manifesto 20

SOUND

冷库投影片

THE_LOCKER_PLANT PROJECTIONS

ANNE _ KATRINE _ SENSTAD

"冷 库 投 影 片 " 2 0 1 0 年 _ 安 妮 · 卡 特 琳 · 森 丝 妲
音 乐 . J G · 瑟 威 尔 _ 4 . 1 声 道 环 绕 立 体 声 _ 8 分 2 1 秒
THE_LOCKER_PLANT_PROJECTIONS.2010_BY_ANNE_KATRINE_SENSTAD
MUSIC_JG_THIRLWELL_4:1_CHANNEL_SURROUND_SOUND_8.21_MINUTES
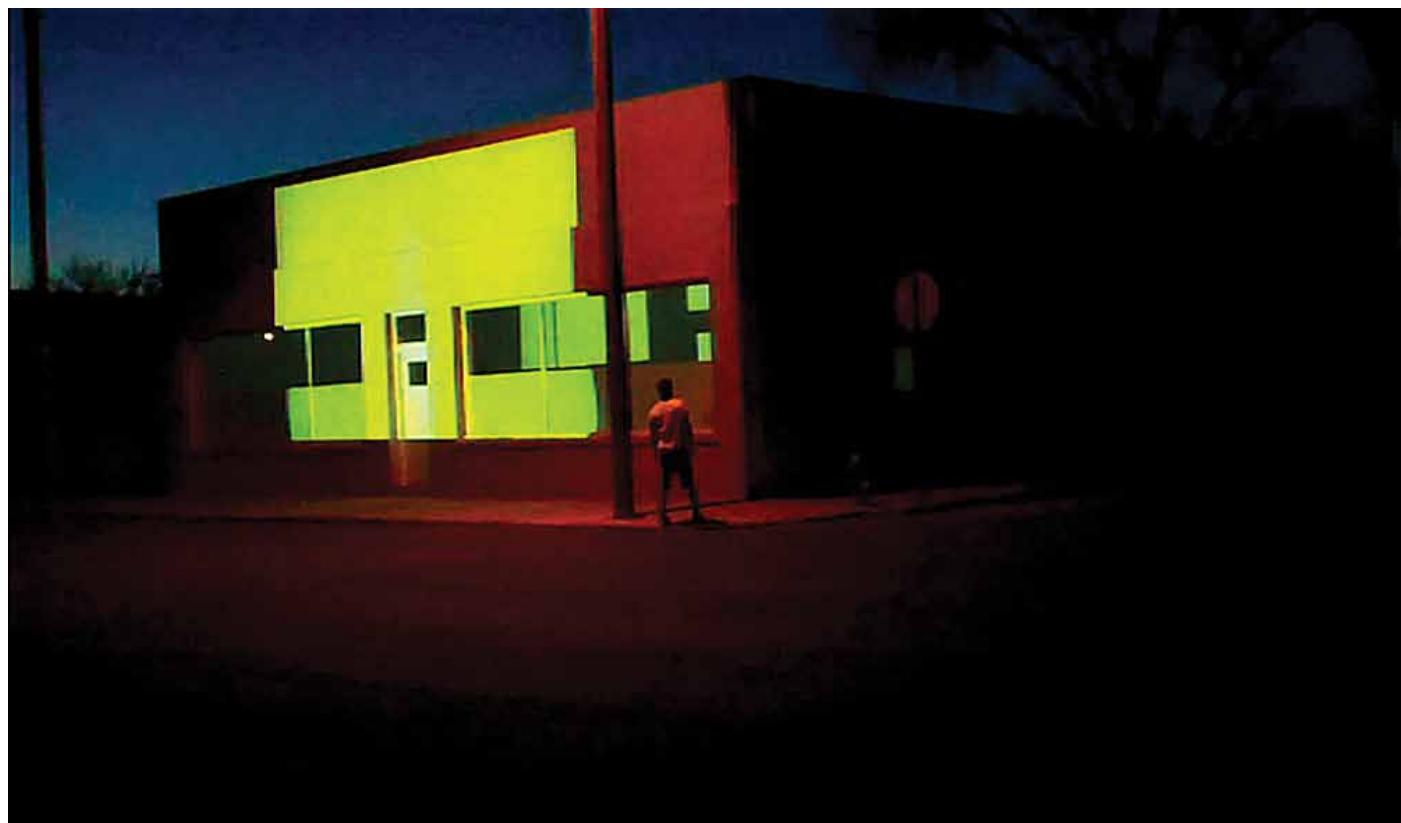
The Locker Plant Projections

"冷库投影片"(The Locker Plant Projections) 是我视觉介入装置 "色彩动感"和"色彩通感1-4" 系列的一部分。影像当作介入行为的一个记录，目的是为了审检在公众空间投影的过程，但在捕捉影像的同时，影像本身也成为了一件艺术品。投射的过程包括连续5小时打在建筑物 的彩光投射，也包括各种来自周围环境的声音（譬如西南方向火车经过时传来的声音），以及与背景中自然声音相互融合来自JG·瑟威尔(JG Thirwell)的音乐。不断变换色彩的灯光让投射变成了一种媒介，这种媒介将周围的景观、建筑巧妙融合在了一起，讲述着一个真实又充满诗意的故事，启发和蜕变人们的公众和个人心理空间。在色彩变化融入到原始建筑形态的过程中，这幢昔日的厂房披上了艺术的外衣，蜕变成一件新的艺术品；它的身旁流淌着形形色色的路人、五颜六色的车子，以及千姿百态的夜生活，这一切无不让我们对于空间、时间、声音及社会语境等有了更新一层的领悟。

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片中选用了JG·瑟威尔为旗下不同乐队"敌胎"、"厌食"、"狂浪"以及动画片《兄弟大冒险》打造的各种风格迥异的音乐， 用极简主义的手法营造出电影般跌宕起伏的氛围。

The Locker Plant 原为德克萨斯洲玛法城一家屠宰厂的肉制品仓库，后与其它厂房一起，纳入美国艺术家唐纳德·贾德(Donald Judd)名下，如今属于由他本人创立的"钛瓷"基金会。

The Locker Plant Projections is part of a site specific projection series of my intervention video-installation pieces Colour Kinesthesia and Colour Synesthesia I-IV. The video is a documentation of the intervention itself and is created to examine the act of projecting in the public space, into a new piece of work. The projection act consisted of a 5 hour projection onto the building and the surrounding situations that developed such as the passing of the South West Railroad Train, with the sound of JG Thirwell's compositions for the projected video pieces merging with the natural environmental sounds.

The projections of continuously transforming color combinations and the act of projecting in itself become the vehicle for a merging between the architectural landscape, symbolic building and an existential and poetic narrative creating a filmatic piece that allows for the enlightening and transformation of the public and psychological space. In merging the movement of colors with an archetypal architectural form; a former factory building now transformed to house art, art production, passing people, cars and natural life activity during the night, we experience an added layer to the notion of space, time, sound and social context.

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The music of JG Thirlwell, known from Foetus, Manorexia, Steroid Maximus and Venture Bros – creates a cinematic mood to the minimalist references.

The Locker Plant is a former butcher and meat packing plant, one of a group of buildings Donald Judd acquired in Marfa, TX – it is now part of the Chinati Foundation.
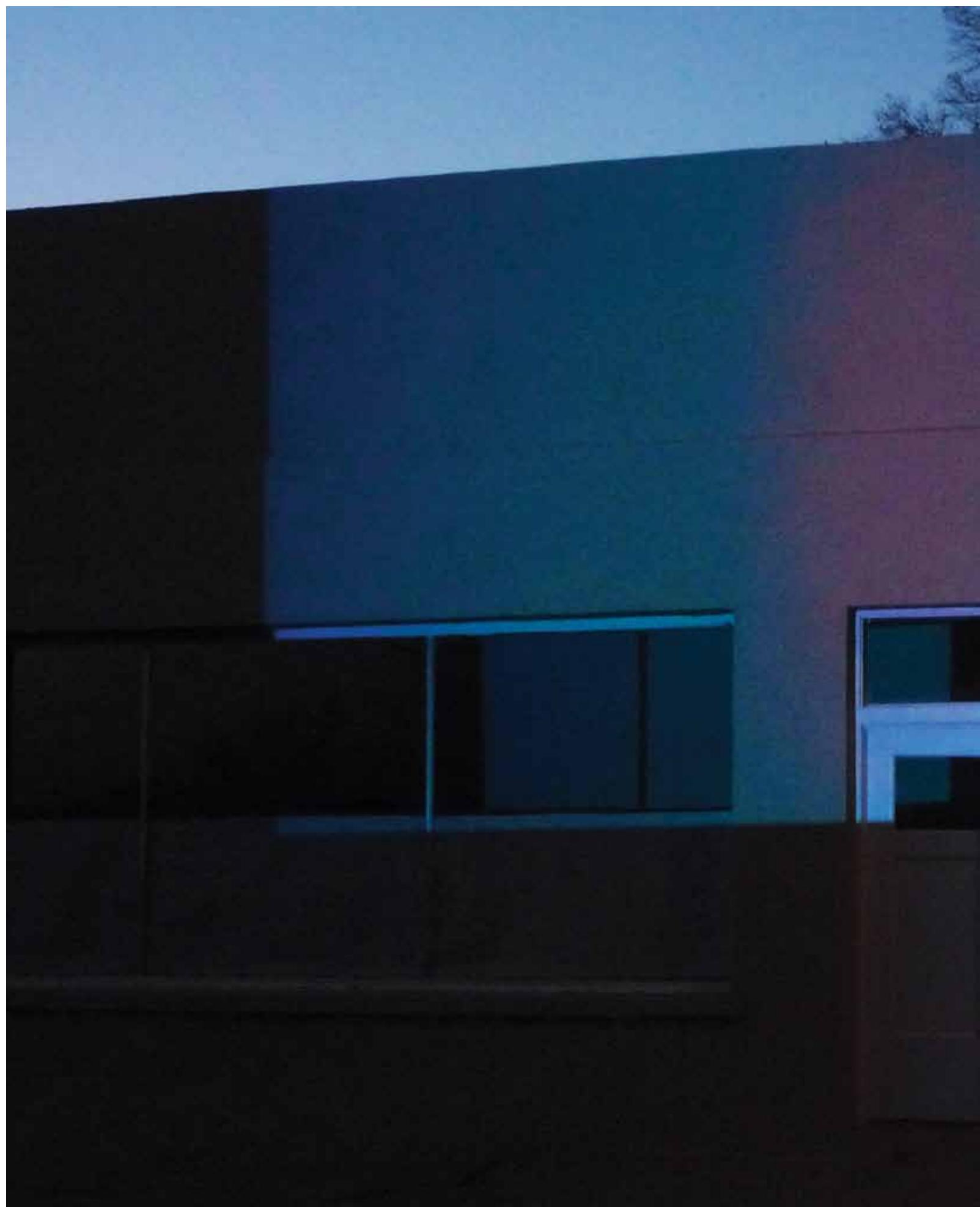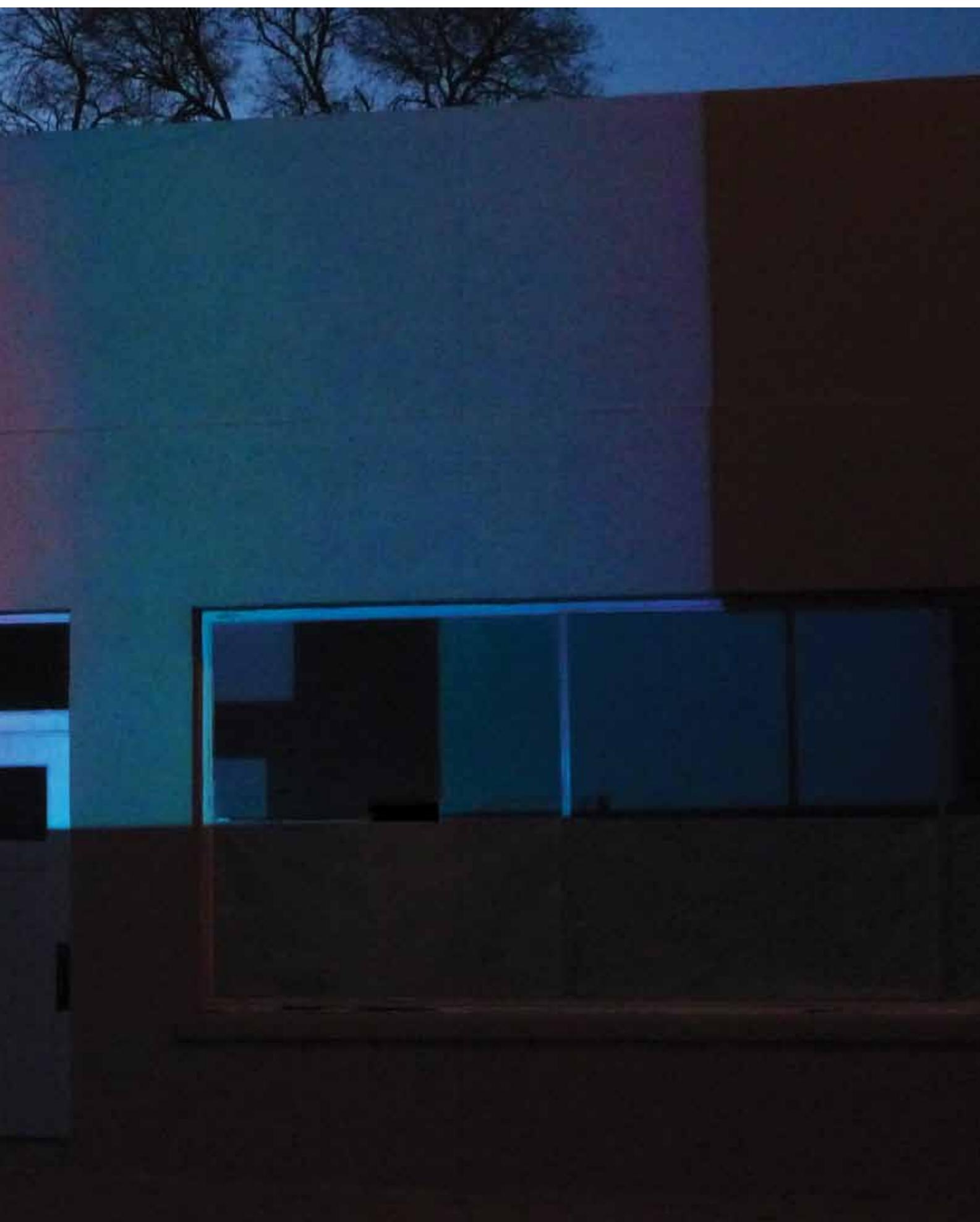
manifesto
S O U N D

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T A B L E _ O F _ C O N T E N T

written by Rossana Hu _ translated by Colin Sze

创始人片语

FOUNDERS'NOTES

"我掏出手表，想听听时间溜走的声音，却没想到它连说谎都不会。" –《声音与疯狂》，威廉·福克纳

进入建筑学院以前，对于"什么是好的设计"、"什么是富有创意的建筑师"这些问题，我有着一些奇怪的想法。我原本以为好的建筑应该能够震撼人——要么拥有令人出乎意料的外形、材质，要么具有令人意想不到的内部架构；看上去就像在对抗地心引力或其他自然力量一样。"震撼"应该是一个建筑师最希望在人们脸上读到的表情，而建筑的美则必须完全建立在其结构形态之上。大概很多人像我一样，曾经迷恋那些拥有无穷力量的恢弘巨筑。

但是随着后来我对建筑与设计学习的逐渐深入，我才意识到那是一个多么错误的判断，我才意识到与砖与砂这些物质材料比起来，建筑其实更关乎人，关乎社会，关乎文化，关乎生活……这个道理放之于设计，以及其他创意领域，也同样如此。当我们不再只是关注设计的表面物态时，就会豁然发现设计背后那个更加广阔的世界，一个带给我们无限灵感、充满惊喜的世界。当摆脱掉形态、材质、色彩、关联以及其它传统要素时，设计就会发出一种新的声音，设计就会拥有一个新的生命。

本期 Manifesto 以声音为主题，帮助我们探索如何利用这种无形的介质，来反思、质问和推翻那些我们对于设计陈腐的观念。通过描绘和表现声音在我们日常生活中的具体形态，思考应该如何把声音作为艺术的一种载体，从中寻找和探索那些可以进入视觉领域的通道；以及为什么对于今天的设计来说，声音已经成为一个不可或缺的重要因素。

"I took out my watch and listened to it clicking away, not knowing it couldn't even lie."

-William Faulkner *The Sound and the Fury*

Before entering college to study architecture, I had strange thoughts about what is good design and what it means to be a creative architect. I thought that good architecture must shock people, either with an unexpected form, material, or with an incredible structural solution so that the building looks like it is defying gravity or other natural forces. I thought that "shock" was the best resonance a creative person could receive. I thought that architecture was all about the physicality of "beauty" and "structure". Perhaps my thoughts were shared by many, like me, who were mesmerized by the grand power of a visual and material edifice.

As I learn more about Architecture and design, I realize that I was deeply mistaken about the discipline, and that it is really much more related to people, society, culture, and life...more than it is about bricks and mortars. The same goes for design, and many other creative fields. When we look beyond the physical notions of design, we find an open realm related to design that is exhilarating and inspirational. When we set design free from its traditional boundaries of physical form, color, material, and connections, among many others, we gain new insights on a subject that needs to break away and find a new voice.

For this issue of Manifesto we explore the subject of sound, as a metaphysical in-between to challenge, re-think, and provoke our staled notions on design. Tracing and highlighting how sound presents itself in our everyday life, how they are represented as a medium of artistic endeavor, we hone in to explore the intersection where sound and our visual culture meet and its importance in all aspects of design today.

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工 业 声 音
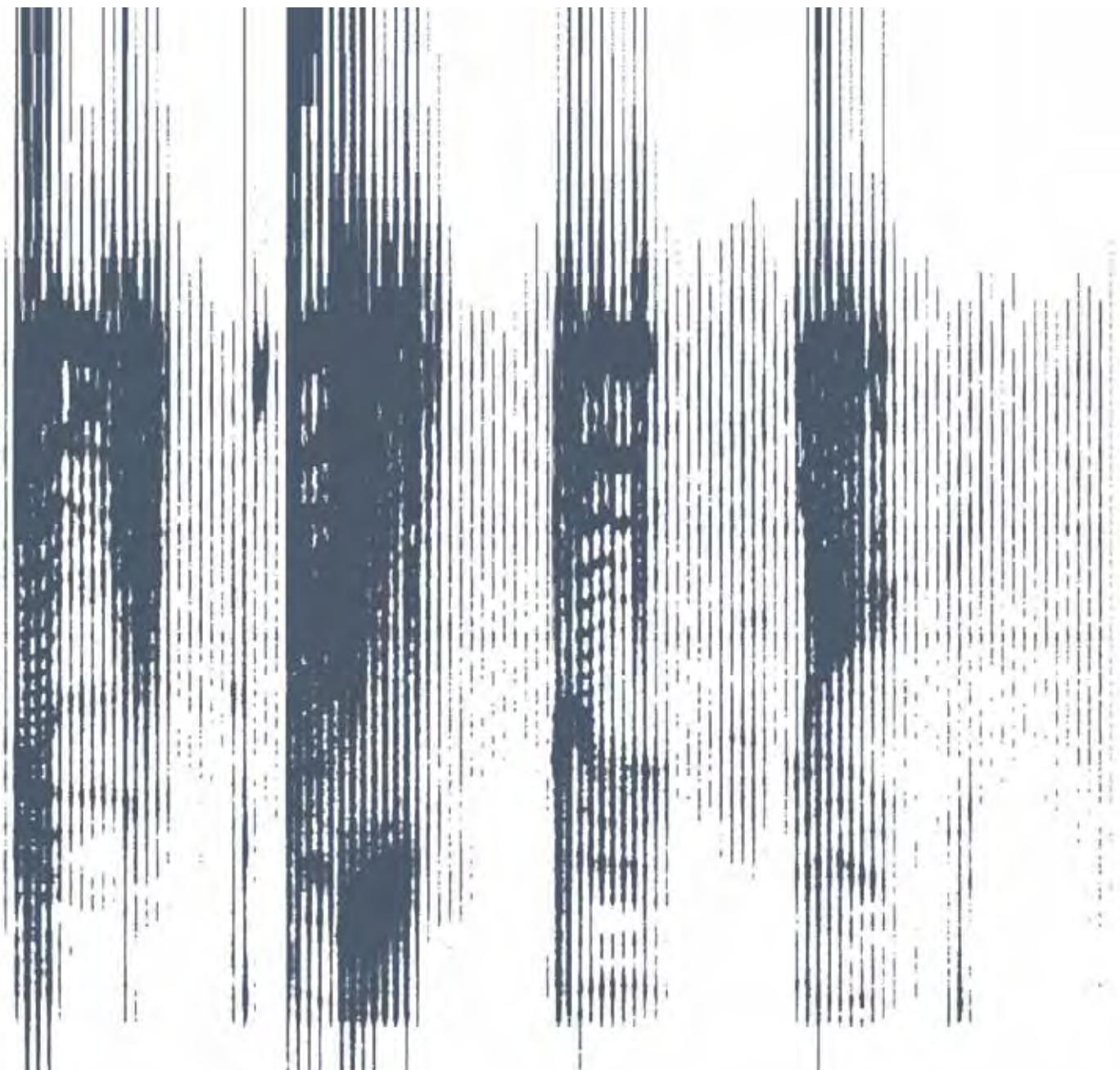
I N D U S T R I A L · S O U N D

translated by Colin Sze_images by Michel Bonvin

ACOUSTIC
MIRRORS

声 镜
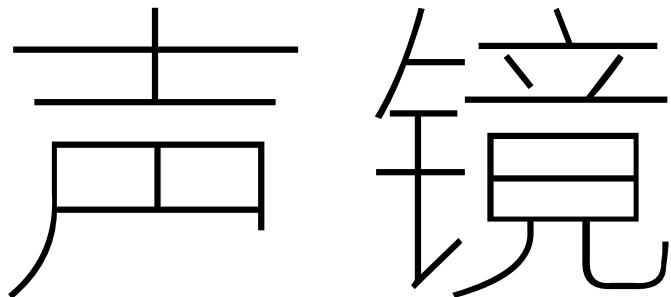
Sound Mirror 1

声镜，又称"不眠之耳"，是一种在二战前用来利用声音辨别敌机位置的探测装置。1916年到20世纪30年代期间，这种巨型装置在英国的海防线上广泛分布。它们能够聚焦并反射敌军飞机接近时发出的声波，从而辨别敌机位置，让地面人员及时作出防范。在今天英国的很多地方都可以见到这种巨大的探测器，例如桑德兰、雷德卡、博尔比和基恩西等地区；但其中最为著名的，大多集中在肯特郡，比如登吉尼斯半岛的登吉镇，以及度假胜地海西镇等。

20世纪30年代，随着飞机速度的普遍提升，声镜的局限性也逐渐显露出来：通常在它们捕捉到声音之前，敌机就已经进入人们视野了。雷达发明以后，声镜的使用最终被彻底废弃。

Acoustic mirrors also known as "listening ears" were an early warning device used before World War II to pinpoint the approach of enemy aircrafts through sound. Built between 1916 to the 1930s along the coasts of Great Britain, these large structures were used to reflect and focus the sound of approaching enemy aircraft engines alerting those on the ground of their approach and location. The most famous facilities can be found at Denge on the Dungeness peninsula and at Hythe, both in Kent, although more can be found in other parts of Great Britain (including Sunderland, Redcar, Boulby, Kilnsea).

By the 1930s, with the increased speed of airplanes, their effectiveness however had become limited as the planes would be within sight before being located and finally with the invention of radar, the use of sound mirrors became wholly obsolete.

written by Irulan Zhao _ translated by 夜色疾飞 & Colin Sze_illustrated by Evelyn Chiu

为产品
"配音"

SOUND _IN
PRODUCTS

每天，我们生活在声音的海洋，身边形形色色的物件在发出各种不同的声响，对此也许我们不曾在意。但研究人员在思考洗衣机工作时的声音，到确定关闭车门时的音量大小，乃至为微波炉那小小的一声"叮"选择最合适的音调和音色，都绞尽脑汁。

近年来－在产品开发领域，有关产品的声学设计才开始得到深入的研究。为一种产品"配音"，要考虑很多因素，特定的声音会从我们的理性思维、情感反馈和心理感受各方面影响我们对产品价值及功能的预期。

过去，有关产品声学的研究主要以降低噪音音量为宗旨，一度流行的观点就是产品工作时声音越小越好。然而曼彻斯特的萨尔福德大学在为一家制造商所生产的降噪型叶片鼓风机的销售业绩做初步调查时发现，相当多的退货行为是由于用户依靠自己的联想，认定降噪型鼓风机工作时的细微声音与机器的功率不足联系起来而引起。

这对我们的产品制造及其声学设计意味着什么？

我们头脑中早先有关成功产品声学特性的某些观念需要不断地更新。产品的声学研究可不是让电水壶听起来像电水壶声那么简单。声音会向用户传递什么样的产品质量信息：强劲有力，做工优良，科技智能抑或是时尚新潮？声学设计即针对此展开，这不仅仅是为了让产品 "可接受"，更是旨在使用户在视觉愉悦之外还能享受声音的魅力。

We interact and experience various sounds produced by the products around us every day. We might not pay them much attention, but great detail and consideration goes into how your washing machine should sound, how loudly your car door slams, and finding the best tones and timbres for the ideal microwave "ding."

It is not until recently that an in-depth research into the practice of product sound design has started within the field of product development. In designing the sounds of a product, many factors have to be considered from the influence of certain sounds on our reasoning, to our emotional response to the psychological effects they have on our expectations of a product's worth and functionality.

In the past, much of sound design has centered around the idea of minimizing the noise generated by a product. The prevalent assumption being that the less noise, the better. However, when the University of Salford in Manchester made a preliminary inquiry into asking a manufacturer of a low noise leaf blower about their sales, it was revealed that a fair number of returns were made by their customers based on their association, and hence assumption, that the low noise of the leaf blower meant lower power.

So what does this mean then for the products we produce and the way we design their sounds?

Our initial hypothesis of the kind of sounds we think make a successful product must be re-assessed constantly. Product sound is more than simply making a kettle sound like a kettle. What qualities might the sounds be trying to convey to a user? Powerful, well-made, intelligent, hip? Here lies the area where design is needed. It is more than about making a product "acceptable" but rather about refining the experience of the user beyond the visually pleasing and considering the value of its sonic attributes.

个性鲜明的未来之声

在声音设计涉及的领域，汽车是覆盖面最广的产品之一。设计时，从车门的关闭声，到引擎的运转声，再到档位切换声，从原材料开始的每一个环节都需殚精竭虑地考虑到。雕琢出悦耳的发动机引擎的声音被认为能够提升驾乘感，对于运动跑车尤其如此，强劲的、低沉的引擎声立刻使人将其与法拉利品牌联系了起来。这样的声音效果是刻意为之的，目的是传达出力量、强劲、质量和速度的品牌内涵。就如同浑厚的嗓音能增添男人的魅力一样，一辆可以在6秒之内从零加速到100公里/小时的跑车也需要一副好嗓子，让人一听上去就知道它行！声音为产品增添了新亮点。

但时代在变，新的社会和环境要求我们开发出新的技术。正如我们在努力减少燃油的消耗，转而进λ一个电动汽车的时代时，我们是否意将由此告别燃油引擎所特有的那种轰鸣体验呢？

在奥迪公司，需要开发一整套全新的系统来为电动型旗舰车R8 e-tron设计声音。奥迪的声学工需要为车辆驾驶中的每一个动作，如刹车或加速都"谱曲"。如果没有添加这些匹配的声音，R8会静的，人们只能听到轮胎摩擦地面和风呼啸而过的声音。事实上，汽车行驶中的各种声音提升着我驾乘体验，实时提示我们正在发生的一切，告诉我们车辆在加速或减速，所以在引擎轰鸣时，我们奋起来，而安静的驾驶会极大地弱化这种驾驶快感。不止如此，安静的电动汽车危机四伏。由于我对声音做出本能的反应，车辆行驶状态的各种声音就能提醒我们并争取到宝贵的时间避免事故，可声音绝对是必要。

在没有任何现成同类产品可借鉴的情形下，奥迪的声学工程团队花了三年多的时间来研发这套系纩软件到硬件的研究都必须从零开始，以设计出最合适的声音系统来匹配这辆超级轿车，以营造出其的 运动型特质。人工合成出与当今驾驶体验相似的电动汽车的声音，似乎是一种怀旧情怀，但更是未来主义色彩的行为。或许，这种怀旧和未来的结合正是即将来临的未来之声。

脆铃铃声革命

我们每天都会受到各种噪音的侵扰，无论是吓人一跳的汽车高音喇叭，还是来自街上某位愤青的怒吼，或是有时夜半三更时突如其来的一声歇斯底里的猫叫，都让人难以忍受。而其中最猖獗却又最让我们"敢怒不敢言"的，还是那些无比吵闹的手机铃声。听，公车上，咖啡店，甚至是需要安静听讲的课堂上，它们此起彼伏，无处不在。

这些"噪铃"的泛滥，无疑让我们这个喧闹无比的世界变得更加不堪。难道我们真的别无选择，只能用这种"粗暴"的方式来提醒自己的来电和短信吗？一首由Lady Gaga 的新曲改编的和弦铃声对有些人来说或许很带劲，但其他人也许不这么看。

当我们对这些刺耳的铃声早已变得麻木的时候，乔希姆 巴恩（Joachim Baan）和雨果 沃维基(Hugo Verweij) 却决心向它们宣战——它们想要改变这些令人作呕的铃声，进而改变我们这个吵吵嚷嚷的世界。

利用电声技术，他们创造了很多新的铃声。这些铃声简单、悦耳，有的像悠扬的汽笛，有的像清脆的风铃，有的干脆模仿经典的圣诞钟声和老式电话铃声。他们认为，好铃声的标准应该是没有任何表情色彩的（不应该倾向于某一种特定的情绪），独特的，清晰而又低调的。"脆铃"显然非常符合这一标准，它们清脆悦耳，既能有效的引起人的注意，又不会让别人感到困扰；它们与iPhone与诺基亚等手机自带的铃声截然不同，个性而不媚俗。

"天然脆铃"是他们打造的第二套作品，铃声或是来自于一些传统的乐器，比如木鱼、排钟、甘美兰（一种印尼民族管弦乐器），又或是来自于我们普通的日常生活，像是摇铃发出的"叮铃"声，还有朝碗中吹气时发出的"呼呼"声等等。这些铃声几乎没有经过任何人工处理，放佛一缕微风，将自然清新的声音带入到我们充满噪音的生活中。

想法可能很简单，但是千里之行，始于足下。只要对我们身边的各种声音给予充分的关注，了解它们不同的特性，就可以对其进行提炼和处理，从而改善我们生活的声音环境。只要用心，哪怕是一个小小的想法，都可以让我们的"声活"变得更加美好。"脆铃"就如一汪清澈的涟漪，在这个噪音污染的世界里轻轻弹开。
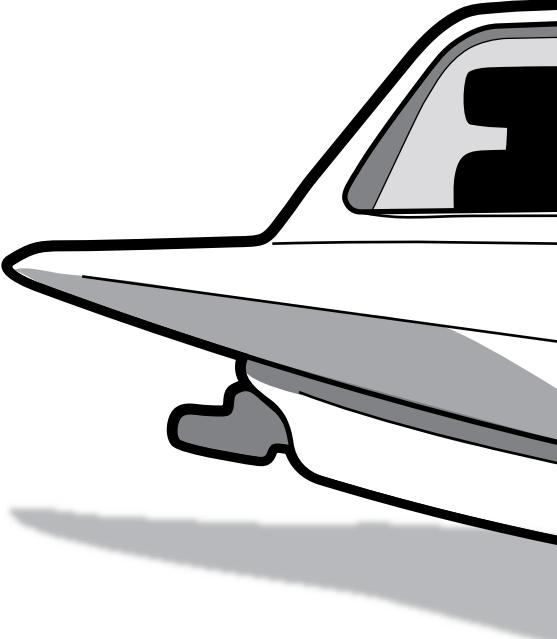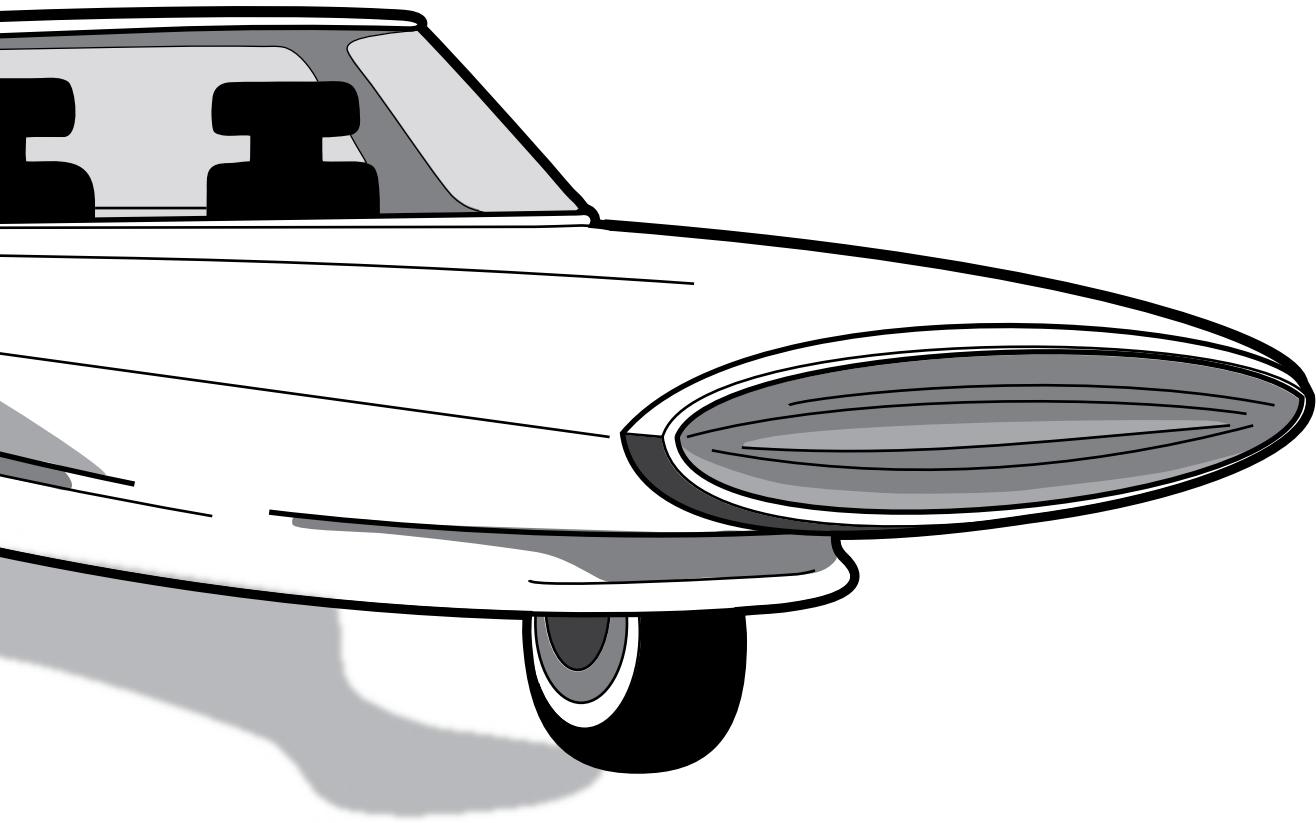
A signature sound for the future

The car is perhaps one of the most covered products within the field of sound design. From the way a car door clicks shut, to the hum of the engine to the shifting of gears, every aspect from the material of the car exhaust, to finding ways to trim and harmonize the mechanical sounds of the engine is considered to heighten the experience of those sitting in the car. This is especially true of the sports car. Hear the deep rumble of a powerful engine and you might instantly recognize it as a Ferrari's. These sounds are purposefully created to match the brand in conveying a sense of power, strength, quality and speed. Like the increased attractiveness of a gravelly voice man, a car that can get from 0-100 km/h in under 6 seconds needs to sound like it can do the job, adding an aural dimension to its character.

But times are changing and new social or environmental needs require us to develop new technologies. As we try to eliminate the use of gas and turn to enter an era of electrical cars, are we to lose the characteristic rumble of a fuel-run engine?

For Audi, a whole new system had to be developed to create synthetic sounds for their electric super car R8 e-tron. For their acoustic engineer, every action taken during driving, such as braking and accelerating had to be composed. Without the addition of these sounds, the car would be virtually silent. All one would hear would be tires and wind noises. The sounds of a car today enhances the experience of driving by giving us real-time indication of what is going on around, informing us as to whether we are speeding or slowing down, so we can get excited as the engine revs up. A silent ride would severely diminish our experience. However, not only that, the silence of an electric car can be downright dangerous. As we are wired to respond instinctively to sound, we are alerted to the presence of a car when it comes by giving us the time to prepare ourselves to avoid accidents. In such a case, sound becomes an absolute necessity.

With no tools that can be bought from the market, Audi's team of acoustic engineers took more than 3 years to develop the system. Both hardware and software had to be developed from scratch while the right sound had to be found to match the identity of their super car to create a sense of its sporty character. It might seem nostalgic to synthetically inject the functional sounds we associate with today's driving experience, and yet it is also excitingly futuristic in its actual composition. Perhaps it is this combination that essentially gives us the sound of our very near future.

"升级"噪音

一般，真空吸尘器所发出的声音总是被视为嘈杂的、烦人的和扰民的噪音。这种声音是吸尘器工作时不可避免的，是由吸尘的用于吸附灰尘和垃圾的机械部件真空泵工作时所发出的。当生产商们努力让自己的吸尘器工作噪声越来越小时（目前最安静的吸尘器噪音水平约60dB，相当于人们平时交谈的音量），可能我们会遗忘这样一个问题，即，除了提醒我们吸尘器在工作，这样的噪音还有其他用处吗？考虑到吸尘器的主要功能是清除垃圾，如果吸尘器没有声音，不能提示我们活干完了，那么我们就只能靠肉眼观察和猜测才能做出活是否干完了的判断了。

在大多数人都致力于发明一种静音吸尘器时，马克乌斯.博登博士(Dr Markus Bodden)和海因里希.艾格斯莱德博士(Dr Heinrich Igsleder)却从另一个角度审视吸尘器的噪音。他们在2002年发表的研究论文中提出，吸尘器的设计应该包含恰到好处的声音，他们认为现有的吸尘器的声音无法提示除尘工作是否完成。这篇论文归纳了他们的研究工作，也展示了他们开发的通过声音传递吸尘器工作过程信息的研究成果。

将一个可以测量出灰尘物数量的灰尘感应器安装在吸尘器上，这种感应器能明确感应到撞击在其压电装置表面的灰尘，并将这种撞击力转换成电波，动态地显示出吸附的灰尘颗粒的数量、大小、速度和材质等信息，这些信息随后可以被用于转变成相应的声音反馈信息。

由于吸尘器用户能自然而然地将声音与吸尘器的工作过程联系起来，我们就可以模拟出各种发生在吸尘过程中各种灰尘被吸入吸尘器吸管的独特的声音。这种声音能够反映出感应器感应到的灰尘的实际数量，精准到可以放大在正常情况下一般没有声音的细微颗粒物被吸入的声音。这时候，吸尘器吸尘的过程感得以强化，使用者可以轻松感知是否清洁打扫干净了。这项技术不仅很实用，而且极大地提高了使用者的满意度。使用者无需猜测，就可以清楚地听见灰尘在不断地减少，确信自己的地毯越来越干净。此例也告诉我们噪音也可以被升级成有意义的东西。
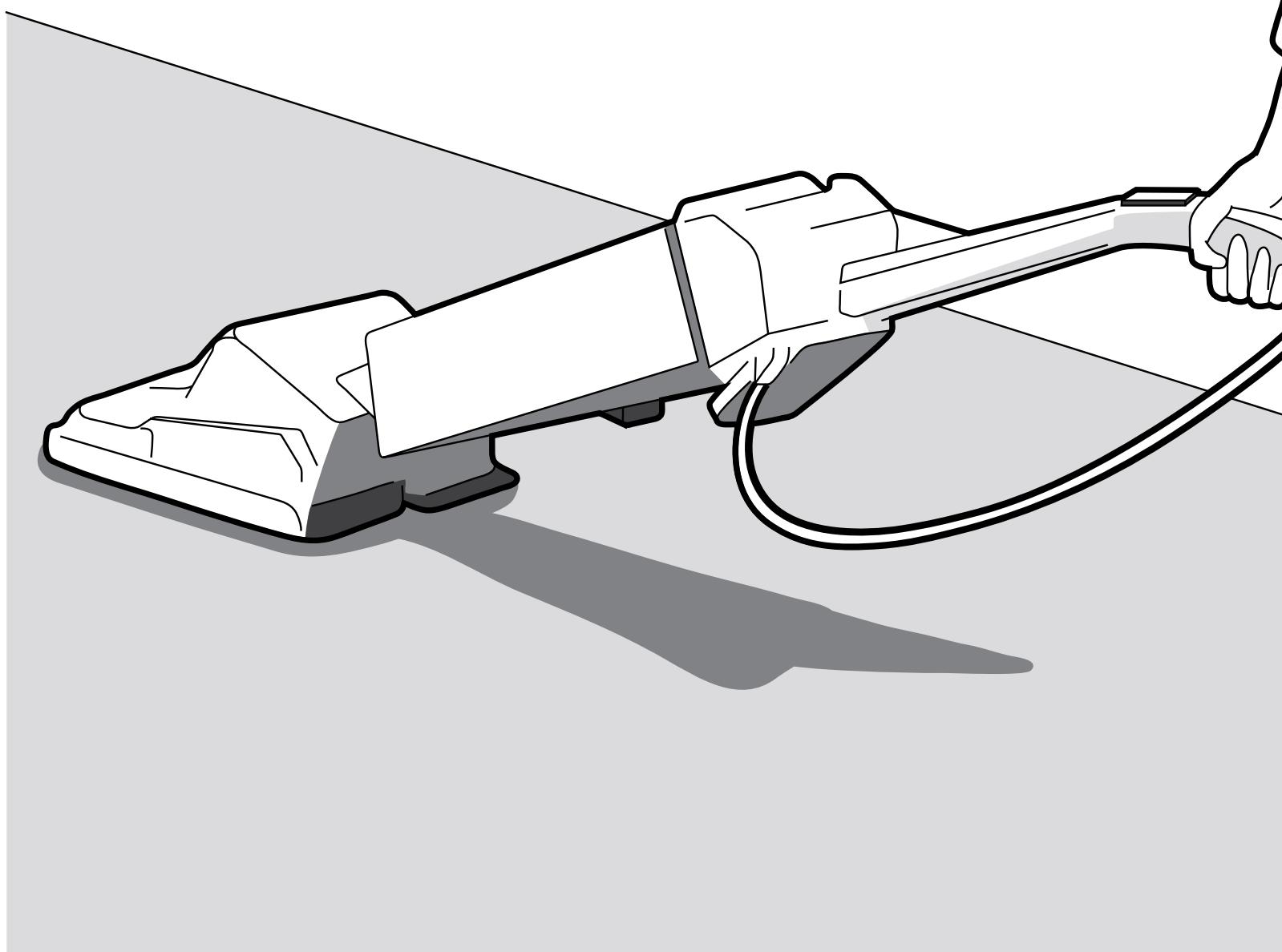
Redefining the everyday

Unwelcome and loud noises routinely disturb our everyday experiences be it a car honking loudly, a man shouting angrily on the streets, or the noisy screeching of cats at night. Perhaps the most common and one we brush off with little thought of improving, is the loud jarring ringtones of phones going off on a bus, beeping away in a cafe, or worse still, forgotten to put to silent ringing loudly in a lecture.

