Title of Presentation: “Listening paths and architectural design.”

Abstract
Sound Environment, Sound Milieu and Soundscapes are three categories that describe our relationships with the Sound World in which we’re immersed (Amphoux, 97). They are 3 different listening paths, three different attitudes of listening that we can use to describe our sonic perceptions. This paper will present in the first part these categories and will show how it has been used in several researches on sound environment.
In the second part, we’re going to show how these three concepts can also be used as a grid to design new listening paths in public spaces. Since 3 academic years, this theoretical model has been taught at the department of architecture of the Thessaly University at Volos, in Greece. We will present how it as been reinvested by the student architects community and how it became a practical key to enter in the design process. Our matter will be illustrated by many examples resulting from the best student works.

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Nicolas Remy is a teacher in statics, construction, acoustics and lightning design in schools of architecture. He started to teach in France at the Ecole Nationale Supérieure d'Architecture at Grenoble, then in Marseilles. He’s right now lecturer at the architectural department of the polytechnic school of the Thessaly University in Greece. He’s also member of the research center on sonic space and built environment (CRESSON – CNRS, Grenoble, France) and of the laboratory of environmental communication and audiovisual document (LECAD – Volos, Greece).

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1Miranda Caldi received her Bachelor of Music degree from the University of Cape Town in 1972. She was awarded the Dean Brooke Memorial Prize for general excellence and was named best young composer of the year by the South African Broadcasting Cooperation for her work ‘EKFRASIS’ for a cappella choir. She studied with John Paynter and in 1992 was awarded the MA degree in Music (with an emphasis in Music Education & Opera for Youth) from the University of York. She continued her studies in choral music with Peter Seymour and was awarded the Doctorate in Philosophy of Music (Performance Practice, with an emphasis on the liturgical vocal music of the late Renaissance) in 2002. Since 1994 she has taught at the Music Department of the Ionian University as director of the University choir and vocal ensemble with which she has given performances of unusual works and some world premieres. Alongside her ongoing research into performance practices she continues to have an energetic interest in Opera for Youth giving commissions for new works in Greek and producing works with local schools and youth choirs with her students from the choral conducting classes. She is currently Vise-Rector of the Ionian University.
Title of Presentation: “Landscape cannot only be seen but also be heard.”

Abstract
Landscape cannot only be seen but also be heard. In our immediate experience of landscape, be it natural, rural or urban open space, the aural and the visual do not occur as isolated sensations, but are closely interacting. However, the prevailing conception of landscape is solely committed to the visual primacy of our culture. I will rather comprehend landscape as an idea including the heterogeneity of aural space and visual space. This comprehension should not only outline a theoretical notion but also a design base. It has also motivated an experimental teaching project at the Institute of Landscape Architecture of the ETH Zurich.

The seminar “Raum-Klang-Labor” held in spring 2011 brought together architecture and music students. It was developed through a cooperation between the Chair of Landscape Architecture Christophe Girot and the Institute for Computer Music and Sound Technology (ICST) of the ZHdK. The aim of the seminar was to understand sound as a primary element of the spatial structure as well as of the aesthetic quality of a landscape. Our specific approach consisted in the crossing of the listening with the looking experience. As a field example we investigated the lake basin of Zurich. Intensive on-site observation and collection of raw material using microphones and video camera were finally subjected to a creative process resulting in a number of individual études.

This paper proposes to reconsider the notion of landscape as a holistic aesthetic and cultural approach to what is called environment. It will present some results of the “Raum-Klang-Labor” and discuss the pedagogical benefits of this project and the scientific and aesthetic insights to be gained.

AUTHOR
Nadine Schütz, Architect MA ETH, Institute of Landscape Architecture (ILA), ETH Zurich

Nadine Schütz was born in 1983 in Switzerland. Baccalaureate with a matriculation project in literature and music. 2003 – 2009 study of architecture at the ETH Zurich with internships in Zurich and New York; diploma under Marc Angéli. Since 2009 academic assistant at the Institute of Landscape Architecture, ETH Zurich, under Professor Christophe Girot. Research and Teaching in the field of landscape perception, focus: sound of landscape. Design and realisation of the audio-visual installation “Blicklandschaften”, in collaboration with the ICST of the ZHdK. Direction of the seminar “Raum-Klang-Labor”. Freelance work for a variety of projects. Currently preparing of a doctoral thesis (in the area of sound and landscape).

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Title of Presentation: “Learning Through Listening: The soundscapes of Cephalonia and their contribution to academic learning”.

Abstract:
Soundscape research can be a very important factor during the learning process. The acoustic environment of Cephalonia island offers contrasting soundscapes of various range forms, which need to be explored, documented
and appreciated. This environment consists of urban and countryside landscapes, varying from coastal areas to mountainous areas, of high elevation and caves, and also from noisy to extremely quiet, hi-fidelity sound-worlds. Also, these environments can be very contrasting during different seasons of the year, regarding the geophysical, biological sources and activities, and also regarding human presence.

During the last years, these environments are explored through a number of visits and recording sessions by students and teaching staff of the Department of Sound Technology and Musical Instruments of the Technological Institution of the Ionian Islands. The purpose of these actions is to document the acoustic sound-world of the island and through this documentation to focus on a variety of different learning procedures regarding different scientific and musical topics. Thus, a number of academic lessons are carried out in these outdoor environments.

