ○ 38.716019,-9.124122

pt.4: Lisbon, big private garden beyond Teatro da Garagem

Sept 26, 2013, 1:30 PM ○ 38.714847,-9.132371

pt.5: Madrid, Plaza De Espana (dir. Gran Via)

Oct 01 2013, 2 PM ○ 40.423412,-3.712188

pt.6: Madrid, Plaza De Espana (dir. Calle Ferraz)

Oct 1, 2013, 2:30 PM ○ 40.423108,-3.712749

pt.7: Madrid, Parque Del Retiro

Oct 2, 2013, 10 PM ○ 40.417091,-3.684369

pt.8: Madrid, Jardins de Ferraz

Oct 1, 2013, 3 PM ○ 40.423451,-3.715754

pt.9: Madrid, Parque de la Montana

Oct 1, 2013, 3:15 PM ○ 40.423655,-3.717583

pt.10: Madrid, Campo del Moro

Oct 1, 2013, 3:45 PM ○ 40.418614,-3.718302

pt.11: Barcelona, Parc de L'Espanya Industrial

Oct 3, 2013, 10 AM ○ 41.377766, 2.140923

pt.12: Barcelona, Placa del Duc de Medinaceli

Oct 3, 2013, 11:30 AM ○ 41.378343, 2.1789

pt.13: Barcelona, Parc de la Ciutadella

Oct 3, 2013, 0:30 AM ○ 41.388334, 2.186446

pt.14: Marseille, park next to Quai de Rive Neuve

Oct 6, 2013, 11:15 AM ○ 43.291958, 5.366024

pt.15: Marseille, Parc Longchamp

Oct 8, 2013, 0:45 AM ○ 43.304892, 5.395801

○ <http://text2fieldrecordings.tumblr.com/post/64857490906/park-recordings-der-franzosische-und-spater-der>

■ Statements on the sound of  
Lisboa and Marseille, collected  
via the “text2field-recordings”  
project website:

### **Lisboa sounds:**

“walking through Jardins do Parque de Pena to the coast is an aural symphony.”

“Lisboa is voiced through lovely blah blah blah of small talks, it speaks.”

“People talking, cars going by, someone shouts, you look around, the new university students are chanting on the streets. The underground seems to be international, Chinese, German, Spanish is heard. And then at the end of the day my house is silent but if I open a window I hear the squeak of the old clothes-drying rack outside or the humming of an air conditioner. I close the window and I can sleep.”

### **Marseille sounds:**

“like a train dividing a city in two parts!”

“In the 7th district even the seagulls are silent!”

“Marseille is a loud boombox pumping rap beats layered with different colors of tongue, sometimes quiet.”



"When you write a text on the midi-keyboard, it's not only the writing of a text, it's you listening. You decide when the next character comes in while you're listening. So listening makes the text different for the writer and the reader. It brings this poetic touch into the text but also the graphical notion. We projected the text onto a white wall in the real environment of Lisboa. There was a house behind the wall, with lights, where people live; then another house, dogs barking, cars passing by; then a big acoustic crescendo, the waiters from the Triennale pushed about 50 bottles into the trash can. This all mixed up with the 'text2field-recordings' soundscapes — what an intervention! The intervention in the real world was the big thing for me, sometimes it was like an explosion, to have the sounds of the city in real time, out of the moment, within this kind of text and field recording scenery."

Taken from Sound Development City Radio Transmission #6

## ■ About Sound Development **Culture in the Open**

By Gabriel Bachmann, CEO Sound Development

Sound Development City is an experimental expedition, and in that sense it is a project that relates to the philosophy of Sound Development. As a non-commercial, privately funded initiative for culture based in Zurich and founded, in 2002, by Nia Schmidheiny and myself, we help artists to realize their visions, and we initiate and realize our own projects which aim to inspire and create something new. Sound Development City is conceived as an adventure, following our Mission Statement to “produce and support cultural projects in the open”.

