



# S O U N D - as a common language

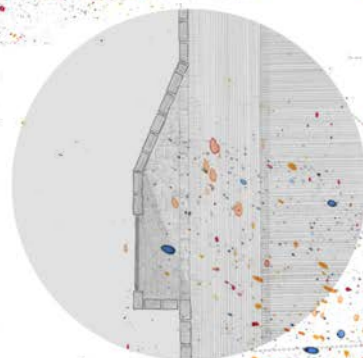
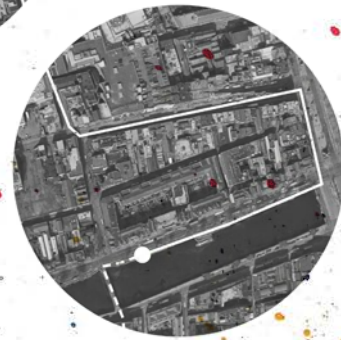
IDW2020 - C O M M O N S

Phoebe Brady - Workshop Facilitator

Left: Max Neuhas, Listen (Brooklyn Bridge-South Street), (1976).



# Mapping Urban Living Space

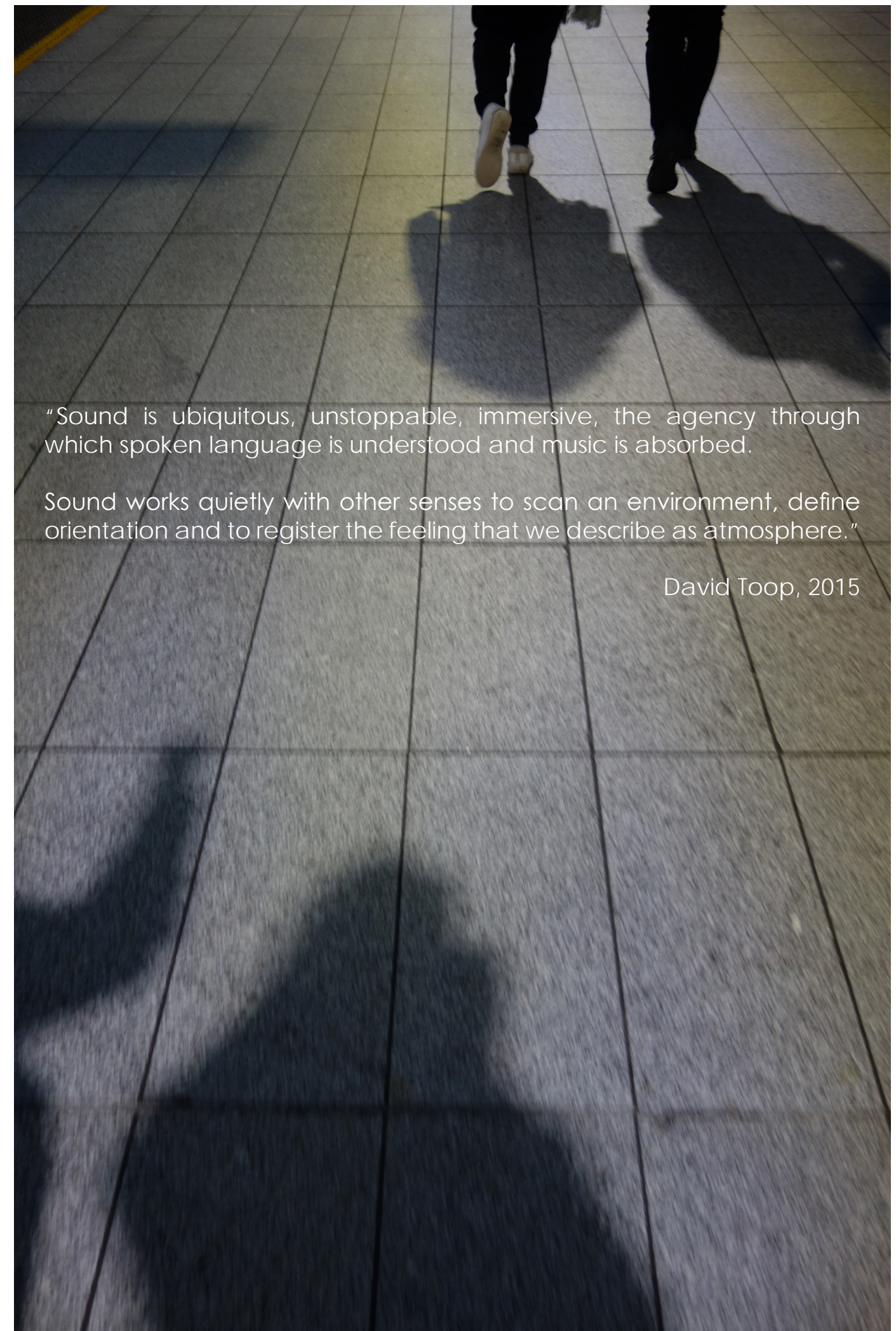






"Acoustic experiences reinforce and enrich visual experiences. Hearing structures and articulates the experience and understanding of space."

Pallasmaa, 2012

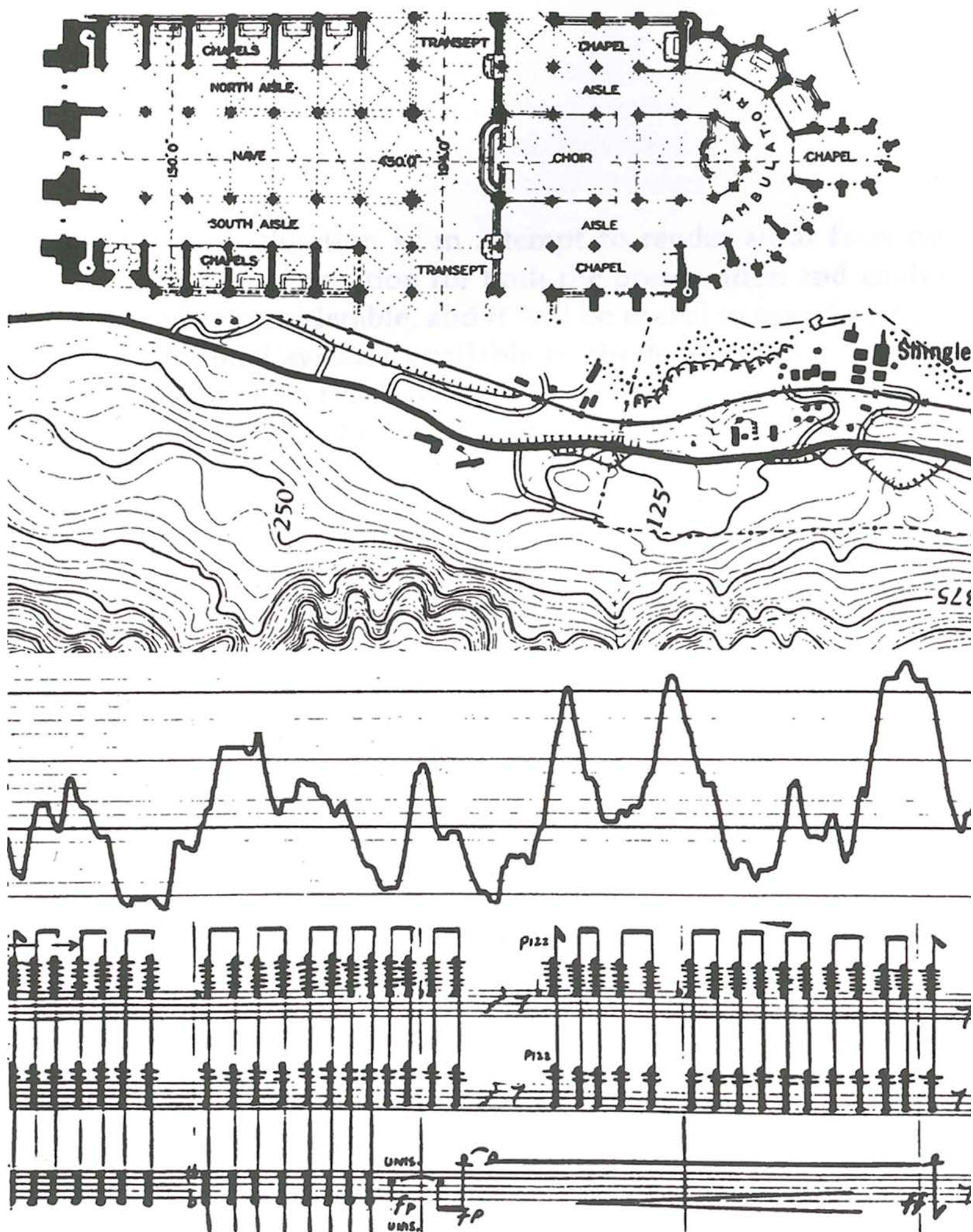


"Sound is ubiquitous, unstoppable, immersive, the agency through which spoken language is understood and music is absorbed."

Sound works quietly with other senses to scan an environment, define orientation and to register the feeling that we describe as atmosphere."