The topics discussed in this paper refer to audio recording, musical composition and acoustic research, as these fields are approached through the exploration of soundscapes as a common material of study. Firstly, field-recording is explored technically, regarding the use of different types of microphones and recording techniques, monitoring and experimentation with different microphone positioning. Secondly, the acoustic properties of the recorded spaces are examined through acoustic measurements, comparisons between different acoustic areas and often through a number of (pilot) experiments such as producing sound within the space, thus sonically intervening with or ‘stimulating’ the environment’s acoustic behavior. Finally, the material can be utilized compositionally for the creation of acousmatic musical contexts as part of musical/compositional training: from microphone experimentation and selection of what sources to record, to sound transformation in the studio through digital processing techniques, soundscapes can serve as a valuable audio basis, and provide models for mimesis.

To sum up, this paper describes and proposes a model of academic lessons which combine multiple topics, where different areas of study converge and are often being taught simultaneously in the field. Being and interacting with the above environments during the lesson can be a unique teaching and learning experience and a great challenge for both students and tutors.

AUTHORS

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Apostolos Loufopoulos studied at the Ionian University (BA) and City University (PhD). His music is often performed worldwide and has been awarded at international competitions.
such as Bourges, SCRIME, Noroit (France), Metamorphoses, Space of Sound (Belgium), Franco Evangelisti (Italy), Musica Nova (Czech Rep.), D.Dragatakis (Greece). His music research focuses on the sound of nature. He has completed a post-doctoral research on soundscapes and composition at the Ionian University. He has participated and been member of organizing boards at conferences such as SMC‘07, WFAE’11, 2nd Greek Conference for Acoustic Ecology, Electroacoustic Music Days 07, 09. He is a founding member of the Hellenic Society for Acoustic Ecology. He teaches at the Technological Institute of Ionian Islands.

**Dionysios T. G. Katerelos** studied at University of Patras (Dipl. Mechanical Engineer and PhD in Mechanical Engineering). He has been worked as a Researcher at University of Patras, Lulea University of Technology and FORTH/ICE HT, while he was Adjunct Assistant Professor at the TEI of Patras and TEI of Mesologgi. His research activities include composite materials and applications, acoustics, and non-destructive testing. He has been participating in 13 international and national research projects and is the author or co-author of 47 publications, while he has been participant in 24 international and national conferences. He has received scholarships from FORTH/ICE-HT and the Swedish Institute, while one of his publications has been received award by the European Society of Composite Materials Council. He is member of Society of Experimental Mechanics (SEM), American Society for Testing and Materials (ASTM), Technical Chamber of Greece, Institute of Materials (IOM – UK), European Society of Composite Materials (ESCM), etc. He is reviewer of 3 international scientific journals and his published work has received 65 citations (h-index = 4).

**Theofanis Maragkos** studied at Technological Educational Institute of Crete (BA in Music Technology and Acoustics) and the University of York (MSc in Music Technology). For the last 3 years he has been working as a lecturer in Sound Recording & Audio Engineering at the department of Sound Technology and Musical Instruments at TEI of Ionian Islands. His research activities include sound recordings, soundscapes and music production. He is also interested in music recording history and evolution. He is member of the Hellenic Society for Acoustic Ecology.

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**Title of Presentation**: “Capture nature through art and music”.

**Abstract:**

The combination of music and visual arts has a long history in education. Whether it is better for arts to work individually or in parallel has been an issue of consideration in educational thought and practice. Most research supports that the arts can raise aesthetic experiences when they work in parallel, as one art may reinforce the others, and their combination may strengthen pupils’ aesthetic experiences, their artistic skills (the ways they connect with arts) and artistic creativity. The current project took place at the National Art Gallery - Corfu Branch and focused primarily on teachers and through them on pupils. It introduced them into attentive listening through a combined arts and music project, and tried to educate them, offering them experiences and methodological tools to run similar activities with their pupils in classes and in the museum. The project tried to raise teachers’ awareness on a) listening with all their senses (hearing, looking, touching, smelling, tasting), b) prioritising listening to natural sounds as opposed to artificial sounds, and c)
listening to their emotions raised as part of their experiences with nature and art objects. Similar activities can work for primary school pupils, older students, or with adults and other groups. This paper describes the philosophical foundations of the combined (art and music) project, it summarizes the activities run at the museum, and the main findings from teachers’ experiences out of the project. The findings of the project suggest that combined arts can raise teachers’ awareness for acoustic ecology in creative and expressive ways.

AUTHORS

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- Marina Papasotiriou, National Art Gallery – Alexandros Soutsos Museum – Corfu Branch.

Zoe Dionyssiou is lecturer in music education at the Department of Music, Ionian University, Corfu, Greece. She pursued studies in Early Childhood Education and Music (Piano, Theory and analysis of Western Music, Byzantine ecclesiastical chanting). She holds MA and PhD in Music Education from the Institute of Education, University of London. Since 2002 she teaches music education at the Ionian University. Her main publications include research on the teaching and learning of Greek folk music, creativity, cross-subject teaching, intercultural music education, music teachers’ education, informal learning, and the combined use of movement, poetry, and visual arts in music education.

Marina Papasotiriou is the curator of the National Gallery of Art – Corfu Branch, since March 2009. She studied History and Archaeology at the National University of Athens and she holds a Master’s Degree in Museum Studies from Leicester University. She has been working in history and art museum, mainly in education departments, since 1992. Her main interests include museum education programs for school children, the use of new technologies in museums, cross-curricular education, and innovation in museums.