With a proliferation of distractions every day along with plenty of existing environment sounds competing for our attention, is a disturbingly loud, attention-seeking ringtone really the only effective way to alert us to an incoming call and message? A polyphonic version of Lady Gaga's latest single may be hip but your neighbor may not agree.

It might have become a norm to accept these distractions, but Joachim Baan and Hugo Verweij decided to start changing the cacophonic landscape of noise in our lives starting with the ubiquitous ringtone.

Using various electronic sound generating techniques, the resultant ringtones are simple, pleasant-sounding buzzers, chimes, some almost reminiscent of the classic telephone ring of a metal bell and Bakelite. Following their properties of what makes a good ringtone (mood-less-ness: meaning not communicating a specific mood, yet with personality, unobtrusive and clear), these ringtones fulfill their function of being clear, yet not disturbing towards the person next to you at the same time. With its pleasant ring, it is uniquely different from those you find preset in every other iPhone or Nokia setting; personalized, but not flashy.

Their second set of ringtones "Cleartones Organic" was made from recordings of traditional instruments such as woodblocks, chimes, even the Indonesian Gamelan or playing with objects like glass bowls or bells. With little to no modification after, these set of ringtones take on natural timbres adding gentleness to our otherwise harsh everyday sounds.

The idea may be simple, but it can be seen as a small step towards a bigger picture. With the adequate amount of attention paid to the various sounds around us and pinpointing what their functions are, these sounds can be refined and redesigned, greatly serving to make our sonic environment much more pleasant. With a bit of careful thought, beauty can also be an option for some of our common everyday sounds, making soft clear ripples in a dense mass of noise.

Emphasizing noise

A general assessment of the sounds a vacuum cleaner makes usually is that it is loud, annoying and disturbing. Generated by the mechanical parts of an air pump used to suck up dirt and dust, it is a sound that is mostly unavoidable by its function. While manufacturers of vacuum cleaners are working to get their machines quieter and quieter (the quietest ones found today are around the volume of a regular conversation at 60 dB), perhaps the question we fail to ask is whether there is any function to this sound other than to tell you that the appliance is switched on. Considering that the main job of the vacuum cleaner is to clear dust, the sounds of a regular vacuum cleaner gives no indication as to the state of the work done, but rather, judgment is left to the eye and some guesswork.

While most people work towards the considerable role of creating a silent vacuum cleaner, Dr Markus Bodden and Dr Heinrich Igsleder chose to view the sounds of a vacuum cleaner from another angle. In their 2002 research paper, they propose the inclusion of an active sound design in vacuum cleaners to tackle their main contention that the sound of our existing vacuum cleaners does not give any type of feedback concerning its main task of getting rid of dust. Their paper outlines their research and development in creating a system that would allow information on the progress of cleaning to be conveyed aurally.

Placing a dust sensor that would measure the amount of dust particles present in such a way that the particles would hit the piezoelectric mechanism directly, it would transform the force to electronic waves, revealing direct and continuous information as to the amount, size, speed and type of material that is being sucked up. This information can then in turn be used to create an acoustical feedback.

As the user should be able to automatically relate the sounds made to the process of vacuuming, sounds were recreated to mimic the characteristic "clicks" one would hear when vacuuming or the "drumming" within the suction tubes when multiple harder particles are sucked through. The sound generated is then calibrated to link directly with the actual amount of dust measured by the dust sensor such that the normal to fine dust particles that would usually make no sounds when vacuumed would now be acoustically transformed to sound like bigger particles. In doing so, the process of cleaning is enhanced, giving a clearer feedback of whether an area is clean. Not only is this practical, it results in greater satisfaction for the user who can now clearly hear the decrease in dust flow without a need to guess, knowing surely that his carpet is definitely getting cleaned and showing us that noise too can be enhanced and made meaningful.

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02

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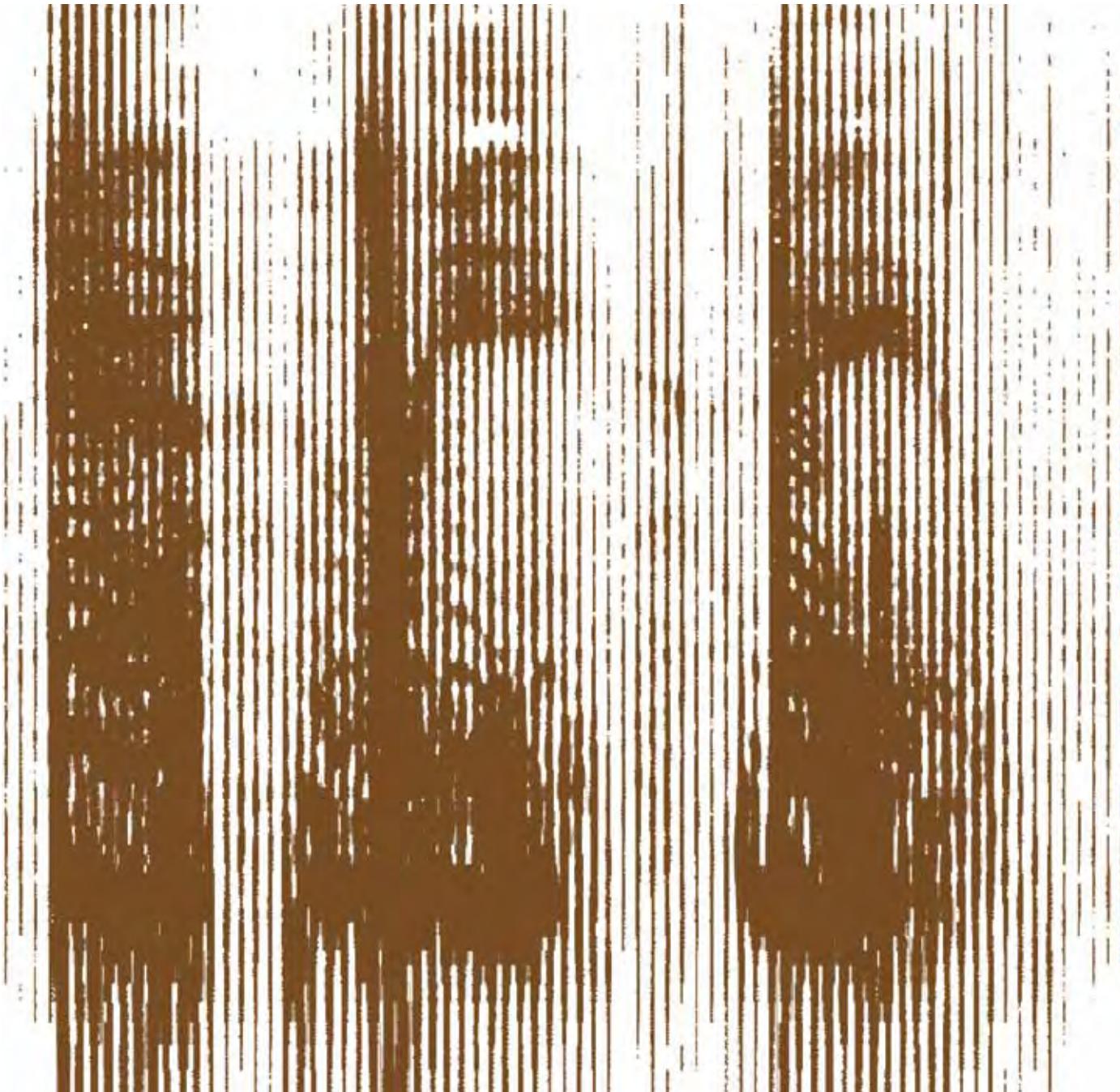
EVERYDAY·SOUND

SOUND ART: A CONVERSATION

对话：声音艺术

01 | **MODERATOR:YAN JUN 颜峻**

A prominent figure in the early development of the Chinese sound art scene. Not only is he an active recording and touring artist, he has also written critiques on the sound art and experimental music scene of China, while managing his record labels, Sub Jam and Kwanyin.

02 | **LAO YANG 老羊[杨立才]**

(Real name Yang Licai) established Sugar Jar Studio in 2003, one of the few, if not only, store for experimental music and sound art in China. The space also functions as a place where the community can meet and where performances can happen. He is also a practicing artist.

03   SAMSON YOUNG 杨嘉辉

Formally trained in music composition, works through a variety of media and across disciplines today. Currently an assistant professor at the School of Creative Media, City University of Hong Kong, he is also the founder of Contemporary Musiking, an organization devoted to the promotion and production of contemporary sonic and musical practices in Hong Kong. They have established an exchange agreement with BM Space enabling Hong Kong artists to travel and perform in Shanghai.

04   YIN YI 殷漪

A Shanghai-based composer, sound artist and location recording producer. Together with dancer, Liu Yanan, Yin Yi established BM (Body & Music) Space in 2011, a performing arts platform where artists of different backgrounds, whether dance, physical theatre or experimental music, are given a space to get together to share their ideas and works through performances, lectures and workshops.

10月22日，来自"声艺圈"的各路英豪，齐聚设计共和DR之家，就圈内关注的一些焦点问题，以及当下声音艺术在国内的态势，进行了一次有意义的对话。在长达两个多小时的热烈讨论中，颜峻，老羊，殷漪和杨嘉辉分别讲述了自己是如何接触并踏上声音艺术这条道路的故事，阐释了这门艺术在各自心目中不同的意义。以及他们的作品是如何融入这样的脉络中，叩开声音艺术进入的视觉文化之门。

以下为对话内容（略有删减）。

颜峻，一位见证了中国声音艺术发展的重量级人物，也是本次讨论的主持。他不仅是一名活跃的巡演及唱片歌手，也是一位对国内声音艺术和实验音乐有着独到见解的评论家，同时他还拥有两家自己的音乐厂牌——"铁托"和"观音"。

老羊（本名杨立才），实践艺术家，2003年创建了"白糖罐"工作室——可能是国内唯一一家用来展示与存放各种实验音乐及声音艺术的样品间和资料库。喜欢声音艺术的人们可以在此体验、交流和欣赏各种与之相关的表演及活动。

殷漪是一位来自上海的作曲及声音艺术家，也是一位场地录音制作人。2011年，她与舞者刘亚囡共同创立了BM 空间（B=Body，表示身体；M=Music，代表音乐）。在这个践习表演艺术的平台上，无论你是舞者、实验音乐人还是形体剧演员，都可以尽情地通过自己的表演、讲演或工作坊等形式，来分享彼此间独特的想法。

杨嘉辉，这位受过正统音乐教育的作曲家，喜欢在不同媒体间进行各种跨界创作。现任香港城市大学创意媒体学院助理教授的他，创立了一家以制作和推广香港当代声音及音乐作品的机构Contemporary Musiking。香港本地的音乐艺术家们，可以通过与其合作并签署交换协议的方式，前往上海进行演出。

00:00:00

小 时　　　　　分 钟　　　　　秒

声音艺术中国史

颜峻：你们三位怎么样去描述声音艺术在中国的历史？或者说按你们各自的理解，有没有这回事？有没有声音艺术的历史这回事，有的话是怎么来的？

老羊：我是来陪聊的，因为所有的这些话题基本上是在当代艺术的语言系统里面，我跟这个系统基本上没有关系，所以我可以很简短地回答。我觉得第一个就是，可能是现在的一些活动，包括大钧现在做的这些事，包括他十年出版的这两套档案，包括你[颜峻]曾经出版的《中国声音艺术的背景》，是在尝试梳理一些东西，你们一直在研究这个。对于我来说，这些工作都是很扎实的工作，但是这种历史的书写很容易就变成一个急于说话的一件事，我们看这个展览、布展有很多问题，就是我觉得很容易走到一个自己不可控的位置上去。关于历史的这件事，我觉得是自己觉得该怎么做怎么做，下边这些朋友回去怎么创作，那个是很扎实的东西，发行唱片也是很扎实的。

颜峻：那你呢？

殷漪：我个人觉得我自己从事声音艺术这一块的时间已经很短了，现在回想起来，如果可以比较清晰的说是从我做实地录音开始，我觉得九十年代、零零年之前，甚至更早的九十年代的，可能还不能够称做声音艺术，对我个人来说。我觉得更多的是实验音乐，这里面会暗藏一些问题，就是我自己怎么去定义声音艺术，包括我现在做的活动，基本上都是用实验音乐这个态度去说的，我所了解到的，做声音艺术的可能时间应该在零零年之后一点，主要还是从实地录音开始，但是有一个问题就是这些实地录音是以什么样形式出现，如果还是以一个唱片的形式出现，我觉得是完全不够的，它仍然感觉是音乐的一个延续或者是外衍，如果它被社会接受的时候它仍然是一种非常流行文化的方式接受，我觉得这个问题艺术家没有想清楚。

颜峻：其实你看这些艺术家，也不能说是条件限制，也没有别的形式来传达，比如说，你可以做一个很便宜的装置在厨房里面把它展览出来，是可以的，但那个时候大家不会第一时间想到这个，他肯定想说

我把它录下来然后做一个CDR或者是在网上放。

殷漪：我觉得就是说，如果前面其实还是一个渐渐在学习实践的过程，另外一个方面可能关系到艺术家本身的知识结构以及他和当代艺术的关系，他对当代艺术了解的多不多，他怎么进入到一个大的艺术的范畴里面去讨论这件事情，而不是仅仅从音乐延伸过来，这也关系到他怎么去看待自己的艺术和当代艺术之间的关系。我觉得其实要做声音艺术，对艺术家的要求是很高的。

颜峻：恩…你指的是哪些方面的要求？

殷漪：不仅仅是声音材质的使用上、辨析上，不仅是现在所谓的数字技术，它涉及到很多视觉、空间方面的问题，不仅仅是聆听空间方面的问题，还是他怎么样去看待自己的定位。在当代艺术或者是大的艺术里面，他处于一个什么样的位置、怎么去了解别人，包括当代艺术在热衷的是什么话题，他们在关心一些什么事情，包括声音艺术或者是实验音乐，怎么去传达给当代艺术，我觉得当然这个话题没有点到现在这个问题，但是是和后面的问题都有很大的关系。

颜峻：你的意思是说从历史这个角度来讲，这事还没有发生。

殷漪：我觉得没有发生的那么早，可能近几年开始发生的。

颜峻：近五年才可以说有这四个字，才能用。

殷漪：对，才能用。就是一边在说我们一边尝试去做这件事情。从我个人的角度来说。

颜峻：你觉得最早期的艺术家有谁呢？

殷漪：我觉得像姚大钧、王长存、徐程、包括张立明，我觉得他们都是早期在做这个，包括你。张安定。

颜峻：你说的这些人基本上影响都是从音乐来的。

殷漪：我觉得这些艺术家有一个特征，听的内容包括范围都是很广的，也比较深的，所以肯定都是从做音乐开始，然后开始去反思自己做的内容和方式才会走到这一步，因为做实验音乐的人很多，很多人今天没有去从事这个东西，他仍然在原来的路上面在继续走，出唱片、做现场演出这样，他不会进入到今天这样一个展览，他不会关心、他也没有参加，我觉得就是原来那些艺术家和今天参加的艺术家，他们之间的区别——对音乐甚至实验音乐本身的这个反思。

颜峻：那嘉辉你呢？你怎么看。

嘉辉：我吗？我这个人挺没有历史感的，因为我的训练跟我的背景是从很传统的古典音乐出来的。很长的时间在那种环境下，让我整个创作的能量，是从我抗拒要非常有历史感这种想法而来的，因为这个问题在古典音乐里比较复杂，因为它的所有历史感其实是对我们黄种人的奴化，就是因为白人作曲家他是三百年前作一堆canonic的东西，然后你要很努力的把你想像成为他那个文化的一部份，有这样的要求才能严格对要求我们。所以我是先有这样子的想法。然后到

On October 22 at Design Republic's DR Home, key figures in the sound art field, came together to discuss several issues concerning sound art and its place in China today. Over the period of two hours, Yan Jun together with Lao Yang, Yin Yi and Samson Young talked about their point of view on the history of how it started, attempted to define what sound art means to them, how their work fits within this context and touched upon the area of where sound art crosses into our visual culture.

The following is the edited version of the conversation.

THE HISTORY OF SOUND ART IN CHINA

Yan Jun (YJ): How would you three describe the history of sound art in China? Or do you think it even exists in China? If so, how did it emerge?

Lao Yang (LY): Well, today's topics are all rooted in the language system of contemporary art, which doesn't have much to do with me. So I will just answer briefly. Many efforts have been made in the past few years to look back upon the past. That includes what [Yao] Dajuin is doing now, the two archives he published a decade ago, and Background of Chinese Sound Art that you [Yan Jun] published before. I think you did a solid work. But I also fear that the writing of history will easily fall into an urgency to make one's voice known. When dealing with history, "let it be" could be a good attitude. We should mind our own business and focus on solid work like creating or producing albums.

YJ: How about you yourself?

Yin Yi (YY): I think I've only been engaged in sound art for a short time. Now that I look back, I'd say I started from field recording. I don't think what I did in the 90s could be called sound art. Experimental music would be a more proper name for that. Certainly, it relates to how I define sound art. I think even what I do now is mostly based on experimental music. It was after 2000 that I started to do some sound art. Field recording was a starting point for me. It led to one question: in what form should field recording be presented? If it was presented in the form of an album, it would be far from enough because it still felt like an extension of music. If it was accepted by the general public, it would still be considered a kind of popular culture... I think there is still a lot that we [as artists] haven't thought through.

YJ: In the case of visual artists, there'll be no problem for them if they wanted to make some cheap installation and display it in a kitchen. But usually they wouldn't think to do that at the beginning. They prefer to make a recording of their work and then post it online.

YY: Sound art is a very broad topic, very demanding actually. It has something to do with an artist's knowledge structure, how much he knows about contemporary art and how he sees it in a broader context of art. It also has something to do with how he views the relationship between his art and contemporary art. I think sound art puts high demands on artists.

YJ: What kind of demands are you referring to?

YY: Besides the use and discrimination of sound materials and digital techniques, it also refers to various visual and spatial issues. In the context of contemporary art, how does a sound artist see his position? How does he intend to get to know others? What are the hot topics of contemporary art? What are other artists concerned about? How can sound art and experimental art convey the ideas and vision of contemporary art? These questions may not be very pertinent to what we're discussing now. But they are closely related to what we will talk about later.

YJ: You mean sound art has not truly started yet?

YY: I mean it has not started till recently, maybe only five years ago.

YJ: Only five years ago could people start to use the phrase "sound art".

YY: Right. Since then we started to talk about it and experiment with it.

YJ: Who do you think are early sound artists?

YY: Yao Dajuin, Wang Changcun, Xu Cheng, Zhang Liming, and you. Zhang Anding.

YJ: Their influence is mainly seen in the realm of music.

YY: These artists share one thing in common: they listen to a wide range of stuff and they truly listen to it. It's natural that they all started with music and then furthered their reflection and practice in a later stage. Many of those engaged in experimental music only follow the old path, releasing albums and playing live performance, etc. Those artists will never participate in an exhibition like today. They don't care. I think that's what differentiates today's participating artists from them: the awareness to reflect upon music, even experimental music.

YJ: Samson, what's you take on that?

Samson Young (SY): I was trained as a classical musician. The sense of history is a complicated issue in the field of classical music and for a long times I had to resist that idea. The sense of history contained in classical music usually implies an enslavement of the history of Asians. Hundreds of years ago, Caucasian composers created an abundance of canonical music. People like me had to try very hard to imagine that we were part of that culture. I didn't know anything about sound art till I finished my learning of classical music. It was a brand new utopia to me. It was truly "sound with a capital 'S' which I feel is a lot more neutral. As a holistic system has not been established yet, we'll have to keep exploring by ourselves. I find it a more modest approach. Maybe I didn't answer your question, but I'm sharing with you some of my own feelings. One more thing I want to add. It is common nowadays for art forms to be named after our different senses. A change is needed to be made. For instance, visual art is an all-embracing concept that can be further divided into various sub-concepts. In this regard, we can see how hard it is to define certain practices all under the name of sound. History is too big and vague. Why should we look back upon history? Because we want to compare apples and oranges, right? We haven't reached that point yet. So artists become very busy, for they will have to absorb everything. But it's very exciting.

LY: So you are suggesting...?

SY: To follow what you like and to explore for oneself. It's very different from school where things were taught to you in a systematic way.

YJ: In a sense, it has broken the previously fixed sense of identity. One would no longer think "I am only supposed to do this". He can actually do a lot of things and for his profession...

YY: I think it's good for the enhancement of one's capacity. He doesn't necessarily need to show that in his work. But the process of learning and discovering would definitely enhance an artist's overall capacity.

我念完了音乐以后，开始发现有人在做一个事情叫做声音艺术，我就觉得他对我来讲是一个utopia，能做好像不是音乐本身但是是音乐教育跟我们怎么去聊音乐的那种想法，在这个叫sound with a capital 'S'的这样一个情况底下是比较中性的、比较neutral的，我觉得，至少现在我们还没有一个系统建立起来，必须得是自己去发现的一个过程。那他是一个比较modest的approach我觉得。不算是回答你的问题，但是我的一个回应。第二个问题就是，我觉得我们"用一个感官来定义一堆艺术的形式"这个情况慢慢要被改变了，我们现在有很多东西收在这个框架底下。比方说我们现在都会以visual art来定义一整个系统，必须得在下面细分很多不同的事情，要是我们这样子compare的话，你就比较能想像用听觉来定义某一个范围的practice 那个难度是有多大。以前我们都没办法作历史的，因为太模糊了，我们为什么要做历史？是因为我们要compare apples and oranges right?现在我们还没有到那个地步以前，就比较难去做这个动作。所以变成艺术家们很忙，所有的东西你都要消化，但是是非常exciting的。

老羊：那你觉得应该？

嘉辉：要是你喜欢那个东西你自己就会吧，它比较不像是在学校好像人教的一样。

颜峻：而且这种忙起来，其实就是它把身分给打破了，不是一个"我就是一个做这件事情的人"，他有很多面的，其实对这种专业性是…

殷漪：我觉得是能力，他可能不一定要最后呈现在你的作品里面，但是这种学习的过程或是关注的过程，肯定是提高艺术家本身的能力。

颜峻：对，而且他对人本身是一种打开。

殷漪：是，没错。

有多少想法，就有多少声音

颜峻：所以这样想的话就是，他不像一个门类已经很清晰的东西，就像学校里教的，好，这几样你学会OK你就可以靠这个吃饭了，那这样的话就是非常专业分工了，非常科学的划分，实际上是有很多要自学阿，或者说要把自己给跨到不同的面向里去，所以这样我觉得这样对人本身是一种好的帮助，一种恢复，从专业性中间恢复回来一点。

老羊：刚才说那个来源，这些声音艺术受哪些影响，那些艺术家自己教育自己去找他需要的东西，所以非常丰富，为什么说不能有一个代表来谈这件事，就是艺术家自己谈这个可以把丰富性带出来。

颜峻：所以我们这一圈说完，已经说到我们对声音艺术的定义和描述。刚才说每个人有自己的背景、每个人有自己的意见，再仔细说一下。我们把这两个合在一起来说吧。

老羊：首先我对声音艺术的认识，我把它放到最低限度，就是作为材料的声音，作为形式的艺术。声音艺术对我来说就是这么简单的

两件事，其他的我觉得都是标签，你怎么去分类、定义他。这个标签呢一个是要把它商品化一个是要控制它，比如说为了学院里的研究，或者说怎么去销售它，去建立一个学科等等，去为这个而贴的标签。这种标签肯定是避免不了它的片面性，然后这种标签是随着不同的人、不同的艺术潮流、不同市场的走向，随时可以换随时可以改。那些事情跟我没有关系。第二个我觉得我做艺术就是跟中国的国情是特别贴合的，我做艺术就是山寨艺术，你从我做的东西里面可以看到很多人的，你的影响、林其蔚的影响、姚大钧的影响、达达的影响、约翰凯奇的影响、中国古诗此地无声胜有声的影响，这些东西都是拿来主义吧。我给自己定义的我是一个山寨艺术家，我做的就是山寨艺术。

颜峻：那你会去定义什么叫声音艺术吗？

老羊：对我来说，作为材料的声音，作为艺术的形式，在一起就是声音艺术。

颜峻：你是怎么开始创作的，你受过哪些影响，然后你的态度？

殷漪：我是怎么开始创作的……从一个在工作室里面做音乐的人，慢慢的到变成到现场去做音乐，和舞蹈剧场有关系，做自己音乐的表演。但是我发觉那样的音乐给我带来的东西不够，做的不够。当你有一些愿望他想通过一样东西去传达的时候，或者去释怀的时候，我觉得音乐对我来说不够。而且我发觉音乐会更多的传递我感性的东西，但是理性的东西相对来说很难做到，那我就在想有什么其他的可能性，然后就开始阅读、接触、看一些东西，就开始从实地录音开始。我觉得从早期的先锋派一直到现在的实验音乐，很多工作有很多艺术家都已经做的非常非常好，所以对我来说，如果以声音作为材料的一种艺术形式就是声音艺术，我觉得不太对，如果是这样的话就不需要声音艺术这个词。如果我们需要声音艺术这个词的话，它不应该是音乐的一个延续，他肯定是有什么东西和音乐是不一样的。

颜峻：那是什么呢？

殷漪：我觉得…

颜峻：还是说甭管是什么它不一样。

殷漪：首先，它肯定是不一样，这个我确定，那是什么我一直在考虑这个东西，借用Max Neuhaus他说过的，在现在这个点上我同意他的观点，他说是听觉的美学，但是听觉的美学是什么，再往下追问，我觉得我们还要去聊还要去考虑这个东西，或者从另外一个角度来说，就是说这个东西它其实有一点点就和当代艺术的区别，因为他说这句话的时候是他做的一个展览，他发现这个展览里面有很多不能称为声音艺术或声音装置，他觉得更多的是"有声音的装置"，这是有本质上的区别的。所以他提出了听觉美学的问题，你做这个作品的出发点，你的美学的基点在哪里，其实暗涵了一个和视觉艺术相对应的东西，就是他认为那些东西还是基于视觉艺术的、图像的、视觉艺术的思维方式去做这个艺术作品，但是里面使用了就是音乐

YJ: Right. It inspires the potential in people.
YY: Yes, that's right.

ON THEIR DEFINITION OF SOUND ART AND THEIR OWN PRACTICE IN CONTEXT

YJ: Sound art is not a well-defined subject unlike what we've learned at school. In school, the boundaries between different disciplines are distinct. As long as you learn your own courses well, you can make a living. But that's not enough. We also need to learn by ourselves and engage ourselves in interdisciplinary study, which is a good thing. It helps neutralize the problems brought about by professionalism.

LY: Speaking of the influences upon sound art- as artists search for what they need and what interest them in their own way, you can find that their sources of influence are extremely diverse. That's why no single artist can speak for all artists. Only by letting everyone speak his mind freely can the diversity lying in it be fully revealed.

YJ: After this round, we've actually discussed about the definition and description of sound art. Another topic concerns our own practice. Let's elaborate on the two together.

LY: My understanding of sound art is simple: sound as material and art as form. To me, sound art is as simple as that. All others are just labels. Labels will inevitably have their limits and will change according to different trends or market tendencies. I don't want to have anything to do with that. As to the second topic, I think the art I'm engaged in now fits China's national conditions perfectly. The art I'm doing is copy-cat art. Influence from a variety of sources, including you, Lin Chi Wei, Yao Dajuin, Dada, John Cage and ancient Chinese poetry can all be perceived. Drawing on the experience of others plays a key role in my practice. I call myself a copy-cat artist and hence my art, copy-cat art.

YJ: How will you define sound art?

LY: As I said, I see sound as material and art as form. Combining the two together makes sound art.

YJ: How did you start your practice? What influences have you been exposed to? What's your attitude towards that?

YY: Well, how did I start my practice... I started from making music in the studio, and afterwards I started to do on-site music and to give my own music performances. But I was not content with that. What I wanted to express, I found music was not enough. Moreover, I felt that music was more emotional than rational. I wanted to see if there were other possibilities. I read extensively, managed to broaden my perspective and started doing some field recordings. From the previous avant-garde

music to the current experimental music, many artists have already done a very good job. So as far as I'm concerned, it doesn't feel quite right to define sound simply as "sound as material and art as form". Because if that is the case, we don't even need the phrase "sound art". Sound art is not supposed to be a simple extension of music. There must be something different between sound art and music.

YJ: What is that "something"?

YY: I think...

YJ: Or maybe it's not something that can be clearly stated.

YY: The two are definitely different. I try to figure out what that decisive "difference" is. In Max Neuhaus' words, it's the aural aesthetics. But what exactly is aural aesthetics? If we dig further, that "something" may also be what differentiates sound art from contemporary art. Max Neuhaus proposed the phrase "aural aesthetics" when he was engaged in an exhibition. He found that many of the exhibits couldn't be called sound art or sound installation. Most of them were merely "installation with sound". The difference between them was fundamental. So he proposed the concept of aural aesthetics, pointing at the aesthetic foundation of a work. In a sense, he wanted to propose aural aesthetics as a counterpart of visual aesthetics. He was against the practice that was visual-based and used aural elements only as a kind of material.

YJ: Can you share with us some typical examples of sound art in your view?

YY: Alvin Lucier's I am Sitting in a Room is a good example of that. Many people would say Alvin Lucier never claimed himself as a sound artist. But I think it shouldn't prevent us calling his work a piece of sound art. He put auditory sense at the core of the work. He truly integrated space into his work. He recorded himself reading and then played the recording back into the room, re-recording it. The new recording was then played back and re-recorded. The process was repeated again and again. The approach he adopted was highly avant-garde. The process was such that the words were getting increasingly unintelligible, a process that gradually revealed the characteristics of the space. The work presented itself as a way to get to know the space through listening. I think it's a classic piece of sound art. And it can be presented in any room.

YJ: But he also wrote that into a music score, which was included into his book. He said anyone could play it. As there was the music score, can I also say it's a piece of music work?

YY: I think he created the work from a composer's perspective. But to me, I think it was a marvelous piece of sound art. He had the vision that transcended a musician.

YJ: It seems the sound art in your mind have to contain some possibilities

或者听觉作为一种形式和素材去说，所以他反对这样东西。

颜峻：那你能不能举几个例子，就是说你心目中它是声音艺术的作品？

殷漪：我觉得很好的一个例子，Alvin Lucier的 I am sitting in a room。当然很多时候有人会说，Alvin Lucier那时候从来没有说过自己是一个声音艺术家，但是我觉得这并不是说我们就不能去讨论，而且在那个时候可能也没有声音艺术这个词，在他做这个作品的时候。这个作品，我觉得他是一个真正以听觉为中心的，有人会说他语义模糊的这个问题，会朝这个方向，而我觉得我关注的点是，他真正是跟空间有干嘛的一个人，他把一个在录音室，或者是在自己说话的声音放到一个空间里面去，然后每次播放每次录，每录一次的时候就把这空间的声学的性状信息录到这个录音的结果里面。然后他再放再录。而且手法也是很先锋派的，不断的重复这样的一个东西。在这个过程中间，你听到的前面是清晰的，一直到后面模糊的这个过程，其实是不断的把空间的一个性状给显现出来，通过叠加这种的方式，把它放大出来。这个时候他就让我意识到，我们所有的声音都是在空间里面产生的，是这样一个点去重新通过听觉去认知这个世界，通过听觉的思维方式去认知空间。我觉得那个是很经典的声音艺术作品，而且它可以放到不同的空间去做。

颜峻：那你怎么理解他把这个东西写成一个谱，在他的书里，当作乐谱的这部分收进去的，他也说任何人都可以演奏这个作品，那从有乐谱的角度讲我能不能说他是音乐呢？

殷漪：我觉得他还是作为一个作曲家去做这件事情，这个作品从我的角度来说，我会去认为他是一个很好的声音艺术作品，我看到的就是有一点超越音乐家的一种思维方式。

颜峻：我们能不能说，你心目中的声音艺术实际上是存在有一种超越自身的范畴的一个可能，譬如说做一个作品他超越了声音艺术他也超越了音乐，是不是有这样超越的可能。

殷漪：我觉得有这样的可能，可能第一步就是要超越音乐，思维的方式最后的呈现方式与观众的关系，以及很重要的一点——在什么样的空间发生。我说的更多是古典音乐这块，但是在古典音乐里面可能也有人在不断的在做这方面的尝试，包括空间的问题，像Stockhausen的三个空间的音乐会，听觉空间的这个问题。但是他仍然是有局限性的，他仍然是在音乐厅里去演奏，他还是有一个时间的开始、时间的结束这样的问题，那这是另外的一些问题。

颜峻：那嘉辉你看呢？你自己怎么开始创作？

嘉辉：刚刚有讲到是我念完书后有点抗拒，我不要做这个很闷的事情，我要做一些别的。其实开始时我的point of entry其实不是科技，我研究所念的是电脑音乐，然后我发现有很多念作曲的尝试去作一些奇怪的乐器，这个的方向。那个时候没有把任何东西当成声音艺术，也不懂，刚开始时其实是非常naive的，作一些我以为所谓multi-media的东西，就是可能有个chamber group 在台上面，

for self-transcendence.

YY: It's possible. First is to transcend the realm of music. How it is conceived, presented and how it interacts with its audience are all of equal importance. And another important point, the space in which to present the work. Even in the field of classical music, there are people constantly making efforts to make breakthroughs. Stockhausen's three-space concert was a bold attempt at experimenting with aural space. But it still had its limits: it required physical space and had a specific timeframe.

YJ: How about you, Samson? How did you start your practice?

SY: Earlier, I said I felt a bit rebellious after I finished my learning at school. I felt what I was taught was so boring and had no wish to continue. I wanted to try something new. My point of entry was not actually technology ,but I did my research in computer music, and saw that many students majoring in music composing often tried some strange instruments. Back then I didn't have an idea about sound art. It all started spontaneously. I tried some multi-media practice. For instance, I did some happenings with a chamber group. Later I also integrated video into my practice. Once at the Microwave Media Art Festival in Hong Kong, a media artist invited me to collaborate with him. That's the first time I had a clearer idea of media art. I found that within the realm of media art, some artists proficient in tech-art showed great interest in sound. Afterwards, when I started my practice in media art, I felt there was a distinct line between my art practice and the gallery business I'm engaged in. They felt like two different personalities. It's an organic process. I wanted to integrate the two things together and to make them into a coherent practice. Once by chance I found that Nam June Paik majored in music composing. It suddenly occurred to me that I had wasted too much time thinking about so-called training or background. I should not care about that. From then on, I managed to integrate the two practices together. I never claimed myself as a sound artist. But people who saw my work, who wrote about my work and who interviewed me all told me what I did could be called sound art. Later I also tried some laptop music. It's also a highly organic process. As the external environment changed, my practice changed accordingly. The process was rather pragmatic. To me, sound art is more a club than a secret society. It's just that in this club, no one can say for sure what they are actually doing. (laughter from audience) If there is a ritual for this club, probably that ritual is to perform in front of a laptop. (laughter again) People enter this club and find it a nice place. People here are quite open-hearted. Gradually more and more people are attracted to the club. Without such a club, we cannot share our practice with others. Without such a club, Bernhard Leitner and Christina Kubisch will not be discussed and compared on the same platform. It's more like a networking strategy than a community. That's how I view sound art. It enables you to mix things that cannot be mixed together. Sound art involves some highly contemporary stories and narrative about the culture of listening, for instance, the relationship between listening and terminology, listening and non-narrativity, listening and space. I'm not

by Lao Yang

saying these issues were never talked about before. But sound art gives us the possibility to put highly different things under one single narrative. It's also unimaginable before that we now can discuss generative music, John Cage, Mozart and dice music all at the same time and in the same context. That's why I see it as a club in which artists' perspective can be greatly broadened.

YJ: So to you it doesn't matter how to define it. What matters is how it influences the reality.

SY: Not exactly. I also think definition matters. If there's a specific definition, at least we don't need to be asked this question over and over again. (laughter from audience) But on the other hand, I don't want to see a definition to be proposed so quickly. It's rare for artists to have the opportunity to live with an art form that hasn't had a specific definition yet. It is an exciting time. Maybe one or two decades later, when it is well-defined, it will become very boring. Hence, even though now we are facing some confusion, we should not be distracted. Confusion will be solved sometime in the future eventually. We just need to mind our work at hand.

THE "CHINESE-NESS" OF CHINESE SOUND ART

YJ: Can we confidently use the phrase "Chinese sound art"? Does such a thing exist in China?

YJ: Lao Yang, I believe you often meet foreigners who want to know more about "experimental music", "contemporary music" and "sound art" in China. Do you think we can give them an answer? What do you suppose will be their reaction?

LY: They have an interest and want to know more. That's no problem. But I never give an answer on behalf of Chinese sound art. Never. They ask me those questions out of their personal interest. I answer them based on my personal perspective. I don't give them a full picture but tell them through which aspects they can further their knowledge about the overall scene. I think that's OK.

YJ: Which works will you mention when speaking of Chinese sound art?

LY: Say Their Names, Remember by Ai Weiwei. I mentioned this work in a letter I wrote to you. According to Ai's proposal, participants recruited online read the names of the children who died in the 512 Earthquake one by one, and their voices would be put together in the end. It was presented purely in the form of sound and ran for more than one and a half hours. But this is not seen as a piece of sound art. It is made not only for ears. There're so many things contained in it. A person is represented only by a name and to listen to that name can take so much effort. I think this piece touches upon something very profound that artists nowadays don't often talk about.

YJ: What else?

LY: I also like The Song of One Hundred Children by Sun Wei and Chamber Music by Samson. Both of the works leave audience with room to experience and think rather than compel them to accept what is given to them. Sun Wei's experience is very similar to mine. So is his approach. I like his work very much.