The annual expedition addresses like-minded artists and cultural activists from around the world who agitate, provoke and stimulate with fresh, interdisciplinary ideas. The format of the expedition calls for a specific type of artist: one needs to be open to the new and have a noncommittal, exploratory spirit. But at the same time, it's important to reflect on one's experiences and transcribe them into the work process. The members of the group each embark on their own expedition, traveling and exploring at their own pace, with their own specific focus. It's up to the artists to define what they make of the situation. The group, however, is important as network, as cooperators, potential collaborators and as source of inspiration. One of the main questions is how does the setting influence one's work?

This is what we're interested in—to detach from the predominant orientation towards product and performance in order to deal with the processes instead. Sound Development City is an attempt to break with traditional mechanisms and habits. The format aims to prevent target orientation; rather, it creates openness for ideas to grow.

○ More information on [www.sound-development.com](http://www.sound-development.com)

## TECHNICAL

SPECIFICATIONS "TEXT-  
2FIELD-RECORDINGS"

### Sound installation, Performance

Length: variable

Location: urban space open air

Text "on how the city sounds"  
by the citizens

Field-recordings done by  
the citizens and Wolfgang  
Dorninger

### Computer with multichannel soundcard

Midi-keyboard with at least  
25 keys and 8 pads

Software: Usine (host)

Software: Plugin text2field-  
recordings (text → midi →  
sound → projection of text)

1 video beamer with screen or  
white wall

1 sound system (quadro with  
subwoofer)

2013 EXPEDITION

## PARTICIPANTS & PROJECTS

### Wolfgang Dorninger (AT)

text2field-recordings

*Documentation 2*

### Jane Garver (US)

Voice Box *Documentation 3*

### Maiden Monsters (DE)

Krise ist Kult — the Sound of  
Crisis *Documentation 4*

### Malose Malahlela (ZA)

Third Space *Documentation 5*

### Lucas Norer (AT/NL)

The Lisbon Route Project  
*Documentation 6*

### Jen Reimer (CA)

### & Max Stein (US/CA)

Tunnelmusik *Documentation 7*

### François Tariq Sardi (FR)

The Dream Committee  
*Documentation 8*

### Valeria Schwarz (AR/DE)

P.O.S.T. — People Organized  
for Spontaneous Transfers  
*Documentation 9*

### Ana Bigotte Vieira (PT)

### & Sandra Lang (CH)

Jeux Sans Frontières  
*Documentation 10*

## SOUND DEVELOPMENT

CITY TEAM

(HELLER ENTERPRISES)

### Gesa Schneider

Project Direction

### Andalus

Project Direction

### Nicholas Schärer

Communications

### Lukas Amacher

Radio Bus

### Ruth Lang

Intern

### Julia Albani

Production Lisboa, Media

### Teresa Baumeister

Production Lisboa

### Ina Studenroth

Production Marseille, Media

### Andrea Reiter

Transcription radio  
transmissions

## Partners

Lisbon Architecture

Triennale *associated project*

Radio Zero *Lisboa*

La Friche Belle de Mai *Marseille*

A.M.I centre *Marseille*

ZINC *Marseille*

Audioasyl *streaming*

## Index of Images

1, 3, 5, Backcover:

Nicholas Schärer

2: Ruth Lang

4: Patrice Terraz

6: Wolfgang Dorninger

7: Kerstin Landis (Hubertus  
Design)

## IMPRINT PROJECT

## DOCUMENTATION

### Gesa Schneider

Concept

### Martin Heller, Nicholas Schärer

Editors

### Kerstin Landis, Jonas Voegeli (Hubertus Design)

Design

### Hili Perlson

Copy Editor

### Druckerei Odermatt, Dallenwil

Print

## LINKS

[www.sound-development-city.com/2013](http://www.sound-development-city.com/2013)

Logbook

[www.sound-development-city.com](http://www.sound-development-city.com)  
Project

[www.sound-development.com](http://www.sound-development.com)  
Sound Development

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THANK YOU

Nia Schmidheiny

Gabriel Bachmann