David Toop, 2015



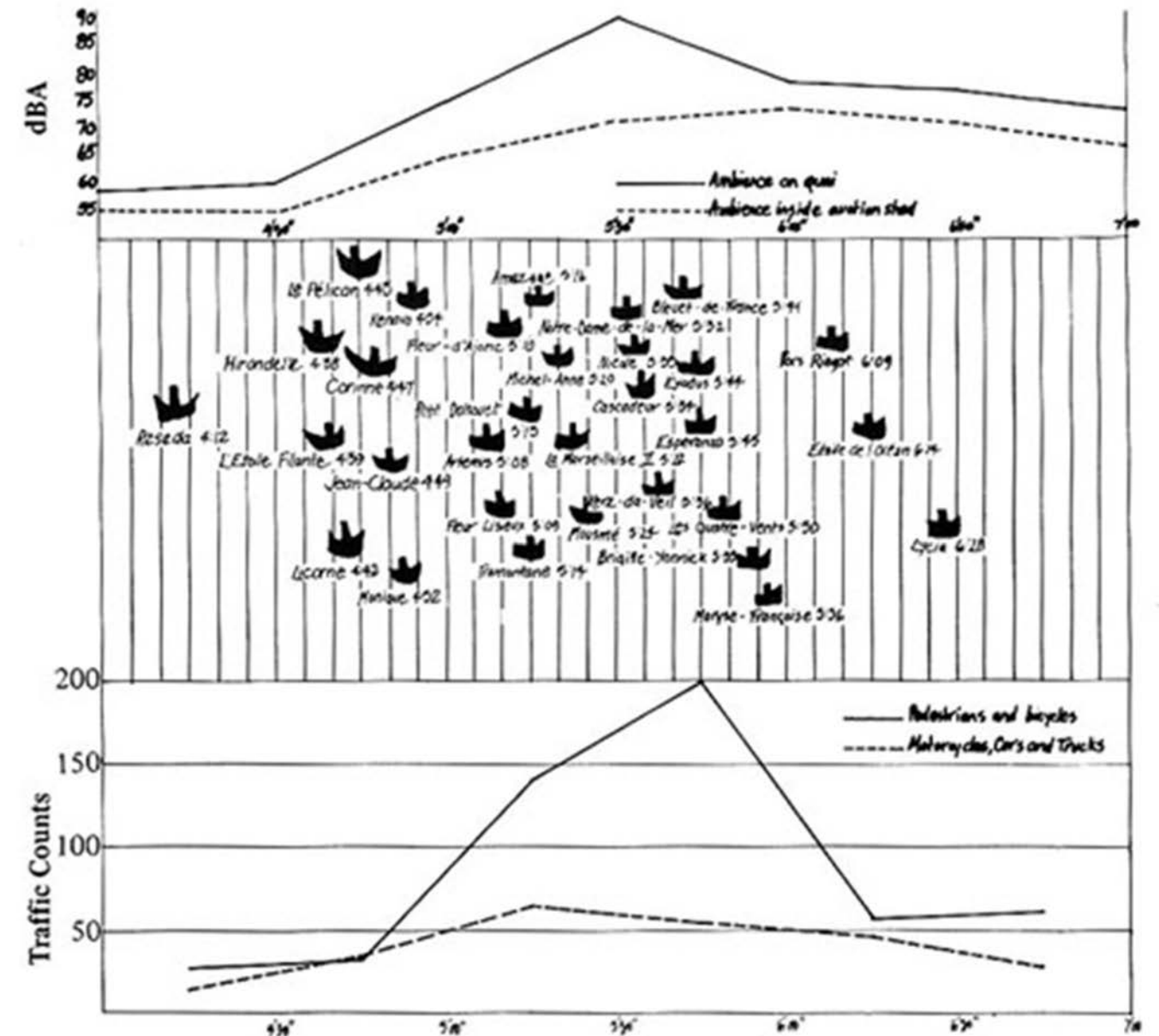
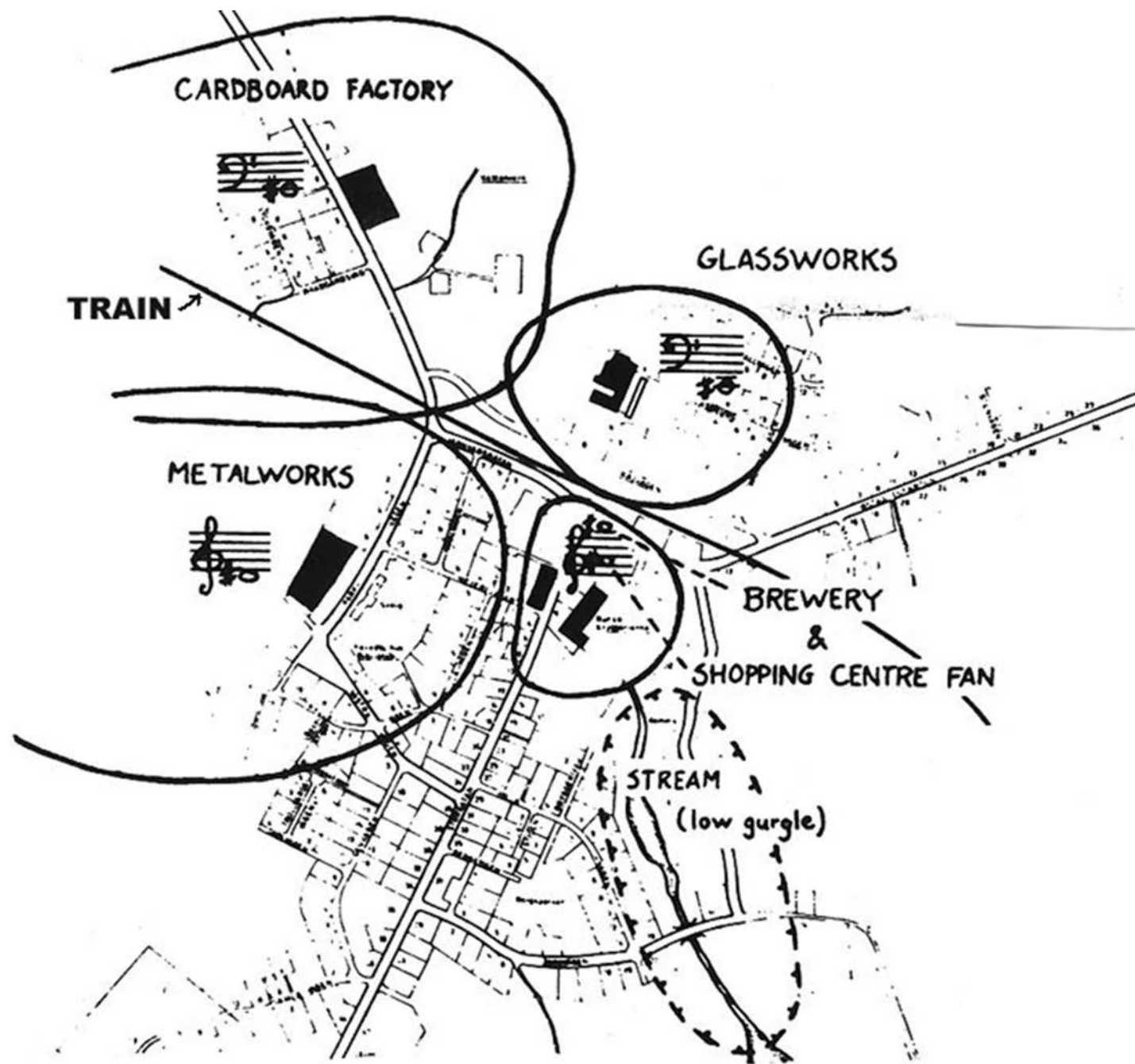


## The S O U N D scape

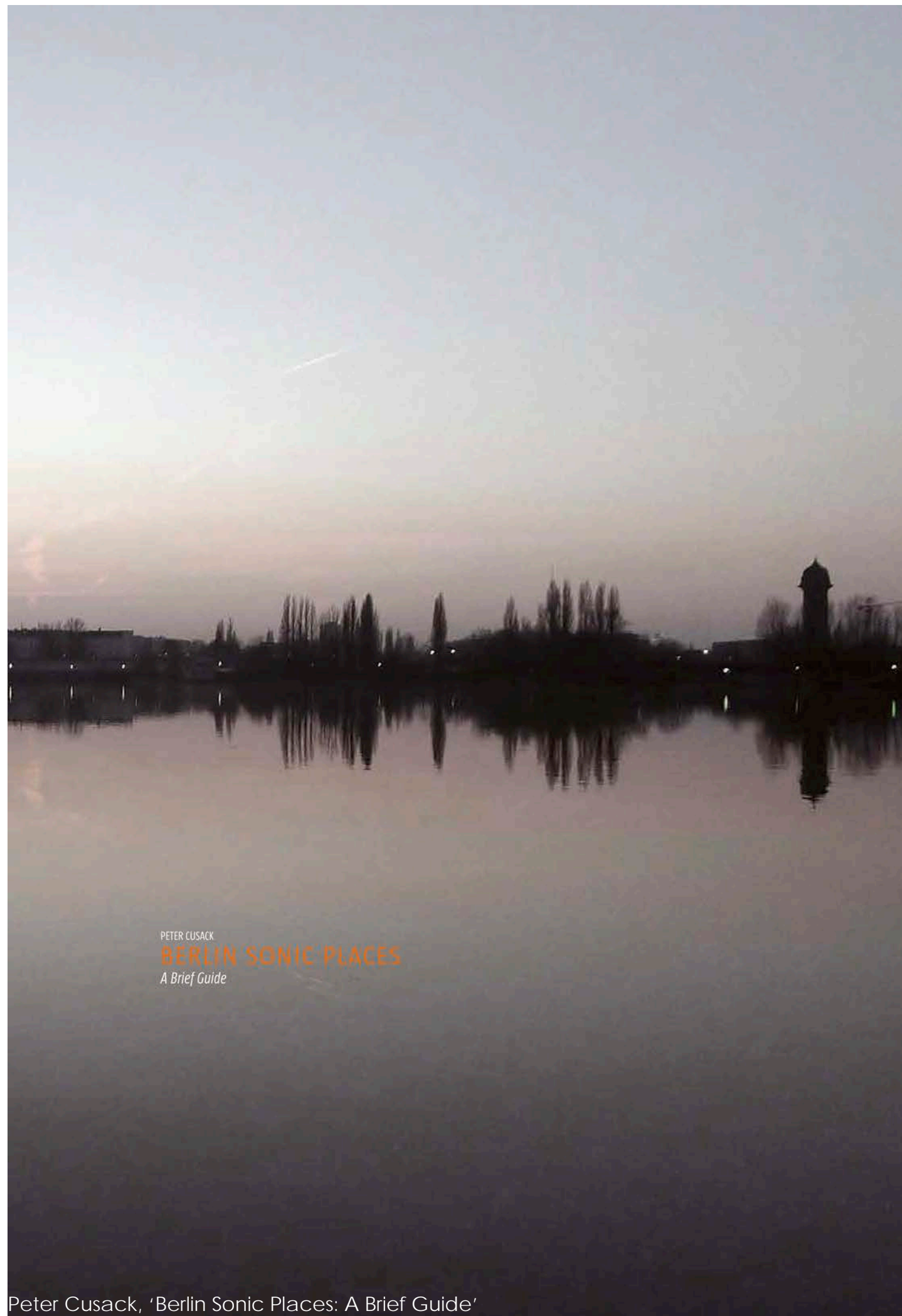
*"A sonic place may become a locality in a city that is sonically coherent enough to be studied as such. The city, therefore, has many, many thousands of sonic places"*  
 Peter Cusack

Left: R.Murray Schafer, 'Our Sonic Environment and the Soundscape - The Tuning of the World'









Peter Cusack, 'Berlin Sonic Places: A Brief Guide'



