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Title	Sound, place and multiplace
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Publication date	2016
Original Citation	Dormer, A & Roddy, S 2016, 'Sound, place and multiplace', Paper presented at Irish Sound Science and Technology Association Conference, Derry, United Kingdom, 7/09/16 - 9/09/16 pp. 1-2.
Type of publication	Conference item
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Download date	2026-11-08 12:02:10
Item downloaded from	https://hdl.handle.net/10468/18553

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Sound, Place & Multiplace.

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While technology, particularly mobile and smart technology, can be viewed as furthering the eradication of real and "authentic" place; the argument can also be made that these same technologies, can also be instrumental in their recovery. Both alienator and facilitator, the impermeable membrane of the mobile screen and the headphone cuts us off from our surroundings while simultaneously providing us with a means of connecting and understanding through the private and intimate barrier they create. Such devices afford us a means to re-contextualise and redefine our experience and interaction within urban space. As technology becomes more advanced and widespread, it opens the possibility for new modes of artistic engagement and presentation within urban environments. Presenting artists and technologists, a constellation of possibilities to control and re-write our experience of the city and the everyday.

This paper draws upon concepts of 're-sounding' and placed sounds, the infusion of digital sonic zones, and infrastructure in urban environments. It explores the application of contextual and proximity-based technology to address concepts of placelessness and non-place as proposed by Relph and Augé respectively. Theoretical and conceptual approaches toward mobile and mediated sound art within a site and place-specific context are explored along with the technological and practical implementation of such works.

This paper explores a viewpoint termed imaginative constructive realism, which provides an alternative to objectivist and subjectivist interpretations of physical space and place so prominent in Western thought. It argues for the human as the conduit by which physical, social, and cultural dimensions are organised into a coherent experience of place. These places are of meaning to the individual on the basis of their unique past experiences,

Presented at the Irish Sound Science and Technology Association Conference, at Ulster University, Magee Campus, Derry/Londonderry. 7-9th September 2016

present goals, and future aspirations and are meaningful to communities on the basis of their shared past experiences, present goals, and future aspirations.

On this basis, the conceptual model of the Sonic Multi-Placer, which transforms a listener's experience of a given space into an experience of place is proposed as a tool for designing site-specific sonic art. It is a digitally stored hierarchy containing multiple possible soundworlds, which create a different experience of place for a listener when distributed within the site. The audience member's goals within the space define which soundworld they will hear and so which place they will experience. Users with unique goals can experience the site as a unique place and those who share similar goals can experience the site together as a shared place.