YJ: If I were I foreigner, which pieces of Chinese sound art would you recommend to me?

YY: Not anything in particular.

SY: I am no nationalist. When I do something national, it feels problematic. But that's my own problem. I feel the system is still dominated by Westerners. "Music with a capital 'M'" is so hard to be broken. When introduced into the east, the pattern for music production remains the same day in and day out. Whether you are engaged in pop music or classical music... Do you know "music is a universal language"? This was invented by the Americans to first legitimize their entry into the

我做一些happening，后面可能有录像什么的。我觉得比较超越Concert hall。慢慢往后在香港的微波媒体艺术节，有一个媒体艺术家找我合作一个作品，那个时候我开始接触媒体艺术，发现在媒体艺术里面，有一些做科技艺术的艺术家对声音特别有兴趣。然后我开始作媒体艺术创作的时候，做音乐跟我做展览厅、画廊这类型的事情是分的很开的，好像有2个personality似的。这是一个慢慢的很organic的过程，我就觉得这两个事情分开好像不太对，想把他们拉在一起，就想有一个比较coherent的 practice，后来又发现 ... 白南准是念作曲的，我就觉得我可能以前想太多了，训练、背景的问题，都是你自己想的，没人在care这个事情。从那个时候开始，我就去把两个practice 变在一起。其实我没有claim做声音艺术家，而是看我的作品、然后写我作品的人、跟我谈话的人，他们告诉我你的东西可以定义为声音艺术。然后慢慢我也做一些 laptop的东西。所以我觉得是一个很organic的过程，我自己做的东西慢慢在改变，外面环境在改变的时候我的东西也跟者一起变，所以这是一个很pragmatic的过程。声音艺术对我的想法来讲的话，它比较像一个不是secret society，现在的状态比较像一个club。然后这个club里没有人能讲清楚这一块在干嘛(大家偷笑)，会员制是怎么能把他讲清楚，可能就是有一个ritual，这个ritual可能就是在laptop面前做表演(大家持续笑)，也可能在空间当中做一个有声音可以被理解为声音艺术的装置还是什么的。总的来说他就是有一个ritual，然后你进去了这club以后发觉这个地方挺好的，就是人都挺开放的，然后各种各样的人都会进来。就是没有这种club的话，我这种做事情的方法可能跟殷漪跟大家跟其他的艺术家，又比方说Bernhard Leitner 跟Christina Kubisch是没可能在一起的，但是这个是因为有这个club他们是被放在一起讨论的，我觉得它不是community但是他是一个连线的strategy。我觉得现在声音艺术是这样的一个状态，有一些以前你没有办法把它们放在一起谈论的东西，现在你可以了，因为有一些关于聆听文化的很有当代性的story跟narrative在声音艺术里面，比方说，我们聆听跟terminology之间的关系，聆听跟non-narrativity之间的关系，聆听跟空间的干嘛，不是说这些东西以前没有人在谈。但是以前是没法想像现在我们可以把随心生成的音乐 generative procedure的电脑音乐跟John Cage再跟Mozart他的那种dice music在一个没有音乐背景的包袱底下这样一起谈，所以我觉得比较像一个阅读的策略，现在对写的人来讲，对艺术家来讲他就是一个club，让艺术家可以看见很多，otherwise他不会被expose住。

颜峻：所以对你来说怎么定义不重要，重要的是现实当中它起到这样的作用，可以讨论它。

嘉辉：我也觉得其实定义它会蛮重要的，至少是我们做声音的人不用每一次在有座谈会的时候都要被问这个问题(大家笑)，但是很矛盾的我希望他先不要这么大块定义起来，一个艺术家可能活七十年八十年，很少有机会遇到一个艺术的形式，它在被定义当中那个很exciting的timing。可能过了一个decade两个decade的时候东西都变成 black and white它就变成没趣了，所以现在这个confusion我们要顶住，先不要理它，然后它会有人解决的，但那个时候我们就不管了，我们都已经把我们要做的事情做完了。

有中国特色的声音艺术

颜峻：我们刚刚说到整体的现状，我们可以大摇大摆的说"中国声音艺术"，我们可以这样说吗？这件事，有吗？

颜峻：老羊比如说你经常见到这种老外就是，"我想了解中国的实验音乐我想了解当代音乐我想了解声音艺术"，不管是这三个哪一个，你觉得我们可以跟他们说中国声音艺术怎么怎么的这样说吗？或者是说完他们有什么反应？

老羊：我觉得他们来了解没问题，他们有兴趣他们来了解，但是对我来说，我从来没有谈到就内容是代表中国声音艺术，从来没有，他是带着他的个人兴趣来问，他可能问的是整个场景，但是我代表我个人的兴趣给他介绍了几个点，我给他介绍几个从哪里可以进入这场景，所以这个都没有问题。

颜峻：你觉得现在中国声音艺术家的作品你能举几个例子吗？

老羊：我觉得《念》。我给你写信的时候提过这个作品，就是艾未未，他提了一个提法可能连概念都不算，然后就是网友互动每一个人念一个512地震遇难学生名单上的名字，然后拼在一起。好像是一个小时三十几分钟，这是一个完全声音呈现的作品，但是他不在我们通常谈论声音的视野里，他不只是为耳朵呈现的作品，他背后有那么多东西，一个人仅仅是一个名字，去听一个人的名字都有这么多的障碍，要做这么长时间的努力去完成他，这个我觉得谈到的东西都是很深的都不是一般我们经常能谈到的。

颜峻：还有呢？

老羊：还有孙玮的《百子歌》那个我也很喜欢，我也喜欢杨嘉辉做的《室乐》，他给人留出来一个空间，他不是来给你包围、来强烈的塞给你一个东西。孙玮的经历跟我是特别近，身体上的感受上的，包括他在整个一套去做这件事情，跟我的方式都很接近，所以这个是我很喜欢的一个。

颜峻：你们有什么其他中国声音艺术的例子？比如说我是一个老外你愿意跟我介绍两个作品。

殷漪：我个人没有印象特别深的。

嘉辉：我平常不是一个特别的民族主义者。我做national的时候这个挺problematic的。但是我个人的问题，因为我觉得这是白人世界的系统，但是music with a capital 'M'这东西太难打破了，它来到东方，音乐生产的方式还是一样没有改变的，我们还是day in，day out。不论是做流行音乐好还是古典音乐也好，你知道music is a universal language，你知道这是美国人发明出来去first

German-Austrian world and then to legitimize the global presence of their popular music industry. This is something I particularly don't like.

YJ: It might be dated back even earlier, since the colonization by the French for instance.

SY: But the French didn't use it to legitimize their capitalist logic. It was colonization in its traditional sense. But the Americans colonize people through capitalism and the utopian language of music. Sound art illuminates new possibilities. Ears are equal. We want the ears behind music to be our own rather than ears of the Westerners. We want to have different ideas and different opinions. In this regard, whether or not we create a label called "Chinese sound art" is actually an issue of authority and right of speech. We don't need to bother ourselves with that. The important thing is that there's something in eastern culture of listening that the west doesn't have. For instance, John Cage's silence played an enlightening role in western culture of listening. But I felt there was something missing from sound to silence. Guqin, on the other hand, involves a kind of mental extension and projection, creating sound that is to be heard by mind rather than by ear.

YJ: It's somewhat like the blankness in Chinese calligraphy and painting. The seemingly empty is not empty at all.

SY: This is something that can hardly be well interpreted in the context of western culture of listening. But in the eastern context, it can be interpreted. It's a collective hallucination of both the audience and the performer. If we focus on that, we may gain the right of speech.

ON THEIR LATEST WORKS

YJ: So, what have you all been working on now?

YY: It's a piece about my child but has nothing to do with sound.

YJ: What is it exactly?

YY: It's a video.

YJ: Silent video?

YY: Yes.

YJ: Like a silent film.

(laughter)

YY: I see it more like a video and installation. As a sound artist, I like to think about how I can try other mediums during my art creation. That's what I'm trying to do in my recent practice.

YJ: Will it also contain your reflection upon sound?

YY: Not really. I want to probe into the relationship between my child and me.

YJ: How about you, Lao Yang?

LY: I'm working on a new piece of work. I want to make it into the size of a 3" disc. Some of the materials I used were found by me randomly. The work I'm working on is about used and discarded tools. I feel like I want to present that.

YJ: You started working on it this year?

LY: Yes. If a label is to be made, I want to call it acoustic social sculpture.

YJ: But it's also visual. Maybe it can be treated as a kind of language?

LY: Sound is also involved in the work. I attach importance to sounds that are not targeted at ears.

YJ: Language also has sound. When people read the words on paper, they would hear it in their mind.

LY: Right. It also involves how I communicate with others. (YJ: Your stall.) The materials I used were found randomly or given to me. Many people would say "what on earth is this" after they see it. That's the kind of thing I want to present. It may take years before I complete it.

YJ: What are you working on lately, Samson?

SY: I started a project called Liquid Border in July 2012. I want to complete it this year. Along the border between Hong Kong and Shenzhen there are these long iron mesh barriers. In April 2012, the Hong Kong government opened the previously closed area to public. I started to collect the vibration of the meshes since July last year. I did it in a systematic way: from left to right. I took the vibration I collected back to studio and transformed that into a piece of sound work and then transcribed it into music score. Four sheets of such music score will be generated next year.

THE RELEVANCE OF SOUND ART AND ITS RELATIONSHIP TO OUR VISUAL-CENTRIC CULTURE TODAY¬

YJ: The building we are now having this meeting belong to an architecture and design firm. The firm is quite well-known in Shanghai. They contacted me and said for the next issue of their magazine they would like to do a feature story about sound art. In the past few years, more and more attention has been paid to sound art. Art journals such as LEAP and Art World all did feature stories about sound art. Many visual artists also participated in sound exhibitions. I guess you're all aware of that. Why do you think sound art have suddenly become such a hot topic?

YY: Firstly, I think it is a hot topic in the international art scene. More and more European and American institutes are presenting sound exhibitions. So curators and artists in China see this development and wish to learn more about it. Also I think it relates to the economy. A new media artist once said the increasing attention to sound art was a sign of bad economy.

YJ: Why is that?

YY: Because it's cheap.

YJ: Well...

(laughter)

YY: Comparatively, of course. Moreover, it also shows that contemporary art is consuming sound art, not only the concept, but also sound-related artists and activities.

YJ: Not only contemporary art but also the society as a whole is consuming sound art.

YY: From the experience of the past few years, we see there are only two kinds of venues available for experimental music performance. The first are clubs run by artists, and the other is the opening of art events. The latter is a typical example of consumption of sound art.

YJ: We are being consumed.

01:28:06

HOURS   MINUTES   SECONDS

legitimize 他们的entry into the German-Austrian world and th我有吗现在就用这么跟一跟去收集铁丝网的震动，把震动收集了以后 legitimize他们popular music industry的global presence，我觉得这东西我特别的不喜欢。

在studio里把他变成声音作品，再誊成谱，差不多下年就可以四个谱纸出来。

颜峻：也许更早，从法国人的殖民主义开始。

嘉辉：但是他没有用来legitimize他们的capitalist logic吧。他们可能就是一个colonization，谁来做几年就这样吧，但美国没有在真正意义上地殖民我们，但通过capitalism跟这种音乐的utopian language的想法。对我来讲，我们就用新的词汇，"声音艺术"的可能性，我们耳朵是平等的，我们不要在音乐的背后是白人的耳朵，我们也可以有一个不同的想法吧，所以我们要不要拿一个label出来叫中国的声音艺术，这个其实就是权力跟话语权的问题，我们就先不要去管。重要的是我们在中国的聆听文化里有一些东西是西方没有的，比方说从西方的聆听文化里John Cage这个叫silence的问题开始，我觉得他们从有声音到没有声音，从有声音到silence中间，他们是断掉的，但是我们古琴是一种mental extension一种projection，就是声音没有听见但是脑打开有声音出去。

颜峻：就像书法飞白的那部份，白的仍然是连着的。

嘉辉：这个事情我觉得西方的聆听文化系统是没办法谈的很好的，我们可以很精准的想，这是一个audience跟表演者一同的collective hallucination，这些东西我们可以谈的比他们好，这些东西可以拿回来讲，我们可以夺回主导权。

近作

颜峻：好，你们最近在做的作品是什么？

殷漪：我做的跟我孩子有关系但是跟声音没关系。

颜峻：是什么呢？

殷漪：是影像的东西。

颜峻：这影像是无声的吗？

殷漪：无声的。

颜峻：默片，默片他也是寂静阿。

（笑）

殷漪：我觉得他只是录像作品、装置，这也是我在想的一些问题，我有一个身分是声音艺术家，但是我可不可以尝试其他材质去做作品？最近就在做这样一件事情。

颜峻：里面会有关于声音的思考吗？

殷漪：没有，这是突如其来的，我们要讨论一些问题就是小孩跟我之间的关系。

颜峻：老羊呢？

老羊：这个系列我准备做一批LP大小的，准备做三寸小盘大小的，这个是一个折衷的东西，。我还是用原件还是用捡，因为这个东西谈的是一个被弃置的工具、被抛弃的工具、被使用过丢掉的工具，那我觉得我还要把他做出来。

颜峻：我之前看到的，你在刻这个"人"，这也是今年开始做的作品吗？

老羊：这种方式是今年开始做的，但是我觉得我自己的脉络理了理，其实都是一致的，如果贴个标签我把他叫声音的社会雕塑。

颜峻：这个人这个是视觉的阿，或者是把他当做语言呢？

老羊：我也说了我也关心不针对耳朵的声音，其实他也有声音…

颜峻：语言是有声音的，每个人看到文字的时候，脑子里会有个人的声音出现。

老羊：对，这个也涉及到我跟人交流的形式，（颜峻：摆摊）我都把东西随便捡了或者别人给我的，然后很多了看了可能对我说、也可能对自己的同伴或者自言自语说"这什么呀"，这个东西就是这么呈现，可能要做几年。

颜峻：那嘉辉你最近在做什么呢？

嘉辉：有一个计划今年要把他完成，叫liquid border，是我从2012年的7月开始，因为在香港跟深圳的边界上面有很长的铁丝网，从2012年的四月份开始，香港政府开放那个边境的禁区，慢慢的开放让人进去了，当然还是很没有发展的部分，然后我从七月份开始就

声音艺术与当今现实及视觉主流文化的相关性

颜峻：我们现在待的楼这公司本来是做建筑的，作为设计公司是一个上海很多人都知道的地方。然后这个杂志这一期是，要做这样的专题，其实近一两年的时间有很多机会和场合在谈论声音，也包括艺术杂志，《艺术界》、《艺术世界》，包括有更多的视觉艺术圈做声音的展览等等，不知道大家有没有意识到这件事，发生了什么，为什么声音最近这么热？

殷漪：有几个情况可能是这样，第一他本身是一个热词，因为这两年在欧洲跟美国大的机构在做这样的展览，国内的策展人和艺术家看到这些东西，他们可能有一种愿望想去了解它，另外一个我觉得跟经济有关系，我遇到一个新媒体艺术家跟我说，这两年声音的活动越来越多，的确是因为经济不好就做这个东西。

颜峻：为什么？

殷漪：便宜嘛。

颜峻：厄？

（笑）

殷漪：相对来说，但是他说其实更多是演出的问题，另外也是当代艺术对声音艺术的消费，对这个词、艺术家、活动的消费。

颜峻：或者也不光是当代艺术，是整个社会。

殷漪：整个社会不能说当代艺术啦，你看我们之前聊这两年我们能够看到实验音乐表演的场所，基本上是两种情况，一种是艺术家自己组织的在club里面还有一种就是当代艺术的开幕展，后一种就是消费一下。

颜峻：所以我们现在正在被消费。

殷漪：可以这样说，但是你能够做好他想消费你，但是你让他消费不了嘛。

颜峻：比如说视觉设计、流行文化，它更贴近大众的这一面，它跟声音发生了关系，这两年有什么特别的例子或是观察到什么现象？

殷漪：姚大钧昨天不是说到啪啪吗？啪啪软件，啪啪从今天看的确是一个非常典型的，不仅仅是声音他跟社会的…

颜峻：那也可以包括微信？

殷漪：微信也是，可以说的，但是这些可能更多是功能方面的，我觉得微信完全是功能方面的，啪啪可能还不太一样，其实做实地录音我做过一个计划是英国的ability art他们邀请做的一平方英里，我们做完以后发现有这样的软件开始做，它就是拍一张照片然后有一段声音，为什么要拍一张照片？当时我们在做这个项目的时候有讨论，后来决定还是要一张照片，因为声音的可辨识度比较低，他怎么在一个室外空间马路比较多的情况下辨别这些东西，照片是他去辨别或者给听的人一个想像的入口。

颜峻：从我的角度来讲，我反而觉得它辨识度低是好处，他不应该去被辨识，不应该告诉他说我们在那个地方录了一段声音。

殷漪：所以声音的辨识度低肯是他的一个特性。

颜峻：我觉得是优点阿。

殷漪：是优点阿，所以这是你面对大众的妥协。

颜峻：所以说大众还是习惯感官在视觉主导的这情况下，或者说辨识度或者更多思维上的划分，一种理性的分析归纳，可能这个东西在今天的社会或是整个到处都是第一位的。我之前有一种想法是，声音最大的好处就是，跟这个东西有冲突所以它可以去冲击这种现状，通过我们保持或者去找回声音的某种模糊的、神秘的直觉的这种东西跟那个东西有一个平衡。

殷漪：这个点上，就要看你怎么去说这件事，你要怎么策略性的去使用、表达你的观点，因为你面对的是一个机制，这个机制包括了政治、权力，甚至包括了经济，所有都在一起，当你要提出这样的东西的时候你得到的压力会非常大。你要怎么面对这样的问题？

颜峻：那么比如说中国好声音这种选秀节目，有很多评委噼里啪啦的

YY: You can put it that way.

YJ: Visual design and pop culture are more approachable to the general public. As our visual culture comes to a meeting point with sound today, are there any particular examples within the last two years you can think of or particular phenomena?

YY: Yesterday Yao Dajuin mentioned Papa, a social media application supporting the sending voice messages. It's an example of connecting sound with other media.

YJ: And WeChat?

YY: And WeChat. But WeChat is more function-oriented, quite different from Papa. We once did some field recording project for Ability Art from UK. During the process we learned there could be an application that could allow people to take a picture and record a voice message with it. Why a picture first? We discussed about that and thought it was necessary because sound was less recognizable. Picture was more recognizable and offered a good entry point for people's imagination.

YJ: But I think "less recognizable" is not necessarily a bad thing. There's no need to figure out where the sound is recorded.

YY: Low recognizability is a trait of sound.

YJ: I think it's a merit.

YY: A merit, indeed. But you have to make some compromise for the public.

YJ: Vision is still the dominating sense. The difference between sound and vision is actually one of the biggest merits of sound. The ambiguous and somewhat mysterious nature of sound forms a sharp contrast to vision.

YY: It depends on how you tell the story and express your ideas. You're faced with an overall system, which includes politics, power and economy. You'll face substantial pressure when you propose something like that. How will you deal with that?

YJ: Talent shows such as The Voice of China become a phenomenon in China. Judges of those programmes would say a lot about skills and sound details. But it's not very useful to viewers. It doesn't help them to listen more attentively, does it?

YY: The biggest challenge in my view is not to train people how to listen but to recognize of the value of auditory sense. In a way, training itself is a kind of recognition of the value of auditory sense. Nowadays if we take the subway, we'll see a lot of people wearing headset. It's like they create an alternative auditory environment.

YJ: Now more and more auto shows choose computer music or sound art performance as background sound. This kind of audio-visual shows are getting increasingly popular. It seems an acknowledgement to the performers. But is auto show the ideal venue...?

YY: Who said that?

YJ: I.

(laughter)

YJ: Only two years ago, this kind of stuff seemed very avant-garde. But now it seems even auto shows are full of such music and performance.

SY: But that is not a problem faced solely by sound art. As it involves media and technology, in a way, it is a problem of all new media art. It is common to see in the field of new media art that it won't take more than two years before something new emerges And the rest becomes outdated

YY: There's nothing strange about that. The pace of technical innovation is getting faster, while its cost lowerand it is relatively easy for people to learn these new innovations. You can see that creatively they don't have as much to offer but technically they are more savvy and in a way, without prior knowledge in the arts, the results can also be good. It's not necessarily a bad thing. It's a process of commercialization. Not bad.

LY: It may also have something to do with the rise of China. With the rise of the new rich class, first they

The ambiguous and somewhat mysterious nature of sound forms a sharp contrast to vision.   -Yan Jun

说，说完了以后大家对声音的细节、技术得到了教育，这样对于电视观众有没有帮助，使他们更细的去听？

殷漪：我觉得的最大的问题不是听觉能力的训练问题，是听觉价值的一种确认，当他们在做这种所谓技术上跟能力的培训的时候，首先是认为它是有被聆听价值的。就像现在我们在地铁里看到，几乎有手机的人他有一个耳机，都是带着耳机听这是一个听觉环境的替代。

颜峻：很多汽车发布会会做很炫，音乐也变的像是电脑音乐声音艺术声音现场表演越来越接近这种叫audio-visual show这种东西越来越流行，从这个角度来讲对很多表演者创作者来说，似乎你演的东西不错，但是好像应该出现在汽车秀上？

殷漪：是有人在这样说吗？

颜峻：我说的。

（笑）

颜峻：这种现象反过来让我回来想，你这个创作实际上前两年看起来很尖端很不同，但是怎么转眼之间，汽车秀都是你这种音乐、艺术。

嘉辉：但是这个不是广义的声音艺术的问题吧，是有牵扯到媒体跟科技的声音艺术的问题，所以他就变成新媒体艺术的问题，新媒体艺术常会遇到一个状况是，你拿一个东西出来，然后两年之后变成小学生或者学生教学的东西。

殷漪：我觉得现象很正常，是技术革新的速度越来越快、成本越来越低、掌握的人能够相对很快的，你看他们的创意大多数其实也没有那么好，只是在技术上面比较好，好像普通没有接触过的比较好，这倒不一定是个坏现象，是一个商业化的过程，挺好的，但若是到个人身上就是另外一回事情。

老羊：我觉得这跟中国社会崛起的进程（笑）也有关系，可能这种爆发后土豪式的效果一般建立起来，他先是大吃大喝，然后开始穿名牌，然后讲求视觉上要很炫、金碧辉煌，接着声音上需要更多的感官刺激的时候，他把这个欲延伸到听觉上。

颜峻：所以你的意思是说这是一步一步来的所以现在轮到声音了？

（笑）

老羊：下一个不知道怎么样了。嗅觉，买香水阿～

颜峻：我的角度是说，从汽车秀我得到一个提问，比如说媒体艺术展，去年还是前年，中国美术馆张尕跟李振华做的展，我至少看到两个展评在说，这个东西为什么不是放到索尼探梦，为什么要放在中国美术馆，我也同样的问，昨天的表演[转速：中国声音艺术大展]我们私下说Edwin[van der Heide]为什么不是在汽车秀，汽车秀不会有这么高端这么艺术性（殷漪：这么细节。）但其实汽车秀迟早也可以这样子，汽车秀也愿意请他。

嘉辉：他可以做，但是观众不对。

颜峻：就是说汽车秀的观众有一天会直接买这个东西。

殷漪：我觉得对于大多数年轻人来说可以买的，我也不相信昨天去的那么多人里面，有多少人是回去会听这种音乐。

颜峻：对，所以问题就在于，包括我们昨天晚上在聊马雅可夫斯基的朗诵，这种先锋派的东西在当时，我看到一个照片，是一个士兵在排队买票，要去听他朗诵。这个票好像是他一个月的工资，在那个时代他的巡回朗诵场场卖光，那我们今天怎么绝对不会有一个士兵、一个工人、另外一个人来……

殷漪：这是一个大问题。

颜峻：这是一个大问题。那小问题是在说，这些人看完了回家，他们

也不会再听。所以我在想我们在创作的时候，跟这个景观的关系，比如说刚刚老羊说的，更好的声音更好的生活，就是下一步更好的声音，比如说高保真这件事，不说地铁吧，其他一些地方用手机听音乐的这些人，那个东西很lo-fi，但是那个中间包含了个人的情感，还是心理，包括他的生活空间，这种方式、这个涵义要很丰富。对创作者来讲，我确实迷恋好的音响、好的设备他产生的声音。但另外一方面我在想，这只是一部分，因为声音太多，到处都有声音，我们不可以成为crystal clean sound的奴隶（众人笑），所以我们自己必须要做到，这种高清晰度的声音实际上归根节底是一种视觉性的，把背景抹乾净，白墙，然后画框很清晰的方型的框，界线很清晰的边界，然后我们去注视、凝视中间这幅画。在录音棚其实有很多流行音乐的产业他是把很多东西都抹掉的，到九十年代这个电脑笔记本音乐兴起以后，听到越来越多这种清晰更逼真。我是在想另外那些模糊的、不清晰的、属于听觉文化范畴内的声音在哪里？所以如果让我去和政府合作，办这种大型演出，归结底我一定不会去做，这件事情我做不了，最后中间可能就崩溃了。

殷漪：如果我们做小型演出的时候，观众聊天的情况多不多？打电话的情况多不多？

颜峻：其实那个东西是说一种参与，因为在小型演出当中，观众的参与度极高，他浑身紧绷着参与的时候他就是安静。也有别的参与的方式，比如说京剧的参与方式就是喝茶喀瓜子，但是绝对是在最准确的那个时间会叫好，这种约定俗成的台上台下的交流，那种气氛这是一个很传统的。

商业价值

颜峻：最后一个问题是，声音艺术的商业性。

殷漪：我也在想这个问题，因为我的身份嘛…

颜峻：所以你也需要卖几件声音艺术的作品。

殷漪：我觉得可以卖要卖好价钱，还有你说不卖不卖，不想卖肯定也是有问题的，你必定要到那个地方去检验一下，还有你说商业的问题，现在比较可行的方式和建筑相关，建筑室内声音的设计相关，最简单就是你到商店里面，去听的是什么音乐，比如说我们有时候去逛街，有一个杭州的品牌，那个品牌是做高端男装的，衣服什么都还不错的，进去之后放的是类似凤凰传奇之类的音乐。我进去之后就很尴尬，到底是买他的东西还是不买他的东西，我觉得这个点其实是可以去做的，包括我们在酒吧或咖啡馆，他们这种声音听觉环境的统治化是很严重的，大型百货商店超市也是这个样子，这是两方面，听觉环境是一方面，或是听觉的填充物是什么，这个东西建筑师或者是做内装的人他们没有办法做的事情。

颜峻：这个是艺术家的工作吗？

殷漪：艺术家可以去参与，这里面我觉得是有商业价值的，比如说地铁里面的声音、标识，交通枢纽里面的声音标识我们可以做的更加的好吧？

颜峻：你说的这个不是声音艺术的商业性。

殷漪：喔！你说的是声音艺术的商业性。

（众人笑）

颜峻：你说的是声音艺术家的商业性，我的理解首先是他在艺术市场的销售，比如说录像，好，我应该去卖五个拷贝还是十个拷贝。

殷漪：所以声音艺术他有怎么保存的问题，还有他怎么物化的问题。

颜峻：它能物化吗？可以物化吗？

become fastidious about food and clothing. Then they start to pursue glamorous visual effect. Now probably they shift their attention to auditory enjoyment.

YJ: Are you saying now it's sound art's turn?

(laughter)

LY: Then what's next, smell?

YJ: A media art show organized by Zhang Ga and Li Zhenhua was presented at the National Art Museum of China years ago. I saw at least two pieces of reviews putforward the question asking why such a show was presented at the national museum rather than at Sony ExploraScience. I have the same question. During yesterday's performance [RPM: Sound Art China], we wondered in private why Edwin [van der Heide] did not perform at an auto show. Now you may feel auto shows are not that artistic and high-brow. But sooner or later auto shows can also be artistic and high-brow. And moreover, those shows will be more than willing to invite artists like Edwin.

SY: He will need to face a different group of audience.

YJ: One day audience of auto show will buy this kind of stuff.

YY: I think most young audience will buy that. Yesterday many people came to watch the performance, but I don't think many of them would listen to this kind of music when they are at home.

YJ: I agree. That's the problem. Yesterday we talked about Mayakovsky's recital. It was highly avant-garde in his time. I once saw a picture showing a solider waiting in the queue to buy a ticket to the recital. It would take him a whole months' salary. At that time, tickets to Mayakovsky's recitals were sold out every time. Today, I don't think any solider or worker will show up in an event of this kind.

YY: That's a big problem.

YJ: It is a big problem. And what Yin Yi mentioned was also a problem. Even though people would come to watch the performance they wouldn't listen to it anymore once they get home. When we practice our art, we need to take that into consideration. Lao Yang mentioned something about better sound and better life. Nowadays many people use mobile phones to listen to music. It's lo-fi. But a variety of elements, such as personal emotions, life space and lifestyle, are involved in the process. As a creator, I do have an obsession for good stereo and good equipment. But that's not all. We should not become the slave of the crystal clean sound. (laughter from audience) If a metaphor is to be drawn, sound that is crystal clean is like a piece of painting hung in an empty white cube. In this space, there's nothing but this painting. Sound produced by the pop music industry in recording studio falls into that category. A lot of elements are erased from it. Since the emergence of laptop music in 1990s, the sound we heard became clearer and more vivid. I always wonder where the ambiguity and unclearness of sound went. If I were asked to collaborate with the government and present a large-scale show, I don't think I could do it.

YY: When we give small-scale performance, aren't there many instances among the audience where many people are chatting or making phone calls?

YJ: In a way, it can also be seen as a kind of participation. In small-scale performances, the audience is actively involved in the show. Listening quietly is a way of participation. But there're also other ways of participation. Take Peking Opera for instance. Viewers drink tea and eat melon seeds while watching the performance. And they always cheer at the right moment. It's a tacit way of communication between audience and performers.

THE COMMERCIAL ASPECT

YJ: The last topic: commercialization of sound art.

YY: This is a question I always think about, for I'm a...

YJ: You need to sell some sound art works.

YY: I think there's nothing wrong about selling work. You have mentioned that you didn't want to sell. That could be a problem. As to the commercialization of sound art, nowadays whenever we walk into a department store, what are you listening to? Once I entered a high-end boutique in Hangzhou. The overall layout was nice and elegant. But the music played in the store was something like a mixture of folk music and hip hop. I felt a bit awkward when I was at that boutique. But I also thought this was something we could think further about. Not only in department stores, but cafes and bars are also places we can pay attention to. This is something that architects and those engaged in interior decoration cannot do.

YJ: This is the artists' work?

YY: Artists can be involved. There's a certain commercial value lying in it. Take audio identity system for instance. I believe we can definitely do a better job than others.

YJ: But this is not exactly commercialization of sound art.

YY: Oh! You're talking about the commercialization of sound art.

(laughter from audience)

YJ: What you said is commercialization of sound artists. In my view, commercialization of sound art first of all refers to the selling of the work in the art market. For instance, if I make a video, I will need to think about if I

殷漪：如果是像录像里走，我觉得就很难，他卖．．．

颜峻：虽然卖的差，但是也在卖，DVD也在卖。

殷漪：但是这样又回到唱片工业的问题，我觉得在已经有这么强的传统唱片工业，再去做这样的事情我觉得是很难的。

颜峻：但是反正声音艺术作品也有很多，装置可以卖，但是声音本身在市场上是卖的最差的，那声音装置可能卖的就更差一点了。

殷漪：所以我觉得你要找卖的对象，他有空间而且空间跟声音本身是有关联的。

颜峻：所以这个是从艺术市场行业的内部来讲，声音艺术的收藏至今是一种还没有开始的。

殷漪：没有这个大家也在问，有一次跟视觉艺术家聊，他就说你没办法卖，你怎么保存？如果能够卖能够保存，那么进入市场的话，肯定是改变现在的现状。现在对文化的需求的层面很多，很多的商业机构也有，五星级宾馆大堂他挂的是什么东西，水墨、当代艺术的绘画都可以放，那有没有可能在这里出现声音作品呢，我现在有一个想法是我有个朋友，他有一个甲级写字楼大堂，要做一个类似于咖啡馆和酒廊的这种东西，我准备跟他谈，我要放一个聆听角，就放着，然后在一个相对比较出世的地方，放一个耳机做实地录音的，可能想邀请艺术家到时候也和你、嘉辉，再谈这样的事情也是有可能的，不是没可能的。

老羊：去年的五月份，我跟打油在草场地嘛，跟人谈了一个很狭长的房间，免费给我们用，但是算是准艺术机构下的艺术品商店。然后打油跟他西班牙的朋友，建筑设计师讲，我的设想是专注于聆听的空间，也带唱片店，但是这唱片店只能通过现场的IPAD在网上去买，也有唱片墙，那个唱片墙是样板不是卖的。然后三张火车卧铺，可以躺在那边听，里边是当代音乐资料馆的资料，大概有一个那边玻璃那么大的一个木架就是展区，每个月做一次声音的展览，大概就是这样。这空间后来没弄成，警察去跟房东说，你不要跟杨立才合作，就没有了，就想做一个专注聆听的地方。

颜峻：你那个想法基本上不是一个商业性的考量，你可以说他是社会性的考量，这个酒店大堂他也是社会性，但他的商业性又不会更低。

殷漪：他不是酒店，他是写字楼，我觉得他人的流动，也许他跟这件事是完全没关系的，有可能他停留下来发现他有没有可能够在那边，有一个问题是在这情况下，所有贴的话，文字都是背景，声音也会成为这样的背景，所以要考虑要想。

颜峻：对我来说这种事反而现在做起来比较难，有时候有人来提出这样的要求，来帮忙，或者一起做一个商业性的活动。一方面我想，就是对你做艺术肯定要跟社会很近距离的打交道，这是一种挑战，尤其商业这个挑战是最直接，另外一方面就是我有没有能力去应对。

殷漪：有些艺术家善于做这些事，但不能要求每个艺术家都去做，如果要做就必须是某些人承担特殊的角色帮你去做，我只提供我专业的东西，。

嘉辉：我觉得每个进入当代艺术里面的新的艺术都要面对的问题，就是能不能把要做的事一方面去renew当代艺术，另一方面能不能变一个独一无二的，不像CD可以reproduce很多次的artifact，要是有些人能做这事的话，他的东西比较容易被收藏，有问题就是会改变艺术家在干嘛。

殷漪：这问题要找做艺术市场的人来一块了解，他们知道很多可以商业化的但我们却不知道的。

02:06:36

小 时　　　　　　　　　　分 钟　　　　　　　　　　秒

want to sell 5 copies or 10 copies of that.

YY: Sound art needs to tackle the problems of how to be preserved and how to be materialized.

YJ: Can it be materialized?

YY: If it is in the form of video, it would be hard...

YJ: It can be sold in the form of DVD. It may not sell well, but still it can be put for sale.

YY: It goes back to the problem of recording industry. As the traditional recording industry has already reached a certain height, it's hard to make further breakthrough.

YJ: There're many kinds of sound art. Installation is one of them. It can also be put for sale. But as the sales of sound works are quite poor, sound installation is even harder to sell.

YY: I think you need to find the right target buyers. They need to have space and the space should be relevant to sound.

YJ: Systematic collection of sound art has not officially started yet.

YY: When chatting with a visual artist, He said, if you are unable sell, how can you preserve it? If it can be sold and easily preserved, changes will be seen on the market level. Nowadays culture is highly needed on various levels. Many commercial institutes have that need. Five-star hotels like to exhibit some ink art or contemporary art in the lobby. Can sound work be displayed on this platform? I have a friend who intends to open a café- bar in a high-end office building. I'm thinking to present a corner for listening at his space. And I want to put a pair of headset there so that I can also do a field recording. That could be something new for me to try. After that, we can invite some artists to gather together and discuss further about this issue.

LY: In May last year, Da You and I were at Caochangdi Gallery of Art. We convinced them to lend us a long and narrow space. They agreed to lend us the space for free, but it should be used as an art gift shop. Da You has an interior designer friend. and Da You told him our vision. We wanted to make it a space concentrating fully on listening. People could buy albums here, but they could only buy them through the iPad we placed in the shop. There would also be a wall of albums, but nothing on that wall was for sale. Moreover, there would be three sleeping berths inside the shop so that people could lie down and listen to what was collected by our contemporary music archive. Last but not least, a certain area would be designated for exhibition. A sound exhibition would be presented on a monthly basis. The space didn't work out in the end. Police came and warned the owner of the space not to collaborate with me. All we wanted to do was to create a space purely for sound.

YJ: The idea you proposed is quite different from the example of hotel lobby. What you proposed is more social than commercial.

YY: The space where I want to realize my idea is an office building rather than a hotel. In such a space, the movement of people, words and even sound may all become some kind of background. That's something I'll need to think further about.

YJ: To me, now if someone asks me to do a commercial event, I would find it very difficult. On the one hand, I know that doing art also means I need to deal with our society. It's a challenge an artist must take. And commercialization is the most direct form of such challenge. On the other hand, I'm not sure if I'm able to deal with that.

YY: Some artists are good at that. But it's not right to ask all artists to do so. That's why we need collaboration. In this way, we can focus on sharing our expertise.

SY: I think any new art form entering the realm of contemporary art will have to deal with this problem. On the one hand, it is supposed to renew contemporary art; on the other hand, it needs to present uniqueness, differentiating itself from artifacts (i.e. CD) that can be reproduced over and over again. If it can achieve both, it is more easily to be collected.

YY: To fully figure out this problem, we will need to invite those engaged in art market to join our discussion. They know much that we don't know.

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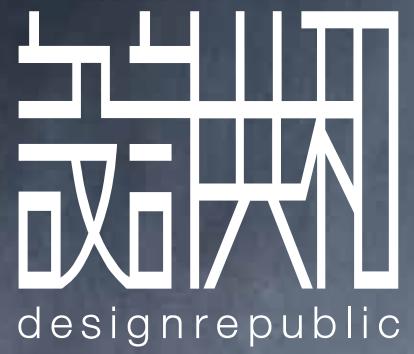
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空间肖像画
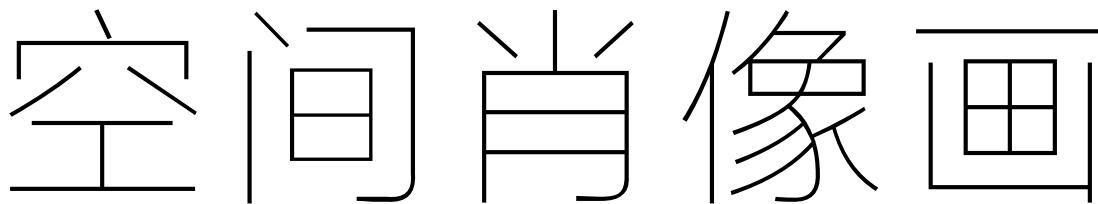
THE PORTRAIT OF A SPACE

Aion . 4 Rooms

all images by Jacob Kirkegaard . Chernobyl 2005

谈起早期实验音乐与声音装置，阿尔文·卢西尔（Alvin Lucier）可谓是该领域的一位重要艺术家，虽然常被世人提及。这位出生于1931年5月14日的美国作曲家，将一生大量的时间都投入进声学现象研究中，探索声音的物理属性。通过研究我们的听觉感知，以及理解它的方式，他大胆地挑战了人类感知音乐这一行为的根本内涵。

"把声音当作是可测量的波长，而不是或高或低的音符，这让我对音乐的认知从现象到实质都发生了彻底的改变。不仅如此，他还十分真切地将我和建筑联系在一起。" ——阿尔文·卢西尔1969年语。

卢西尔最为著名的作品，名叫"《我正坐在一个房间里》（I am Sitting in a Room）"，是他于1969年创作并发表的一段录音材料。当时他使用磁带录音机，在一个空房间里朗读一段话，原文开头是："我正坐在一个房间里，这个房间不是你现在所处的那间……（I am sitting in a room different from the one you are in now…）"然后，他拿着这盘磁带录音，回到房间里进行播放，并且再次进行录音。他将这个过程重复了好几次。因为每个房间都有不同的自然共振频率，最终这些频率通过每一次录音而得到放大，慢慢地消磨卢西尔的原始录音，超越、扭曲、模糊他的话语，直到声音最后变成一段对周围环境的记忆。尽管这部作品开始于人声，然而我们最终听到的声音却是由房间决定的。因此，这部作品就成了房间对录音材料的阐释。

受到了卢西尔作品的启发，丹麦艺术家雅各布·科克加德（Jacob Kirkegaard）在2006年创作"永恒之境（Aion）"时，也采用了同样纯粹的构思原理，并且将其表现得更加极致。在乌克兰的切尔诺贝利市（Chernobyl），科克加德找到了几个被遗弃的空间，在每个空间里分别录下了一段长十分钟的声音材料，里面没有加入任何人声，仅有房间本身发出的声音被捕获下来；四个房间组成一个纵向空间：一个游泳馆，一个音乐大厅，一个体育馆，一个教堂。他拿着这段录音，然后回到房间，重新进行播放，如此反复地录音。这个过程被他重复了十次，直到逐渐形成致密的层次，让这些表面看似安静的房间展现出其中真实存在的自然共振。

和这段声轨一同呈现的，还有四个房间的影像再现，其中使用了分层、曝光过度、视频反馈（类似于录音制作方法）等科技手段。现在登陆科克加德网站，点击收听这段部分录音/录像材料，它提醒我们注意自身的听觉感官。总之，这部作品向我们展示：有了音波调色板的加入，空间肖像画会变得何其丰富！

Alvin Lucier is one of those names frequently mentioned when talking about early experimental music and sound installations. Born May 14 1931, the American composer focused much of his work on the acoustic phenomenon, an exploration of the physical properties of sound. By playing with our auditory perception and how we understand it, he challenged the very notions of how music is generally perceived.