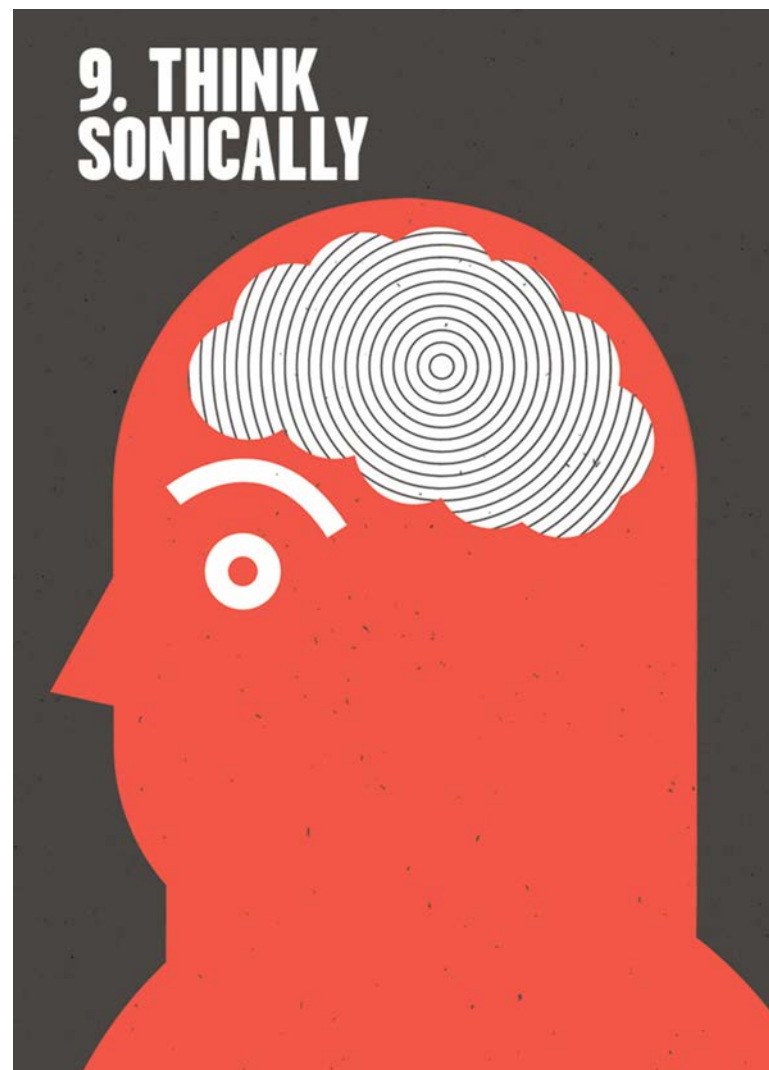
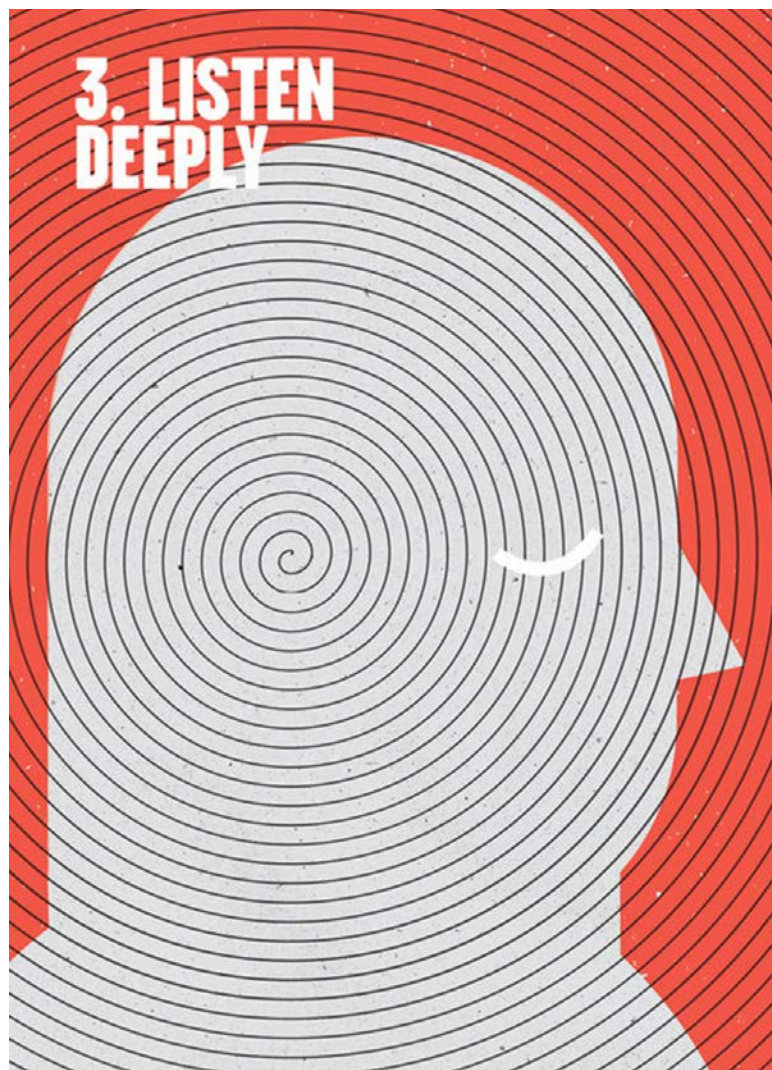
Nina Lund Westerdahl, 'Place Listening' Oslo Architecture Triennale 2019 and 'A walk in your words - Listening to year 2052', zURBS "Planning 2052" Conference, London







# Recomposing the City

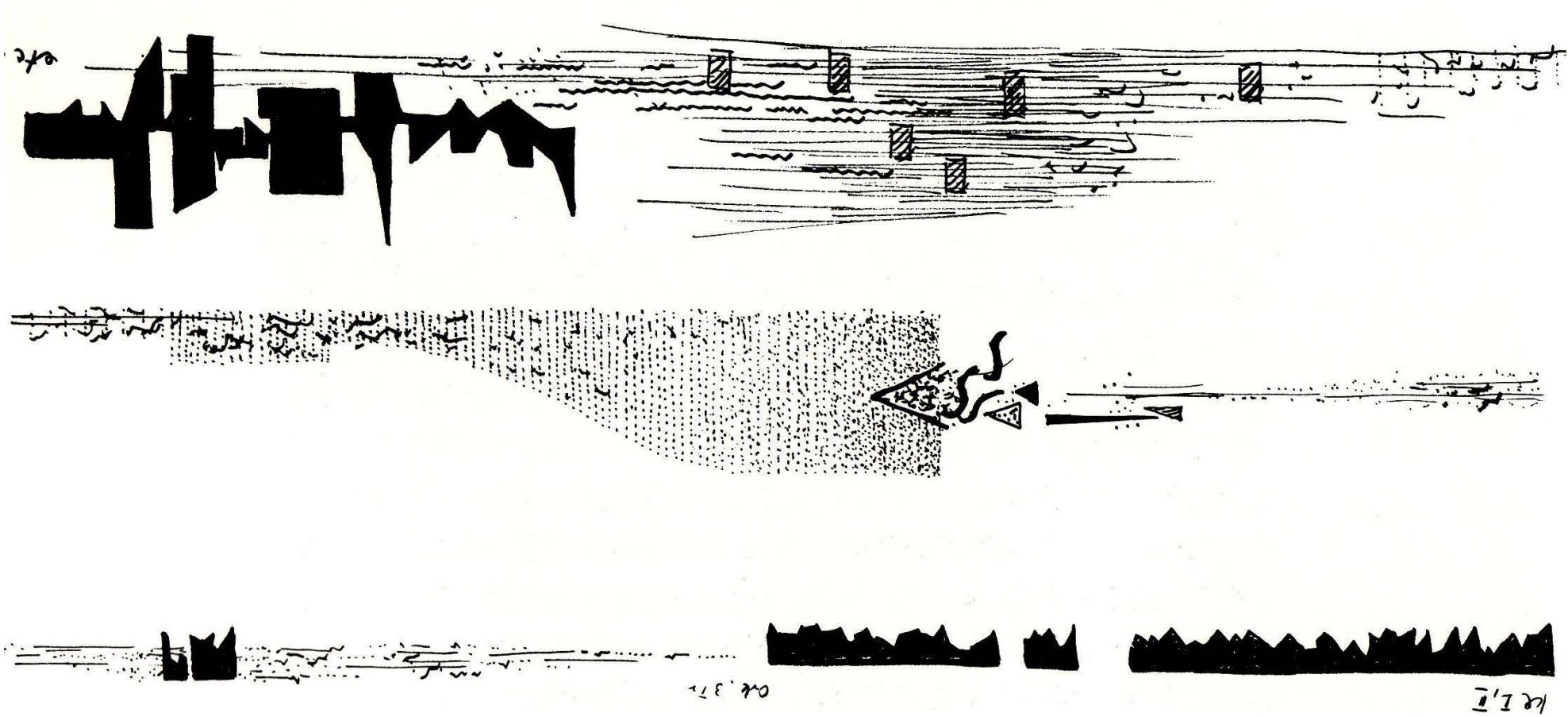
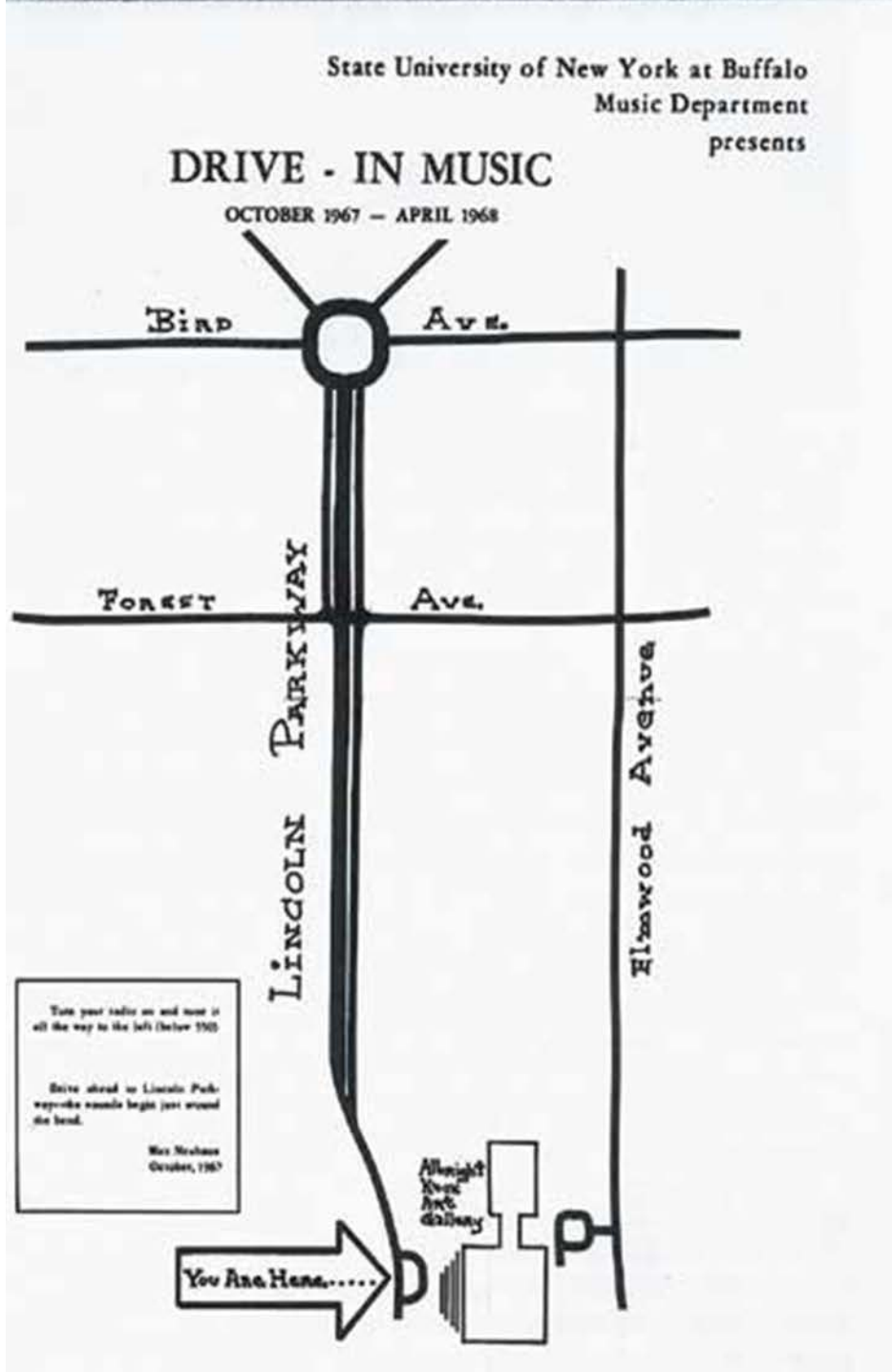


*"The white noise that we dismiss as the din of a city – the honking, wheezing, beeping background of urban life – can coalesce into harmonious strains if we pay attention."*

*Bill Fontana*

Left: Gascia Ouzounian and Sarah Lappin, "Soundspace: A Manifesto" (2014).  
Illustration by Ryan O'Reilly ©2014

