

## Abstracts

### Hildegard Westerkamp, **Radio that Listens**

The founding of Vancouver Co-operative Radio in the 1970s provided any interested citizen in this Canadian city with the opportunity to explore radio and its experimental, as well as creative potential. In this talk, I will trace how my personal experience of broadcasting Soundwalking— a weekly one-hour programme that took the listener into the soundscape of Vancouver and its surroundings — not only gave me valuable radio-making experience on many levels, but also changed my relationship to the city I lived in — a shift that happened for everyone with a radio programme at the station. Some insight will be given into the workings of Co-op Radio, its structure, decision-making processes, the notion of “participating listener”, and what it means to have the opportunity to “speak back” to the world through the medium of radio. Various creative/artistic possibilities for such radio making will be examined, e.g. “radical radio”, a concept coined by R. Murray Schafer, and in particular the idea of a radio listening through its microphones to the world: instead of merely broadcasting at us, we listen through it.

### Maksymilian Kapelański, **The “Pots and Pans”** **During the Great 2012 Student Demonstrations in Montreal.** **A Report From Public, Interpersonal and Personal Experience** **of the Soundscape**

During the great 2012 student demonstrations in a period of public and political controversies in Quebec, organized banging on “pots and pans” in Montreal was key in the ensuing political turnover, referring to historic and new traditions of public moral protest. The author gives an earwitness account of the quarrelsome voices and opinions of Montrealers before the widespread introduction of “pots and pans”, and describes his complex and evolving personal experience, from a perception of acoustic space disruption to participation in social harmony, with

a central role of personal “sound romance”. Questions are posed about the role of sound in appropriate weighing of pressure in contemporary systems, multi-level historical references of “pots and pans”, and value difference between political, interpersonal, and personal experience. The closing reflection points out a conceptual series from “loud” and “quiet” to “kitchen” and personal revolution.

### **Jadwiga Zimpel, *The Practice of Deep Listening in the Urban Research. On the Soundscape of Saint Martin Street Project***

The article raises the issue of the use of sound based methods – including in particular the practice of the deep listening – in the research on urban cultural spaces. It posits the question of the status of the urban knowledge produced with regard to the auditive epistemologies. The considerations revolve around the assumption of the interconnection between the sonic, functional and socio-cultural dimension of the urban space. The article associates the practice of deep listening with the idea of critical engagement in urban research and with the approach of autoethnography. Its empirical basis are the results of the research project *Soundscape of Saint Martin Street* realized at the Institute of Cultural Studies and the Institute of Acoustics at Adam Mickiewicz University, in the academic year 2014/2015.

### **Wioleta Muras, *Bike Sounds in the Urban Space of Wrocław***

The bike as one of very few vehicles produces the most natural sounds that don't interfere with the city's auditory environment. As the sounds are quiet and pleasant, they can easily be an antidote to the traffic noise. In Wrocław there are more and more people who tend to ride a bike, which is undoubtedly a consequence of an improved infrastructure. The bike sounds can be heard all over the urban space all day long. What makes Wrocław unique is for sure the number of bike related initiatives, most of all the collective monthly bike rides during the so called *Critical Masses* and the annual *Wrocław Bikers Fest*. They give a chance to listen to a mosaic of bike-produced sounds as well as bike-dedicated music.

### **Michał Krawczyk, *Monastery as an Example of Acoustic Design***

In my paper I am analyzing the acoustic design of space in cloistered monasteries of the Roman Catholic Church. I am showing the phenomenon of building monastic establishments far from the urban tissue in the context of the polyvalent concept of silence which Christian theology applies.

In order to present the existential value of silence I am referring to figures of authority in the fields of philosophy (Plato, S. Kierkegaard, L. Wittgenstein), religion (Gnostic mythology, Meister Eckhart) and aesthetics (R. M. Schafer, J. Cage). Following different attempts to define the term “asceticism”, I am interpreting “acoustic asceticism” not as an attempt at sound annihilation but rather as a thoughtful ordering of the existing sonic environment. I am elaborating on various examples of acoustic restrictions in the form of vows of silence in hermit orders.

I am presenting my analyses against the background of religious studies, which always see a moment of danger in the structure of the sacred. The sacred always requires a borderland between the sacred and the profane. The monks’ preoccupation with keeping silence is an example of that borderland at the acoustic level.

### **Justyna Kotarska, Janówka Village in the District of Augustów as an Instance of the Rural Soundscape in the Memory of its Inhabitants**

The article presents sounds of the Polish countryside illustrated by Janówka village in the district of Augustów, in the region of Podlasie. It describes the annual and family cycle with a particular emphasis put on sounds and includes changes to the rural soundscape that have taken place over several decades. Musical practices present in the phonosphere periodically, independently of the above mentioned cycles, are also an important part of the description. Beside the musical activity, the article describes sounds typical of the countryside, connected mainly with farming. Silence is another presented phenomenon – less and less common in our native soundscape.

### **Justyna Stasiowska, Presentation and Anthropomorphization in the Scientific Discourse. The Case of Sonocytology**

The article focuses on the use sonification in hard sciences. Referring to works by Jonathan Sterne and Mitchell Akiyama, I will analyse strategies of auditory display in sonocytology in the context of translation in scientific discourse. The article aims to broaden Bruno Latour’s perspective on the visualisation and framing in the context of sound representation, which will enable me to analyse the process of creating a representation of an organism. Following the Sophia Roosth’s work on sonocytology I will focus on the categories of autonomy and agency, and on the process of animation of research objects.