"Thinking of sounds as measurable wavelengths instead of as high or low musical notes changed my whole idea of music from a metaphor to a fact, and in a real way, has connected me to architecture." Lucier, 1969

One of his best known works "I am Sitting in a Room" made in 1969 featured Lucier recording himself narrating a text that begins with "I am sitting in a room different from the one you are in now..." He then took this recording and then re-records it as he plays it back into the room. This process was repeated several times. As each room has its own natural resonant frequencies, those frequencies were amplified through each recording, slowly wearing away the original material of Lucier's reading, overtaking, distorting, blurring his words until what resulted became reminiscent of an ambient piece. Despite the work's starting point as a vocal piece, eventually what one heard became what the room decided you can hear. The work had become the room's interpretation of the recorded material.

In "Aion", Jacob Kirkegaard inspired by Lucier's work takes the pure mechanism of this idea and distills it further. Kirkegaard records ten minutes of several abandoned spaces at Chernobyl without the inclusion of a human voice, only the sounds produced by the room itself was captured; a swimming pool, a concert hall, a gymnasium and a church. Taking this recording, he then replays them back into the room, re-recording it as such. He repeats the process 10 times until a density of layers emerges allowing these seemingly silent rooms to reveal their true natural resonances.

The sound track is accompanied by a visual representation of the four rooms using techniques of layering and overexposure and video feedback similar in manner to how the recordings were made. Click to listen to an excerpt on Kirkegaard's website as it reminds us to take notice of our audible senses, showing us that with the inclusion of a sonic palette how much richer a portrait of a space can be.

Aion . Swimming Pool

Aion . Gymnasium

"mooi" means beautiful with an extra 'o' for "extra beautiful"

十多年以来，Moooi 公司以自身新颖的设计理念激发着世界对于设计的灵感和渴望。

公司由 Marcel Wanders 和 Casper Vissers 在2001年于荷兰创立。moooi 的名字本身来自于荷兰语的"美丽"（mooi），多加了一个字母o，意思是再多加一分美丽并且使自己变得独一无二。而公司的核心在于两个男人互相促进，使彼此趋于完美，Marcel是一位充满热情却又坚执的设计师，却拥有敏锐的市场嗅觉，而Casper是一位对于设计有着独到见解的商人。

除了Marcel Wanders 的设计之外，Moooi 涵盖了国内及国际知名设计大师所设计的产品。其中就包括ur-gen Bey, Bertjan Pot, Maarten Baas, Jaime Hayon, Neri & Hu, Joost van Bleiswijk, Studio Job 和 Nika Zupanc.

公司产品的风格独特，大胆，优雅并且都包含了对于产品设计的热爱。对于美丽孜孜不倦的追求，最终创造出了独一无二，完美将古典美与现代艺术合二为一的独创设计，而这样的融合也使得公司更加专注于产品。

独特的设计配以灯光的点缀，无论是家具还是配饰都变为美丽的化身深入人心，Moooi 的室内设计总是用多种图形和色彩还点缀空间，迎合不同年龄，文化，性格人的特点，使得人们深深的爱上自己的家。

意想不到的室内设计带给与世界新的创意和鼓舞，Moooi用一点点魔法般的设计开启光明美好的每一天。他们代表了许多地方希望可以暂时驻足的人，在文化和经验的完美融合中感到舒适，去感受家中更多的美丽与独特。

近两年，Moooi 迅速扩大了产品的销售区域， 在诸如阿姆斯特丹，伦敦，米兰和纽约等关键城市拥有了自己的展厅。Moooi 的展厅对于专业设计师来说是最佳的地点去了解Moooi 产品独特设计，获得最直观的视觉体验。

"我们要创造一个美丽，刺激，振奋人心的环境。"

Common Comrades by Neri&Hu
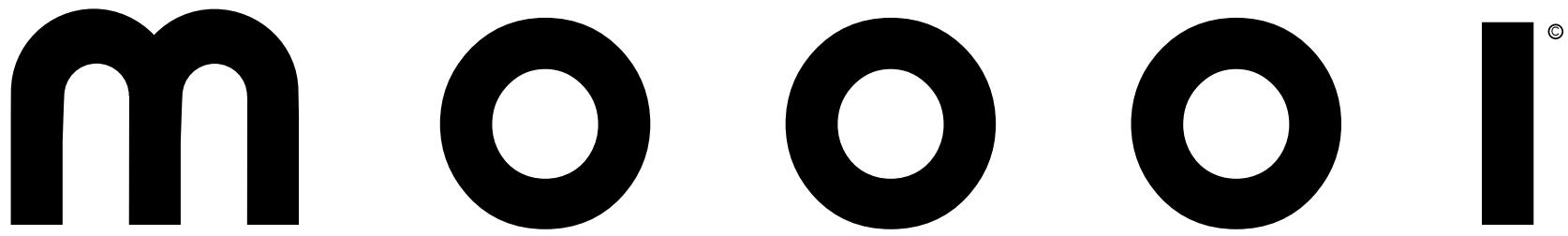
m o o o i ©

For more than ten years Moooi has inspired and seduced the world with sparkling and innovative designs.

The venture founded in 2001 by Marcel Wanders and Casper Vissers is named after their native Dutch word for beautiful – the third 'o' in the brand name stands for an extra value in terms of beauty & uniqueness. The core strengths of both men continue to complement each other perfectly; Marcel, the obstinate, passionate designer with a nose for business, and Casper, the driven marketeer with a keen eye for design.

In addition to Marcel Wanders' designs, the Moooi portfolio contains a range of work from other nationally and internationally recognized designers. These include, amongst others, Jurgen Bey, Bertjan Pot, Maarten Baas, Jaime Hayon, Neri & Hu, Joost van Bleiswijk, Studio Job and Nika Zupanc.

The collections' style is exclusive, daring, playful, exquisite and based on the belief that design is a question of love. Timeless objects of beauty which possess the uniqueness and character of antiques combined with the freshness of modern times. This fusion brings the brand to focus on the production of iconic objects.

With this unique and iconic mix of lighting, furniture and accessories, which outlast everyday interiors, Moooi creates interior environments decorated with an inspiring variety of patterns and colours to embrace any kind of space and make people of different ages, cultures and personalities fall in love with their homes.

This unexpected home vision brings to life a whole world of new ideas and inspiring complete Moooi settings to brighten up daily life with a touch of magic. They represent places where visions converge and where everyone can stop and feel comfortable within the perfect eclectic mix of culture & experiences that makes a home environment more beautiful and unique.

During the last couple of years Moooi has expanded its horizons at a rapid pace, opening several showrooms in strategically located key-cities: Amsterdam, London, Milan and New York. The Moooi showrooms are the perfect place for design professionals to experience the Moooi collection in a unique, inspiring setting and to have perfect visual examples of the many possibilities of the Moooi product range!

"We are here to make an environment more beautiful, exciting and inspiring!"

Cloud Sofa by Marcel Wanders | **Paper Floor Lamp Patchwork** by Studio Job | **Paper Table Lamp Patchwork** by Studio Job
Paper Cupboard Patchwork by Studio Job | **Paper Buffet Patchwork** by Studio Job | **New Antiques Barstool** by Marcel Wanders

text provided by artist_ translated by Hovermoon & Josef Zhou

声波雕塑

SONIC SCULPTURES

MARTIN _ KLIMAS

或许，你一直在好奇音乐是否具有某种形象，而德国艺术家马丁·克里马斯（Martin Klimas）的作品"声波雕塑（Sonic Sculptures）"恰好能给你答案。

克里马斯事先给普通的扬声器盖上一块画布，然后将不同颜色的涂料倒在画布上。接下来，他调大音量，让音乐发出震动，颜料立刻飞舞了起来。他在混接了不同的音乐类型，从古典到爵士，再到摇滚。被声音送出去的颜料创造出千姿百态的轮廓和图案，然后被捕捉进彩色照片里，一下子仿佛这些颜料也具有了生命力。

克里马斯的创作构思受到汉斯·杰尼（Hans Jenny）的影响——这是一位以探索声波现象而知名的艺术家，而另一方面夹杂着对抽象表现主义的敏感。该系列作品花了克里马斯六个月时间，拍摄一千次左右才制作完成。

If you have ever wondered what music might look like, artist Martin Klimas' ''Sonic Sculptures'' might give you an idea.

Putting different coloured paints on an ordinary speaker where its diaphragm has been covered with a canvas, he then turns the volume up leaving the vibrations from the music to send these colours flying. Using a varied mix of music, from classical to jazz to rock, the paints sent aloft by the sounds create shapes and patterns which are then captured into dynamic and colourful photographs.

Influenced by Hans Jenny who was famous for his study of wave phenomena, mixed with a sensibility of Abstract Expressionism, the series took Klimas six months and about 1000 shots to produce.
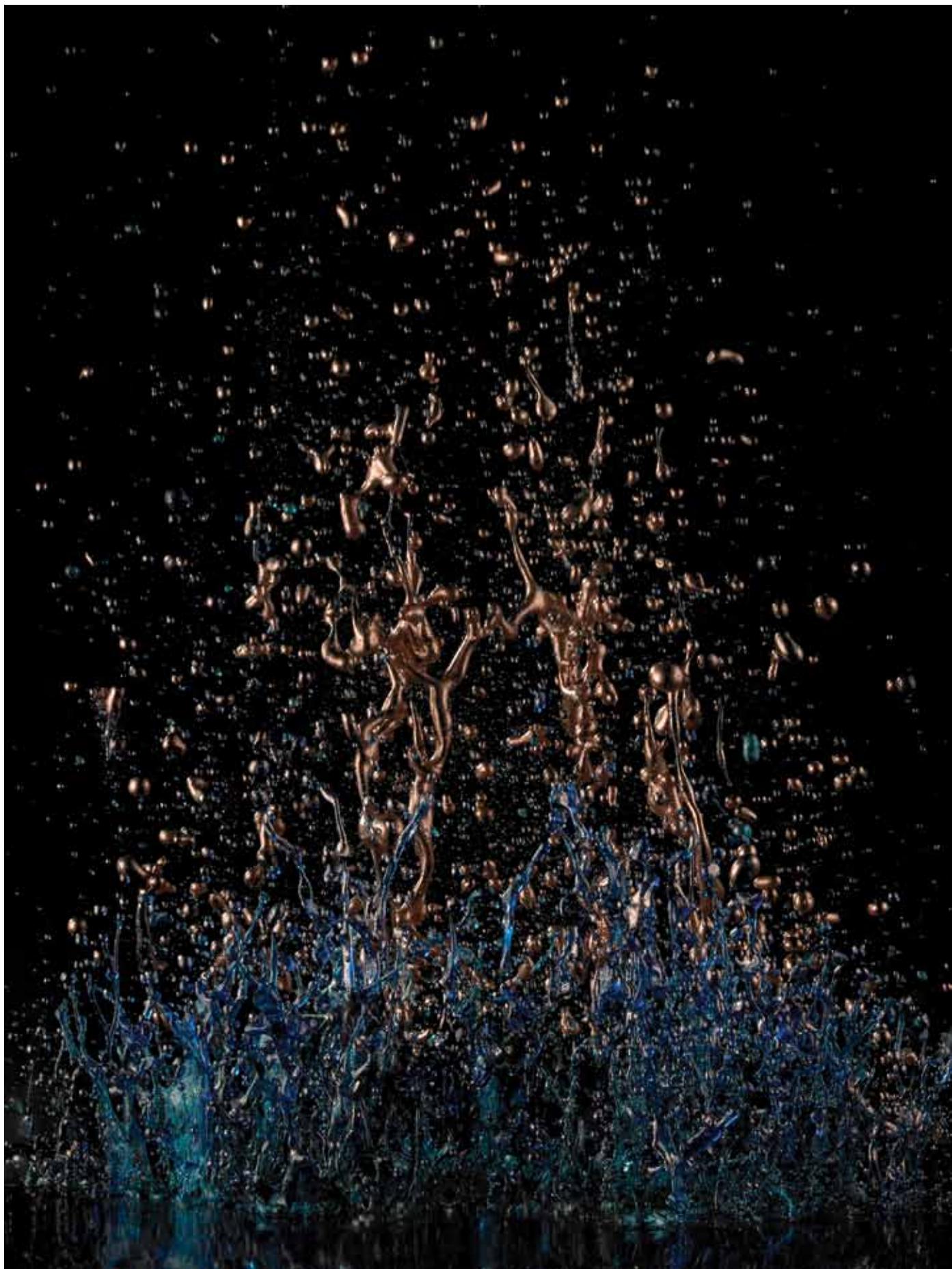
Richard Wagner "Ride Of The Valkyries
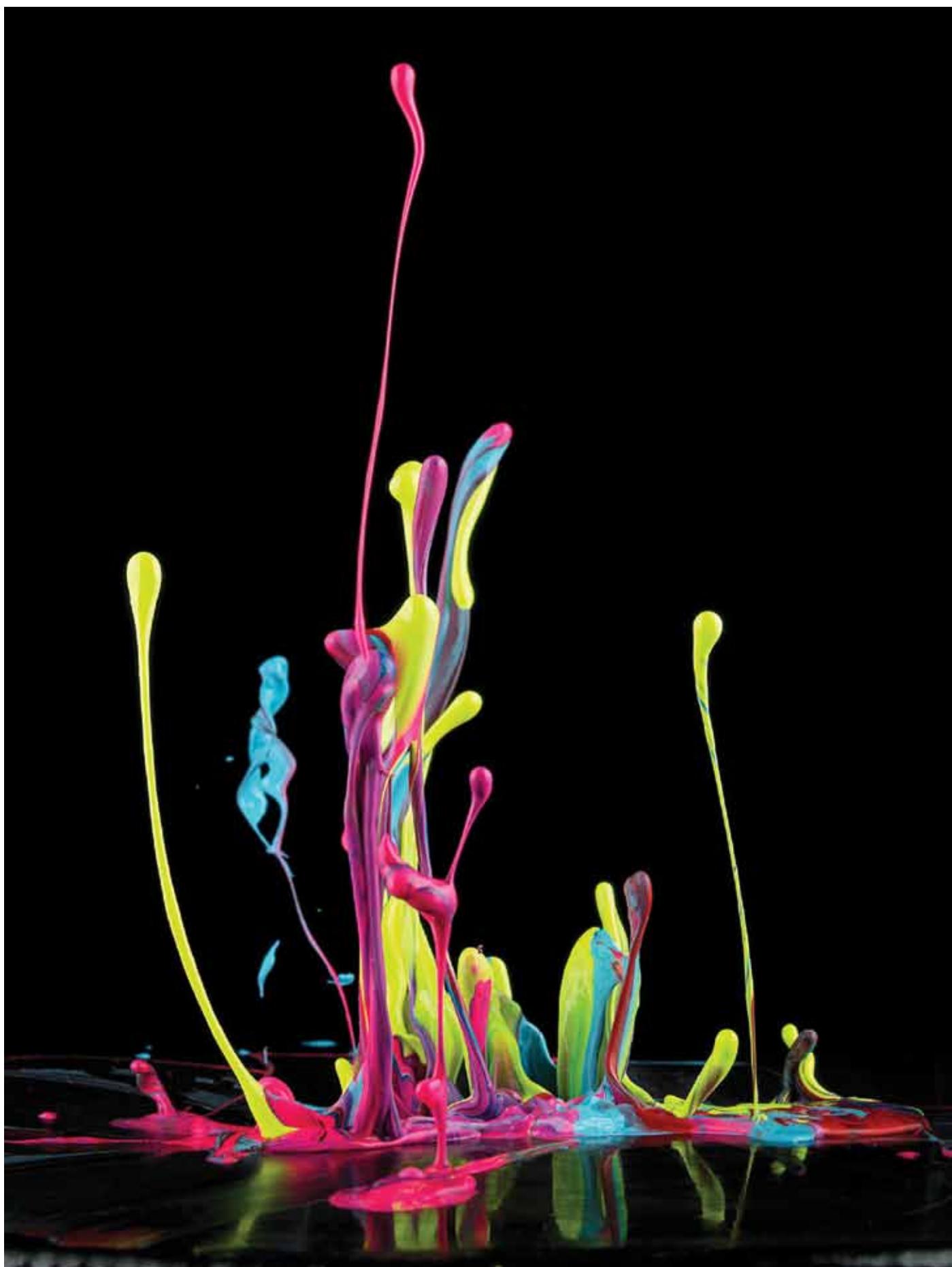
Velvet Underground And Nico "Run Run Run"

Miles Davis "Pharoah's Dance"
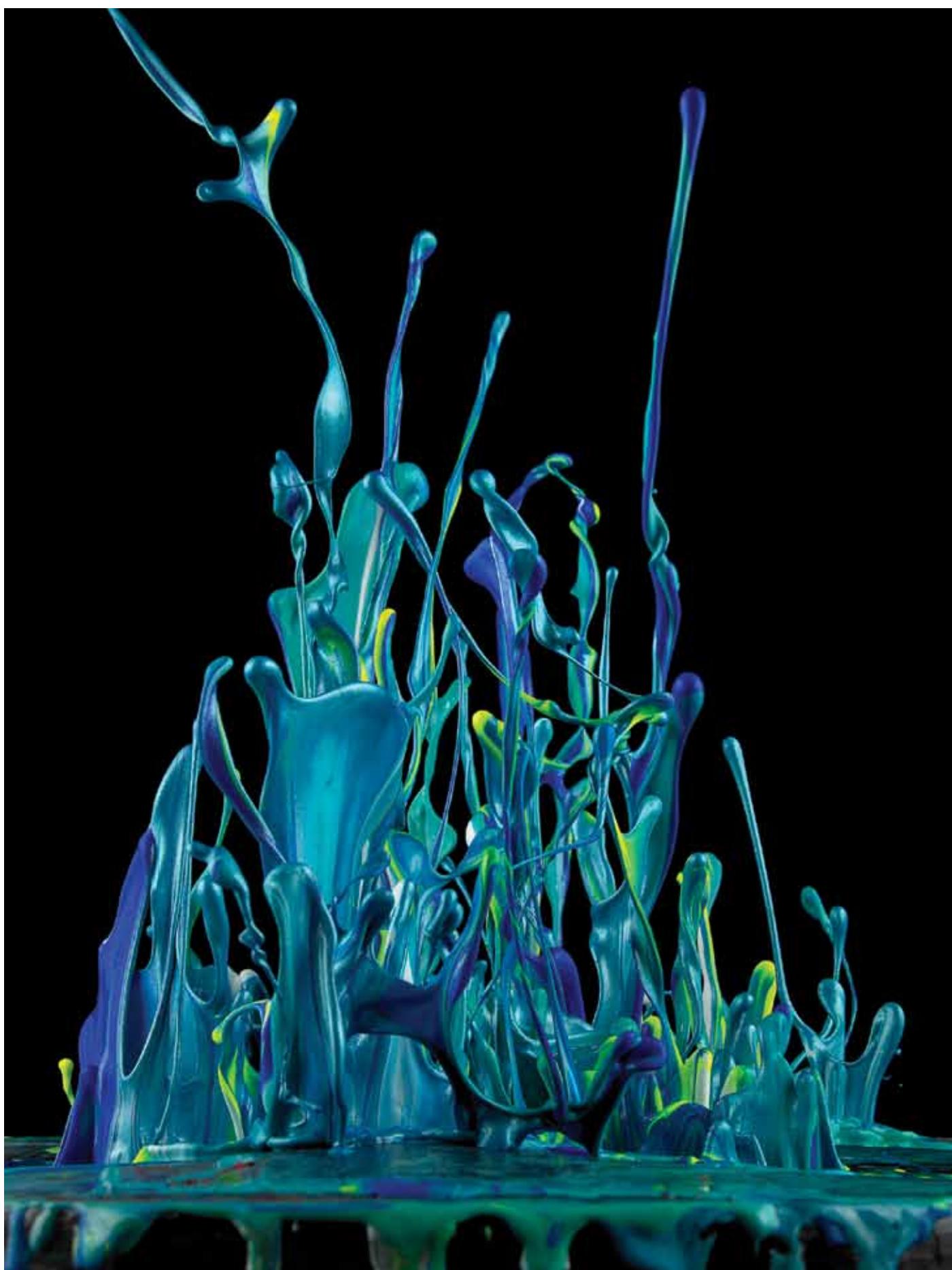
Pink Floyd "Time"
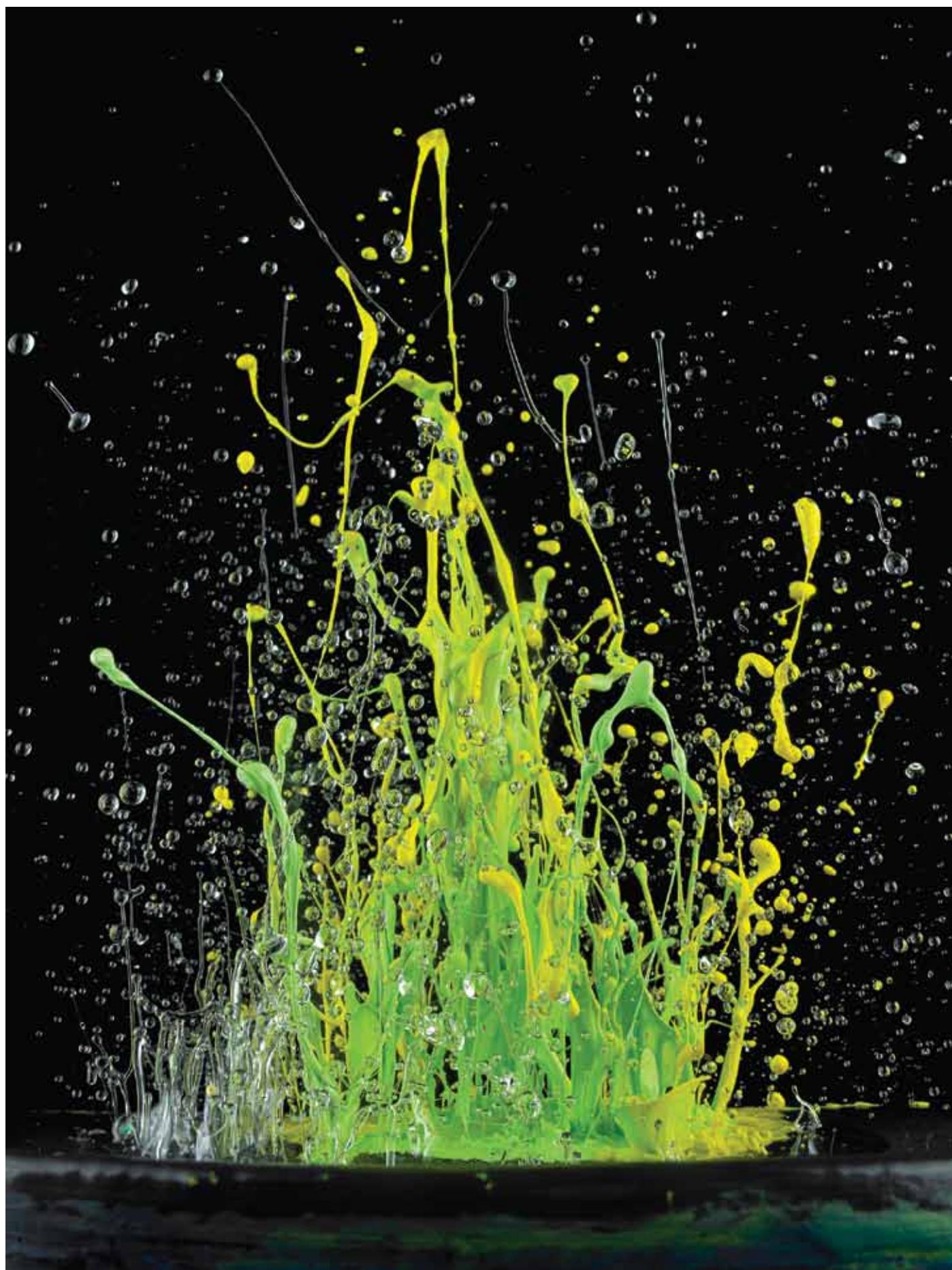
Kraftwerk "Transistor" From "Radio Activity"

品牌故事
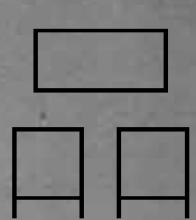
S T O R Y _ O F _ A _ B R A N D

HAY

说到经典家具，就不得不提起上世纪中叶那些名噪一时的丹麦设计大师，比如芬尤，比如安·雅各布森，比如汉斯·韦格纳。即使你对设计知之甚少，即使你没有听说过"蛋壳椅"、"蚂蚁椅"或"贝壳椅"这些经典的名字，你也一定曾经见过这些出自他们之手的经典作品。

2002年，丹麦人罗夫·海依与妻子梅特·约·海依共同创立了自己的家居品牌——"HAY"。他们想借此鼓励更多本土的设计师们推陈出新，在当代环境下，再现上世纪五六十年代"丹麦设计"的辉煌。品牌的基本理念，是希望让更多的人有机会享受到质优价廉的好设计。其作品风格新鲜而不张扬，经典而不乏味，把各种不同的设计元素融合的恰到好处。与追求优秀设计作品一样，两个人对于自己与各种合作伙伴之间的关系也非常看重。

与"HAY"合作的，是一群来自不同地区的国际设计师，他们才华横溢，技艺超群，善于利用各种新型材料和现代技术，为作品赋予更多的额外价值。无论是产品还是设计本身，都给予他们极大的自由空间，无拘无束的实现各种新奇有趣的想法。正如罗夫·海依所概括的那样，"HAY"是"不断改变的，令人惊喜的，喜欢打破一切束缚、却也并非十全十美的……"十一年来，这种理念帮助他们的系列产品在市场上获得了不同凡响的成功。

游走于建筑与时尚之间，"HAY"将材料、技法等建筑中静态的元素，与印刷、织物和色彩等动感的时尚符号巧妙结合。他们的作品，

HAY ｜ Finn ． Woody ． J77 ． J110 ． Ru Chair ． Don't Leave Me

HAY | Box Box . Box Box Desktop . Box Box Storage

One cannot speak of classic furniture without mentioning the name of influential mid-century Danish designers such as Finn Juhl, Arne Jacobsen or Hans Wegner to name a few. The Egg Chair, Ant Chair, Shell Chair are familiar if not by name then by their form even to those not attuned to design.

Founded in 2002 in Denmark by Rolf Hay along with his wife Mette Hjort Hay, furniture and accessories brand HAY strives to encourage Danish furniture design's return to the innovative greatness of the 1950's and 1960's in a contemporary context. A fundamental commitment of the brand is to make good design accessible by keeping their price points more affordable. Hay also likes to balance their collection harnessing the creative energy of young designers as well as exploring the cavernous minds of seasoned designers. As important as having a well-designed product is the relationship they have with the people they work with whether in-house or with designers they commission.

HAY collaborates with a group of highly skilled and talented international designers who use new materials and modern technology creating products that enhance value for the user. For the most part decisions are made based on instinct and the working process gives designers almost free reign from the products they propose to the design of the piece itself. As Rolf Hay describes simply, HAY is "ever-changing, surprising, not too

WRONG FOR HAY | Rope Trick Light . Warning

一直是大胆创新和勇于使用尖端技术的先行者。这些设计，为其斩获无数大奖，其中，就包括具有划时代意义的，在人类制椅史上首次将合成纺织材料进行批量工业化生产的"无名椅"。

除了家具系列，罗夫还对探索如何创作更多不同的相关产品充满兴趣。与相对耗时的产品生产过程不同，这些想法可以很快的变成现实。 "HAY"为顾客提供了丰富的室内产品，比如地毯、坐垫、床品、衣挂、储物系列，以及各种令人不忍释手的文具用品等等。在妻子梅特·约·海依的运营下，让这些附属产品系列很快就在市场上炙手可热，倍受追捧。

从一名丹麦销售人员将其单纯想法付诸于他的简约设计伊始，Hay这个为礼赞简约而生、更加追求品质、实用、有趣的品牌正在延续它给我们带来的"惊喜"！子品牌"WRONG for HAY 2012"诞生了。这个既保持了"HAY"的灵魂与核心价值，又拥有独特个性的衍生品牌，又一次给人们带来惊喜。该品牌由"HAY"创意总监塞巴斯蒂安·朗恩领衔打造，这员对于"HAY"来说不可多得的虎将，是一位对设计孜孜不倦的追求者，也是一位始终恪守自己设计理念的设计师。"WRONG for HAY"扎根于折中主义盛行的伦敦，希望借此地浓郁的创意氛围，与各种优秀的设计师们一起，探索彼此间新型的合作关系、全新的产品以及崭新的市场。

"不断改变，充满惊喜，不恪守"规矩"又并非完美"，成功，始终与众不同！

perfect [or] symmetrical..." HAY's fluid approach to coming up with their collection has, for the last 11 years, worked well for the brand resulting in a cohesive range of products.

HAY operates in the field between architecture and fashion bridging the static elements from architecture like materials, production methods with the dynamics from fashion such as prints, fabrics and color. They are ambitious in the field of innovation and the use of cutting edge technology. Among their pieces that have won numerous innovation awards is the Nobody chair, which is the first industrially produced chair made out of textile.

Not satisfied with just furniture, Rolf Hay feels that the challenge of developing different scales of objects adds to the fun of the process; giving balance to some of the longer production processes are projects that might take a shorter time from conception to realization. The HAY furniture pieces are complemented with an extensive collection of accessories consisting of rugs, cushions, quilts, bedcovers, hangers, storage systems and an irresistible group of stationery. Mette Hjort Hay developed HAY's accessories collection which has escalated into its own HAY Market Collection.

Starting from a simple idea of a Danish salesperson to celebrate uncomplicated design, staying solid, joyful and functional, HAY continues to "surprise" with the introduction of a sub-brand called WRONG for HAY 2012. WRONG for HAY builds upon the spirit and core values of HAY but has its very own identity. WRONG for HAY is based in London under the creative direction of Sebastian Wrong, whose dedication and uncompromising approach to design were not lost to the group at HAY. WRONG for HAY draws upon London's creative energy, eclecticism and talent, exploring new working relationships, new products and new markets.

Everchanging, surprising, not too perfect and symmetrical – something has to "stick out"

03

————————

声 音 合 成
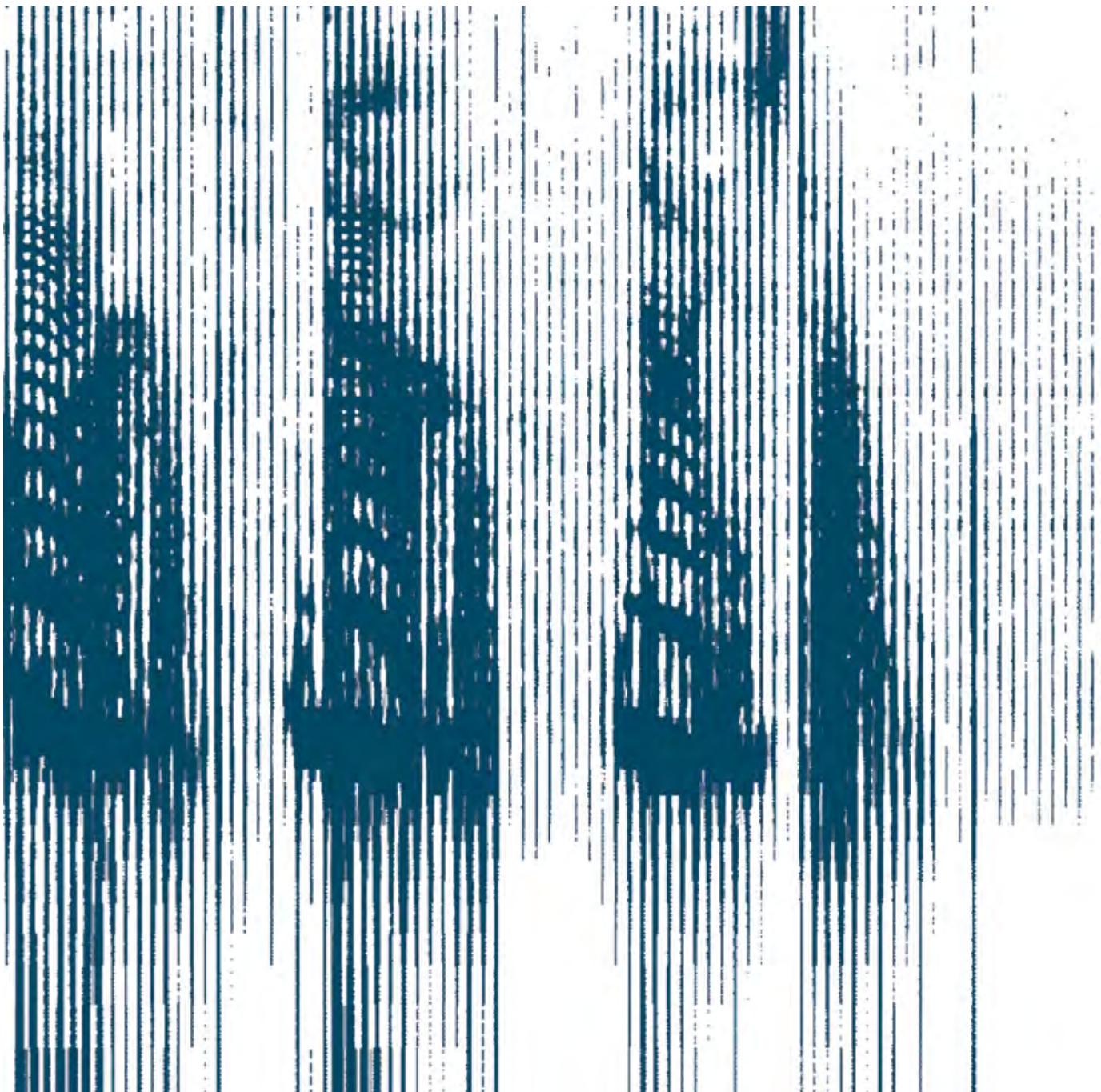
O R G A N I Z E D · S O U N D

written by Mikhail Karikis _ translated by Josef Zhou _ photo courtesy of artists

声音构成世界

SOUND
COMPOSES
OUR·WORLD

Sounds from Beneath . 2010-2012

声音的"面貌"是什么？假如声音真的具有某种"面貌"，那么它一定是借助电子设备、录音技术以及声音的电子化与可视化技术实现的。不过尽管如此，声音终究还是抽象和图示化的。我们倾向于将声音设想为一种不可见的非物质，幽灵般地游走于空间与边界。正是出于这种不可见的特征，声音似乎与图像的再现格格不入，却和去物质化的过程相得益彰。因此，尽管声音具有三维属性，能够传达物质与情感层面的感染力，声音的图像再现却总是显得扁平，缺少骨骼架构，也没有饱满的血肉。

在古希腊，声音的形象表征是一位名为埃科（Echo）的年轻女神。这位女神的心之所属，正是悲剧地执迷于自己镜像的纳西索斯（Narcissus）。在被这位自恋的青年男子拒绝之后，埃科决心从可见的世界中全身而退，于是她逡巡于幽暗的洞穴，直到形容枯槁、骨骼化作磐石。这个故事通过埃科令人费解的去物质化经验，一方面反映了当时的人们对于声音在物质与视觉层面的性质深感纠结；而另一方面，它也使得声音与知觉和情感、场所和建筑紧密相连。对于声音现象动人心扉的情感力量，以及与物理世界的微妙关联而言，埃科陷于爱情，囿于洞穴的形象正是声音在物质世界具有相同属性的人形化身。可以说，埃科代表了一种具有感染力的听觉体验，就像我们在身处宽广的厅堂时，能够感受到声音在空间中穿行，在墙壁间折返。

然而，如果我们仅仅将埃科视为声音的纯粹视觉再现，而忽视她本身的女性特质，就难免漏掉一些重要的信息。以埃科的经验为例，古希腊人在听觉想象上的思维方式表现为声音的女性化。这样一来，如果要对这个传奇故事进行声学上的分析，那么，埃科本人借以发声的身体就显得尤为重要，于是，我们就可以从社会政治、性别以及文化的视角解释埃科在物质上的解体。虽然这些分析并不是本文之力所能及，但是以上内容已经为声音探索与实践的多重理论维度提供了证据。

如果不是经过技术的中介，或者在灵异现象以及神话传说中，声音不会凭空出现。人说话的声音需要人的身体，而各种声响则需要不同的物质。试想一下，假如人声可以脱离身体存在，成为虚无缥缈的非物质，那么其结果一定令人深感不安，因为它将身体及其产品抽象成为了某种概念。这种思考模式在以经济利益至上的社会中司空见惯. 在资本主义社会中，经济作为一种意识形态出现，财政收益以及供求规律提供了一个简化的模型，据此进行政治与文化决策，在此过程中，受到瞩目的身体仅仅属于生产者、消费者、以及商品的范畴。然而对于超验的价值而言，尽管身体能够为复杂的社会政治和物质需求提供线索，它最终却是毫无意义的，因为身体对于抽象的金融观念并没有多少价值。反之，我相信借助声音进行的思考有能力挑战这个简化的模型，它不仅具有一股反超验与反形而上学的力量，而且需要与人、人的身体与文化、自然与建成环境进行深刻而密切的合作。

在上个世纪90年代中期我开始了声音的实践，当时我还在伦敦学习建筑。后来，当我将学业转向艺术的时候，渐渐发觉自己涉足于不同的领域之间。尽管我绘画、制作装置、拍摄影片，但我从不以装置艺术家或者媒体艺术家自居；我也时常出没于雕塑工作室，意图吸取雕塑家在处理不同材料时积累的经验。我认为，声音，特别是人类的声音，就像是有延展性的可见的物质雕塑材料。和橡皮、粘土或者石膏一样，声音不过是一块（可以用来听的）材料；而人声也是如此，它是由身体制造和发出的，因此它与人的身体难以分割。人声具有肌理，它时而沙哑粗糙、时而轰烈高亢。我们可以让自己的声音适应不同的频率和响度，或者将它塑造成不同的形式，例如用自己的声音说某种语言。说话正是这样一种经过严格编码的声音雕塑。我们在说话的同时，也在连接起一串复杂的声音，而我们懂得如何解码这些声音、理解

其中含义。但是，人声的能力并不限于此，除了语言，我们还能够发出其他各种声音，这些声音正是我在最近三年里创作的几个作品关注的重点，这个系列被我称为工作四重奏（The Work Quartet）。

贯穿工作四重奏的线索，是我对于声音如何表征特定的工作团体并反映其社会政治、经济、文化以及精神状况的研究。全部四个作品，都以有声影像呈现，聚焦于人们的行为或表演。这一系列中的第一个作品，名为"氙气（Xenon）"，探讨了人们在职场背景下自我审查与亦步亦趋的行为方式，以及由此产生的各种效应。参与表演的艺术家同时兼有学者、经理、秘书等职业身份，在作品设定中，他们面对同侪的压力而显得少言寡语，盲目追求升迁却又不敢"首当其冲"，他们制造出一个烦躁的声音环境，最后在抑郁中爆发。在此过程中，办公室的风机嗡嗡地响个不停，其间点缀着咳嗽、叹息以及喘气的声音——这些人声在话语表达中似乎无关紧要，却同样具有表意的潜力。

第二个作品"地下传来的声音（Sounds from Beneath）"基于与肯蒂什矿工合唱团的合作。英格兰东南部的煤矿曾经非常有名，它们数量众多，源源不断地向多佛尔港（Dover）输送矿

PREVIOUS PAGE AND ABOVE | *Sounds from Beneath . 2010-2012*

产。然而自上世纪80年代以来，肯蒂什的煤矿却销声匿迹了。在当地产煤的村落，从前的工作场地一片寂静，而煤矿工人们的职业前景也十分黯淡。作品"地下传来的声音"在昔日的采煤场演奏了一场声音的重聚。我要求矿工合唱团的成员们凭记忆、通过人声重现当年他们在井下作业时的声音环境。在这个作品中，一群失业矿工站在废弃的采煤场的空地上，演唱着昔日作业时铲子刮擦、警报鸣叫、地下爆破的轰响，诸如此类的声音。对声音的记忆和还原行为在这里促成了矿工团体的重聚，对曾经的工业生产基地进行纪念，并将其转化为一座露天剧场，此时此刻，人们的职业身份与荣耀超越了濒临灭绝的工业建筑，以及目光短浅的政治运作。

"海女（SeaWomen）"是这个系列中的第三件作品。我们来到韩国的济州（Jeju）岛上（这是一座地势崎岖的火山岛，位于日本和中国之间），关注生活在这里的一群数量正急剧减少的年长女性从业者。这个作品的起源于一次我在岛上听见的神秘声音，介于鸟与兽之间、回荡在海面之上，为探究竟我不得不在岛上长驻，最后我创作出了这个作品。令人惊讶的是，这样的声音并不是由海豚发出的，而是由一群被人称作海女（Haenyeo）的女性，她们年龄都在七八十岁左右，工作是在没有氧气瓶的条件下，深潜海底捕捉海产、寻找珍珠。这种历史悠久的职业在20世纪70年代曾经作为此地区主导的经济动力，并且在全世界都以男权为导向的背景下建立起母系社会的秩序。海女们发出的特殊声音叫做"sumbisori"，这是一种高频的噪音，源自于一种古老的呼吸技能，带着这样的技能，她们能够每天八次、每次几小时在海下停留。这项技术代代相传，要臻于完美只有通过经年累月的磨练。Sumbisori在制造欢快音效的同时又具有警报的功能，除非有特殊的生理需求，它始终是潜水作业的标志，意义等同于一种声音信号和听觉地标。训练有素的耳朵可以分辨出每一种sumbisori，能够区别不同的女人发出的不同声音。

经过世代交替，这种专属于女性的技能创造出一个内在于女性世界的听觉共识，以及指向职业身份认同的声音符号。作品"海女"记录了一种濒临绝迹的职业独一无二的声音产品，同时也描画出一种充满希望与启迪的生存模式。这样的声音彰显了这个从业群体在可持续的生态女性主义事业中的价值，也印证了身处资本主义潮流之外的女性对于传统性别角色的回溯，以及不随年龄增长而衰减的志向。

我正在进行的一件作品叫做"焦虑的孩子们（Children of Unquiet）"，它一方面是对之前研究的延续，另一方面则将视角转移到年轻一代人的身上。这一代人的作息时间更加机动灵活、作业也可以在家中完成，以虚拟的形式提交，然而面对逐渐加重的失业负担、工会联盟的衰退、以及被过度书写限定的发展前景，他们应当如何在集体意识中建立起共同的职业认同与诉求？通过工作四重奏系列项目，我发觉声音具有一种强大的力量，能够将我们与场所、工作、文化与历史相互关联，引发各种生命政治事件，并且挑战我们对未来的猜测、预设与渴望。这些经由我们挑选出的声音不仅构成了这个世界，还将一如既往地与我们相伴左右。

What is the 'face' of sound? Recording technologies, the electrification of sound and sound visualisation through electronic means has given it a 'face', but it is mostly abstract and diagrammatic. We mostly think of sound as non-material and ghostly, moving invisibly through boundaries and spaces. Its invisible character appears to resist pictorial representation and lends itself to the dynamics of dematerialisation. Despite its three-dimensionality, its visceral and sensual power, sound is furnished with visual representations that are mostly flat, boneless and fleshless.