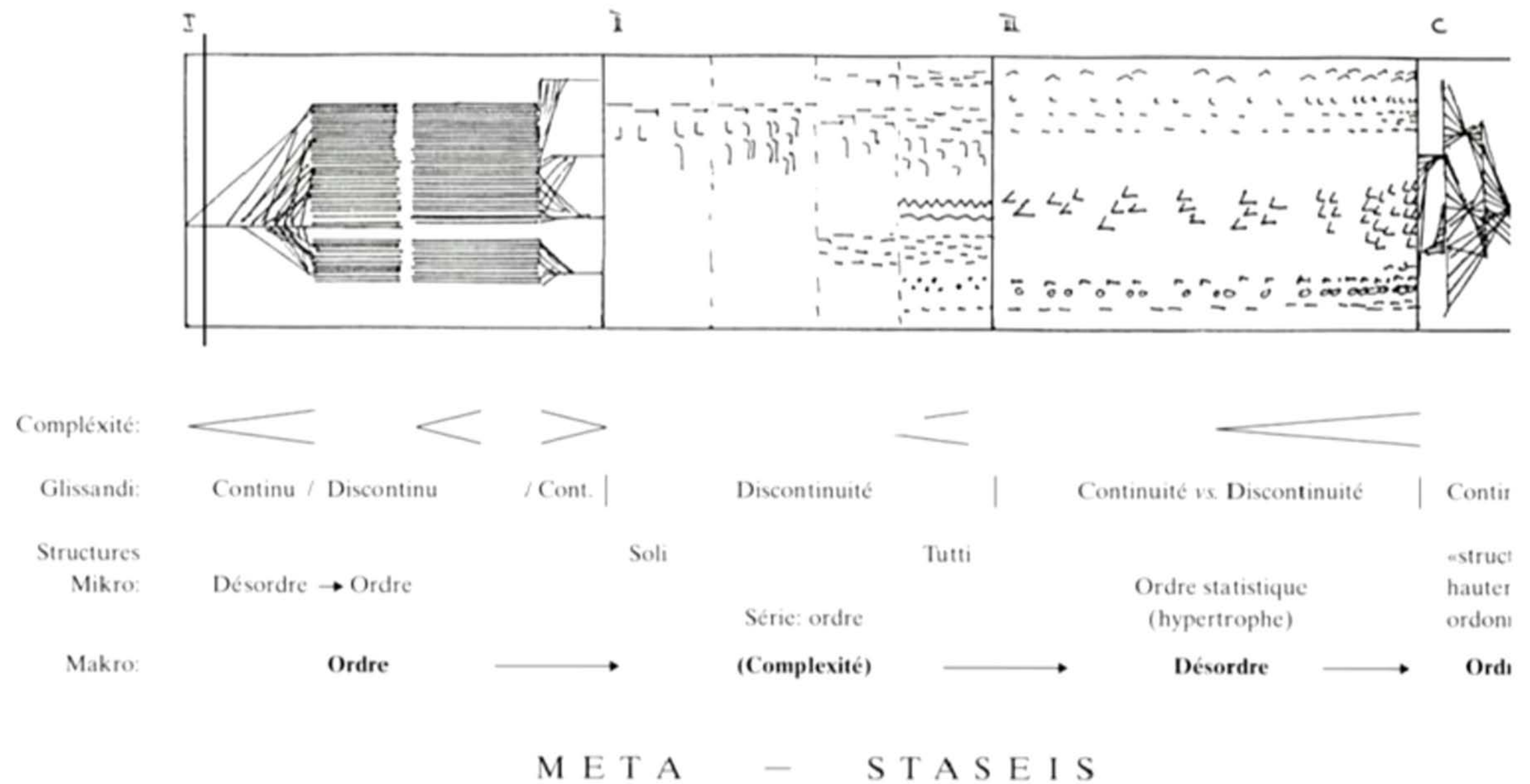




Above: 'Infraordinary', Beatrice Dillon, Somerset House, 2019 + John Cage, Notations, graphical score 1969

Left: Max Neuhaus, 'Drive-In Music' - music for Lincoln Parkway New York, 1967-68





Above: Iannis Xenakis demonstrating the UPIC computer; Below: Iannis Xenakis, Metastasis (1953-54)

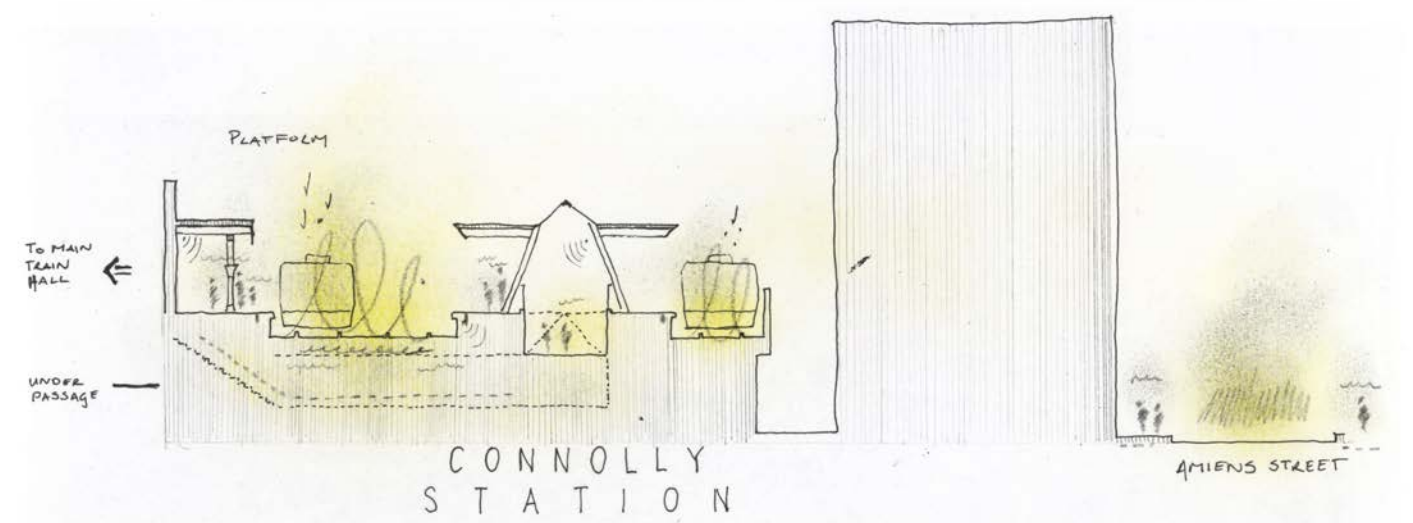




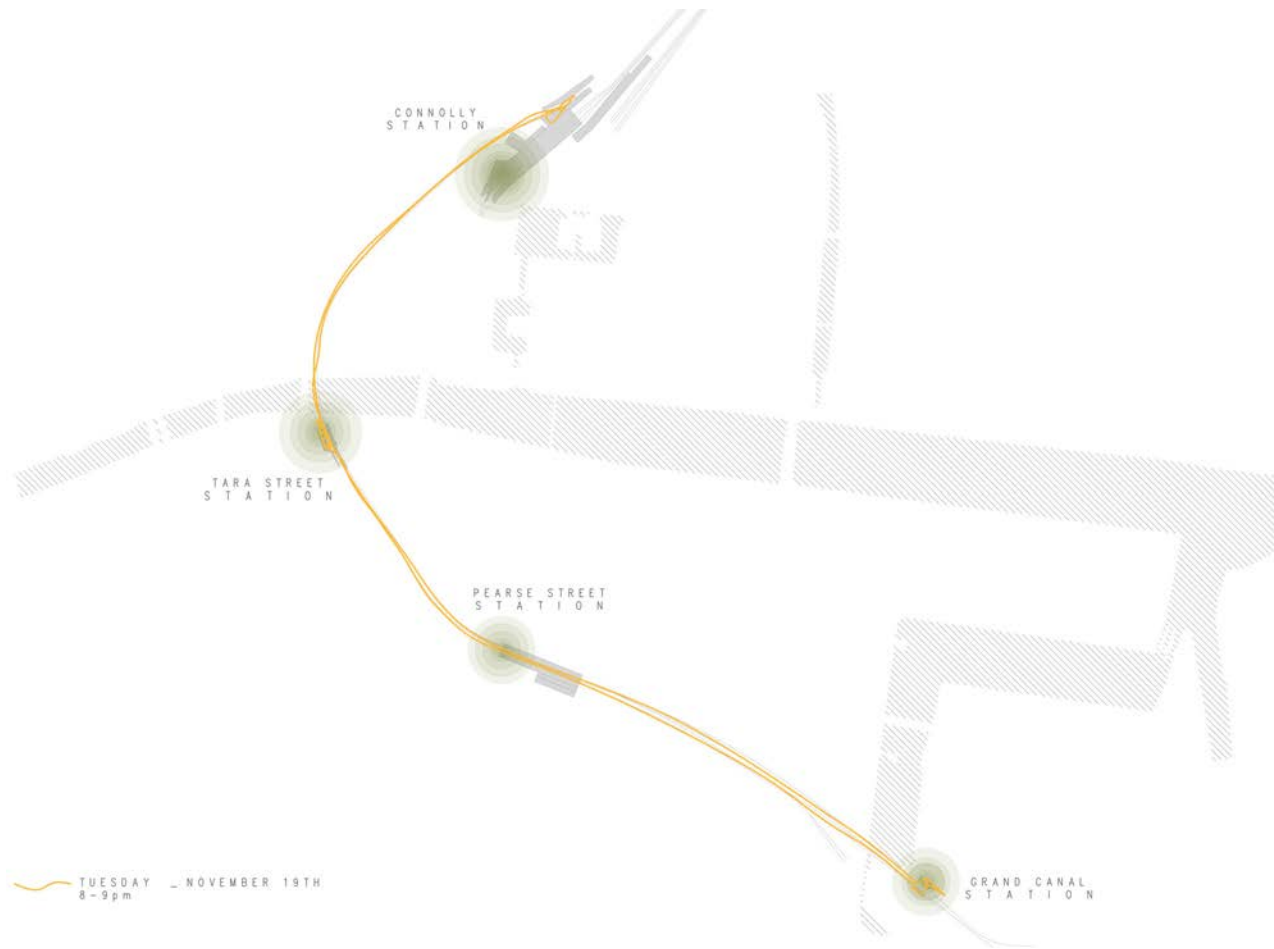
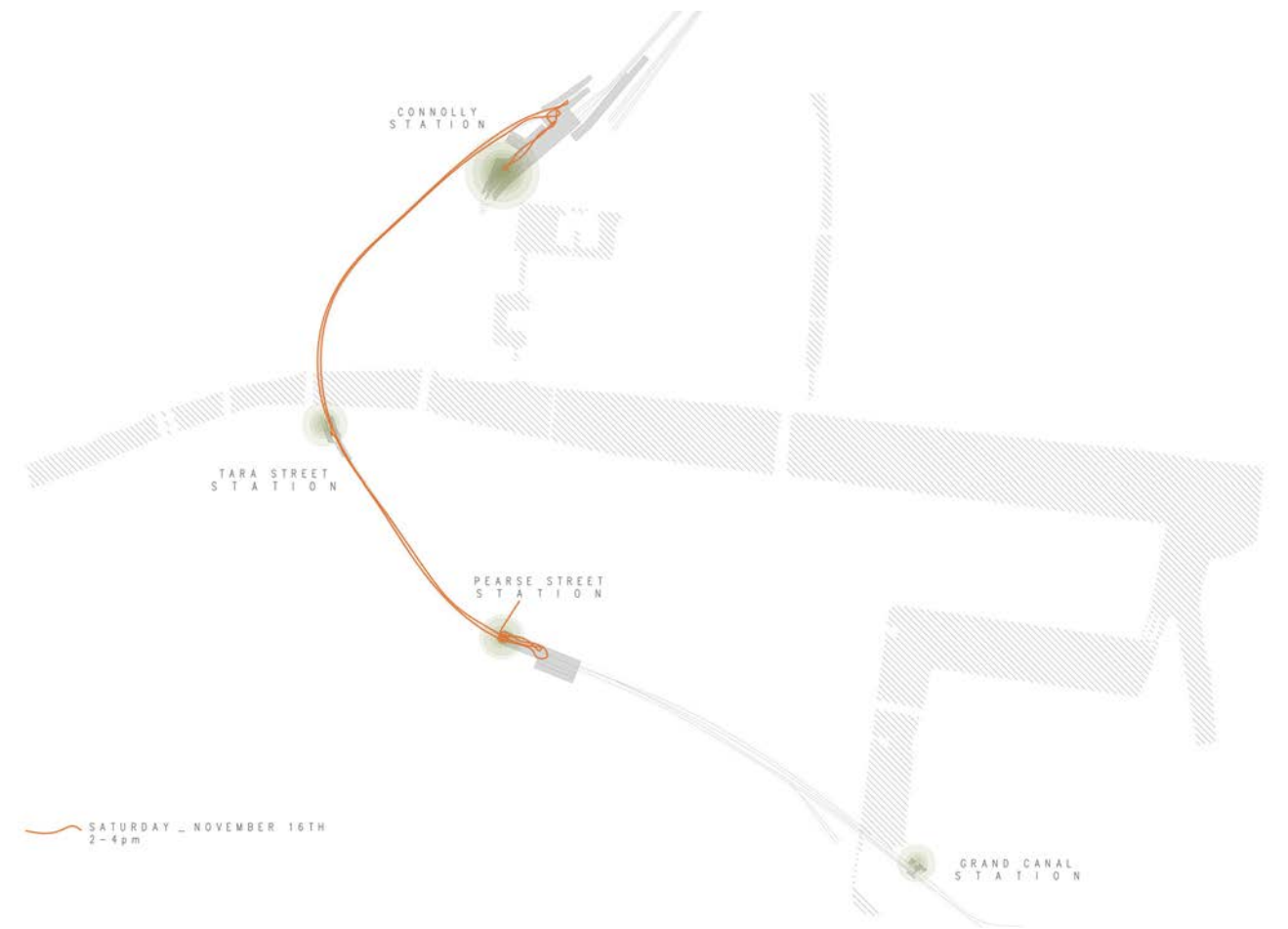
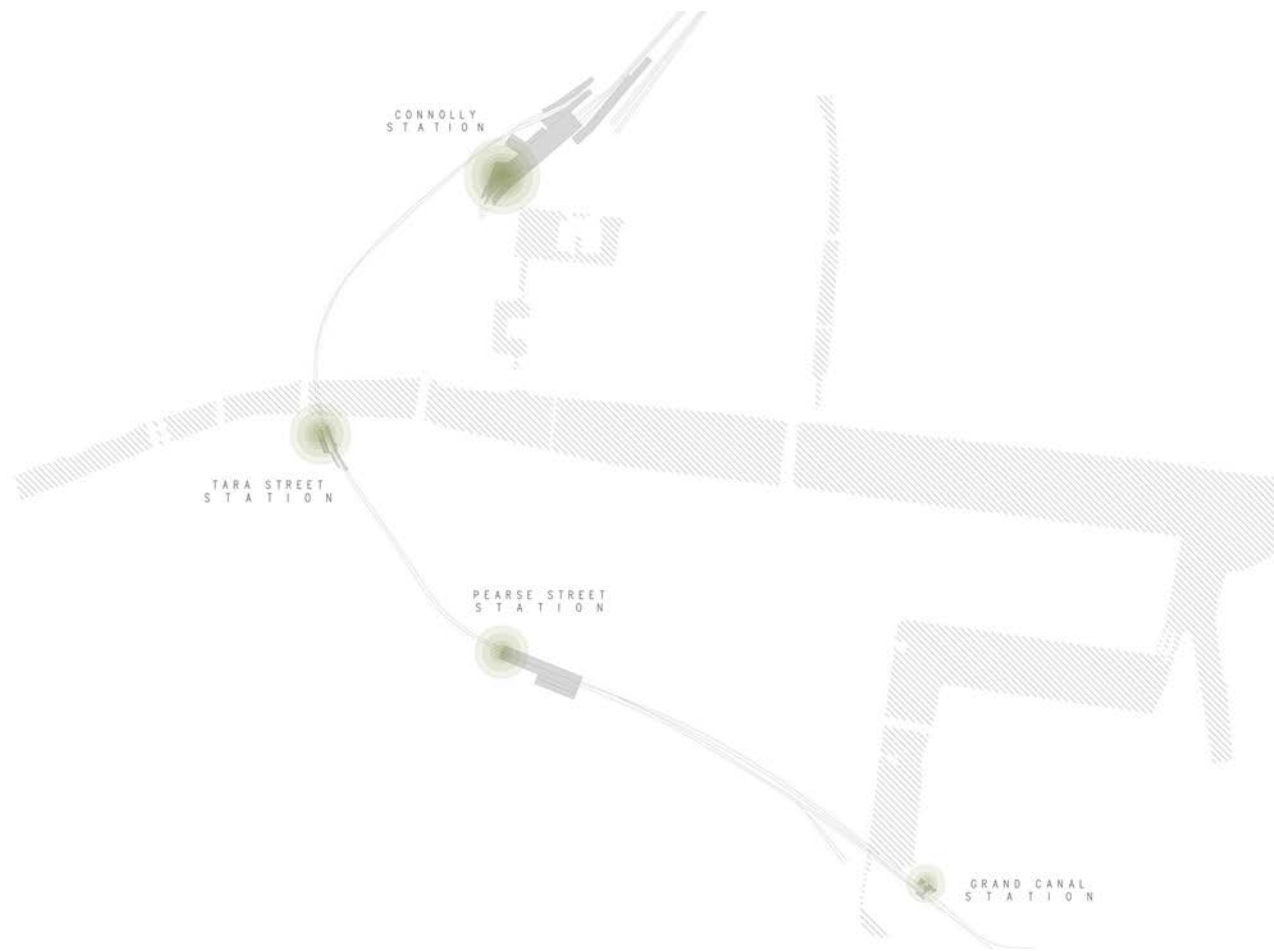
# D A R T ing Atmospheres

