

SOUND AS A MEDIUM OF MEMORY. SOUNDSCAPE SEMIOTICS IN CULTURAL MEMORY PROJECTS

RESEARCH QUESTIONS:

- How can **sound** perform as a *carrier of meaning* about the past?
- In which ways can **memorialization in sound** be used as an effective tool for the representation of historical events?
- What is the importance of **soundscape projects** for forming the cultural memory of a collective?

Soundscape studies

The first definition of the soundscape was suggested by **R. Murray Schafer** in 1969 in "The New Soundscape: A Handbook for the Modern Music Teacher".
1974 - followed by The World Soundscape Project, during which sound in the cities was documented.
1977 - the book by R. Murray Schafer - "The Tuning of the World" was published. It was focused on ideological and ecological messages conveyed by sound and noise in urban spaces.

Soundscape & urban design

Soundscape studies have their roots in urban design. They were originally concentrated on researching the changes in contemporary urban soundscapes, dividing sound and noise in modern city functioning. But the gradual study of city soundscape changes throughout history leads to a wider perspective. The aspects and problems of memory appear as well as new approaches to historical research.

Soundscape & cultural memory

Sonic memory performs the following functions:

- attests to the area's continuity;
- reveals the changes in social cohesion and the spatial flow of activities;
- reveals all policies that led to the area's current image;
- indicates aspects of everyday life of the past;
- indicates breakpoints that interrupted this regularity;
- forms the collective memory of the local community;
- reveals evidence of spacial policies and social transformation of the city.

Artistic approach to sonic memory CASE STUDY

The problems appear alongside artistic work with historical soundscapes:

- typology of sounds/noises used for representation (human/nonhuman sounds);
- correspondence between sound and image;
- how the narratives/messages are being delivered through sound;
- monuments in sound: the ways for interaction with the public.



Mirror Field Installation. Babyn Yar Holocaust Memorial Center, 2020

Image: <https://www.archdaily.com/968854/mirror-field-installation-babyn-yar-holocaust-memorial-center>

AUDIO - VISUAL INSTALLATION

SOUND SCULPTURE

Nikita Kadan. The Inhabitants of Colosseum, 2018

Image: <https://www.artsy.net/artwork/nikita-kadan-the-inhabitants-of-colosseum>

Memorialization in sound CASE STUDY

Sound can perform not only as an indicator of gradual processes of urban areas development but at the same time mark the breaking points in the historical memory of the area - war, disasters, and other breakpoints.

So one specific event can be captured through sound as a powerful medium. So sounds can be used to commemorate one historical event in art.

CONCLUSIONS

- Through sound, sound art, and sound sculptures gradual dynamics and explosive points in the area's history can be exposed.
- Memory projects can use artistic approaches and engage individual artistic practice to represent historical events.
- Soundscape projects bring the memory back to the area, providing an alternative way to perceive the past, not acting like a spectator but as a participator.