The Ancient Greeks visualised sound in the form of a young female nymph called Echo. After falling in love with the self-adoring boy Narcissus, who was tragically enamoured with his mirror image, Echo was rejected by him and progressively removed herself from the realm of visible things. She wandered in dark caves until she eventually lost her flesh and her bones became stones. On the one hand, Echo's mysterious dematerialisation expresses our deep ambivalence about the physical and visual dimensions of sound; on the other, the myth ties sound with sensuality and emotion, place and architecture. The figure of love-struck and cave-bound Echo is the anthropomorphization of the sound phenomena; their emotive power to move humans; and their connection with the physical world. In part, Echo stands for the affecting acoustic experiences we have when sound travels in cavernous architectures and is reflected off different surfaces.

It would be an oversight to think of Echo purely as a visual representation of sound ignoring her femaleness. Through the story of Echo, what the sonic imaginary of Ancient Greek thought expresses is the feminisation of sound. A sonic analysis of this legend must necessarily engage with the body from which Echo's voice emanated; it must consider the reasons for Echo's material dissolution from socio-political, gender and cultural perspectives. Although it is beyond the remit of this text to pursue such an analysis, the above example demonstrates the multiple dimensions that working with and thinking through sound demands.

SeaWomen . 2012

Unless we talk about technologically mediated voices, psychoacoustic phenomena or legend, voices exist with physical bodies and sound is connected to material things. Thinking of human sounds as disembodied, ethereal or non-material is disconcerting because it reproduces a model of conceptualising the body and its products familiar in economism. In capitalist societies where economics is an ideology, and political and cultural decisions are taken from the reductive perspective of financial profit and the rules of supply and demand, there is extreme emphasis on the body as a producer, a consumer or a commodity. But the body as a locus of socio-political complexity and material needs is ultimately annihilated for the sake of a 'transcendent' value – how much it is worth in abstract financial terms. I believe that a sonic way of thinking has the power to challenge this reductive model; it can act as an anti-transcendental and an anti-metaphysical force demanding a profound engagement with people, their bodies and cultures, the natural and the built environment.

I have been working with sound since the mid-1990s when I was still an architecture student in London. Later I continued my studies in art and found myself working in-between departments. While I was making installations, drawings and films, I did not consider myself an installation- or a media-artist. I wandered through sculpture studios drawing inspiration from what sculptors made with different materials. I was treating sound, and especially the human voice, as sculptural materials – malleable substances that could be compared to visible physical things. Like rubber, clay or plasteline, sound is a chunk of (audible) stuff; so is the voice, only it is produced and ejected by the body, and is thus connected to it ontologically. A voice has texture – it may be husky, grainy, growly etc.; we stretch our voices to different pitches and volumes, and shape them into different forms, language being one of them. Speaking is just a highly-coded sound-sculpture. When we talk, we generate a complex combination of sound forms we have learnt to decode and understand. However, our voices produce a much wider variety of other sounds than mere language. Such other sounds have been the focus of a series of projects I have developed over the last three years, which I informally call The Work Quartet.

What connects the projects of The Work Quartet is my research into how sound relates to specific work communities and resonates their socio-political, economic, cultural and psychological circumstances. All four projects take the form of sound with video and feature human action or performances. Entitled Xenon, the first in this series of projects, explores the effects of self-censorship and conformism in the professional context of the office. Performed by artists with second jobs as academics, managers or secretaries, the project imagines a frustrated revolt in which the lack of freedom of speech due to

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peer pressure, the blind ambition for promotion, and the fear of 'standing out', generate a troubling sound environment. The constant hum of the ventilator in the office is punctuated with coughs, sighs and gasps – that is breath and voice that carry the potential for signification but fail to find form in articulate speech.

The second project, Sounds from Beneath, emerged out of a collaboration with a Kentish miners' choir. Southeast England was known for its numerous collieries transporting coal directly to Dover for shipping. The sounds of the last Kentish colliery stopped resounding in the late 1980s. But what has happened to the local mining villages and their communities? Their fortunes have been difficult and the former sites of work stand quiet. The project Sounds from Beneath orchestrates an aural reunion at a past colliery. I asked the miners' choir to recall the sounds they heard when they worked in the pits and to vocalise them. In the piece, the men are seen standing on top of a desolate Kentish mine singing the sounds of former activity – the scratching of shovels, the wailing of alarms, the rumble of subterranean explosions etc. In this project, sound, the act of sonic remembrance and singing become the catalysts for this community to gather once again, to populate the site of former industrial production

and transform it into an amphitheatre where professional pride and identity transcend beyond vanished industrial architectures and political short-sightedness.

SeaWomen is the third project in the series, and focuses on a fast vanishing community of elderly female sea-workers living on the South Korean island of Jeju – a jagged patch of black volcanic rock that floats between Japan and China. The project was created during a lengthy residency on the island, which I imposed upon myself after I had heard a mysterious sound – half-animal half-bird – echoing out of the sea. To my surprise, this sound was not generated by dolphins but a group of women called haenyeo (sea-women), now in their late 70s and 80s, who dive to great depths with no oxygen supply to catch sea-food and find pearls. This ancient female profession became the dominant economic force on the island by the 1970s establishing a matriarchal system in an otherwise male-dominated society. The striking sound of the haenyeo is called 'sumbisori': it is a high-pitched noise produced by their ancient breathing technique, which allows the women to dive deep for many hours and up to eighty times a day. The 'sumbisori' was taught by one generation to the next; it is a specific work craft which takes years to perfect. At once alarming and joyous, it punctuates each dive and

except for its physiological necessity, it functions as an aural signal and an acoustic location marker. To the trained ear, each 'sumbisori' has a distinctive sound and is a unique acoustic signature produced in the body of each woman. This is a gender-specific skill that is trans-generationally transmitted creating an inter-generational aural bond and a sonic signifier of professional identity. The sounds in SeaWomen archive the unique aural production of a profession on the verge of disappearance, but also communicate a hopeful and an inspiring model of existence. They affirm the women's insistence on sustainable eco-feminist work operating outside capitalist trends, and testify to the women's reversal of traditional gender-roles, their deep sense of independence and purpose in later age.

My current project, Children of Unquiet, continues my research by engaging with the younger generation. With ever more flexible timetables, remote and home-based work, with increasing unemployment and decreasing unionisation, and while facing over-determined narratives for their future, how are the next generation going to create their sense of the common, a professional identity and purpose? Through The Work Quartet I am discovering that sound has the power to assert our connections with site, work, culture and the past; to give rise to biopolitical events and challenge the way we think about possible, probable and desired futures. The sounds we choose to make will compose the world we are going to live in.

SeaWomen . 2012

游 走 于
艺 术 与 音
乐 之 间

BETWEEN
ART&MUSIC

CHRISTIAN_MARCLAY

克里斯丁·马克里（Christian Marclay）生于1955年，瑞士、美国双血统，视觉艺术家、作曲家。他主要致力于探索美术与音频文化，通过在作品中使用一系列媒介手段，比如演奏、拼贴、雕塑、装置、摄影和录像等，将声音转变为可见的物质形态。

在一部名叫"《再生唱片》（Recycled Records）"（1980-1986）的早期作品里，他将若干个破碎的黑胶唱片拼凑起来，然后放在转盘机上再次播放。最后，音乐重合在一起，形成声音的拼贴，在播放过程中，从节点和裂纹处传来的音调和声音发生了急剧的变化。另外，在2002年的作品"《视频四重奏》（Video Quartet）"中，他采用超大的四屏投影设备，播放由好莱坞老电影里几百个视频剪辑组成的音画拼贴材料。在电影里面，演员或者音乐家可以制造声音，或者弹奏乐器。四位音乐家的表演的片断一起播放，这在创造出一部全新音乐作品的同时，还紧紧扎根于流行文化的素材及其改编。

下面几页刊出的部分作品，仅仅是他大量作品中的冰山一角，但可以帮助我们一瞥作为他进行创作驱动力的艺术理念。有趣的是，作者是想通过这些作品，改变我们对声音和音乐抱有的成见，以及它们的阐释方式。在作品"《漫画长卷》（Manga Scroll）"里，马克里从众多已被翻译成英文的日本漫画书中取出不同类型的拟声词，然后将它们拼贴在一起，制成一本二十米长的图卷。最后，这部单一作品，通过声音来做出诠释。许多世界知名声乐家，包括菲儿·明顿（Phil Minton）和琼·拉芭芭拉（Joan La Barbara），都有幸参与了此项作品的演绎。

Christian Marclay (born 1955) is a Swiss and American visual artist and composer. Exploring the areas between fine art and the audio culture, his work uses a range of mediums from performances, collages, sculptures, installations, photography and video, transforming sound into a physical form.

One of his earlier works, ''Recycled Records'' (1980-1986) made use of different broken pieces of vinyl records that were patched together to make playable again over a turntable. The resultant music created was a sound collage that played with the inclusion of sharp changes in tone and sound from the joints and cracks. ''Video Quartet'' (2002), a later work consists of a large, four-screen projection that played an audio-visual collage made up of hundreds of clips from old Hollywood films where there were actors or musicians making sounds or playing instrument. Reminiscent in form to having four musicians play together, it created a new musical composition which was also firmly-footed in the areas of pop culture and appropriation.

The reproductions of several of his prints on the following pages are only a fragment of his massive body of works, but they serve to give us a glimpse into the kind of ideas that drive his art. A little bit humorous, they serve to reposition our preconceived ideas of sound and music and how they can be interpreted. In 'Manga Scroll', Marclay takes various onomatopoeias found in Japanese manga comics which had been translated for the English readers and collages them together to make a 20-metre long handscroll. Forming a single composition, which is meant for interpretation by voice, different vocalists like Phil Minton and Joan La Barbara have had the chance to perform the work.

Christian Marclay . Detail of Manga Scroll . 2010 . Hiromi Paper Gampi White , Scroll Cover Asahi Black Silk Book Cloth , Wood . Paper: 16 x 787 1/2" . Scroll : 19 x 3 x3"

Christian Marclay . *Sploosh* (B&W) . 2012 . Photogravure . 15 3/4" x 11 5/8"
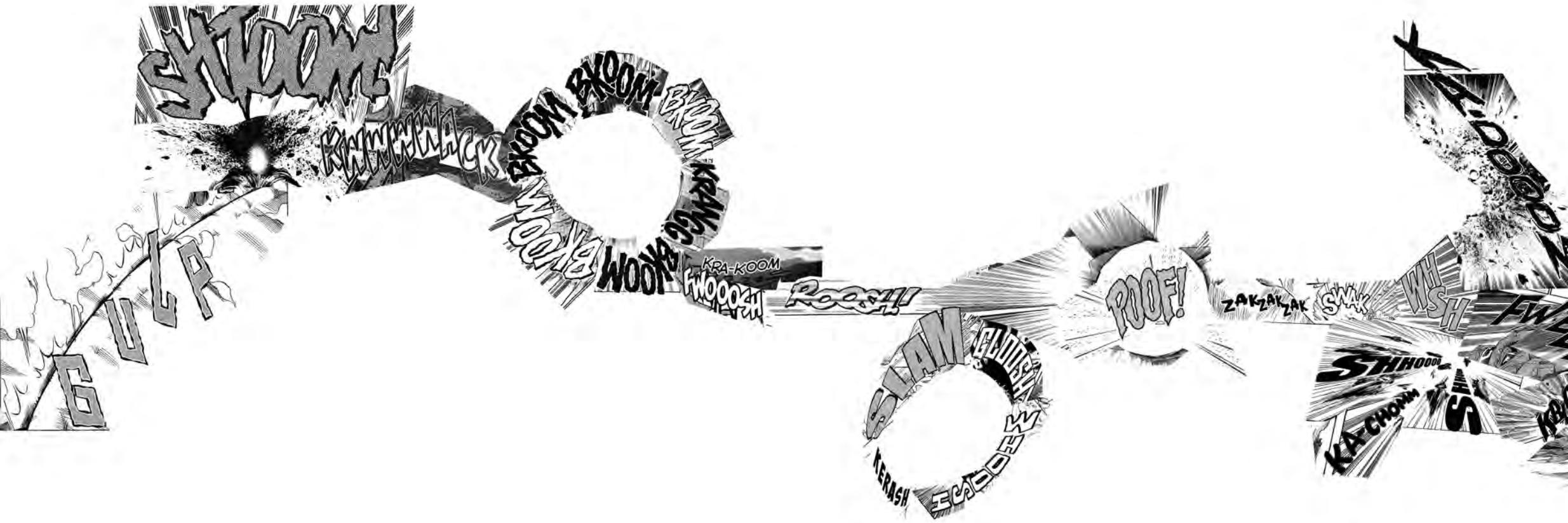
Christian Marclay . *ZzaaZow* . 2012 . Photogravure . 14 7/8" x 11 1/8¨
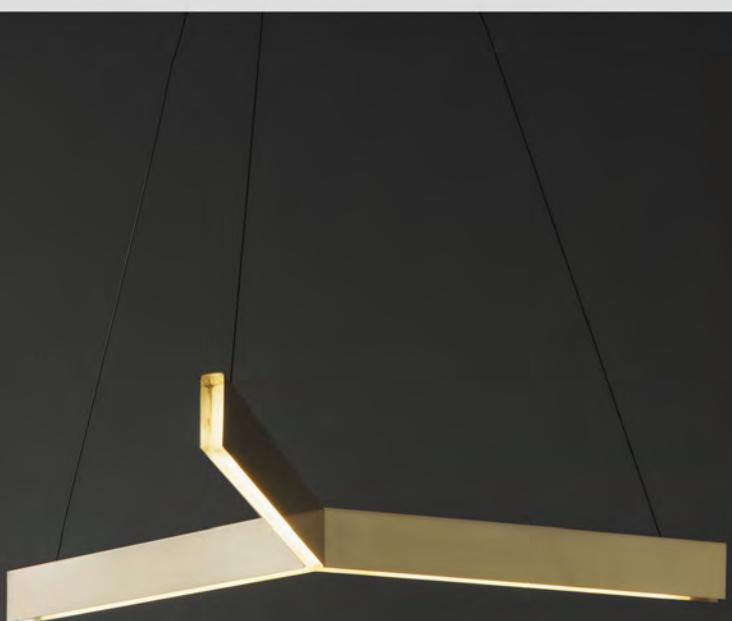
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THE SUSTAINED TONE

A.PERSONAL.INTRODUCTION.TO.DRONE

恒定的音调

对持续音音乐的一份个人引介

I.   警觉

加斯东·巴什拉（Gaston Bachelard）在他的代表作《空间的诗学（The Poetics of Space）》中，通过激发读者想象原始棚屋的图景，描绘出我们进行空间感知的一个关键特征。巴什拉断言，当我们迷失在一处陌生的场所时，窗前摇曳的灯火能让我们立刻感到安心，这一片光芒闪烁在家宅之中，给予我们黑暗中的容身之所。其实，这是一种隐喻，我们能否在孤独中得到慰藉，在很大程度上取决于我们的意识是否得到庇护。安置在窗口的灯火，就像一座棚屋的眼睛，我们可以想象，它向着令人恐慌的外部世界透射出警觉地目光。巴什拉的这般理论来自兰波（Arthur Rimbaud）的观点，他们都认同，"所有发亮的东西都在看"（Tout ce qui brillevoit）。[1]

提到持续音（drone），人们可能会套用兰波的警句说："所有波动的东西都在听"。的确，和灯火相对应的，还有一股对等的力量，作为持续音音乐的核心艺术家的创作源泉。美国作曲家和音乐家勒·蒙蒂·扬（La Monte Young）在回忆自己的童年时，提到他最早的声音体验。那是一年冬天，在爱达荷州的熊湖山谷（Bear Lake Valley in Idaho）自家的小木屋里，寒风掠过水面、包围了整间屋子，在角落和阁楼里回荡。这幢木屋在阿尔法法（Alfalfa）的旷野中茕茕孑立，就像一具由贝壳包裹的身体，独自面对着外界种种事物。扬对于木屋的声音体验还伴随着另外一些声音：附近不远处的电站里，电话线杆上的变压器嗡嗡地响个不停。

我问我的母亲，"风是什么？"我非常地好奇……于是她开始解释风是什么。然而，在她说话的同时，我还听见这些电话线杆发出哼哼的声音，持续而稳定。这种声音就是

I. VIGILANCE

In his seminal work The Poetics of Space, Gaston Bachelard describes a key characteristic of our perception of space by evoking an image of the primal hut. Bachelard wagers that when we are lost in darkness in a strange landscape we do not know, the flicker of a candle in a window provides an immediate source of comfort. That glimmer of light held within the body of a house conveys to us a sense of refuge amidst the shadows. It is a metaphor for how the comfort of one's own solitude depends on the degree to which our consciousness is sheltered. Inhabiting the window, the candle becomes an eye of the hut; we imagine its gaze to cast vigilance over our distress outside. Bachelard follows Rimbaud's remark of 'Tout ce qui brille voit': all that glows sees. [1]

In thinking about drone, one could perhaps transpose Rimbaud to read all that vibrates listens. There is an equally powerful counterpart to the candle as well, that lies at the root of one of drone music's central figures. Describing his childhood, American composer and musician La Monte Young recounts his earliest experience of sounds taking place in the log cabin his family inhabited near Bear Lake Valley in Idaho. During the winter, the winds would cross over the waters and envelope the house, passing around its corners and through the attic. Standing in solitude amidst the fields of alfalfa, the cabin became a shell-like body situated in the throng of elements outside. Young's experience of the sounding of the cabin around him was accompanied by another reverberation: the buzz of transformers on telephone poles in an electrical compound nearby.

I would ask my mother, ''What is the wind?'' I was very curious... my mother would try to explain to me what the wind was. But while she was talking, I was also listening to the sound of these telephone poles, and it was just a continuous steady hum. This continuous steady hum is the ancestral origin of my work. [2]

Although one is organic and the other man-made, the rush of the wind and hum of transformers both permeate milieus and envelop us as listeners. Young goes onto describe how the electric pulse of telephone lines is based of sixty cycles per seconds. 60Hz is the basis of all power companies in the United States, and by tuning his future compositions to this frequency, Young believed he rooted his music as close as possible to what he called 'the strongest drone in our vicinity'.

In my experience, most people think of drone in terms of a repetitive sound or non-descript noise. They rarely think of it as being musical, and in a way they would be right. Strictly speaking, a drone is a sustained tone or group of sounds. Drone is first and foremost a phenomenon, not a school or style of music. Yet because they can be universally experienced, drones have been incorporated into a wide range of musical traditions, ranging from Indian raga and tampura pieces, to compositions of avant-garde musique concrète and minimalism, to ambient soundscapes.

Drone is a tricky beast to pin down. Works that employ drones do not generally use melodies or a repetition of rhythms to persuade the listener. Upon a first listen, they might seem opaque and persistent, often unfolding without regard to traditional notions of song structure. On the other hand, drone cannot be simply denoted as 'noise,' as it is not built on the premise of cacophony.

我所有工作最初的源头。[2]

尽管一个是自然的一个是人工的，呼啸的风声和变压器的嗡嗡声都渗透过周围的环境将我们包围，使我们成为一个聆听者。扬接着描述了电话线的电脉冲是如何基于每秒60次循环而运作的。60Hz基于美国所有的电力公司，和调整他未来的作品到这个频率，杨认为他将他的音乐尽可能接近的植根于他所谓的"在我们周围的最强的持续音"。

以我的经验看来，大多数人都认为持续音音乐只是不断重复的声音，并不表达任何涵义。他们也不认为它具有音乐的属性。他们或许是正确的，因为严格意义上，一段持续音就是对一个或者一组声调与声音的持续。归根结底，持续音是一种现象，而不是一种派别或者音乐风格。因其体验能够超越地域的界限，于是，从印度的拉格（Raga）到弹不拉（Tampura）作品、从先锋派具体音乐（musique concrète）与极少主义音乐的创作到氛围音景（ambient soundscape），都有持续音的出现。
持续音非常狡猾，因而难以界定。通常情况下，采用持续音的作品不会通过旋律或者反复的节奏来吸引听众，在第一次聆听时，听众会觉得它顽固而不可穿透，与传统的音乐内涵截然不同，也没有一般歌曲的结构。但是另一方面，持续音又不只是一种"噪音"，它的本意决不是要让人感到噪杂和刺耳。正相反，持续音的音轨一开始就已经"十分饱满"，并以渐变的方式发展推进，这些变化常常微小到难以察觉，结束时也没有所谓地尾声作为预兆。持续音音乐潜在的要义在于抓住一种延续不变的东西，可能是一个调子，一段采样或者一种声音。在作品延续的进程中，持续音能够通过渐变调节听众对于和谐的感知。

操作持续音的音乐家遵循一条共同的线索，他们都致力于如何重新揭示声音包罗万象的本质。不同于音乐作品在寂静的空间呈现，持续音作品将声音当做一种弥散的介质，一种在音乐响起之前就已经存在的场域。由此，在聆听持续音音乐的时候，我们不再远离音乐作品，而是身处其中，并且经历着一次更有介入感的音乐体验。

对于如此显著的声音品质，法国作曲家和音乐家埃莲娜·拉蒂格（Eliane Radigue）在她一张唱片的说明文字中写道：
在河床上移动石块不会改变河水的流向，只能改变其表面水的波动。[3]

持续音可以被视为一些声音的聚合体，音乐家可以对其进行任意的转换。对于听众来说，聆听持续音更多地需要随着音乐的流动调整自己的位置，以达到一种和谐，而不是理解由乐器遵循曲谱演奏出的旋律或者唱词。在某种意义上说，聆听持续音很接近扬在小木屋的体验：你需要接受声音原本就存在，并将持续下去，就像风，总是凭空出现、消失无踪。在试图跟上这些变化的同时，你的警觉性和理解力也得到了提高。

II.   投入

我常以为，自己开始严肃对待音乐收藏是在2004年，那时我开始购买黑胶唱片。尽管我听音乐的历史已久，但是黑胶唱片具有某种特性，当我将唱针被放置在凹槽当中，看着它渐渐开始播放，我的音乐体验完全改变了。你不能像对待激光唱盘或者数字音乐文件那样，揿下快进或者暂停。尽管我不是那种只在一种媒介上听音乐的纯粹主义者，但是，即使这么多年过去，我也不会把放唱片这个动作当成随随便便的事情，而是把它当作一种有意识地，需要投入的行为。

唱片这种音乐媒介令我着迷的另一个原因是：它是线性的。黑胶的历史比其他音乐媒介都要悠久，因而唱片作为一种人工制品不会随时间贬值。[例如我有一些从母亲哪儿传下来的唱片，而这些长篇，

Rather, drone tracks often start 'fully formed' and over their course develop gradually and with almost imperceptible changes, reaching an end that frequently eludes a sense of conclusion. The underlying trait of drone is a focus on something sustained – be it a tone, sample or sound. By way of sustaining sounds, drones can modulate the listener's perception of harmonies via gradual changes throughout the duration of a piece.

A common thread among musicians who harness drones is an interest in reasserting sound's all-encompassing nature. Instead of creating music as a call into the void of silence, drone pieces deal with sound as a pervasive medium: a field that is already there before music begins. Drone thereby challenges our usual position as distanced listeners and urges us to undergo a more embedded experience of music.

In the liner notes to one of her pieces, French composer and musician Eliane Radigue calls to mind this immersive quality of sound when she writes,

To move stones around in the bed of the river does not affect its course, but can only change the play of the waves on the surface.[3]

Drones can be seen as a body of sounds that lie at the disposal of the musician to transform. And for us in the audience, listening is more a case of attuning to flows and gauging harmonies through change, rather than comprehending a melody or chorus from an original score with discrete instruments. In a sense, listening to drone is akin to Young's experience in the log cabin: you have to accept the pre-eminence of sounds that sustain themselves, like the winds that come and go out of nowhere. In return, your vigilance and understanding as a listener develops.

II. DEDICATION

I often claim my music collection became serious when I started to buy vinyl in 2004. I had been listening to music long before that but there is something in the nature of records, the gesture of placing a needle on a groove and watching it gradually play out, that changed the experience for me. You cannot fast forward or pause an LP the way you can a CD or mp3. Though I am not a purist and listen to music in a variety of formats, even today when I put on a record it never feels like a casual affair but a deliberate act that requires dedication.

Another decisive element to my obsession with the medium is its lineage. The history of vinyl is longer than any other musical format, and as such the value of records as artefacts grows with time. [Cases in point are some records my mother gave me by way of Sol LeWitt. As an artist, she assisted Le Witt in the installation of various wall drawings in the Netherlands in the early 1970's. Among the LP's Sol bought her were Terry Riley's In C, a compilation of Max Neuhaus playing pieces by Stockhausen, Feldman and Cage, and Steve Reich's Live/Electric Music. However,] it was another LP by Reich, Four Organs/Phase Patterns, which first led me to drone. As one of the earliest albums on Shandar, a French avant-garde label that also released work by the likes of Albert Ayler, Charlemagne Palestine, and Le Monte Young, I felt drawn to the clarity of experimentation that was showcased. It remains a quality that I look for in music to this day.

At this point I should issue a disclaimer: I do not listen exclusively to drone and have no pretence in considering myself an expert on the field. It cannot be stressed enough that drone is not a genre. Since a drone is simply a sustained tone, that tone could originate from a sine wave, an analogue tape recording, a sample of water flowing, or even the intonations of a human voice. The influence of drone can be found in minimalism, krautrock, rock, ambient and improvised music. Simply put, there are many ways into drone, and what I share below are some records that incorporate sustained sounds and that have left a deep impression on me.

是她在1970年代早期担任索尔·莱维特（Sol LeWitt）的助手时，从艺术家那里得到的，其中包括特里·赖利（Terry Riley）的《C调（In C）》，马克斯·诺伊豪斯（Max Neuhaus）演奏施托克豪森（Julius Stockhausen）作品的一个合集，菲尔德曼（Morton Feldman）与凯奇（John Cage），以及史蒂夫·莱希（Steve Reich）的现场和电子音乐。] 而莱希的另一张唱片《四风琴/相位图形（Four Organs/Phase Pattern）》，引导我第一次接触持续音。这张唱片是法国先锋厂牌珊达尔（Shandar）在其早期发行的，这家厂牌同时还发行与阿尔伯特·艾勒（Albert Ayler）、夏勒芒   帕拉斯丁（Charlemagne Palestine）以及拉·蒙蒂·扬相近音乐家的作品，我在其中察觉到的清晰的实验性表达，直至今天，仍然是我在音乐中寻求的品质。

话说到这里，我必须澄清一些问题：我并不只听持续音音乐，也不是在冒充此领域的专家。不过对于持续音不构成一个音乐门类的事实，怎样强调也不过分。顾名思义，持续音就是一个持续的音调，这个音调可能产生于正弦波、拟声、一段流水声的采样、甚至人的说话腔调。持续音的影响广泛，在极少主义、克劳特摇滚（Krautrock）、摇滚、氛围音乐以及即兴音乐当中都能找到它的影子。要想走进这个领域很简单，但是方式多种多样，下列唱片都包含持续音，同时也给我留下了深刻印象。

III.　　　选集

早期持续音作品

勒·蒙蒂·扬在经济大萧条时期出生于一个摩门教家庭。尽管面临生计问题，他却有机会在年幼时接触音乐，他学唱牛仔歌曲，吹奏口琴，后来开始演奏萨克斯风，与埃里克·道尔菲（Eric Dolphy）一同进行表演。1950年代中期，他受到一张乌斯塔·阿里·阿克巴·可汗（Ustad Ali Akbar Khan）的唱片影响，进而当上了作曲家。

可汗的乐团以弹不拉为核心，这种乐器能够通过在琴弦和琴桥之间设置一根棉线，发出持续的音调。这从此揭开了扬对于持续音调的毕生的迷恋与探索，而在他成为另一位印度音乐大师，声乐家潘迪特·普兰·纳特（Pandit Pran Nath）的门徒之后，他的事业登上了顶峰。

《黑色专辑（The Black Album）》的A面是扬与妻子、以及他们的艺术合伙人的二重奏，明显受到了纳特的人声技术的启发。纳特轻快的拉格演唱试图与弹不拉的涨落和谐一致，而扬与扎齐拉（Marian Zazeela）则努力在连续稳定的电子音调方面有所作为。他们的声音相位时起时落，彼此之间形成了强烈的和谐感。

在作品《梦想的家园（Dream House）》中，他们试图在纽约教堂街（Church Street）上的一处工作室中，通过共振频率寻找永恒的家园。扎齐拉为这个空间配置了品红色的光，扬用扬声器持续释放出纯粹的正弦波，当听众在空间中移动时，声音几乎是触手可及的。

作为电子还原的持续音

《Adnos》正是长久而耐心地进行乐器试验的产物。在1950年代，发掘出ARP电子合成器的潜力之前，埃莲娜·拉蒂格是具体音乐奠基人，皮埃尔·谢佛（Pierre Schaeffer）的助手。受到电影蒙太奇和麦克风录音技术的启发，谢佛开创了一种音乐表达的新形式，以日常物品既有的声音进行创作。4

通过这项研究，拉蒂格获得了敏锐的听觉感知力，继而将其运用在对于合成器的探索中。这台体积盈

III. SELECTIONS

EARLY DRONE

Pandit Pran Nath – Ragas (Shandar, 1971)
Le Monte Young / Marian Zazeela – The Black Album (Edition X, 1969)
La Monte Young / Marian Zazeela – The Theatre Of Eternal Music: The Dream House 78'17'' (Shandar, 1974)

Le Monte Young was born into a Mormon farmer's family during the Great Depression. Despite the challenge of sustenance Young was surrounded by music from an early age, learning to sing cowboy songs and play the harmonica. Later he took up the saxophone and played alongside Eric Dolphy. Yet it was a recording by Ustad Ali Akbar Khan in the mid-fifties that was to profoundly affect his development as a composer.

Khan's ensemble featured a tampura, an instrument capable of producing drones by way of a thread placed between its strings and bridge. It marked the beginning of a lifetime fascination with sustained tones that culminated in Young becoming a disciple of another master of Indian music, the vocalist Pandit Pran Nath.

The Black Album's A-side features a duet with Young's wife and artistic accomplice Marian Zazeela that is clearly indebted to Nath's techniques of vocal intonation. Whereas Nath's buoyant ragas attempt to reach a perfect unison with the ebb and flow of the tempura, Young & Zazeela's efforts play across the more persistent sound of a steady electronic tone. The gradual phasing in and out of their voices creates moments of intense unison when all three tones blend together.

This idea of resonant frequencies was to find a permanent home in their Dream House, a studio space in New York's Church Street. Young installed speakers that emitted pure sine waves, making this blending tangible in space as listeners moved through a room suffused by Zazeela's installation of magenta lights.
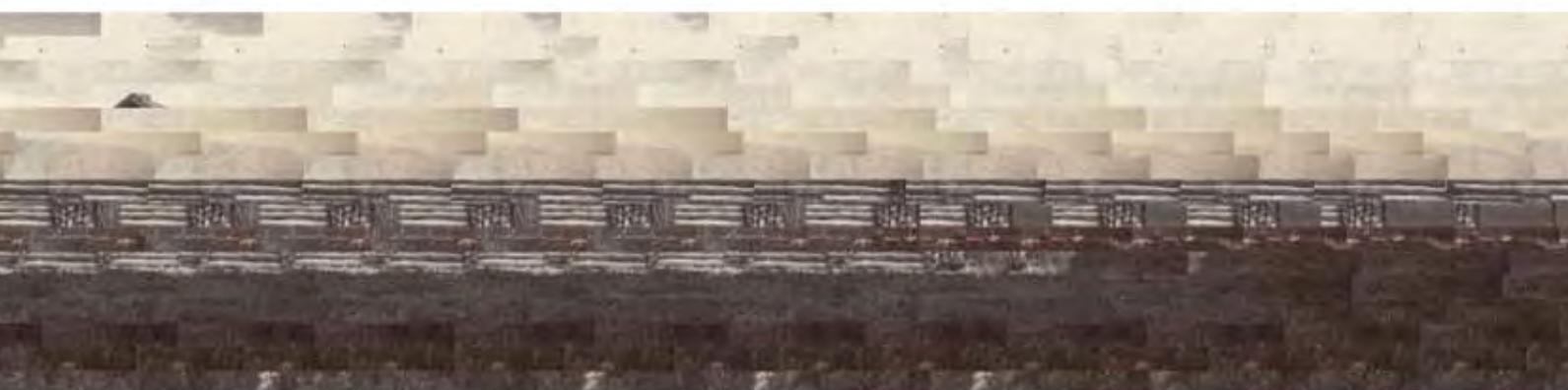
DRONE AS ELECTRONIC REDUCTION

Eliane Radigue – Adnos I-III (Table of Elements, 2002)
Kevin Drumm – Imperial Distortion / Imperial Horizon (Hospital Productions 2008 / 2009)

Adnos is testament to what years of patient study of an instrument can produce. Prior to discovering the ARP synthesizer, Eliane Radigue was an assistant to the founding father of musique concrète, Pierre Schaeffer, in the late 1950's. Influenced by cinematic montage and the potential of microphone recording, Schaeffer envisioned a new form of musical expression comprising found sounds from everyday objects.[4]

The keen sense of listening that she developed through this research remained faithful in her explorations of the ARP, whilst this room-sized machine satisfied her desire to focus on a specific portion of the audible. Often working for years on a single piece, Radigue would build compositions by delicately tuning different banks and filters, collecting passages onto tape. The final compositions would be mixed and recorded using multiple decks in one single take.

The work of Kevin Drumm stems from a different musical pedigree: guitar-based noise and improvisation. Frustrated with the latent formulaic approach in much of the improvised music around him, he started to experiment with a prepared guitar[5] in the early 1990's. The

室的巨大设备满足了她对声学实验中某些特定内容的关注。拉蒂格的每件作品都需要数年时间进行创作，她通过精心地调节不同的滤波器，将乐段记录在磁带上。作品最后借助多个卡座同时完成录音和混音。

凯文·德鲁姆（Kevin Drumm）的作品来源于另一个音乐谱系：基于吉他的噪声与即兴创作。因为对身边的即兴音乐创作潜在的程式化倾向感到不满，他从1990年代中期开始了预置吉他（prepared guitar）[5] 的实验。自此，德鲁姆的音乐项目可以租略地分为两类，一类是致密的噪音作品（专辑Sheer Hellish Miasma），源于他的金属音乐背景，另一类则是时长较长的氛围作品。尽管他承认，《皇家的扭曲（Imperial Distortion）》的雏形只是一些"漫无目的"的录音片断，并没有发表的意图[6]，然而，通过这些曲目，他在利用有限的手段制造强有力的共振音景上的能力却令人刮目相看。

在拉蒂格的《Adnos》以及德鲁姆的唱片中，声音的运行在共振的声场中展开，并且发生渐变。尽管与拉蒂格相比，德鲁姆选用的音调明显更加阴郁，他们在方式上却是相同的：一开始，声音听上去异常地扁平，然后，通过新加入的次级的音调对其进行调整。这种方式让整件作品充满活力，不只是因为音调的连续性，更是因为它引导听众在不同的音调之间转移焦点，从而激发出自由的感觉。正如拉蒂格指出的，这就像凝视着流水，观者可以选择聚焦于反光的表面、较为阴暗的深处，或者尽管让目光被流水带走。[7]

作为声音消解的持续音

在上世纪90年代，威廉·巴辛斯基（William Basinski）与卡斯滕·尼克莱（Carsten Nicolai）在纽约威廉斯堡（Williamsburg, New York）的时候是邻居。当时，尼克莱正在准备他在厂牌"Raster Noton"下第一张合辑的作品创作，而巴辛斯基的契机则开始于对早年实验的总结。

巴辛斯基在休斯敦长大，在学习作曲之前，他已经学会了单簧管和萨克斯风的演奏。在受到凯奇、莱希以及伊诺（Brian Eno）《飞机场音乐（Music for the Airport）》的冲击之后，他开始试图超越当时被普遍接受的十二音和序列格式，并在作品中融入不确定的程序。他最早利用随身听（将透明胶带粘贴在磁头上），后来转向两只较大的诺瑞可牌大陆型（Norelco Continental）频带录音机，进行录音的素材广泛，其中包括电冰箱、短波收音机以及反馈噪音。[8]他将磁带进行剪切、经过调整并按回路播放，或者通过层叠、将这些片断速度放慢，力求赋予它们一种永恒的感觉。

长期以来，巴辛斯基的兴趣一方面延续在她的作品中，而另一方面，

musical projects Drumm has developed since then roughly fall into two categories: intense noise that acknowledges his roots in metal (Sheer Hellish Miasma) and longer ambient works. Although he admitted that Imperial Distortion began as a collection of 'go nowhere' tracks not intended for release[6], it is all the more impressive how they showcase his ability to create powerfully resonant soundscapes using limited means.