A study of Sound and Sonic Spaces

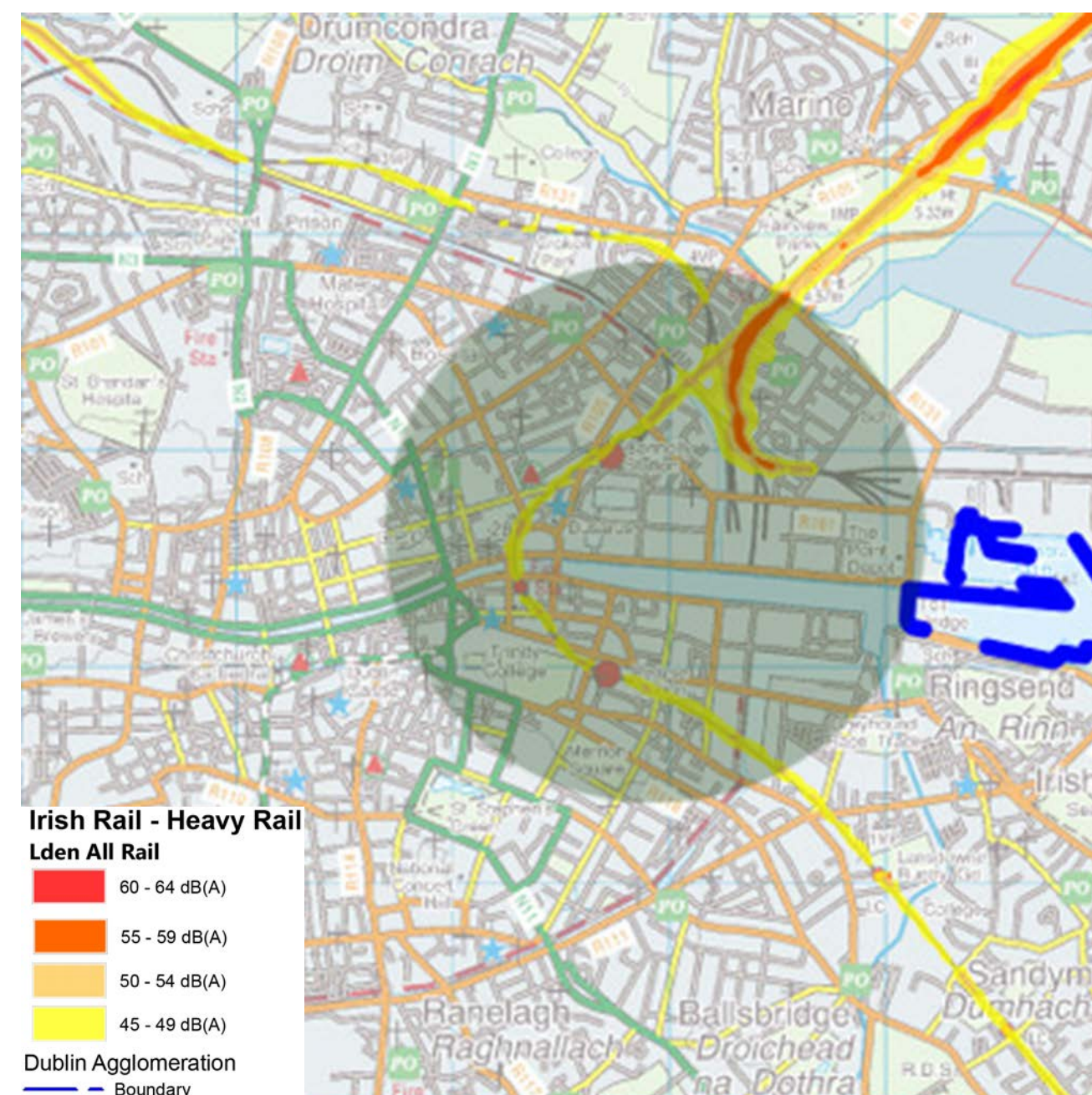
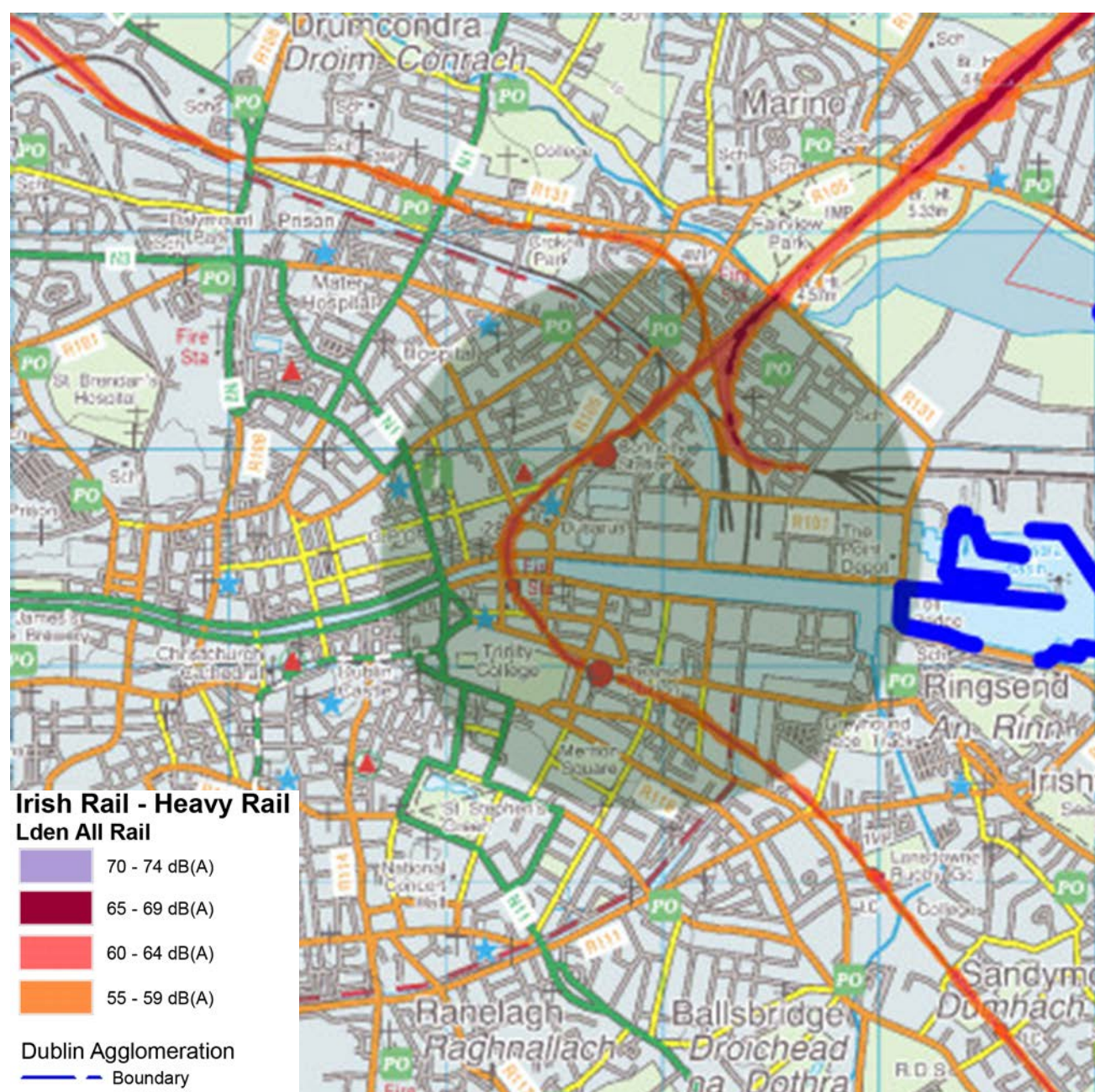
Phoebe Brady and Sarah Doheny







