

# ARE MINUTES CRACKLING?

Ecological resurgence

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2021

## EXPLORATORY - COLLABORATIVE - SOUNDSCAPE

Sound art is a representation of time. We are exploring urgency. 2021 is urgent, fast, full...

Inspired by Raymond Murray Schafer and Hildegard Westerkamp, who starts researches about Soundscapes in the 1970's, I want to propose a new direction in the art of Sound-walk. As Westerkamp said, we can consider Sound-walking as "...any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are."

The artistic medium Are Minutes Crackling? aim to explore the Soundscapes. Not only by walking or recording them, but also by adding the notion of urgency and disturbance to them. We, as humans, are a part of the sonic ecosystem, we modify it everyday. Sometimes for the worst. Sometimes for the best. Without any type of judgment and in a totally subjective way, I intentionally wish to add one more layer to the Soundscapes surrounding us.

### TIMELINE (TO BE DETERMINED)

- April - contact, submission
- June - answer, beginning
- July to September - test, prototypes
- October - installation, exhibit

### COST

- Electronic parts, wood \$2000
- Gas, tools, food other cost \$1000
- Stipend \$1000

## CONCEPTUAL DESCRIPTION

Ecology is a central concern in this work. The mission here is to express the important role of sound in our environment. By including people to this proposal and reflections Are Minutes Crackling? try to expand interactions between sonic ecosystems and humans. I think that we can not speak about immersion and Ecology without bringing the idea of involvement. Through the prism of technique and interactive art proposals, the goal is to create a dreamlike world in which the ecological imaginations of humanity, its roles, and its responsibilities mix. Experimenting whit the soundscape is a way to observe and explore the world we are living in.

We can roughly distinguish three layers of Soundscapes. There is the Natural one, composed by the sound of the sea or the singing of birds for example. Almost everywhere, there is also the Urban Soundscape in witch we can hear subway, cars, phone ringing.. and the third layer that I want to create and explore. Sometimes those three layers mix to become a beautiful composition.

## TECHNICAL DESCRIPTION

The idea is to create three different modules to explore the third layer: the artistic one, the figurative, the urgent, the one that might give us answers... or more questions.

The three modules will be portable electronic device that will allow me and a group of Sound-walkers to tap, scratch, make vibrate and resonate objects, architecture, plants, trees, the ground... In that way we will create the new layer, we will respond to the ecological urgency, we will compose with the other layers, we will experiment with sounds in a new form of soundscape, a participatory one.

- First of all, I want to improve the solenoid boxes (pavillon).
- Then based on the same idea, and made with a similar technology, I want to create a portable electronic device with a small stick, attached to a rotating motor.
- And finally I want to create a third module made of a simple audio transducer (speaker without membrane), that will allow us, by applying it to all sorts of surface, to explore the vibrations of our surrounding.