The movements of Adnos and the Imperial releases unfold like fields of resonance in which changes appear gradually. Although Drumm's tonal palette is noticeably morose in comparison to Radigue, they employ similar approaches. Sounds that at first seem persistently flat are in fact subject to modulation or intonations with new sub-tones. This lends the pieces a pervasive dynamism, not just in their succession of tones but also in the freedom they offer listeners to shift their focus on different accents. As Radigue suggests, it is like staring at a body of water: one can chose to focus on the iridescence of the surface, look down into the shadowy depths, or be carried away by the flow.[7]

DRONE AS DISSOLUTION OF SOUND

William Basinksi – The Disintegration Loops (Temporary Residence Limited, 2012)
Alva Noto – Xerrox Vol. I & II (Raster Noton, 2007 / 2009)

William Basinski and Carsten Nicolai were neighbours in Williamsburg, Brooklyn during the 1990's. At the time, Nicolai was on the cusp of starting his Noton.archiv imprint whilst for Basinski the timing came at the end of a youthful period of experimentation.

Raised in Houston, Basinski learnt to play the clarinet and saxophone before studying composition. Discovering the music of Cage, Reich, and Eno's Music for Airports stirred him to look beyond the accepted 12-tone and serial formats of the time and embrace chance procedures in his work. Beginning with a walkman (in which he placed sellotape over the erasehead) and later switching to two larger Norelco Continental band recorders, Basinski documented sounds ranging from refrigerators, shortwave radio, and feedback.[8] He cut and fixed portions of the tape into loops, and by layering and slowing these short cycles down strove to imbue them with a sense of perpetuity.

For years a broader interest in his works eluded him. Ironically, Basinski's breakthrough arrived in the digital age. Having bought a CD-burner to archive his collection of analogue tapes in the summer of 2001, he noticed a peculiar phenomenon when transferring the audio. Over the course of an hour or so, the iron oxide that comprised the recorded sounds slowly wore off the band due to the diminished strength of the tape's glue. Basinksi's music was literally disintegrating onto the floor in front of him. The audible ramification of this was startling: the loops gradually deteriorated from the back (the more sensitive sustains) until all that was left were the faint remnants of attacks and accents. Basinski compared it to "recording the life and death of a melody"[9]. When the attacks of September 11th struck New York shortly thereafter, Basinski realized he had inadvertently stumbled upon a striking eulogy and not long after the Disintegration Loops finally brought him widespread acclaim.

Nicolai's ongoing project Xerrox also deals with a process of disintegration, albeit with a different resolution. In trying to convert ambient recordings of a hotel room that he had made, Nicolai inadvertently copied them into a different format and noticed how the pitch and resolution of the sounds changed. In contrast to Basinski's analogue loops, the bit-value of Nicolai's samples do not so much depreciate as transmute into fragments, which he goes onto treat through a process of coding and re-coding. What holds this nebula of splintered samples together is the ambiance of the 'original' source that Nicolai dilates beneath them. Despite facing a similar imperfectability as Basinski's loops, Nicolai's music manages to salvage a sense of harmony that defies dissolution.

 DRONE AS LANDSCAPE

Thomas Köner – Nunatek / Teimo / Permafrost (Barooni / Type 1990 / 1992 / 1993)
Richard Skelton – Landings (Sustain-Release, 2012)

Richard Skelton and Thomas Köner are both artists practicing beyond the medium of sound. Skelton's projects incorporate historical research, creative writing, and exquisite typographical production, whilst Köner engages with a variety of visual formats including film and photography.

它们也成了一种困惑。讽刺的是，他的真正意义上的突破发生在数字时代。2001年夏天，为了记录存档他的模拟磁带，巴辛斯基购买了一台光碟刻录机。在转换声音文件时，他发现了一个不寻常的现象。在一小时左右的转换进程中，构成录音信息的氧化铁随着磁带黏着力的降低，逐渐从磁带上磨损脱落。于是，巴辛斯基的作品就这样在作者眼前消解掉了。这种声音的分离让他感到震惊：重复段落渐渐地从后向前变质（只有那些最的声音能够保留），直到最后只剩下含糊不清的调子和打击的声音。巴辛斯基将其比作"对旋律生死的纪录"[9]。在那之后，当"9·11"袭击事件发生时，巴辛斯基发现自己无端地获得了各种褒奖，在《解体的重复段（Disintegration Loops）》发行后不久，他便名声大噪。

尼克莱正在进行中的项目《Xerrox》同样着眼于消解的过程，尽管在解析上有所不同。他在试图转换和复制一段旅馆房间的氛围录音时，无意中改变了它的格式，因而产生了不同的频率和解析度。和巴辛斯基的模拟回路不同，尼克莱的采样碎片化的转变过程，并没有借助比特值的降低，而是通过编码与重新编码予以实现。而将这些零碎的样本所构成的星系聚合在一起的力量，来自于经过尼克莱淡化处理的"原有"素材。尽管具有和巴辛斯基回路相同的残缺性，尼克莱德音乐却在某种意义上挽回了一种无法被消解的和谐。

作为景观的持续音

理查德·斯格尔顿（Richard Skelton）与托马斯·科纳（Thomas Koner）的艺术实践都超越了声音的媒介。斯格尔顿整合了历史研究、创造性写作、以及精致的类型化生产。而科纳则着眼于一系列的视觉格式，其中包括电影和照相。尽管二人的作品都对景观表现出极大的兴趣，支持它们与地景互动的技术却反映出不同的理念与需求。

尽管拥有古典文化教育背景，科纳对于音乐的热忱却得益于他在电影电视后期制作阶段，担任声音工程师的经历。通过对于音画同步的关注，他意识到声音在创造空间方面的能力有助于视觉层面的想象。然而科纳并没有为了实现此效果拓展声音的多样性。他反而使用尽可能少的设备来营造氛围。这样，他留给听众更多的空间，让他们在声音的领域之内也能有自己的主张。

我之所以创作音乐，是为了建构一个尽可能开放与宽广的空间，它不会向自身坍缩……它那空无的质感，来自于那些已经被描绘、却尚未完成的线条。[10]

在他近期再版的三部曲《NUnatek – Teimo – Permafrost》的封面上，低对比度的黑白图片呈现出基地冰川冷峻的轮廓线。暗淡、阴郁的氛围同时表达了对漂泊与停驻的感知。

与科纳努力抹去声音景观中的个人色彩不同，斯格尔顿的音乐则源于他对于个人景观的不懈追求。作品《着陆（Landings）》一部分是历史叙事、一部分是对精神地志的探索，但最主要还是对他早逝妻子的歌颂。对斯格尔顿来说，这种巨大悲痛的后果，是由于妻子不在场而导致的抽离感。他带着这样的感受故地重游，来到英国的西奔宁沼地（West Pennine Moors），与他的童年息息相关的地点。他在背囊中装入乐器与录音设备，每天早上出门，将身边环境融入音乐的生产。他在有回声的拱桥下演奏、从现场挖掘出土壤装进小提琴的琴腔、用马毛制成的弓在带刺的铁丝网上拉奏，这些都是他采用的技术。在和《着陆》一同发行的专辑中，他将这些录音收集起来，并且编成一首由弦乐器演奏的叙事诗（他在其中用力地拉一只小提琴，使其声音听起来像大提琴）。

斯格尔顿作品的力量在于它们能够渲染出乐器在演奏时所处的环境和地景：仔细听那些回声，你几乎可以描摹复原出桥拱的曲线形。这样看来，他的音乐有意识地关注了敏感的听众们身处其中的声音连续体（这也正是扬在风中所听见的）。由斯格尔顿转译进声音的内容，一如拉蒂格对于流水的感知：

……如果在河边呆得够久，我能否了解河流？
它时而湍急、时而麻木。
它变换着色彩、却总是很冷漠。
如果你蒙住我的双眼，让我随波逐流，我能够凭借声音、判断自己身处何方吗？
是的，只凭声音，已经足够。[11]

Although their work shares a deep interest in landscapes, their techniques for interacting with these topographies are motivated by different conceptions and needs.

Despite having a classical background, Köner's passion for music stems from working as a post-production sound engineer in television and film. Focusing on the intersection of moving images and sound, he recognized the potential of music to construct a space conducive to visual imagination. Yet rather than orchestrating a wide variety of sounds to achieve this effect, Köner uses a bare minimum of means to create atmospheres. By doing so, he seeks to provide enough room for his listeners to fill the audible region with their own projections.

With my music I am trying to construct a space that is as open and wide as possible without collapsing back upon itself... There is a sense of emptiness, of lines that have been drawn but not completed... [10]

On the covers of his recently reissued trilogy Nunatek – Teimo – Permafrost, low-contrast greyscale images barely depict the frozen outline of polar glaciers. Their dark and brooding ambient phrases conversely express a sense of drift and viewpoint.

Contrasting Köner's efforts to spare his soundscapes from overt signatures, Skelton's music is driven by a persistent need to physically anchor himself in personal landscapes. Landings is part historical-narration, part psycho-geographical survey, but foremost a eulogy for the premature death of his wife. Explaining how the main consequence of his grief was a profound feeling of detachment caused by her physical absence, Skelton took to revisiting sites from his childhood on the West Pennine Moors in England. Packing a rucksack with instruments and recording equipment, he would set off each morning and engage his surroundings in musical production. Playing in the resonant arches of bridges, preparing his violin with excavated soil, and stringing fences of barbed wire with a horsehair bow were amongst the techniques he employed. On the album that accompanies Landings, he collects and layers these performances into an epos narrated by a variety of stringed instruments (amongst them a violin he strung so heavily it sounds like a cello).

The power of Skelton's recordings lie in their ability to render the landscape around which the instruments were played: listening carefully to the echoes, you can almost retrace the curvature of the bridge's arch. In that sense, his music is mindful of the audible continuum that we as sentient listeners are embedded in (the same one that Young heard in the wind). Skelton translates to sound that which Radigue perceived in the waters:

... If I spent enough time by its banks, could I get to know the river?
Its rapid tracts. Its sudden lulls.
Its changeling colour. Its constant cold.
If you placed me along its length, blindfolded, could I tell you where,
just from its sound?
Would that be enough? [11]

[1] Gaston Bachelard: The Poetics of Space (Beacon Press Boston, 1994, p. 34). Bachelard also refers to another primal image, that of the sound of a horn in the depths of a forest which Henry David Thoreau describes in 'Walden'.

[2] Gabrielle Zuckerman: An Interview with La Monte Young and Marian Zazeela (American Public Media, July 2002, http://musicmavericks.publicradio.org/features/interview_young.html).

[3] Liner notes of Eliane Radigue: Adnos I–III (Table of Elements, Cs 55, 2002).

[4] In an interview, Radigue fondly recalls a class focussing on the plethora of noises that an opaline lampshade could produce when struck with different implements. See Invisible Jukebox with Eliane Radigue, by Dan Warburton (The Wire 312, February 2010, p. 27).

[5] A prepared guitar is generally played tabletop. It is modified by placing objects, such as magnets, clips or metal plates, under or in-between the strings.

[6] Joeri Bruyninckx: Kevin Drumm (February 22, 2011, http://www.foxydigitalis.com/foxyd/?p=7499).

[7] Documentary IMA Fiction: portrait #04 (ORF/IMA, 2006/2009, http://archiv.ima.or.at/?page_id=873. See also http://www.youtube.com/watch?v=PHITSzLXaew).

[8] In one poignant recollection from the early 1980's, Basinski describes how he was able to record the sound of the 101 Strings Orchestra from speaker wires strewn across his studio floor. The reason behind this - the strong signal coming from the CBS transmitter at the top of the Empire State Building nearby – echoes a similar 'field' of sound as the telephone poles described by Young. See Emilie Friedlander: Interview: William Basinski (September 11, 2012, http://www.thefader.com/2012/09/11/interview-william-basinski/).

[9] Basinski speaking on the radio programme Radiolab: Loops (WNYC Radio, season 10 episode 3, http://www.radiolab.org/story/161744-loops/).

[10] Fifteen Questions with Thomas Köner: An Open Invitation (see http://www.15questions.net/interview/fifteen-questions-thomas-koner/page-1/).

[11] Richard Skelton: 'Source' from Landings (Corble Stone Press, 2012, p. 44).

1 加斯东·巴什拉，《空间的诗学》，上海：上海译文出版社，2009。第34页。巴什拉还提到另一个原初的图景——森林深处的号角声，材料来自亨利·戴维·梭罗（Henry David Thoreau）在《森林》（Walden）中的描写。

2 见加布里埃尔·卒克曼对艺术家夫妇二人的采访：Gabrielle Zuckerman: An Interview with La Monte Young and Marian Zazeela(American Public Media, July 2002, http://musicmavericks.publicradio.org/features/interview_young.html).

3 见：Eliane Radigue《Adnos I-II》（Table of Elements, Cs 55, 2002）.

4 在一次采访中，拉蒂格愉快地回忆起一堂课，探索一只乳白色灯罩在被不同器具击打时，能够发出额外噪音的各种可能性。见：《埃莲娜·拉蒂格的隐性点唱机》（Invisible Jukebox with Eliane Radigue），作者丹·瓦尔伯顿（Dan Warburton）（The Wire 312, February 2010, p. 27）.

5 预置吉他是经由演奏者在琴弦下面或之间添加了其他物品的吉他，在桌上进行演奏。可以添加的物品通常包括磁铁、夹子、金属片。

6 见杰里·布鲁尼克斯的艺术家同名文章：Joeri Bruyninckx: Kevin Drumm (February 22, 2011, http://www.foxydigitalis.com/foxyd/?p=7499).

7 见纪录片：IMA Fiction: portrait #04 (ORF/IMA, 2006/2009, http://archiv.ima.or.at/?page_id=873. See also http://www.youtube.com/watch?v=PHITSzLXaew).

8 在1980年代初，一次不太愉快的回忆中，巴辛斯基解释了他利用散落在工作室地板上的电线对101弦乐团（101 Strings Orchestra）进行录音的方法。其原理是，从附近帝国大厦上CBS电视台发射器上辐射出的强大信号，制造了一个相似的回声"声场"，这就和扬描述的电话线杆的情形类似。见艾米丽·弗里德兰德对巴辛斯基的采访：Emilie Friedlander: Interview: William Basinski (September 11, 2012, http://www.thefader.com/2012/09/11/interview-william-basinski/).

9 见巴辛斯基在电台节目"电台实验室（Radiolab）"中的讲话：Loops (WNYC Radio, season 10 episode 3, http://www.radiolab.org/story/161744-loops/).

10 《问托马斯·科纳的十五个问题：开放的邀请》（Fifteen Questions with Thomas Koner: An Open Invitation）（见 http://www.15questions.net/interview/fifteen-questions-thomas-koner/page-1/）.

11 见理查德·斯格尔顿的文章《〈着陆〉的"素材"》：Richard Skelton: 'Source' from Landings (Corble Stone Press, 2012, p. 44).

04

声音演绎
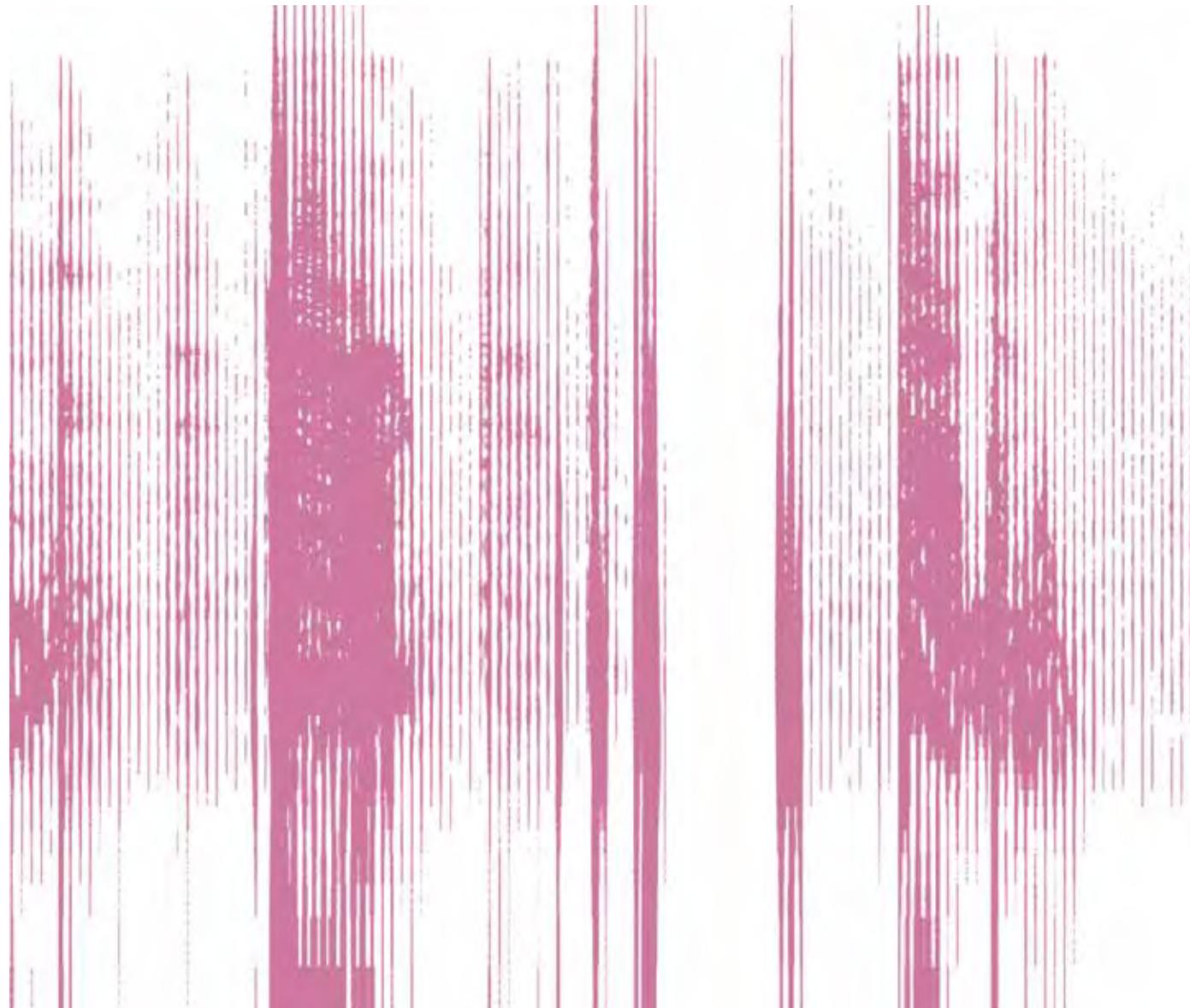
INTERPRETED · SOUND

有 形 之 音

"有形之音"是一场"声波视觉化"的跨界实验。

图形设计师同时又是音乐家的丹尼尔·里德（Daniel Reed）对于音乐和声音之间的关系以及如何把他们具象化非常着迷。"有形之音"的灵感来自于一种传统的音波实验：先是把沙子放入一个金属盘里，然后当金属盘在保持一定的频率不断振动时，沙子就会随之形成各种各样的形状和图案。

里德用电钢琴加上扩音器作为此次实验的音源（振动源）。他先在一张事先准备好的纸上撒上盐，再用钢琴弹奏出C大调的各个音阶，造成不同的声波振动，最后再用影像把盐粒在纸上所形成的各种图案记录下来。

一系列由实验产生的图像创造了一种全新的视觉语言，从而改变了我们对声音的传统认知。

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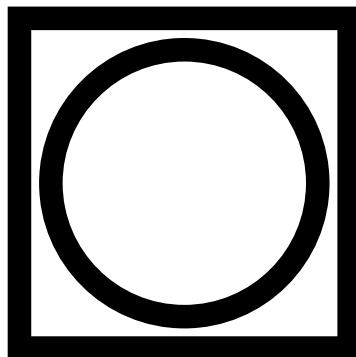
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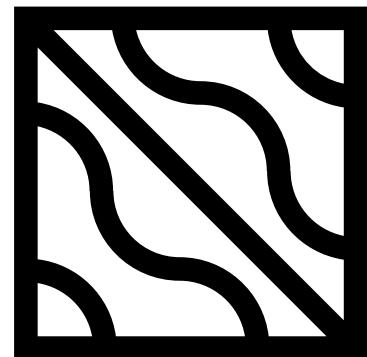
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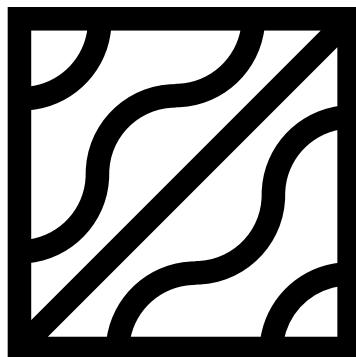
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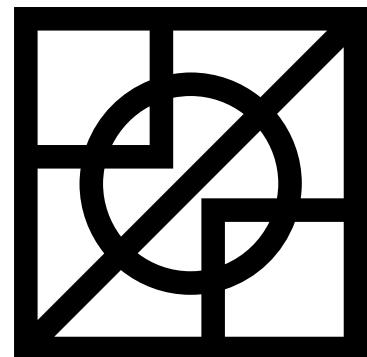
Music Notation 1　Chord - C Major 7

MUSIC_NOTATION
DANIEL REED

'Music Notation' is a visual exploration of physical sound waves.

Graphic designer / musician Daniel Reed has always been interested in the relationship between sound and music, and how this can be translated visually. Inspiration for 'Music Notation' came from cymatic experiments, in which metal plates with sand on top are vibrated at a constant frequency. This process moves the sand to form unique patterns and shapes.

Reed decided to conduct experiments using his electric piano and amplifier as the source of sound and vibration. By placing a sheet of paper and pouring salt on top, he then played each note of the C Major Scale, recorded the results and created a simplified version of each note and pattern.

The experiments resulted in a series of images which created a new visual language, altering the way in which we perceive sound.

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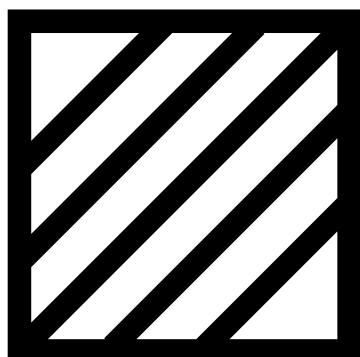
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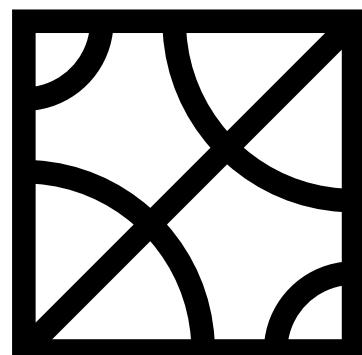
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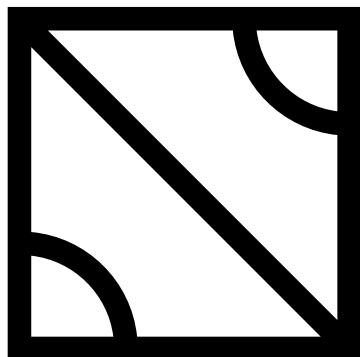
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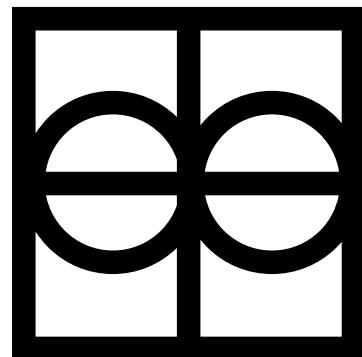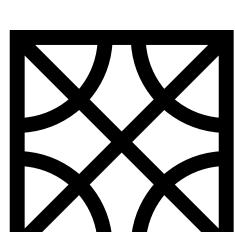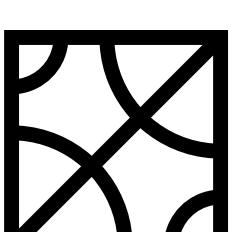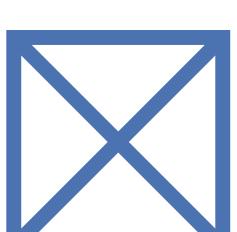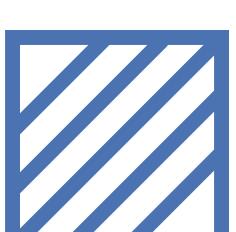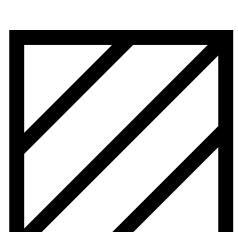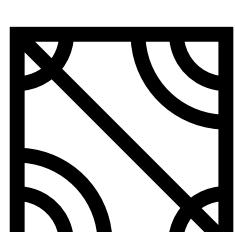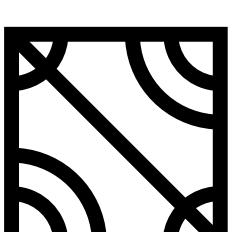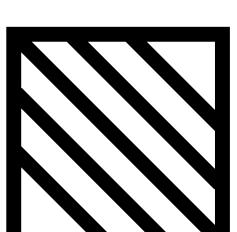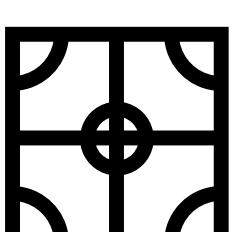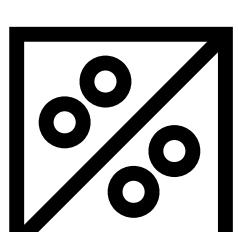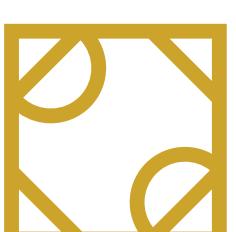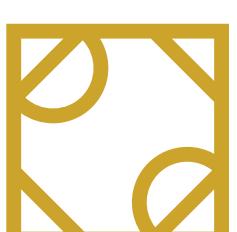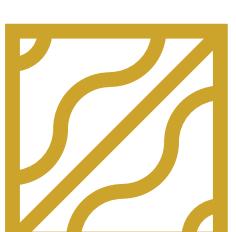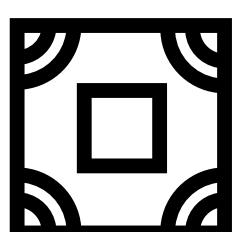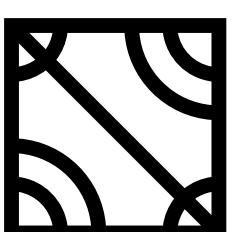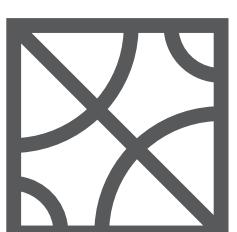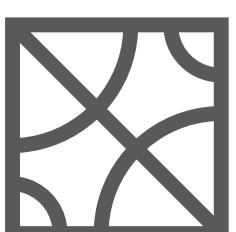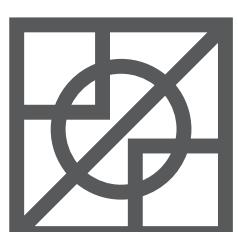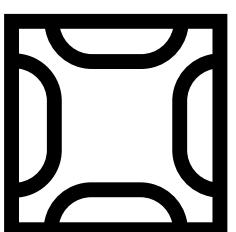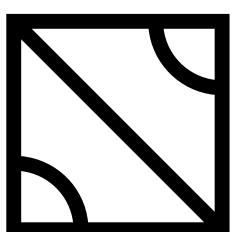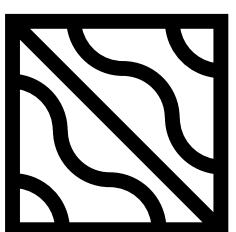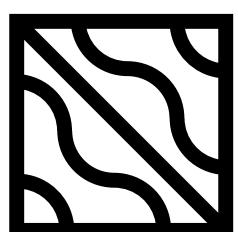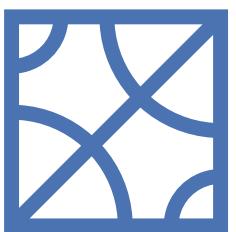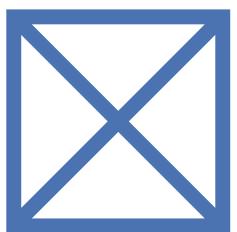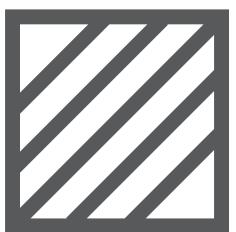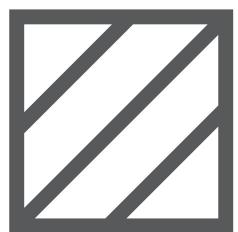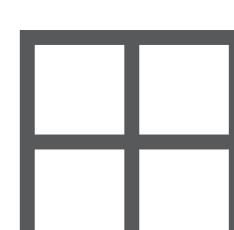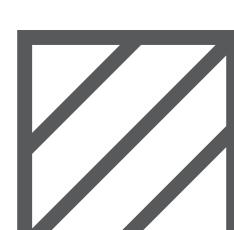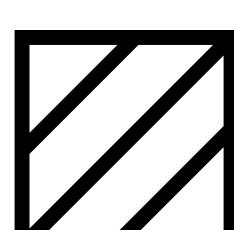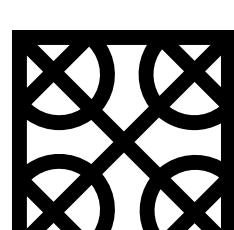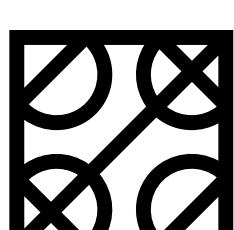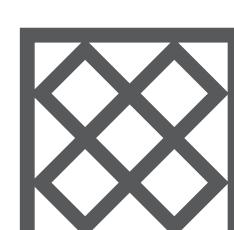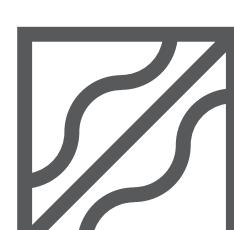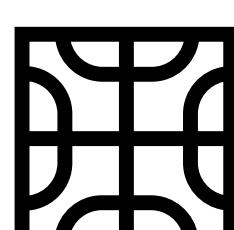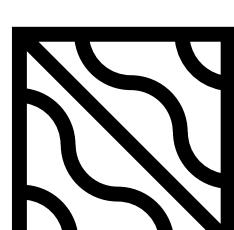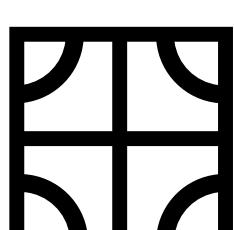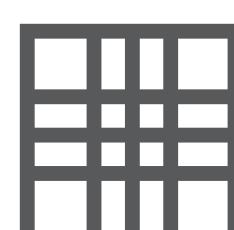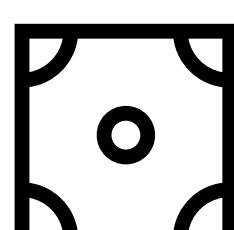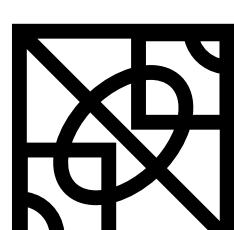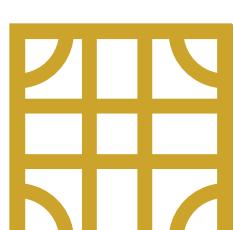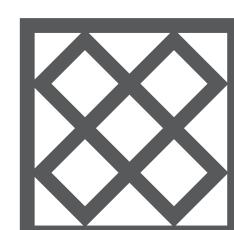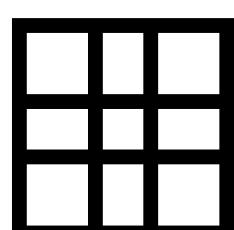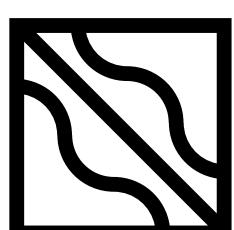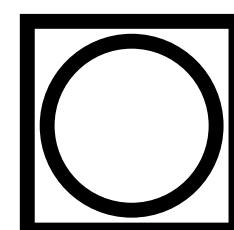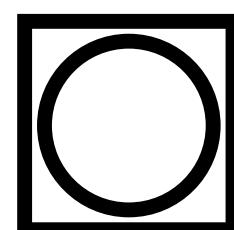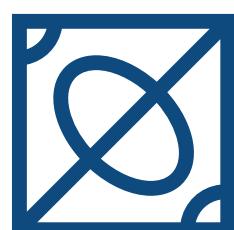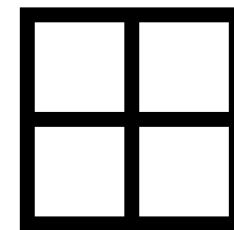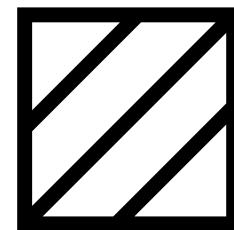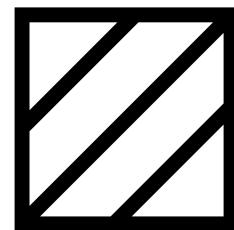
Music Notation 1   Chord - D Major 7

ClassiCon

Sedan Chair
Neri&Hu 2013

The sedan chairs in ancient China, were used by the wealthy as a means of transportation. The ancient sedan chair was a closed chair for one person that was carried on two poles by two to four bearers.

We are foremost architects, so we thought this was an interesting idea in terms of tectonics and structure. The chair's seat and frame are conceived as visually distinct, contrasting forms: the seat appears to be suspended within the wood or metal frame like a sedan chair, giving the design its name. _neri&hu

轿椅
Neri&Hu 2013 年

在中国古代，"轿"是一种供贵族使用的代步工具。这种封闭式的座椅通常可容纳一人，两侧各 有一根抬杠，并配有二至四名轿夫。

在我们卓越的建筑设计师眼中，这是一个在结构和构造上非常有趣的想法。椅子的两部分在设计上显得迥然不 同，泾渭分明：木质或金属材料制成的底架将整个座位抬了起来，让椅子看上去就像是一顶轿子，恰如其名。 _ 郭锡恩 胡如珊

艺术
采访
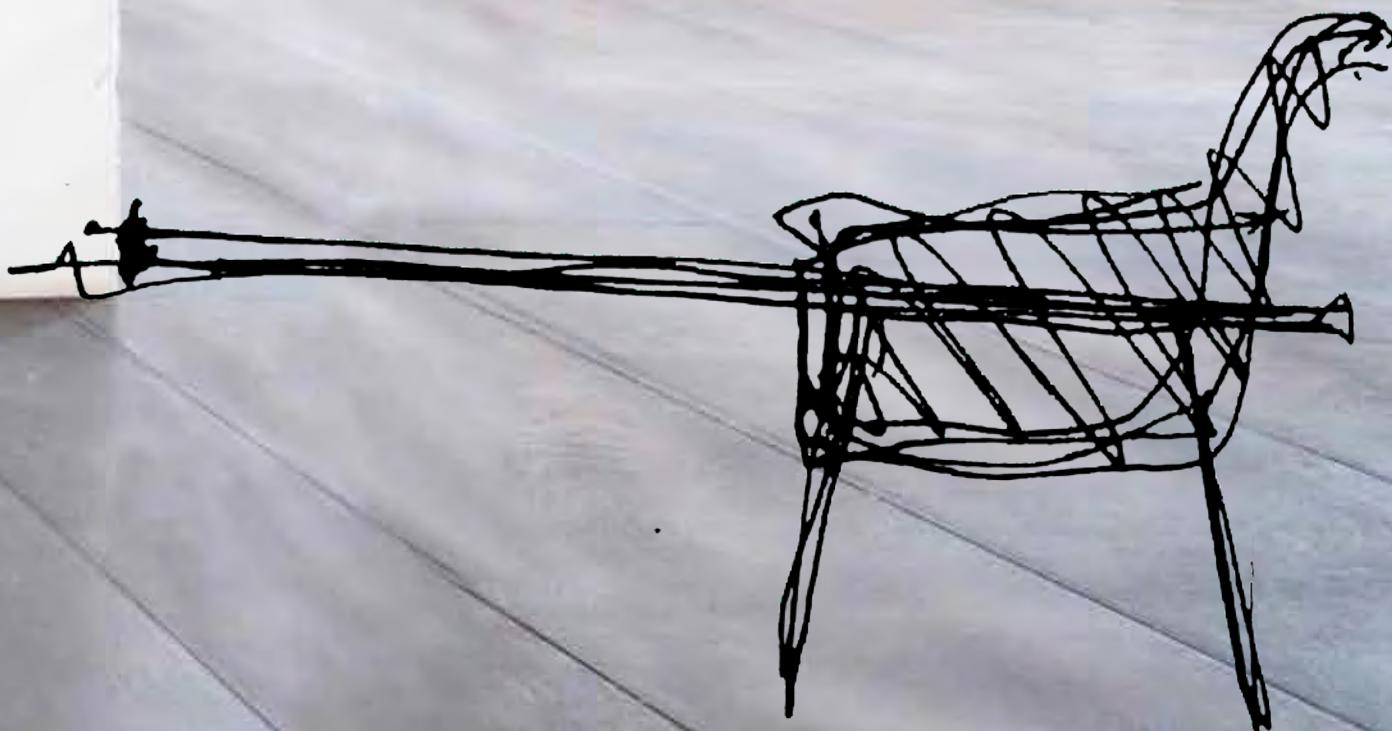
i n t e r v i e w _ a r t

CHRISTINE SUN KIM

photo_Jimmy Fontaine

来自纽约的艺术家克里斯蒂·孙·金，她通过运用绘画、表演、装置、工坊和交谈等多种媒介与方式，来研究和梳理自己与声音及语言之间的关系。先天失聪的金，希望通过这种方式来重新诠释声音的定义。传统观念中人们对于声音这一概念的认知，受到了这位艺术家的挑战，她对于声音给我们身体和心智两方面带来影响的重要性做出了新的评断。

New York-based artist Christine Sun Kim uses various mediums from drawings, performances, installations, workshops and talks to investigate and rationalize her relationship with sound and spoken language. Born deaf, Kim's investigation takes place in a bid to define what sound means. The idea that only our cochlear-centric culture should be the "owners" of sound is questioned as the artist reevaluates the physical and intellectual impact of the materiality of sound.

mf — MEZZO FORTE (ANNOYING LIKE A LOUD MOTHERFUCKER)

mp — MEZZO PIANO (SOFT ENOUGH TO PASS AS LOUD SILENCE)

CSK 2012

𝆑𝆑𝆑𝆑 — AS FORTISSIMO AS POSSIBLE (CONFUSING ENOUGH TO PASS AS PIANO)

𝆑𝆑𝆑 — FORTISSISSIMO (SO LOUD THAT IT BECOMES CONFUSING)

𝆑𝆑 — FORTISSIMO (VERY LOUD LIKE A SMALL 𝆑)

𝆑 — FORTE (LOUD LIKE fffff)