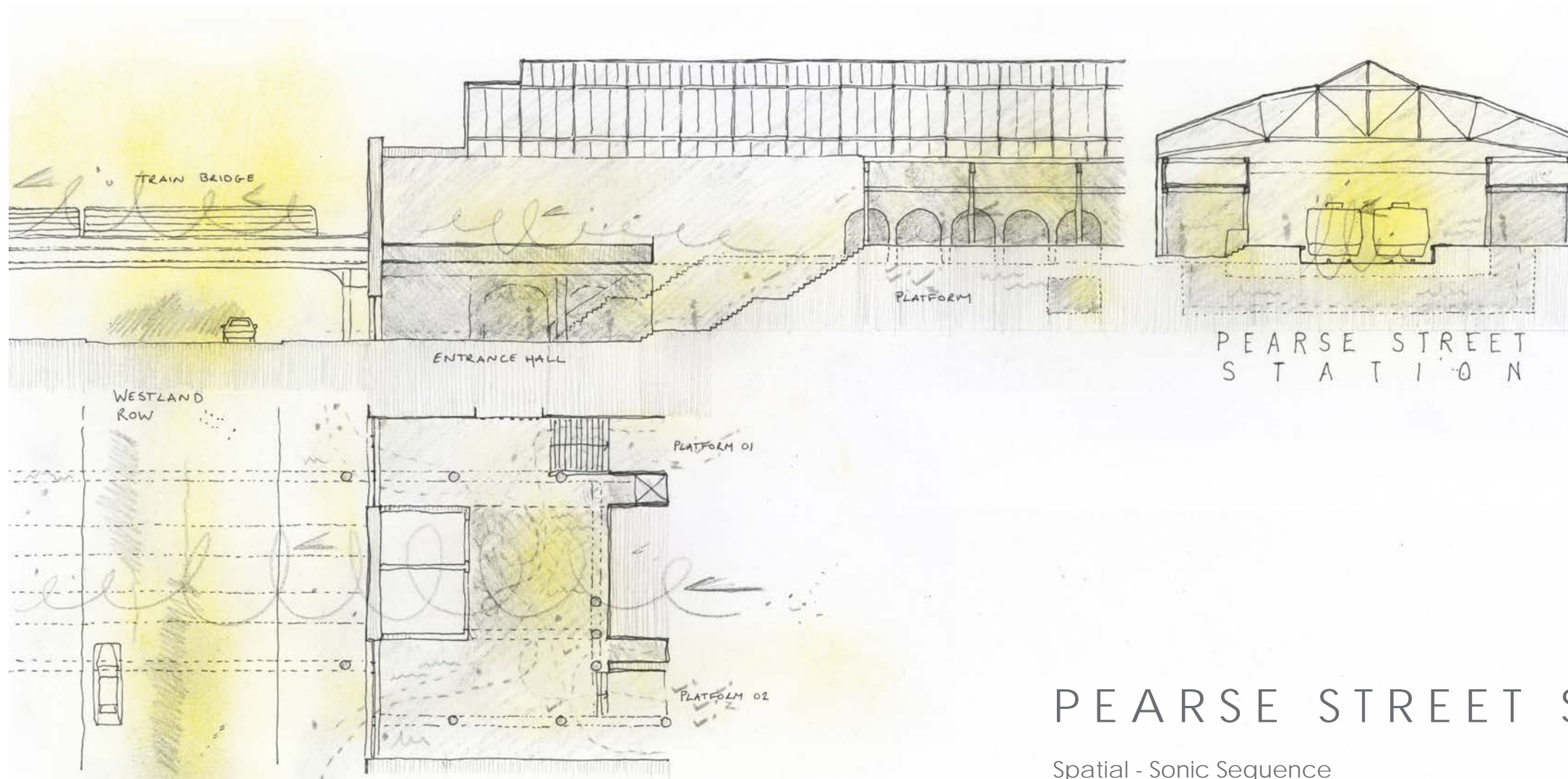




Irish Rail - All Heavy Rail - Day to Evening Noise Levels (Lden 2017)  
 07:00-23:00. calculation for one year.

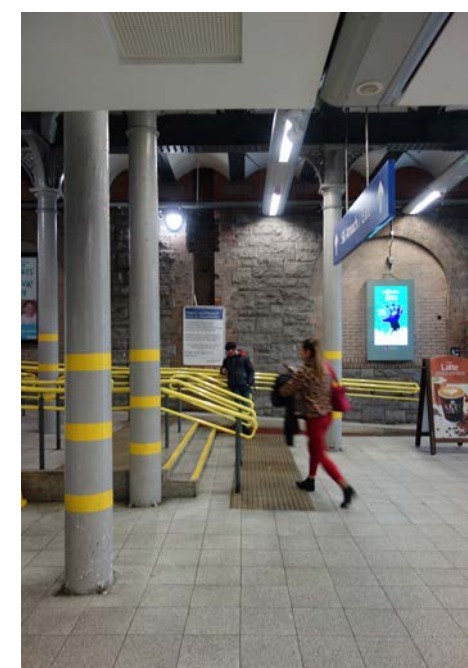
Irish Rail - All Heavy Rail - Nighttime Noise Levels (Lnight 2017)  
 23:00 - 07:00. calculation for one year.





# PEARSE STREET STATION

Spatial - Sonic Sequence





# GRAND CANAL STATION

Spatial - Sonic Sequence

squak

squak

squak



ping

footstemp

footstemp

footstemp

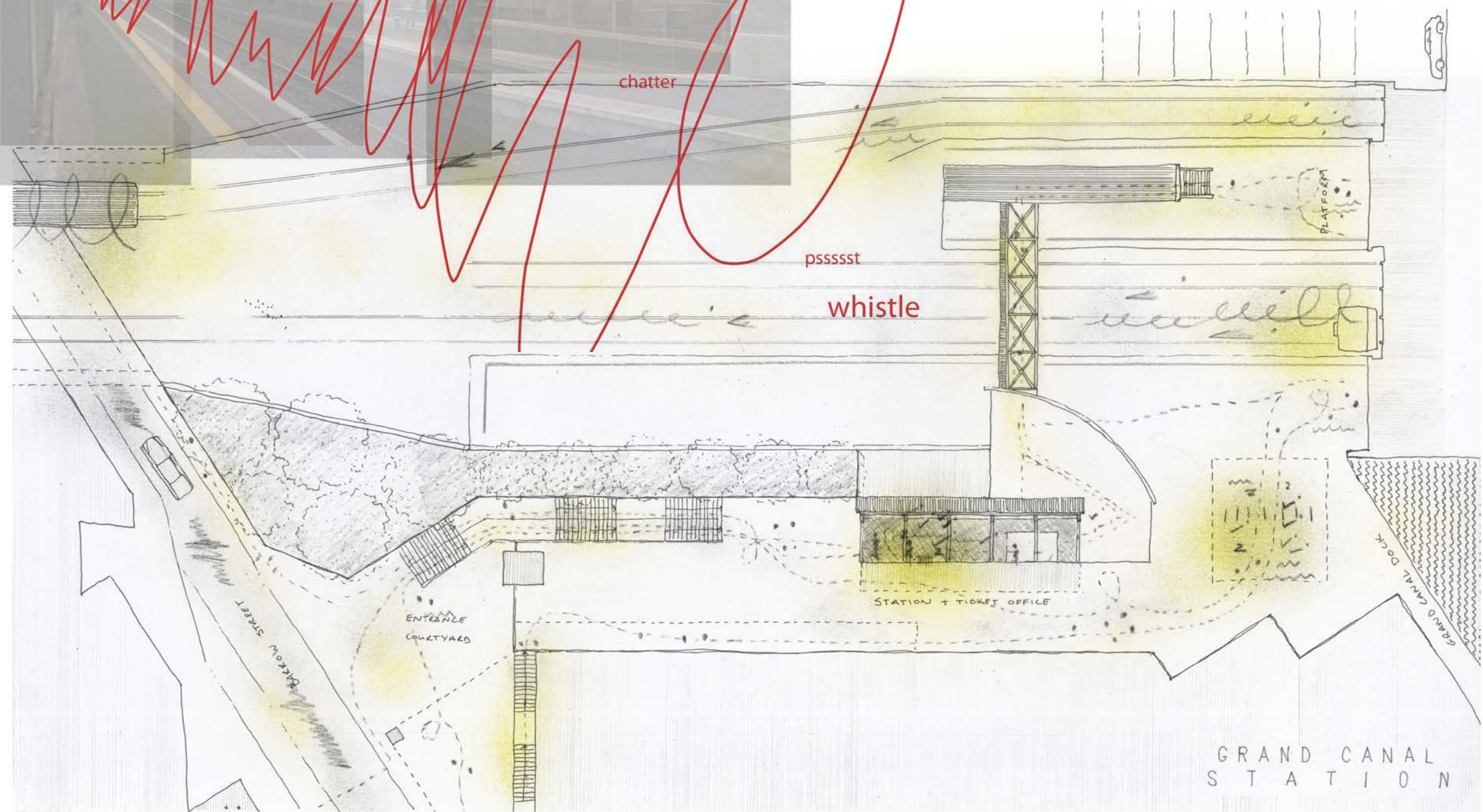
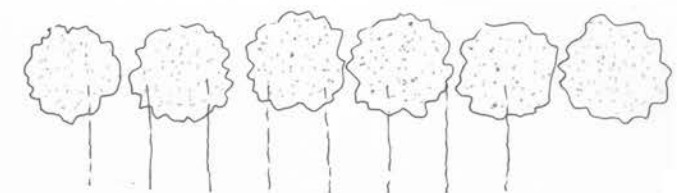
distant traffic