CSK 2012
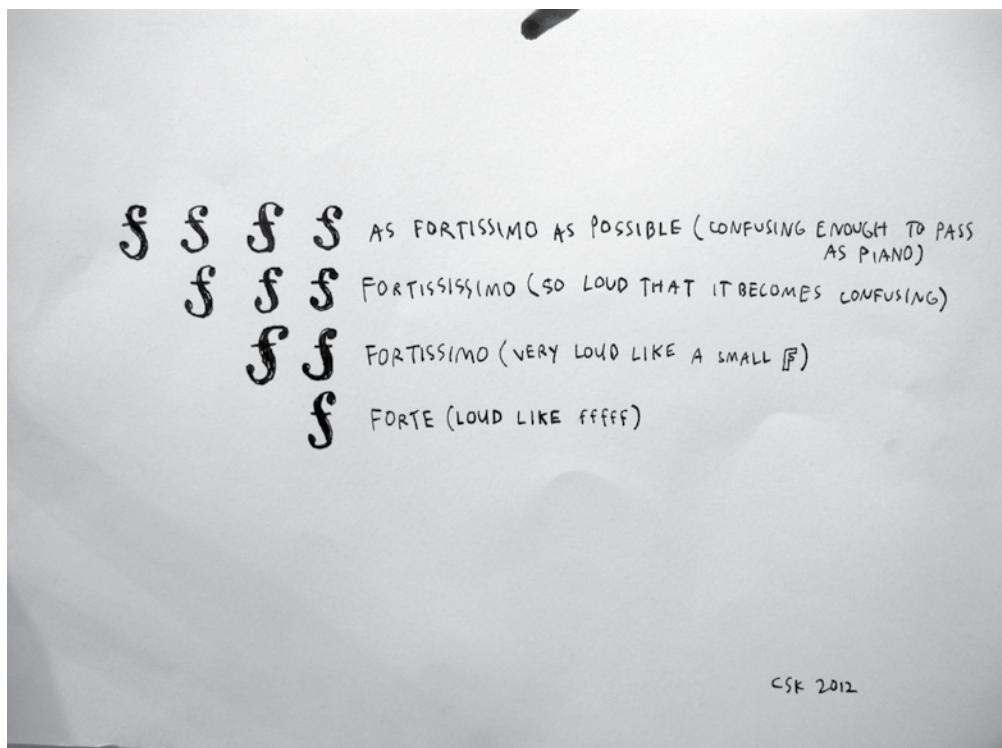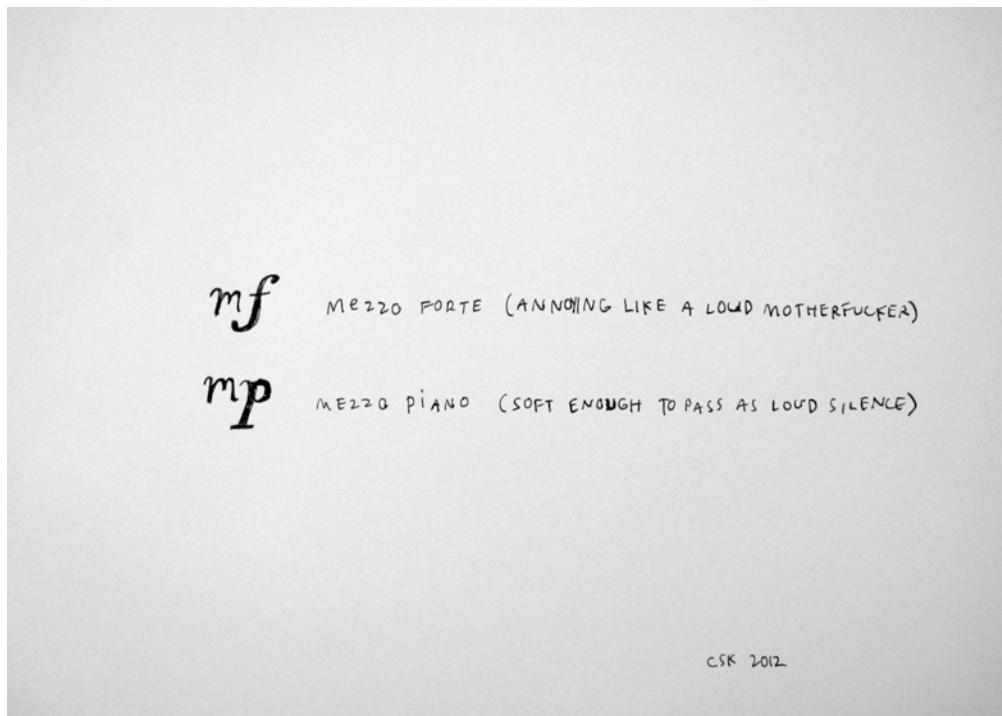
声音是什么？噪音呢？

跟空气一样，声音是我们生活里一种不可或缺的元素。它也是一种人与人之间表达自我和相互交流的流通品。我觉得如果把声音看作是一场永不停歇的游戏，那我就好比游戏里的玩家，试图用声音来"发声"于艺术之中，宣扬艺术主张。至于噪音，借用我朋友的一句话，是一种"无声的寂默"。对于声音和噪音，我现在就是这么一种理解，不过如果不久之后你再问我同样的问题，我也许会有不同的答案吧。在研究的过程中，声音的形象在我面前变得越来越清晰，而我对它的认知程度也在不断的变化和升华。

**如果声音如你所说可以作为一种通货来使用的话，那么对你来说，它值多少钱？或者说，它有多少价值呢？**

我觉得它非常宝贵。你觉得花多少钱能够买到一个人的声音呢？由于我情况比较特殊，使得许多朋友和机构在与我进行交流的时候，需要承担许多额外的费用，比如手语翻译及手写板等辅助条件等，这真是一笔不菲的开销。对于我来说，能够建立这样一个与大家紧密合作的平台是非常艰难的，而即便在我终于能够对大家展示自己声音的时候（尽管事实上这只是一种"展示"，而并非自己真正的声音），也只能维持非常短暂的时间。很多时候我不能向自己妥协，必须竭力克服各种困难并寻找一切可行的办法，因为如果能够选择的沟通方式越多，我的声音也就越响亮。

你的做法在我看来像是想要把声音变成自己的一种财富。在你进行创作的这段时间里，你与声音之间的关系，以及你对声音的定义是否发生过一些改变呢？

我对于声音的这种探索绝不会停止，并且我会把它当作我人生的一种使命来继续完成下去。有趣的是，对于普通人在声音这个问题上的看法和认识，我是既否定、又肯定的。不久前，我在"东京现场音悦节"上创作的实验作品里，制定了一条规则，并且把这条规则作为观众参与现场舞台讲话及发声等互动活动时得分的标准。我很喜欢那种借他人之口说话的感觉，因为像这样能够"作为"一个普通人与大家交谈，在平时几乎是不可能的。

你的许多作品选择了一种能够长期保存的艺术形态，比如绘画；但有些作品，则具有一定的时效性，比如"寂默合唱"。虽然方式不同，但他们应该都可以算是一种将声音视觉化的尝试。能不能把你的创作过程给大家介绍一下？你希望人们能够从中得到什么启发？

你的这个问题很有见解！我不确定"声音视觉化"是否是我想要表达的主题。因为我觉得很多东西，比如说手语或音乐，都是很难在静止的画面上表现出来的。不过这也正是它们有趣的地方，我喜欢看我脑子里缠绕在一起的各种想法，是如何在纸上慢慢变化成不同的线条和文字的。这种创作方式，对一个人的身心都是极好的。同时，我又发觉声音是转瞬即逝的，它的这个特点启发我创作了那些时效性较短的作品。把这两点放在一起，我既可以看到声音在空间上的短暂性，又可以看到它短暂的空间性。这可能
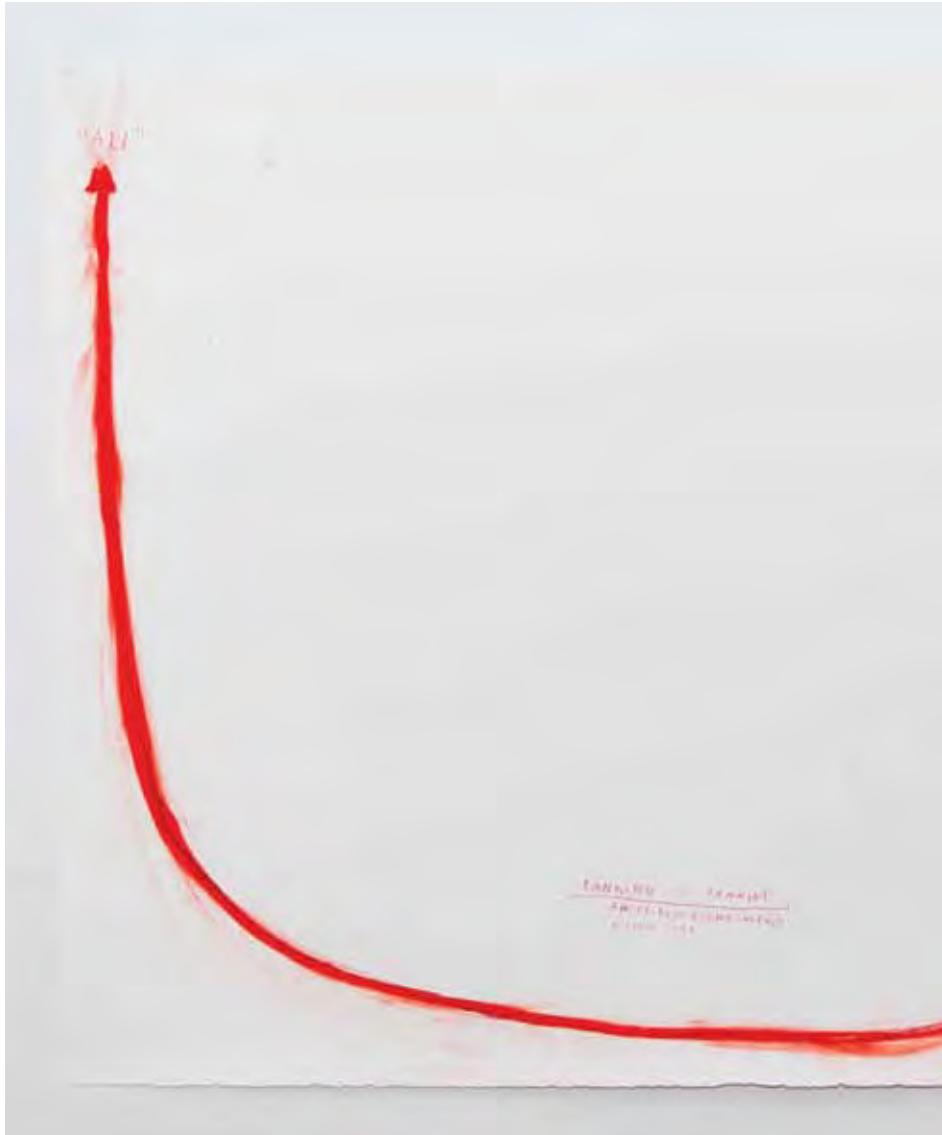
有点儿像"安静的声音"和"声音的安静"之间的关系，毕竟我们对于声音的理解也许各不相同吧。我的所有作品都来自于自己的好奇心。如果我想看看自己一口气能够吐出多少声音，我就会创作一系列与之相关的绘画作品，或者设计出一种特有的表现方式来传达给观众，一切都是好奇心使然。我也不太确定我想让人们从中得到什么，也许只是单纯想把自己的想法展现出来吧。

聊聊你的新作吧，或者说你近期有什么新的打算？

明年的日程已经安排的很满很满了，非常希望能够给自己留一些空闲的时间出来。我真是太怀念那些闲暇的日子了，因为它们可以让我有充足的时间思考，虽然我对这件事其实不怎么擅长。

All Night | photo by Erica Leone

What is sound? What is noise?

Sound is an everyday element to life, similar to air. It's also a material used to communicate or express. I'm beginning to perceive sound as one board game that goes on and on; I function as a player, attempting to use sound as my "voice" in art and to play up its social norms. A friend of mine once described noise as "silence without character." That's my current definition for now, ask me again in the near future and I might answer differently. My position will keep on evolving and forming as I approach closer and closer to sound, all on my terms.

If sound is currency as you described it, how much is it worth to you? Or what is its value to you?

It just feels so expensive. How much would you charge for your own voice? With my communication difference and my choice not to speak with voice, it is actually expensive for people and institutions to have to provide certain accommodations such as sign language interpreters and note takers. It is a somewhat laborious process for me to build up my own platform as it comes with a high level of collaboration with a number of people, and in the end, I can only present my voice (not literally, but by the act of being present) for such a short time. I've found that negotiating is like hustling at its best, the more control I have over my communication options, the more sonorous my voice becomes.

Your work can be thought of as this evolving process of you trying to reclaim sound as your property. Has your relationship / definition of sound changed over this period of time?

My practice will never stop evolving and I intend to continue to abide that mission, but I have found myself not only resisting sound's social norms and rules, but also to embrace them. In my latest experiment for Sound Live Festival in Tokyo, I wrote about the stage's sound rule and used it as the "score" for the audience to speak and vocalize. I like the effects of using people's voices as my voice because in a way, it's nearly impossible to lead the most direct connection with the world on a daily basis.

All Day l photo by Erica Leone
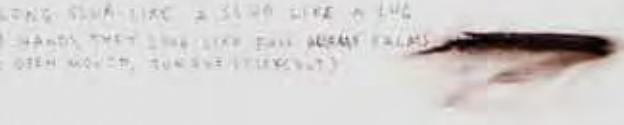
Face Opera | photo by Conrado Johns

Face Opera | photo by Conrado Johns

Some of your works can be seen as a permanent art piece like your drawings and then there are others like the soundless choir, which have more of a time-based performative quality. Though different in its approach, you can say that what binds them together is an attempt to visualize something that could not be seen. Can you describe the process during the creation of your work? What do you want people to take with them?

You ask great and insightful questions! I'm not exactly sure if "visualizing" is what I'm attempting in art. The spatial aspect of both music and American Sign Language is quite challenging to capture on paper, and I like to see how all those thoughts inside my head rubbing against each other might look in lines and text. I think working with hands is so important, it's good for your body and head. Also, I find sound to be quite ephemeral, hence these time-based projects. Maybe if I put both aspects together, I see spatial ephemerality or ephemeral spatiality. Similar to quiet sound or sonic quietness, it probably means your "silence" doesn't mean anything to me. The whole process is mostly based on my curiosity. If I wonder about how many sounds I could utter in one breath, I would make a series of drawings based on that or devise a performative technique for audiences. It's all about acting on curiosity. I'm not sure exactly what I want people to take with them, maybe just be present.

Tell us about some of your recent works, or perhaps what are you up to next?

My 2014 is looking chaotic already and I'm trying to find some time to be bored. I miss being bored and it always puts me in a great place to think. I'm not great at thinking for most of the times.

written by Christine Chang _ translated by Josef Zhou_ paintings by Alice Tye

第 三 种 体 验 ： 为 建 筑 中 的 声 音 正 名

视野将世界分隔，而声音则将其整合；视象传播的方向单一，而声音却传遍四面八方；视觉让我们置身事外（exteriority），而声音的体验却直指内心。我们即使不想听，却不得不听。眼睛用于获取，耳朵则用于接受。建筑无视我们专注的目光，却能对我们的声音予以回应。
*——尤哈尼·帕拉斯马（Juhani Pallasmaa）*

自古以来，视觉现象一直是建筑师优先采用的伎俩（modus operandi），触觉与听觉的感知则被贴上了意义含混的"现象学"标签。随着视觉受到优待，图像以及建筑的图像操作也因此获得崇高的地位，而建筑与声音的关系则被进一步边缘化、被限制在声音工程或者剧场建筑等相关领域内。当代建筑批评家罗宾·埃文斯（Robin Evans）曾经指出，"建筑师并不直接处理建筑，他们只处理建筑的图纸[1]"这种情绪表明，视觉文化及其再现工具是建筑师与设计师工作的必经之道，为此，图画表达的能力范围既是机会，又是限制。尽管声音作为一种难以再现的媒介，它却具有明确的空间指向，并且与几何、距离、体量分布、物质建造等关系密切。建筑在很大程度上是由声音构成的，只是这些声音在日常生活中没有得到足够关注。当我们开门关门、走在石头或者柏油路面上、打开窗迎接外部的世界时，一切都和声音有关。我们生活在声音的氛围当中，而建筑正是其载体，任由声音在其中发散、汇聚、过滤与回响。

开篇引用的芬兰建筑师尤哈尼·帕拉斯马的这段话，是笔者写作本文的灵感来源。本文试图阐释出视觉与听觉时而一致、时而对立的相互关系。这样做的目的，并不是要计较视觉与听觉谁先谁后，而是试图通过比较，讨论它们的共识与分歧，以及相辅相成的潜力。

The Third Note

RECOGNIZING THE STATUS OF SOUND IN ARCHITECTURE

Grand Central Station

"Sight isolates, whereas sound incorporates; vision is directional, whereas sound is omni-directional. The sense of sight implies exteriority, but sound creates an experience of interiority. I regard an object, but sound approaches me; the eye reaches, but the ear receives. Buildings do not react to our gaze, but they do return our sounds back to our ears." [Juhani Pallasmaa]
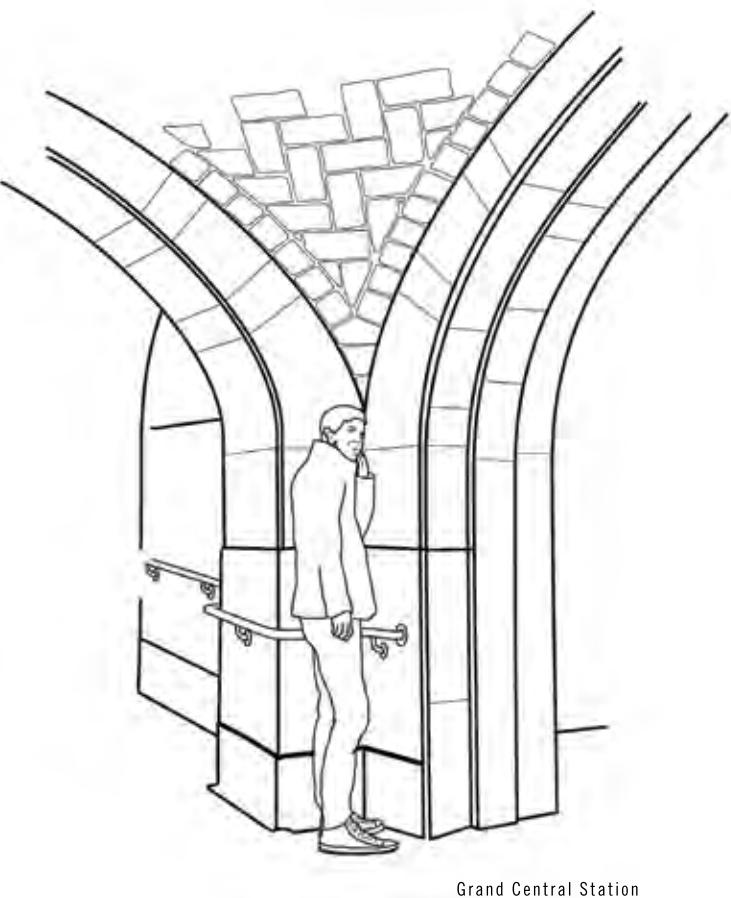
Historically, vision and sight served as privileged modus operandi for architects, with tactile and aural sensibilities subsumed into the ambiguous label of "phenomenology." This privileging of sight has led to the elevated status of image and image-making in architecture, relegating architecture's relationship with sound to the marginal realms of acoustic engineering and concert hall design. The late architectural critic Robin Evans once declared that "architects do not make buildings; they make drawings of buildings." [1] This sentiment affirms that architects and designers work through a visual culture predicated on the tools of representation, and as consequence are both liberated and restricted by what they can and cannot draw. Although sound is indeed an elusive and tricky medium to represent visually, sound itself is not devoid of spatial implications and on the contrary has direct relationships with geometry, distance, volumetric distributions and material constructions. Architecture is very much composed of sound, but these sounds go unnoticed in the everyday. We open and close doors, click our heels on stone, asphalt, open windows to let sound in. We live and are surrounded by ambient sound; and architecture is the vessel of its distribution – captured, released, echoed and filtered.

Inspired in part by the introductory passage above by Juhani Pallasmaa (Finnish architect), this essay attempts to place vision and hearing in relation to one another – at times in opposition, other times in parallel. The intent is not to argue for the superiority of either vision or hearing but rather to compare and contrast the two senses to see where they diverge, overlap and potentially augment each other.

The Voyeur | the Eavesdropper

The French term voyeur means "one who looks," and generally describes an act of looking that involves the spying of others engaged in intimate activities. For the discipline of architecture, voyeurism has been used as a conceptual framework to explore unconventional visual relationships, challenge the status quo and blur the boundaries between public/private. For the voyeur, the act of implies a transgression of a social norm. The viewing of intimacy – the illicit act of the unsuspecting, heightens the excitement of seeing. I am interested in the voyeur precisely because of its extremism – as a method of viewing that completely detaches the observer from the object in view, reinforcing a feeling of exteriority through the power of distance. The voyeuristic gaze suggests the crossing of different worlds and represents the culmination of the focused obsession to creating a window from one to the other, most powerfully translated into a stolen look. It exists as one of the most decisive ways of seeing; strategies of stealth and positioning of the viewer versus the object of desire are critical. In architecture, designers have played with this concept in the design of private quarters,

隔窗有眼 | 隔墙有耳

法语中的"偷窥者（voyeur）"一词原意是"观看的人"，一般用于描述窥探他人隐私的观看行为。在建筑学领域，偷窥狂（voyeurism）这个词作为一种概念体系，用于探索非传统意义上的视觉关系、挑战现状、以及模糊公共与私密的界限。对于偷窥者而言，他们的行为是对社会伦常的逾越。窥探的内容越是私密、不能见人，观看的快感便越发强烈。让我感兴趣的是这种行为中的极端主义：作为一种主客体完全脱离的观看方式，在偷窥的过程中，这种置身事外的感觉来自于距离的权力。对偷窥式观看最有力的诠释是景观的窃取，它在两个世界之间打开了一扇窗，并且借此让这种全神贯注达到高潮。与此同时，偷窥也是最坚决果断的一种观看方式，观者立足、并隐匿自身的策略与难以掩饰的欲念形成了一种紧张感。带着这样的概念，设计师可以在建筑中处理公共与私人领域、更衣室、立面、流线，以及诸如此类的内容。偷窥式的空间通常表现为建筑的取景框，从一个空间看向另一个空间（例如阳台、窗口、缝隙、或者走廊）。

与偷窥者（观看的人）不同，"窃听者（eavesdropper）"形容偷偷地收听私人谈话的行为。在英语中，这个词的起源与建筑密不可分。它由屋檐（eaves）和落下（drop）两部分构成，原意是从屋檐滴落的雨水（原本拼写为Eavesdrip）。在历史上有这样的法律规范，要求自家的雨水不得落在他人的地界内[2]。后来在17世纪，词义被引申为"在屋檐下（雨水低落的地方）偷听的人"。[3] 相比于偷窥的严格形式，窃听要显得被动很多。窃听者能够自主选择窃听的对象，却没有办法在设备上达到相同的精度。于是，他们通常会凑合着使用一只杯子，作为声音的放大设备。在窃听行为中不存在视觉的精确与可达，取而代之的是声源方位与距离的含糊。因为视觉关联无效，听觉材料反而更加真实感。尽管初看来，偷窥的模式似乎更多地被转换为建筑形式，然而，一旦我们叩问声音与建筑的关联，我们就会意识到声音有着尚未开放的空间塑造能力。偷窥式建筑是基于孔隙形式的抽象，而对于窃听，建筑却没有这样的抽象性，反之，一些物质上的微差，例如材料、墙壁的厚度、表面与表面的空间关联、以及房间的几何形态等等，就变得至关重要。

建筑作为声音容器并不是密闭的。之所以这么说，是因为声音作为一种媒介，背叛了建筑在形象上的坚固。我们都认为墙壁与地板定义了建筑的边界，然而声音却能神奇地逾越这些边界。在日常生活中，听觉讯号通常是在不知不觉中传递与接收的。在苏姆维特的圣本尼迪克特教堂（Saint Benedict Chapel in Sumvitg）项目中，瑞士
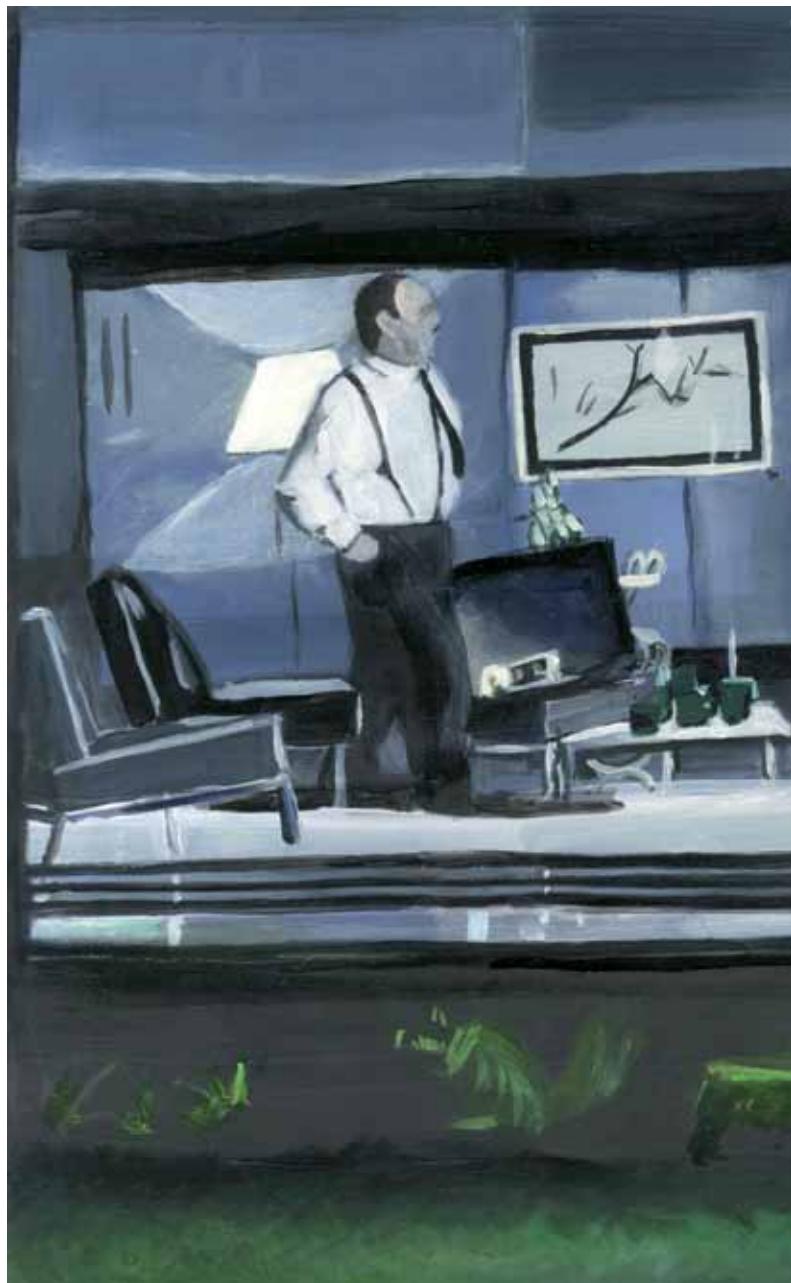
public restrooms, changing rooms, facades, circulation routes, etc. Voyeuristic spaces usually imply an architectural frame – a view from one space to another (a balcony, a window, a slot, a corridor).

In contrast to the voyeur (who looks) – the eavesdropper – is one who secretly listens in on private conversations. The English origin of the word is in fact related to architectural eaves and roofing: eavesdrop [2](originally eavesdrip) referred to the water that dripped off the eaves of a building. Historically, there were legal restrictions on property lines to protect neighboring property from damage by another's eavesdrop. Later, in the early 17th century the term came to mean "a person who listens from under the eaves[drop]."[3] Eavesdropping is more passive in comparison to the exacting form of the voyeur. The eavesdropper may choose the target of his source but he isn't equipped with the same precision. Instead he often relies on a makeshift amplifier – a cup. In eavesdropping, the discreet and tangible aspects of sight are removed and replaced with ambiguity – ambiguity of orientation and distance to the source. The denial of visual connection augments the intimacy of the perceived audible content. Offhand, voyeurism may seem to translate more readily into architecture, but the more we interrogate sound's relationship with architecture, the more we discover that sound holds untapped potential for space-making. Voyeuristic architecture is concerned with the

Playtime 2 | oil on paper | by Alice Tye

建筑师彼得·祖姆托（Peter Zumthor）"让地板微微地倾斜，并因此能够发出吱吱的声响。这一切都潜藏在[参观者的]意识之外。"[4] 建筑师进一步解释说，"我想这就是所谓的浪漫吧，所有音乐都需要某种容器，而这些容器需要设计，这就是建筑学的任务。"[5]

无独有偶，日本在幕府时代的庙宇和宫殿以相同的策略用于防守，他们设计的地板在有人侵入时能够发出响声。[6] 这些地板被称为"夜莺地板"（鴬張り），形容人走在上面时发出的鸣响。干燥的木板在承受脚步的压力时，能够自然地发出声音，但是为了放大这样的效果，地板是经过精心设计的，钉子插进钉扣中，通过摩擦发出声音。[7] 简单的鸣响，看似无意而为，却提供了坚实的壁垒无法实现的防御机制。"夜莺地板"之美在于其精确的声效、以及极端简洁的细部——仅仅是一些干木板与钉子而已。

声音走廊（Whispering galleries）是为窃听而设计的建筑典范。它们在形状上呈圆形或椭圆形，便于声音从空间的一端沿着墙壁传到另一端。一个著名的例子就在纽约混乱而疯狂的中央车站。在靠近地下餐厅（dining concourse）的地方有一处独特的空间，这个空间不高，但陶土砖饰面的拱顶却有奇特声效，如果有人面对入口处的角落低声细语，他的声音经过曲线形天花的反射，站在对面的另一个角落里的窃听者听到的将是高声呼喊。[8]（难怪这里会变成求婚的热门场所！）声效的小小改变，就能彻底地改变一处公共空间以及我们与它的互动。类似的例子在北京的天坛，建筑的庭院光滑而坚实的围墙形成了一处理想场所，能够传递私人的谈话声。在这些案例中，公共与私人领域的融合依赖的并不是常用的视觉渗透。

在拱顶下、在巨大的庭院中，声音都是将人们联系在一起的手段。如果不看，你不会发现自己听到的是谁的声音。

一个具有城市规模的窃听事件发生在马德里宽阔的林荫大道，格兰维亚大街（Gran Via）上。在20世纪早期，规划者决定在中世纪流传下来的城市肌理中插入一条现代的大道。这项决策大刀阔斧地打开了拥挤的城市空间，为曾经的中世纪街景披上一层新巴洛克的外衣，百货商场和宏伟的宫殿开始在这里聚集。这条街很快成为了马德里的电影中心，众多影院都在这里上映最近的电影。由于西班牙的天主教传统，当时很多电影的内容被认为是伤风败俗，对于年轻的女孩，即使看一眼海报的画面也需要进行忏悔。然而，尽管电影内容被视为禁忌，它们的内容却没有被完全限制在建筑的外墙之内，声音作为电影的组成部分穿墙透壁，传到周边居民的耳朵里，为他们提供了意想不到的观影体验。在这个案例中，在视线已被隔绝的情况下，声音环境仍然是透明的。并且，泄漏的声音远比直接看见图像更加震慑人心，因为禁忌的声音对于日常生活的影响是潜移默化的，它们不会留下一丝可见的痕迹。

借景造景|借腹言声

建筑的空间与形式都与视觉原理同步，不过对于听觉而言，建筑的边界总是在被规避、违背、以及挑战，这也让建筑的笨拙和固执不复存在。视觉具有方向性，也因此意向明确，我们为此需要进行有意识的观察。与之相反，声音则向四面八方散射，并不精确，因而容易发生变异。视觉图像具有自主性，而声音则形成于关系的交互，通过空气

Playtime 1 | oil on paper | by Alice Tye
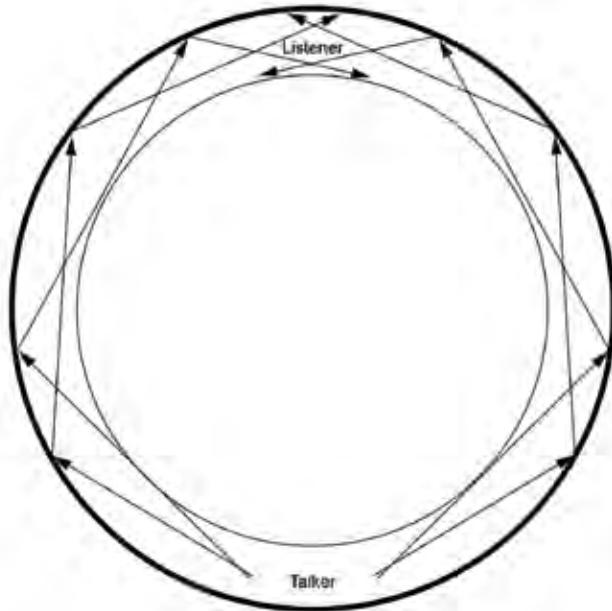
Whispering Gallery

abstract frame/aperture, but with eavesdropping, architecture loses abstraction and instead is enriched by the nuances of materiality, wall thickness, spatial relationship between surfaces, room geometry, etc.

Architecture is a leaky container of sound. By this measure, sound is the medium that betrays architecture's image of solidity. We think of walls and floors as marking clearly defined boundaries and edges, but sound is the elusive medium that refuses to be contained. Acoustic cues are received accidentally often existing below the register of our everyday lives. For the Saint Benedict Chapel in Sumvitg, Swiss architect Peter Zumthor "put a slight warp in the floor to make a creak, which would exist just below [the visitor's] level of consciousness." [4] Expanding further he said, "Call it romantic, I guess. All music needs some kind of container, and this container must be designed. That's what architecture can do." [5]

Similarly, medieval Japanese temples and palaces applied a strategy of defense by designing creaky floorboards to signal the footsteps of intruders. [6] These floors are called nightingale floors or uguisubari, a reference to the chirping sound made when walked upon. Dry wooden floor boards naturally creak under the pressure of footsteps but to amplify that effect, they were designed so that the flooring nails rubbed against a jacket or clamp to produce a chirp.[7] A simple chirping sound, seemingly innocent, offers a defense mechanism that a wall or physical architectural barrier could not. The beauty of the nightingale floor is the simplicity of its architectural detail – dry wood and some nails.

Whispering galleries are perfect architectural examples of spaces designed for eavesdropping. They are circular or elliptical in shape to allow the sound from one end to travel along the curved wall to another. A well-known example is located right in the chaotic madness of New York's Grand Central station Located near the famous dining concourse lays a uniquely vaulted space, where the low ceramic arches create a natural amplifier that can cause a whisper from one corner of the entryway to sound like a shout on the other end.[8] The speaker faces the corner of one column and his whisper is carried by the curve of the archway in the opposite corner to the unsuspecting eavesdropper. (One can see why this has become a hot spot for marriage proposals!) A simple acoustic twist can completely transform a public space and our social interactions within it. A similar case occurs at the Imperial Vault of Heaven in the Forbidden City, Beijing, where the hard and smooth surface of the walled courtyard forms a perfect circumference, making it an ideal acoustic transmitter of private conversations. This is a convergence of public/private that does not rely on the conventions of visual transparency. Sound is what connects people, under an arch or in a large courtyard. You never know what or who you may hear when you're not looking.

An interesting case of urban eavesdropping occurred on Gran Via (Madrid's Broadway boulevard). In the early 20th century urban planners decided to cut through the medieval fabric with a modern boulevard. The surgical cut decongested the historic center and the once medieval fabric was given a makeover of neo-baroque garb to house department stores and grand picture palaces. The street quickly became the cinematic heart of Madrid, housing many cinemas that showcased the latest films. Given the strong Catholic roots in Spain, much of the content of the films showcased were considered so scandalous at times, that even glimpsing the mere sight of a movie poster sent one girl to confession. The forbidden visual content of the films could not be neatly contained behind walls and its audible content leaked through adjacent walls to residents, offering them an unexpected fragment of the cinema experience. Acoustic transparency, despite visual opacity. Sound leakage proved to be more subversive than seeing the image itself as the sounds of the forbidden infiltrated the everyday without leaving any visible trace.

The Borrowed Scene | the Ventriloquist

Architectural form and space are complicit with vision, but in the case of acoustics, architecture is the very boundary that must be circumvented, defied and challenged in order to remove its stubborn fixedness. Vision is directional and as result intentional and charged with the consciousness of observation. Sound, on the other hand, is omnidirectional, diffuse, inexact, and subject to distortion. Vision is autonomous, while sound is created out of an exchange of relations, requiring a medium through which to propagate– space and air. Made up of oscil-

和空间作为媒介进行传播。声音在气压的波动中产生，从本质上说是这一种摩擦。当声音在空间中传递时，它具有音调、响度、回响等方面的属性。它在塑造环境的同时，也在被身边的环境所塑造。

偷窥者与窃听者分别对应视觉与听觉信息的接收，而借景与腹语术这一对概念则强调信息的发生方式，以及制造视觉与听觉讯息的切实手段。借景是中国和日本传统园林的造景手法，它将远处的景观框选下来，整合进自己的空间中。借景的方式总共有四种：远借（远处的山与树）、邻借（近处的景点）、仰借（天空）、俯借（石头与池塘）。⁹ 在中国江南的园林中，借景的手法用于处理尺度、远近关系、以产生景深的错觉。园林是对自然与人所处的空间的微观再现。在园林中，墙壁走向曲折、路径蜿蜒盘旋，景观随着移动变化莫测，却又丝丝入扣，令参观者无法判断事物之间的真实距离。园林的外墙必须隐匿，以实现无限外延的空间错觉。景深感同样可以通过借景得以操作：框选远处的街景可以将空间拉伸，而框选一株植物则可以造成空间的收缩。这些视觉的技巧营造出一种不稳定的内部空间，经由观者感知，建筑的界限不断发生着变化。中国古典园林通过视线编织的网络创造了一个无限惊奇的世界，并以此表达出自然与生命的永恒流变。

如果园林借景的本质是画面的借用，那么腹语术则是与之对等的声音行为，一种声音借用的艺术形式。这种舞台技艺表现为一位木偶师与一只木偶，进行腹语表演的人将他的声音"借给"木偶，造成一种木偶师和木偶在对话的假象。与窃听者的被动接受相反，腹语者代表了一种高超的技艺，能够通过观看与收听的联动控制现场的观众。在建筑中，"借腹言声"的现象并不常见，这很可能是因为声学在建筑学中是一个盲点。作为建筑师，我们只把"声学"当做一项技术要求，而不是自己需要掌握的专业技能。但我们没有意识到，如果真的有方向致力于建筑声音技艺的研究，那么空间体验将会展开全新的领域。

在2012年的威尼斯国际建筑展览会上，波兰馆的设计强调了声音在其中的作用。这个项目由艺术家卡塔齐娜·克拉科维亚（Katarzyna Krakowiak）构思、音乐批评家米歇尔·里贝拉（Michal Libera）策划。艺术家将声音用作概念的框架，提供了一个平台，讨论公共性的本质，以回应大卫·奇普菲尔德（David Chipperfield）提出的"共同的平台（Common Ground）"的概念。¹⁰ 项目名为"每个人都有听的权力（Everyone has the right to sound）"，它利用建筑室内空的空间，证明了建筑并不是无声的，相反，其中充斥着各种声音——被吸收、过滤、转化、放大、以及扭曲的声音。¹¹

艺术家没有建造全新的展馆，而是借助原有的室内表达激进的想法。这个空间是一座声音的雕塑，能够从邻近的其他展馆借用声音，形成不同国家之间对话的错觉。艺术家将空间发展成为一件声学仪器，通过建筑表面的微小形变，将通风管道系统转变成为收集其它展馆声音的设备，并借助建筑现有的凹洞、壁龛、天窗将收集到的声音放大。¹² 原有建筑对称的形状、砖墙、以及大理石地面制造了强烈的竖向震动，造成声音从各处传来的假象。¹³ 而经过改造，原有的地面和墙面稍稍倾斜，地板材料换成了木头，这种独一无二的声学品质也得到了提炼与加强。¹⁴

对原有的建筑的处理就像考古现场，曾经被隐藏的建筑细部被发掘和重塑。吊顶被拆除，露出背后的通风系统和自然采光，这让参观者能够惊讶地发现，说话的声音能够通过风管系统在天花板的位置传播，这比在地面传播更容易引起人们的共鸣。¹⁵ 位于入口对面的壁龛，原本由石膏板包覆，现在同样裸露，以反射大厅内的声音。¹⁶ 而通向这个大厅的过道则经过隔音处理，摒除了所有环境的噪声，因此，大厅

lations of air pressure, sound is in essence created out of friction; as it moves through space, it acquires qualities of tone, loudness, reverberation, etc. It shapes its surroundings while simultaneously being shaped by its surroundings.

Voyeurs and eavesdroppers are receivers of visual/aural information; whereas the pairing of borrowed scenery and ventriloquism addresses the sender – the actual means of constructing a view or audible cue. Borrowed scenery is a technique employed in Chinese and Japanese gardens, in which elements of a background landscape are framed and incorporated into another space. There are four categories of borrowed scenery: 远借 distant borrowing (of faraway mountains, trees), 邻借 adjacent borrowing (of features in proximity), 仰借 upward borrowing (of the sky), and 俯借 downward borrowing (of rocks and ponds).[9] In Chinese gardens, the borrowed scene allows spatial manipulations that play with scale, foreground/background and illusion of depth. The garden represents a microcosm of nature and man's place within it. Designed so that winding walls, meandering pathways and framed openings are constantly shifting relative to each other, the visitor is purposefully denied an accurate perception of physical distance. The walled perimeter must disappear for the illusion of infinite expanse to work. Depth perception is controlled by the borrowed scene – at times framing a distant vista to expand the depth of a space, other times framing a portion of vegetation, resulting in unexpected spatial collapsing. The visual acrobatics result in a destabilized interior whose architectural limits constantly change based on the viewer's perception. The Chinese garden is composed of a network of sightlines woven to create a world of endless surprise, representing the constant flux of nature and life.

If borrowed scenery literally borrows a view, ventriloquism can be considered as its acoustic equivalent in that it is an art form in which one lends a sound. This stagecraft usually involves a puppeteer sitting with a dummy; the ventriloquist "throws" his voice to create the illusion that puppet and puppeteer are sharing a conversation. While the eavesdropper represents a passive recipient, the ventriloquist in contrast is the highly tuned technician who masterfully manipulates the listening audience by combining visual and audio spectatorship. Architectural examples of "ventriloquism" are rare, in part due to the disciplinary blind spot that acoustics has occupied. As architects, we generally dismiss "acoustics" as a technical requirement, assuming that it is outside our field of expertise. We forget that sound, while it does have an entire science devoted to understanding it, offers another layer of spatial experience.

One recent project that showcased sound as a powerful medium, was the Polish Pavilion exhibited at the International Architecture Exhibition in the 2012 Venice Biennale. This collaboration project was by artist Katarzyna Krakowiak and curated by music critic Michal Libera. The artist used sound as a conceptual framework and platform to question what we consider to be "common" to address David Chipperfield's theme of Common Ground.[10] Entitled, Everyone has the right to sound, this project used the empty interior of a building to demonstrate that architecture is never silent, but rather built of sounds – absorbed, filtered, transferred, amplified and distorted.[11]

Rather than proposing to build a new pavilion, the artist decided use the existing interior as a radical point of departure. The space was treated as a sound sculpture that could "borrow" the sounds of neighboring pavilions to create a dialogue between the different countries represented. The artists used the space as a sonic instrument by taking advantage of micro-deformations in the building surfaces, converting the ventilation system to become a sound collector of other pavilions, and amplify-

ing sound effects produced by existing niches, apses, and vestibules. [12] The existing building's symmetrical rectangular shape, brick walls and marble floor produced excessive vertical reverberation creating the illusion that voices originated from everywhere. [13] This unique acoustic quality was enhanced by tilting the floor and one of the walls at a slight angle and changing the flooring material to wood to better fine tune the sound propagation. [14]

The existing building was treated like an archeological site; architectural features that were concealed in past renovations were unearthed and restored. The artificial ceiling was dismantled to uncover skylights and a ventilation system, leading to the uncanny discovery that words spoken on the roof which traveled through the ventilation system became much more understandable than those spoken at floor-level. [15] A previously plastered-over apse located opposite the main entrance was also uncovered and restored to reflect sounds in the vestibule. [16] The passage leading up to the vestibule was soundproofed to remove the clamor of ambient noise to emphasize the acoustic function of the vestibule as a quiet space of transition between exterior and interior. Acoustics aside, the pavilion is also visually impressive with its stark concrete walls and wooden floorboards, dramatic light pouring in from above, highlighting the formal quirkiness of the ventilation ductwork. The pavilion is in many ways a paragon demonstrating what could be gained for architects if sound became a generator for design. Like borrowed scenery, borrowed sound also challenges our perception of what an architectural boundary is – and similarly we could easily apply lessons from the categories of visual borrowing (distant, adjacent, upward and downward).

The ventriloquist is the master illusionist who expertly pairs visual and audio spectatorship. Seeing and hearing are not mutually exclusive modes of perception, and while we can analyze the workings of each independently, it's more interesting to see where they converge. I am reminded of a particular scene in the French film Playtime, where vision and hearing are at once collaged and split. Directed by Jacques Tati, the film follows the interactions of two protagonists as they encounter each other against the shifting backdrop of cold, modernist spaces. The scene of interest shows the male protagonist visiting a friend in a modern glass fronted apartment unit. The entire scene is shot from the street. Through the eyes of the voyeur, we observe the interactions of the people behind the picture windows but we do not hear them. Instead, we hear a montage of ambient urban noise – car engines, footsteps, murmurs of pedestrians. The unexpected soundtrack of the everyday street life is superimposed with the stark image of domesticity. And because the visual scene does not match the audible content, the viewer becomes listener and listener becomes viewer. We are suddenly made aware of the invisible, impenetrable sheet of glass that marks the boundary between public/private and interior/exterior. We hear a car engine and it resonates louder in our mind because we do not see the car. The limits of vision and hearing are made ever so palpable. We hear the engine roar, see a person taking off their coat and yearn to hear above that noise... we yearn to be able to eavesdrop.

Somewhere between image and sound, architecture can strive to hit a third note– a split screen soundscape– an experience that recognizes the status of image, while heightening aural sensibilities by amplifying, channeling, projecting, ventriloquizing and eavesdropping. In this newly acquired sonic context, an opening in the wall, beyond providing light and air, serves as an acoustic window recalling the John Cage sentiment "if I want to hear music, I open a window."

在音效上变得更加突出，构成了内部和外部之间的过渡。除了声学效果，这个展馆还提供了强烈的视觉体验，凝重的混凝土墙面、木地板、戏剧性的自然光从顶部投射下来，都凸显出通风管道的诡异形式。在很多方面，这间展馆都展示了建筑通过声音设计能够取得的优秀品质。就像借景的手法，借声同样挑战了我们对于建筑边界的感知，接下去，我们还可以将视觉借用的具体手法（远、邻、俯、仰）应用到声音的借用中去。

腹语术的表演者是整合视听体验的大师。观看与聆听并不是各自独立的感知方式，尽管我们可以对它们进行单独的分析，但还是更愿意看到他们相互配合的效果。然而，在法国导演雅克·塔蒂（Jacques Tati）的电影《玩乐时光（Playtime）》中，却有这样一幕声音和画面既同步又分离的场景。影片讲述了两位主人公在冰冷的现代建筑空间里相遇的故事，有趣的一幕发生在男主人公拜访朋友的段落，这位朋友住在安装了落地玻璃窗的现代公寓里。从街道上偷窥者的视角看去，公寓住户们的生活历历在目，但同时也鸦雀无声，能够听见的反而是街道上混杂的噪声，汽车发动的声音、行人的脚声和低语声。街道生活与家庭生活就这样出乎预料的重叠在一起。因为音画不相吻合，观看者变成了聆听者，而聆听者则变成了观看者。我们忽然意识到这面不可见、亦不可穿透的玻璃，划分了公私与内外的边界。只闻其声、却没有出镜的车辆在这种情形下显得更加嘈杂；当我们看见住户们在交谈，却听不见他们说些什么，窃听的愿望在此刻达到了最高点。于是，视觉与听觉的局限性就这样完美地呈现了出来。

介于图像与声音之间，建筑可以尝试着实现第三种体验——多幕的声音景观：在认可图像重要性的同时，又通过放大、疏导、投射、借用和窃听，塑造声音效果的敏感性。在这种全新的声音实践语境中，即使只是墙上的一处开口，也能在提供阳光与空气之外，成为声效应的来源。这就像约翰·凯奇（John Cage）所言，"我要是想听音乐，就打开一扇窗。"

[1] Robin Evans: The Projective Cast: Architecture and Its Three Geometries (MIT Press, 2000).

[2-3] http://www.wordorigins.org/index.php/eavesdrop/

[4-6] http://www.dwell.com/essay/article/world-sound

[7]http://en.wikipedia.org/wiki/Nightingale_floor

[8] http://www.nycgo.com/slideshows/new-york-secrets

[9] http://en.wikipedia.org/wiki/Borrowed_scenery

[10] http://www.domusweb.it/en/architecture/2012/08/28/everyone-has-the-right-to-sound.html

[11-16] Krakowiak, Katarzyna. "Making the walls quake as if they were dilating with the secret knowledge of great powers."

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SOUND SPACE MANIFEST

伯 恩 哈 德 · 莱 特 纳 _ B E R N H A R D _ L E I T N E R

伯恩哈德·莱特纳是将声音引入装置空间的艺术先驱。自20世纪60年代末开始,他一直致力于探索声音、空间与身体之间的关系。他将自己设计的装置作品称为"声音空间实体(sound-space objects)",除了能够吸引人关注装置包含的声学特质及其创造出来的空间,还可以帮助观赏者认识一个经常被忽略的事实——他们的身体(不仅仅是耳朵)是一台完整的聆听设备。观者/身体是一个完整空间的重要组成部分,声音装置就处这个空间内,里面释放出来的声音可以渗透在人的整个身体中。一直以来,他持续忙于探索和突破人类体验声音的局限。

或许,用"声音空间宣言(Sound Space Manifest)"来概括莱特纳作品的完成过程及体验,是最恰当不过的事情。这篇文章原本在1977年写于纽约,此番重新发表旨在引导读者领略这位"声音装置"艺术领域的伟大先驱的创作思维。

Bernhard Leitner, one of the first to introduce sound to an installation space, has been studying the relationship between sound, space and the body since the late 1960s. His installations which he refers to as "sound-space objects" serves not only to draw attention to the acoustical nature of his work and the space it creates, but also for a viewer to identify a commonly overlooked fact that their body (and not just the ears) is entirely a listening device. The body / the viewer is part of a complete space in which the sound installation resides, where the sounds in his work permeates the entire body. He continues to explore and push the boundaries of how one experiences sound until today.

The experience and process of his work perhaps can be best defined in "Sound Space Manifest." Written in 1977 in New York, below is a reprint to guide you through the thoughts of a true pioneer of sound installations.
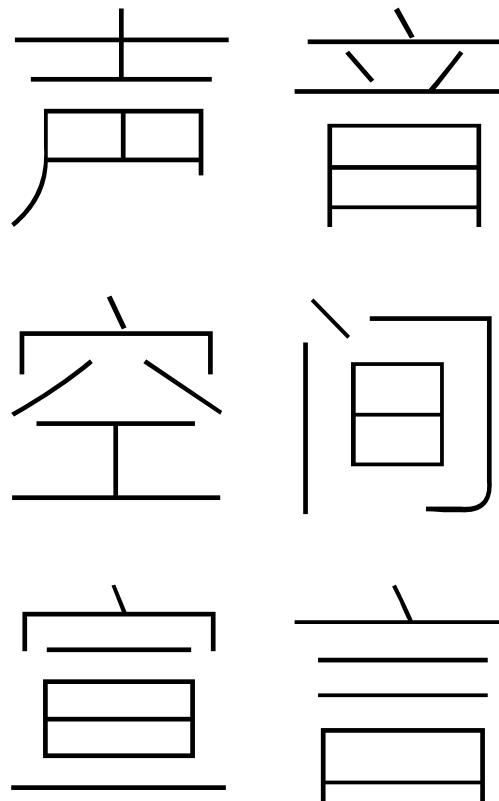
声音空间宣言

01
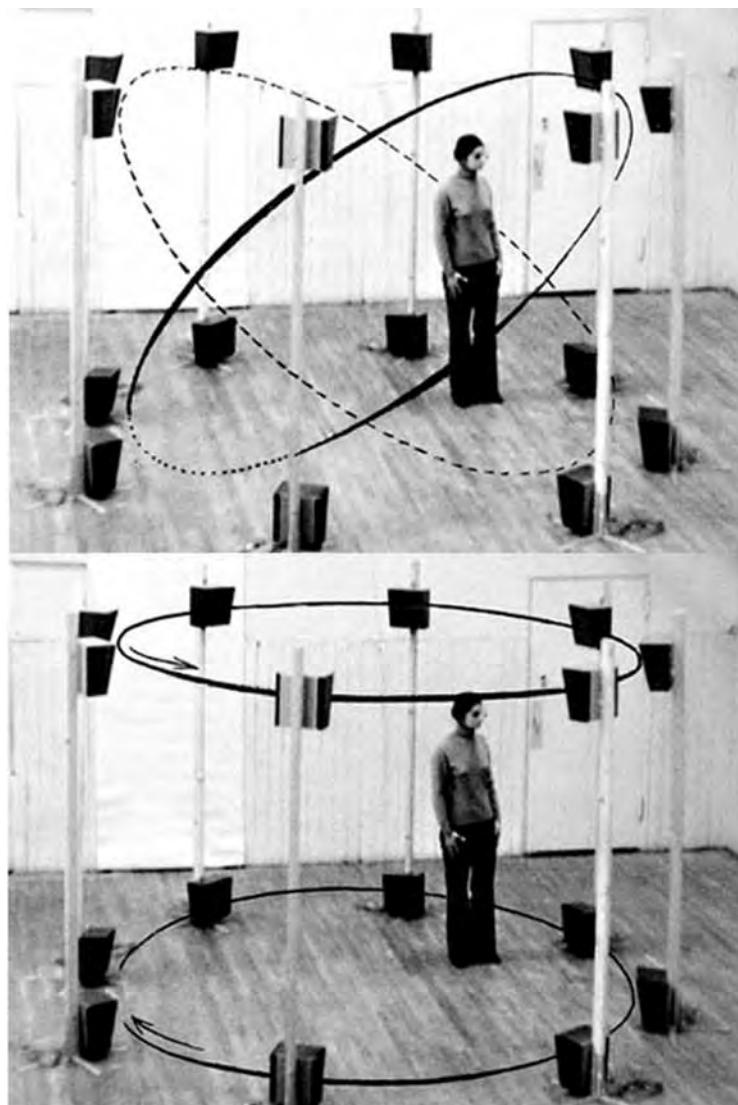
Cylinder Space _1974

一条线是由无数个点构成的。通过线条，我们可以定义空间。当声音沿着一连串的扩声器散播时，一条声音线就产生了。声音线这样定义空间：声音线勾勒出空间的外形，同时还使空间成为一种特别的表达体验。声音在两个或更多的扩声器间的非线性移动将空间中的点凸显了出来：声音的移动勾画出物理维度的空间，并同时使空间成为表达性的。

A line is an infinite series of points. Space can be defined by lines. A line of sound is produced when sound moves along a series of loudspeakers. Space can be defined by lines of sound: the lines delineate the configuration of space and simultaneously make it a specific expressive experience. Non-linear movements of sound between two or a larger number of loudspeakers accentuate points in space: they mark out space physically and simultaneously give it an expressive shape.

02

SOUND_SPACE_MANIFEST
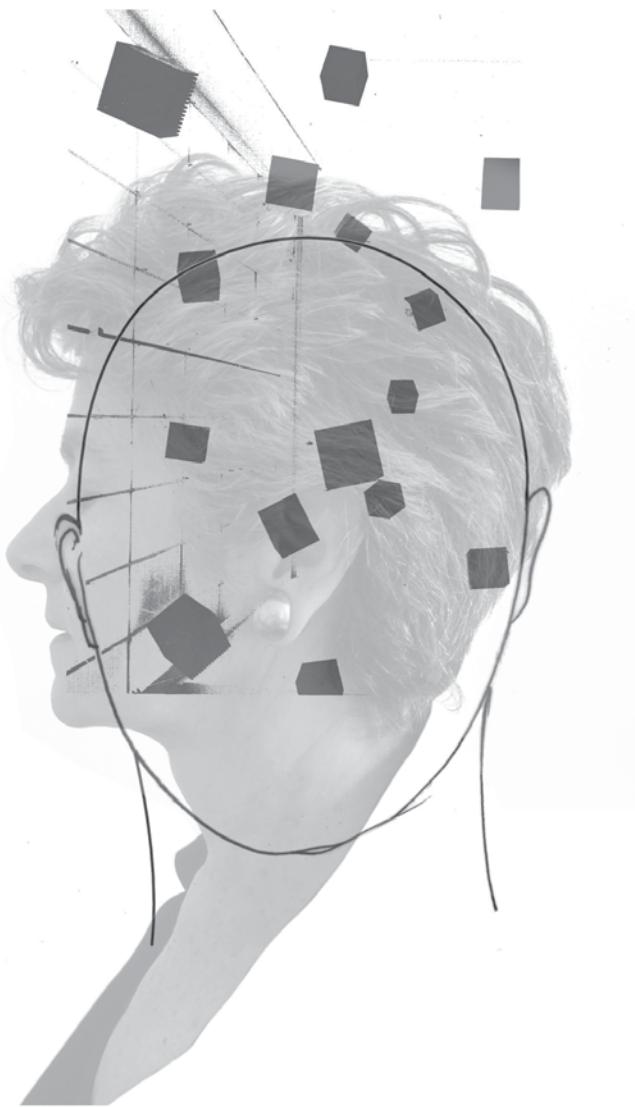
Headscapes_1987_to_2003

对"空间"这一概念进行反思和再定义是必要的。我们不能立即体验到这种空间的边界。而且，这种空间也不是传统意义上"动态、流动"的空间，而是有始有末的。因而，我所说的空间是一系列的空间化感知——本质上是时间的事件。空间在时间中展开，并在时间中得以扩展、重复和变形。

It is necessary to rethink and redefine the term "space". The boundaries of these spaces cannot be experienced at once, and they are not "dynamic, fluid" spaces in the conventional interpretation. It is space which has a beginning and an end. Space is here a sequence of spatial sensations – in its very essence an event of time. Space unfolds in time; it is developed, repeated and transformed in time.

# 03

SOUND_SPACE_MANIFEST
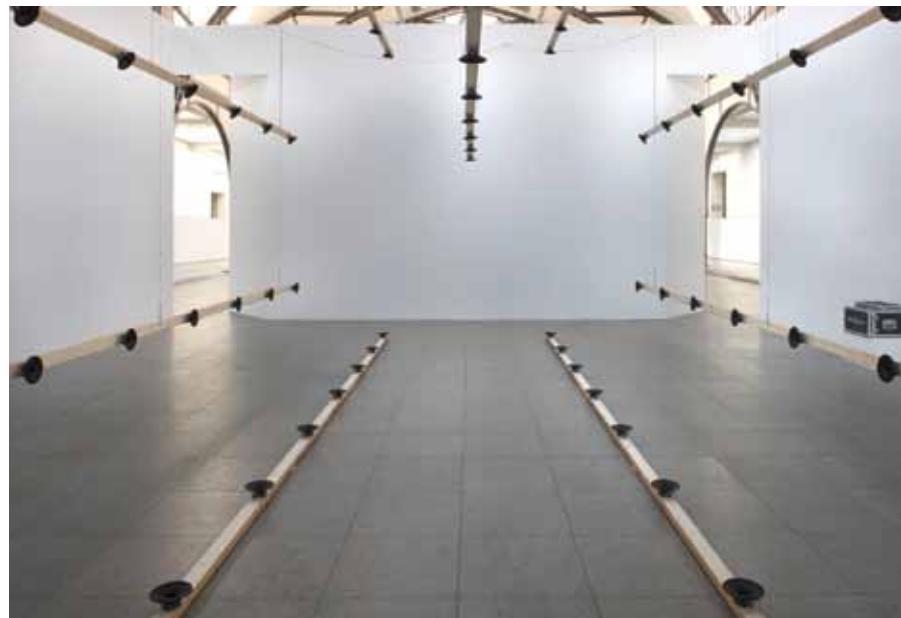
Large Tube

我的作品探讨的是我们对空间和事物的物理化声音体验。声音的移动决定了空间和事物的形式与内容。
我的作品主要探讨声音构造与人体之间的关系，既有直接用于人体的小物件，也有大型的建筑空间。

My work deals with the audio-physical experience of spaces and objects which are determined in form
and content by movements of sound. The focus is the relationship between built structures of sound
and the human body. The scale ranges from small objects directly applied to the body to large-scale
architectural spaces.

04

SOUND_SPACE_MANIFEST
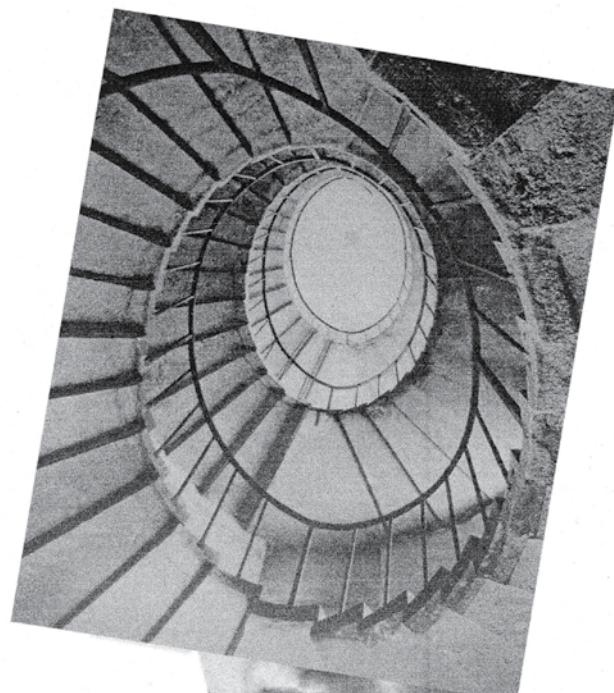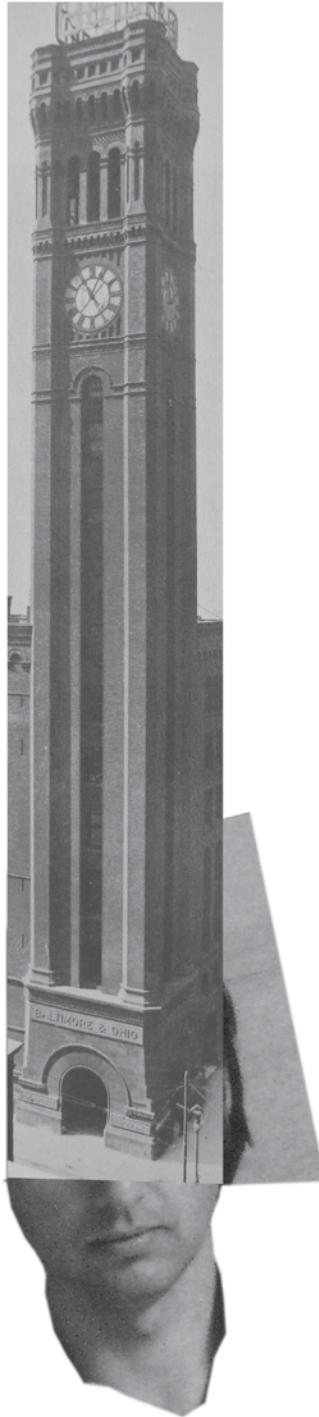
Headscapes_1987_to_2003

用耳朵去听仅仅是物理化声音感知的一部分。我们用整个身体来获取有声的刺激和有声的信息，而不仅仅是通过耳朵——这是用声音构造空间的基本要义。

Hearing with the ears is only part of the audio-physical perception. An acoustical stimulus, an audio information is absorbed with the entire body, not merely with the ears. This is of central importance for building spaces with sound.

05

SOUND_SPACE_MANIFEST
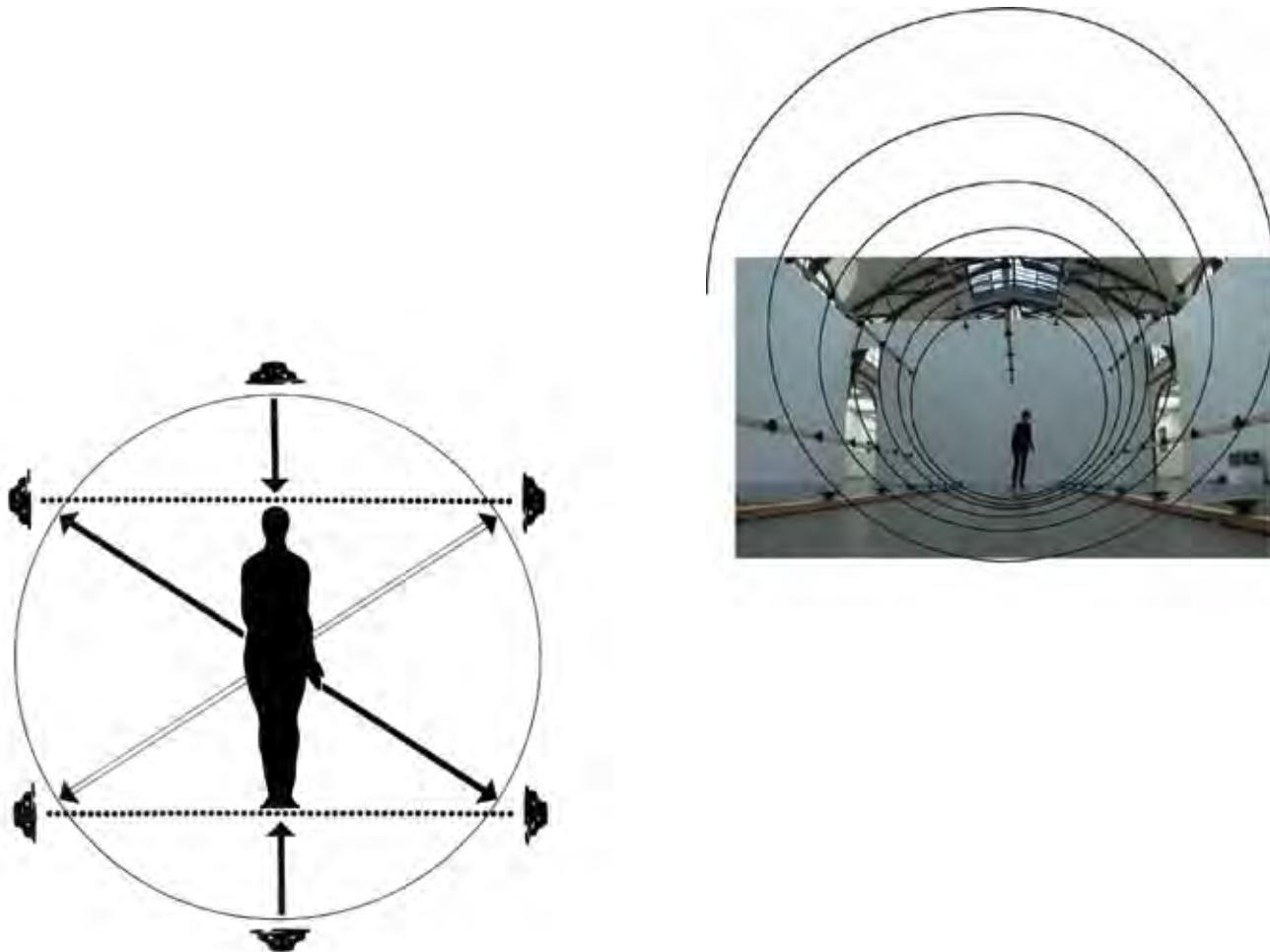

Logo Leitner Sound Space
Large Tube 300

扩声器的分布，声音移动的速度和方向，以及声音的强度、频率和颜色都是空间的构成因子。它们共同决定了一个空间的所有相关信息。鉴于现有的空间分析和声音阐释方法都不完全适用于我的作品，因此有必要使用全尺寸模型进行研究。在设计时，我只能就垂直升降音的升高度或降低度进行评估，而无法就水平线上的牵引音或对角线上的回弹音所引起的身体反应进行评估。

The distribution of loudspeakers, the speed and the direction of the moving sound, the intensity, frequency and the color of sound are the building elements; they determine the spatial message. It was necessary to perform all investigations on full-scale models, since none of the existing methodologies for analysing space and interpreting sound could adequately be applied to my work. The physical reaction to a horizontally pushing sound or to a diagonally rebounding sound cannot be evaluated on the drawing board, no more than the lifting quality of a vertically rising decrescendo tone.

06

SOUND_SPACE_MANIFEST
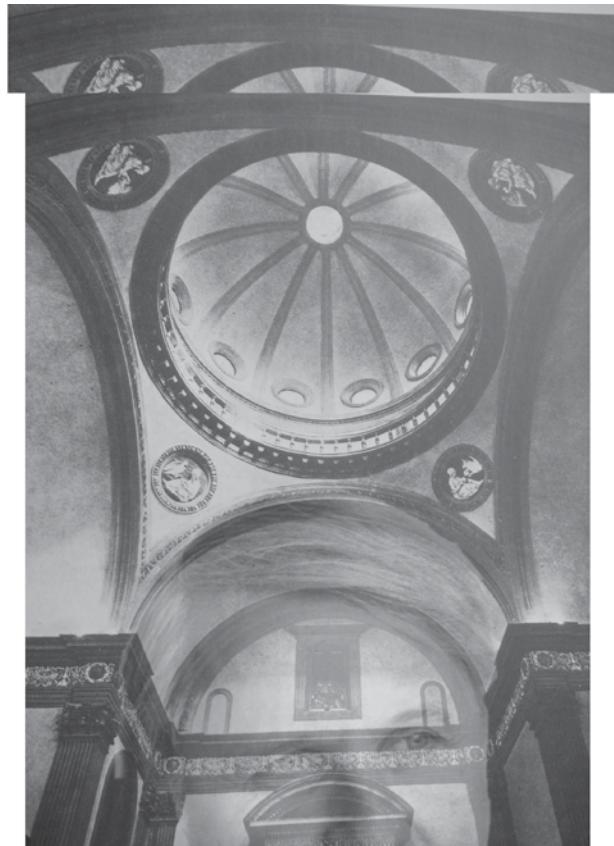
我对"声音空间"（sound space）的探索实践始于 1971 年的春天，并基于自1968 年以来我所提出的一些概念和展开的一些理论项目。1971 年 3 月，这些概念和理论项目首次发表在杂志《艺术论坛》（Artforum）上。我在纽约的一个大厅里构建了一个结构，就声音在空间中的各种移动方式进行检测。这些结构包括：一条垂直下降的声音线、声音在一个移动者的上方或下方穿行而过、水平移动的主要特征、声音直线的各种倾斜度、声音向某人接近或远离的移动，以及声音在扩声器所构成的垂直或水平网格中移动的环线。

The practical investigations started in the spring of 1971. They were based on the concepts and the theoretical projects which I had developed from 1968 on and which were originally published in Artforum, March 1971. In a large hall in New York, structures were set up to test various motions of sound in space, such as: a vertically descending line of sound, sound crossing below and above a moving person, the guiding characteristics of a horizontal motion, various degrees of inclination of straight lines of sound, sound moving towards a person, sound moving away from a person, looplines in horizontal and vertical grids of loudspeakers.

07

SOUND_SPACE_MANIFEST

Body Envelope

刚开始，为了将传统的音乐体验（如打击乐器起伏的敲击声，合成器或快或慢或短的节拍，以及录制下来的如大提琴或喇叭这类乐器发出的恒定频率声）造成的影响最小化，我用一些非常简单的声音来定义空间。这些供我进行早期研究的结构支架通常都是临时性的装置，即在各种配置当中，它们都是易拆卸和易组装的。这些结构中包括了一组 4 米长的木板，每一块木板的上面都架着一定数量的扩声器。我们对被检测结构的装置大小和形状都进行了记录。我们也分析和评估声音在这些结构中的移动，并记录分析和评估结果。

Initially very simple sounds were used to define spaces in order to minimize any suggestions of conventional musical experience: rolling beats of percussion instruments; fast, low, short beats produced with a synthesizer; and recorded instrumental sounds such as a cello tone or a horn tone of constant frequency levels. The support structures for these early investigations had a temporary character, making it easy to dismantle and to reassemble them in various configurations. They consisted of wooden elements 4 m long, each supporting a number of loudspeakers. Scale and shape of the testing structures were recorded. The motions of sound within these structures were empirically analysed and evaluated, the results written down.

08

SOUND_SPACE_MANIFEST

Wing Space

以声音为载体来创造空间开启了表达的新形式，即全新体验的可能性。强度、节奏、声音移动的速度，以及声音移动时相互关联的变形，完全决定了空间的形态。作为时间性事件，被声音构造的空间既有心理的维度，也有身体的维度：如推动、拉伸、引导、跳跃等，这取决于声音是如何在扩声器之间被构成的。强度的逐渐改变是凸显声音移动方向的基本方式。通过逐渐增大自身的强度，一个不断接近的声音的方向性信息会不断增强；而事实上，人们却觉得它是一个渐强音。具有方向性的空间分流、推动、引导着的不仅仅是我们的各种方向性的听觉，还有我们的身体感知。声音移动的不同速度（快或慢）明显地改变了空间的含义及其构成。渐快音和渐慢音、时间性事件的压缩和延展都是构成空间的决定因素（比如渐慢音序列可以减轻身体的痛苦，渐快音序列则可以产生压抑的效果）。空间项目（比如摇晃的空间，垂直朝向渐强的空间）的本质与特定的声音项目有所不同。声音项目通过其颜色、频率和节奏给空间的内在增加了一系列新的表达特征。空间项目和声音项目通过各种不同的方式互相补足。"声音空间"具备以下特征：跳跃、推动、摇摆、升高、降低、引导、开放、闭合、拉伸、穿梭、扭曲、挤压、拖拽、回弹、释放、束缚、刺激、振动、压碎、缓解、攀升、唤醒、牵引、解放、包围、环绕、放松、延展。

Creating spaces with the vocabulary of sound introduces new forms of expression – the potential for a fundamentally new experience. It is above all the intensity, the rhythm, the speed of the moving sound and their interrelated variations that determine the shape of space. As an event in time, a sound-shaped space has such psycho-physiological dimensions as pulling, stretching, guiding, bouncing, etc., depending on how the sound is organized between the loudspeakers. The gradual modification of intensity is an elementary device to emphasize directional motions of sounds. The directional message of a sound coming closer, in itself experienced as a crescendo, is intensified through gradually increasing its intensity. Directional spaces are channeling, pushing, leading physical sensations, not merely variations of directional hearing. Different speeds of sound motion (fast or slow) distinctively change the meaning of one and the same spatial shape. Accelerando and ritardando, the condensing and expanding of temporal events, are space determinants (e. g., ritardando sequences can be physically relieving, accelerando sequences can have a constricting effect). The nature of a spatial program (e. g., swinging space, vertical crescendo space) exists independently from the specific sound program.

The sound program, through its color, frequency, and tempo, adds a new set of expressive features to those inherent in the space. Space program and sound program can complement each other in various ways.

Qualities of sound spaces: bouncing, pushing, swinging, lifting, dropping, guiding, opening, closing in, stretching, passing through, twisting, narrowing, pulling, rebounding, relieving, confining, stimulating, rocking, crushing, soothing, rising, rousing, contracting, liberating, embracing, surrounding, relaxing, expanding.

09

SOUND_SPACE_MANIFEST
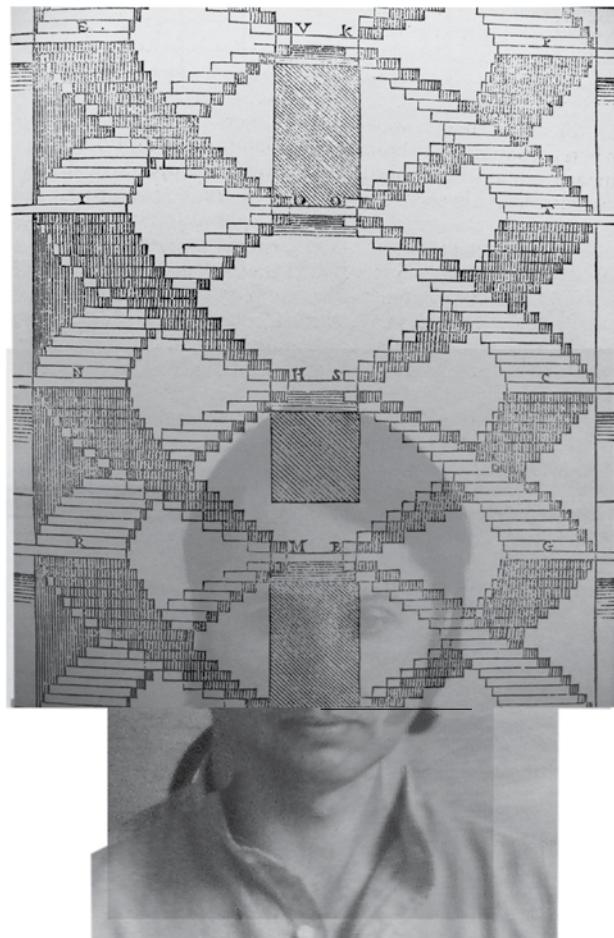
Headscapes_1987_to_2003

所有的作品都是"声音空间乐器"（sound space instrument）。每一件作品都激发了一种声音的运动，抑或是一种定义空间的方法。正如同一种传统乐器可以演奏很多音乐作品一样，大量的瞬时性空间项目所带来的不同体验，都可以借助这些声场乐器被创造出来，或者在一个"声音空间乐器"中得以实现。

All works are sound space instruments. Each of them stipulates certain movements of sound, a certain way of defining space. Just as a wide variety of pieces can be played with a conventional sound instrument, so a large number of temporal-spatial programs, that is a large number of different experiences, can be created with and within each sound space instrument.

伯恩哈德·莱特纳 纽约 1977 年　BERNHARD LEITNER, NEW YORK 1977
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七 位 设 计 大 师 回 答 这 个 问 题

WHAT IS PLEASANT I WHAT IS NOISE

SEVEN DESIGNERS

ANSWER

BOTH QUESTIONS

PLEASANT OR NOISE

WATER AND WIND　　VIBRATIONS

风与水　　振动

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建 筑 师 . 创 始 人 _ 如 恩 设 计 研 究 室
ARCHITECT, FOUNDING PARTNER AT NERI&HU DESIGN AND RESEARCH OFFICE

PLEASANT OR NOISE

SOUND OF
TRAIN PASSING

火 车 划 过 的 声 音

RUMBLE OF
AIRCONDITIONING
UNIT

空 调 低 沉 的 隆 隆 声

欧 迈 · 阿 尔 O M E R _ A R B E L
OMER ARBEL OFFICE 的主创者，加拿大家具灯饰品牌BOCCI的创意总监
PRINCIPAL OF OMER ARBEL OFFICE & CREATIVE DIRECTOR OF BOCCI

PLEASANT OR NOISE

THE DISTANT
SOUND
OF THE BELLS
OF A VILLAGE

悦 耳 的 声 音 ， 比
如 远 处 村 庄 里 飘
来 的 钟 声

THE SOUND
OF A
CROWD

我 不 喜 欢 吵 吵 嚷 嚷
的 人 群

克 瑞 斯 汀 · 里 耶 C H R I S T I A N _ L I A I G R E
一 名 室 内 及 家 具 设 计 师
DESIGNER & DECORATOR. BELIEVES "DECORATION MUST NOT BE A FASHION"

PLEASANT OR NOISE

BIRD SONG   SCREAMING BABIES

鸟鸣   婴啼

S E B A S T I A N _ W R O N G
ESTABLISHED & SONS 的创始人 . 创造 THE WRONG SHOP
FOUNDING MEMBER ESTABLISHED & SONS . CREATOR OF THE WRONG SHOP

PLEASANT OR NOISE

SINGING BIRDS OUTSIDE
MY WINDOW IN
THE EARLY MORNING

清晨，窗外，
鸟儿在歌唱

TRAFFIC
SOUNDS

车水马龙

蒂 娜 · 佛 雷 Ｔ Ｉ Ｎ Ａ ＿ Ｆ Ｒ Ｅ Ｙ
追求简单实用的设计师，她喜欢把树脂材料制成各种家、珠宝、以及装饰品
DESIGNER OF SIMPLE,USEFUL&DECORATIVE OBJECTS,FURNITURE&JEWELRY IN RESIN

PLEASANT OR NOISE

WHEN MY SON FINN WAS GIGGLING THIS MORNING, I SAID, "THAT'S MY FAVORITE SOUND!" I LOVE THE NOISE OF AN ARROW HITTING A TARGET. YUP, I HAVE AN ARCHERY TEAM.

RADIO COMMERCIALS, ESPECIALLY LOUD IN PUBLIC PLACES.

我最不喜欢的噪音是收音机广告，特别是在公共场所很吵的那种。

早上听到儿子芬恩咯咯的笑，我对自己说，"这是我听过最好听的声音！"我喜欢箭射在靶上时发出的那种"噪音"。好吧，我其实是射箭队的。

林赛·阿德曼 L I N D S E Y _ A D E L M A N 设计并制作各种枝形吊灯，其作品在米兰 NILUFAR 画廊及纽约BDDW 展出 DESIGNS & BUILDS CHANDELIERS IN NYC . HER WORK IS SHOWN WITH NILUFAR GALLERY IN MILAN & BDDW IN NYC

PLEASANT OR NOISE

THE HUMMING
SOUND OF MY GUI-
TAR WHEN I PUSH
THE OVERDRIVE
SWITCH

打 开 吉 他 的 过 载 开
关 后 弹 出 的 嗡 鸣 声

WHEN I'M TIRED, EV-
ERY SOUND CAN BE
NOISE. BUT USUAL-
LY MUSIC GIVES ME
ENERGY WHEN I'M
WORKING.

累 了 的 时 候 ， 什 么 听
上 去 都 像 是 噪 音 ; 工 作
时 ， 只 有 音 乐 能 给 我
带 来 能 量 。

迈 克 · 范 海 登 MICHAËL_VERHEYDEN
比 利 时 设 计 师 。 对 音 乐 充 满 激 情 ， 也 喜 欢 在 安 静 中 等 候 灵 感
BELGIAN BASED DESIGNER.PASSIONATE ABOUT MUSIC,BUT ALSO INSPIRED BY SILENCE

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Design Award

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