honk

chatter

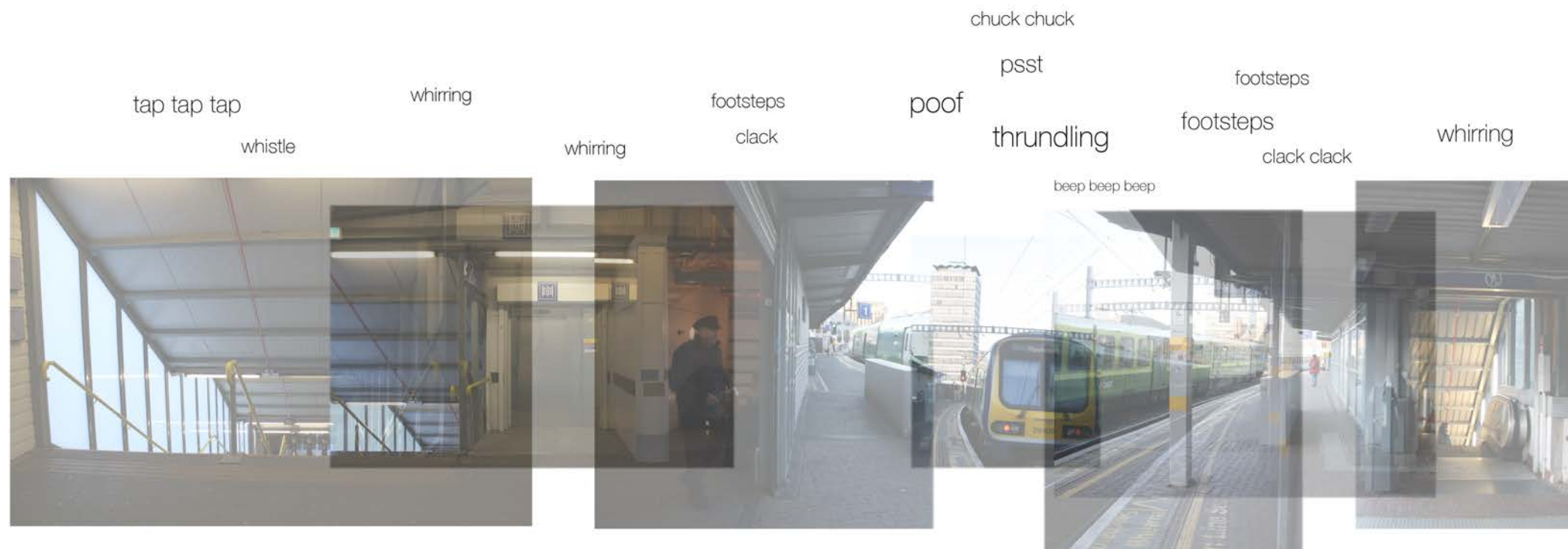
psssst

whistle



GRAND CANAL  
STATION







# SCORE 01

## EXTERNAL PLATFORM

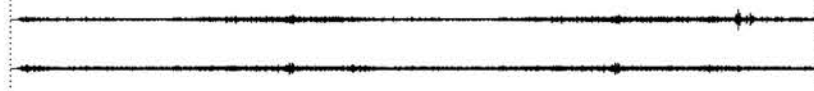
Thwack of the train as it arrives at the station



# SCORE 02

## UNDERPASS

One descends a ramp to an underpass that leads to an internal platform



# SCORE 03

## INTERNAL PLATFORM

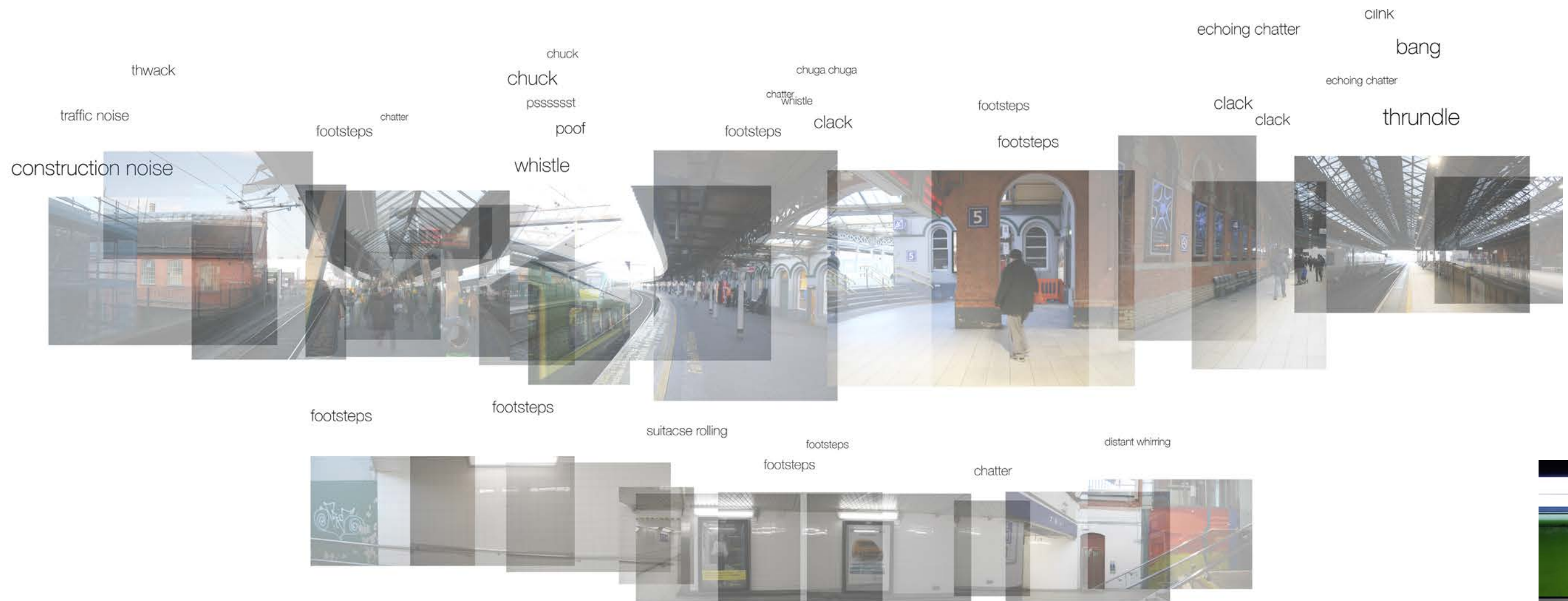
Heavy industrial sounds fill the space.



# SCORE 04

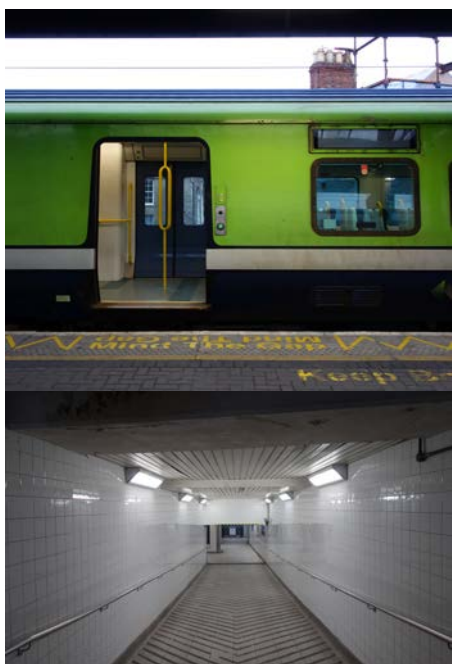
## TICKET AREA

Filled with the sound of a piano playing which is punctuated by the pings of Leap cards.

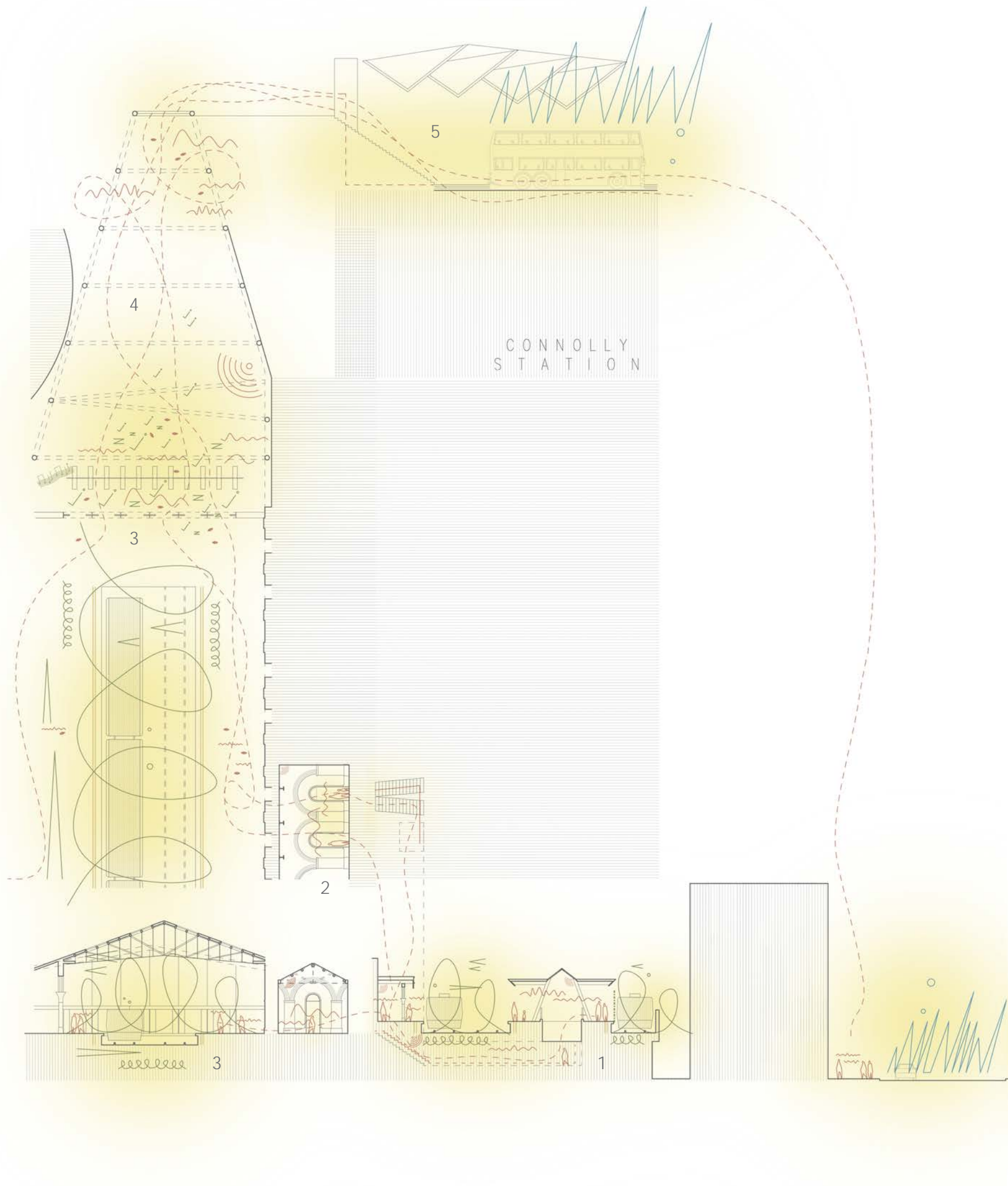


# CONNOLLY STATION

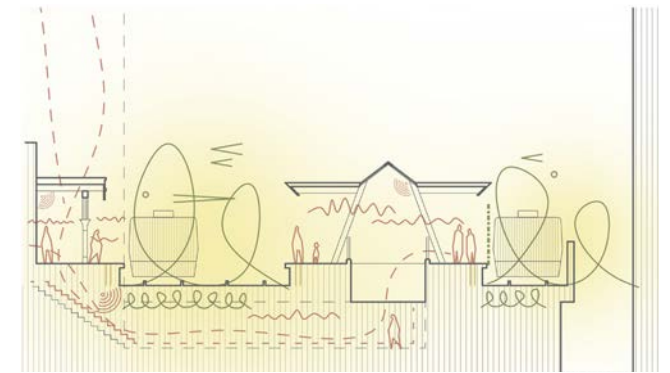
Spatial - Sonic Sequence



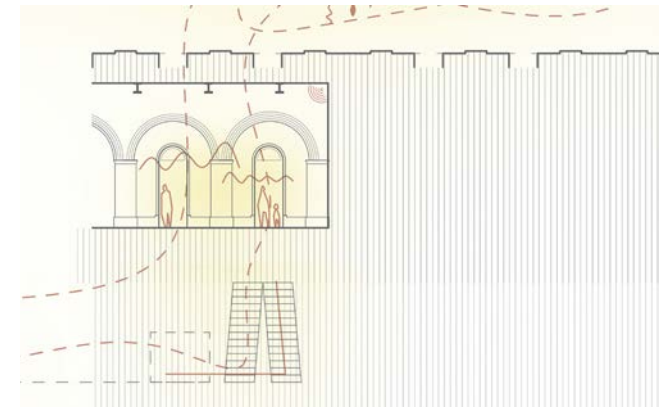




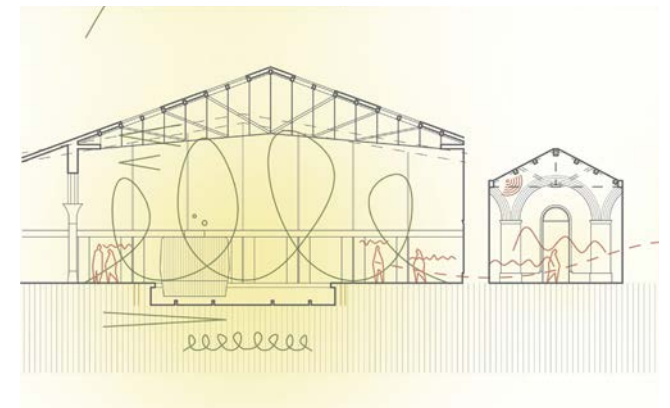
1. Platform



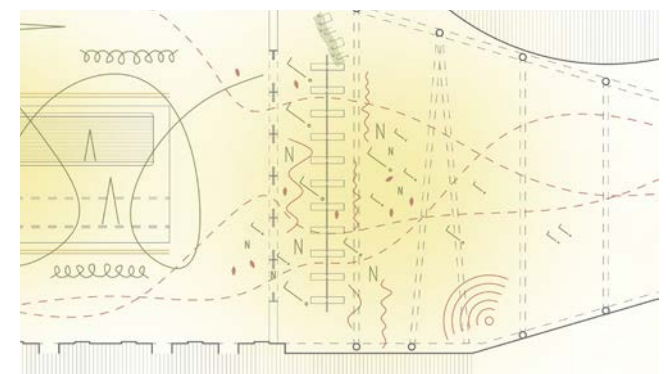
2. Underpass



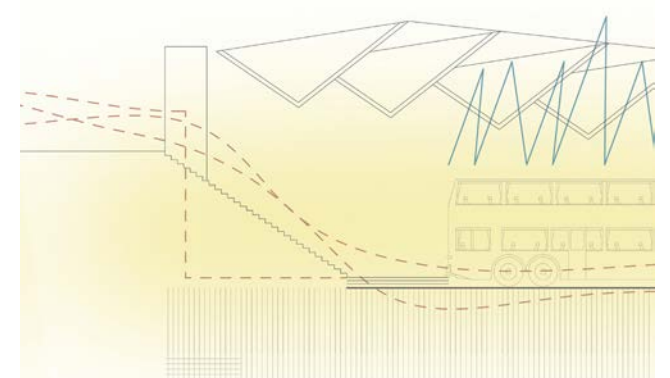
3. Train Hall



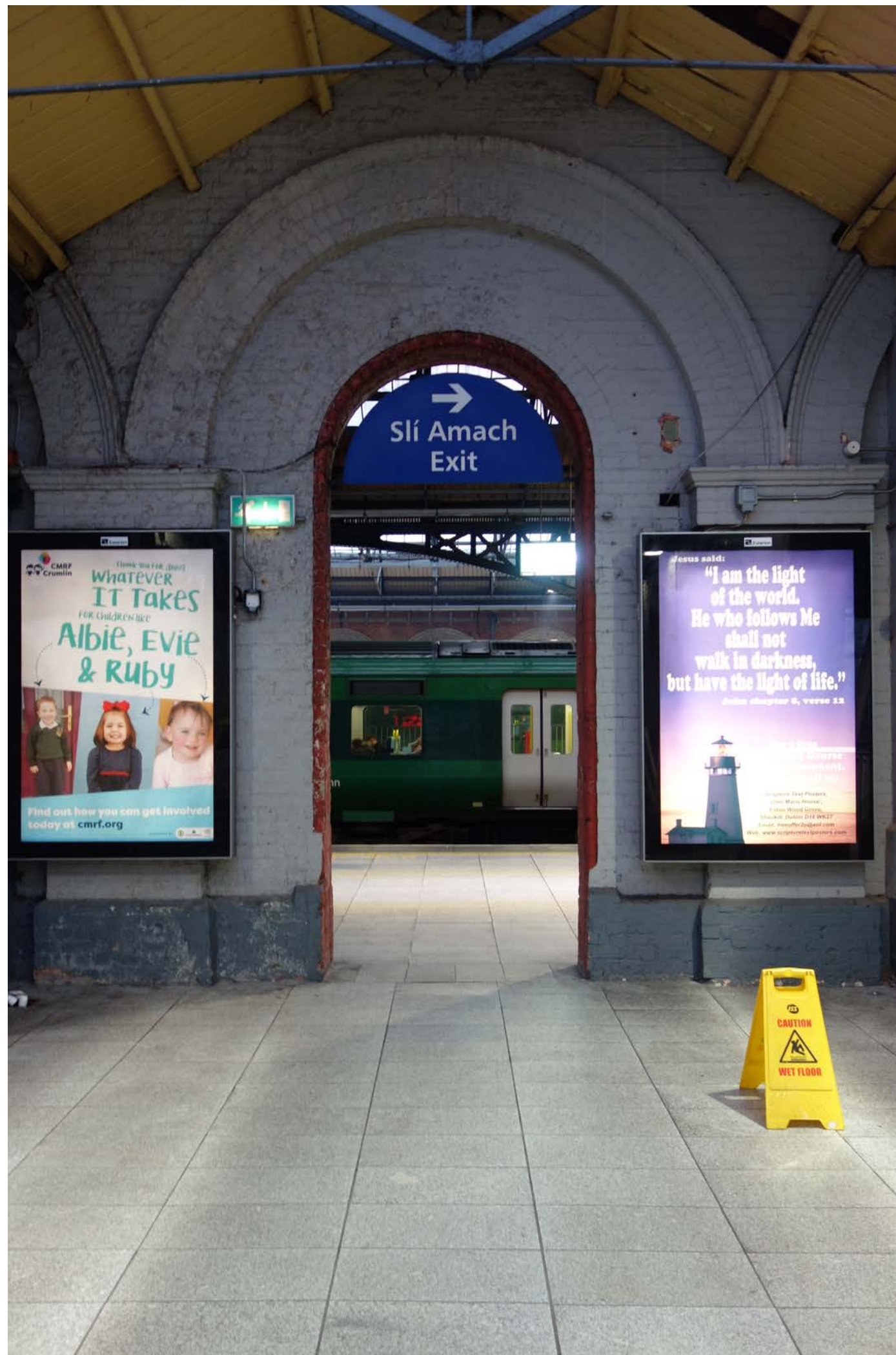
4. Entrance



5. Street











## urban - S O U N D

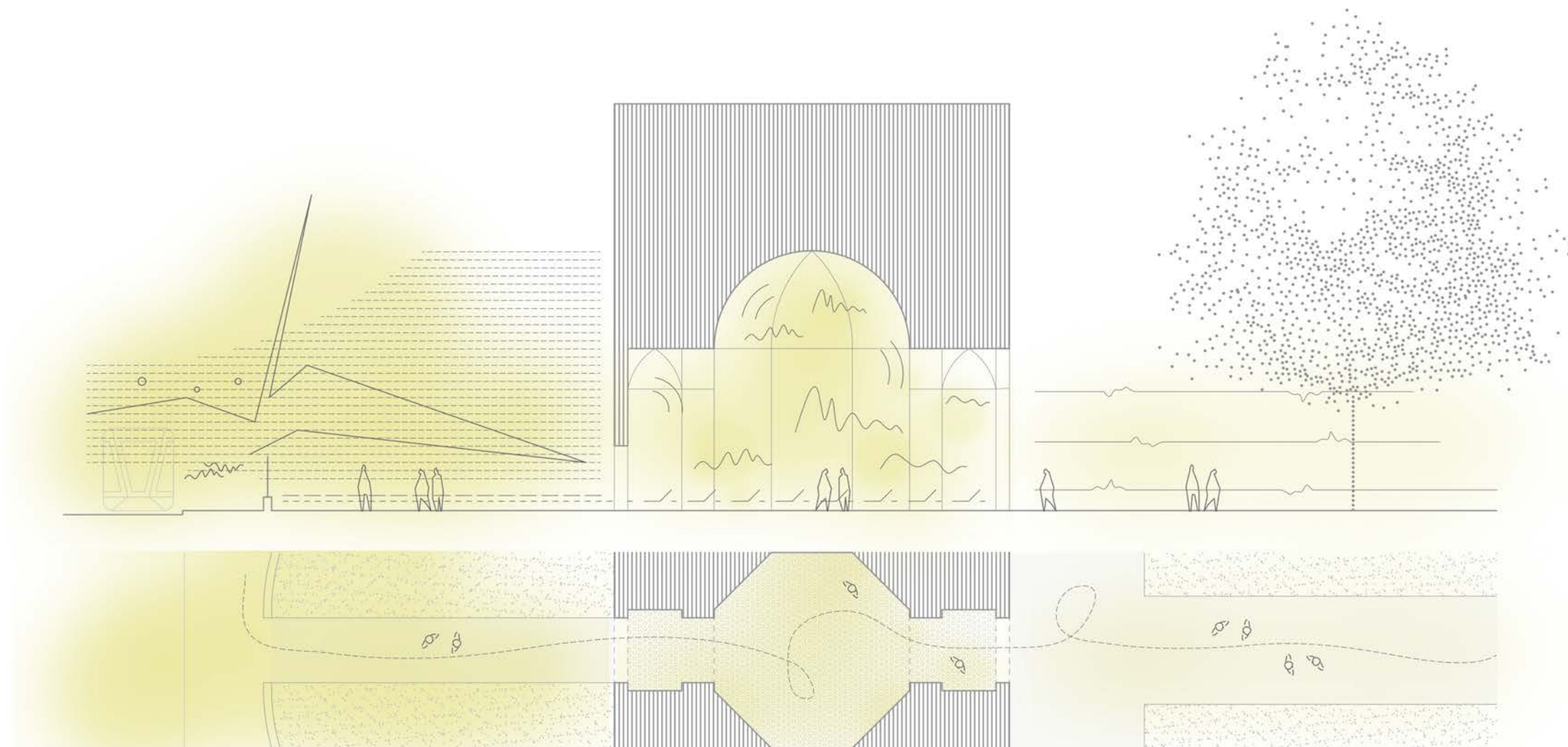
Front Gate, Trinity College, Sound Threshold



STREET

ENTRANCE PORTAL

FRONT SQUARE



F R O N T G A T E  
T R I N I T Y C O L L E G E