

# **Sounding Places - Listening Places**

## **Episode 2: Urban and Domestic Listeners: Peter Cusack and Elise 't Hart**

### **PART 1 - PETER CUSACK**

#### **SOUND**

Scholekster recorded near Tienhoven

#### **JOEP CHRISTENHUSZ**

Welcome to the second episode of Sounding Places, a Radio ArtEZ mini-series, in which we explore the relationship between sound and our environment. In contemporary, western culture we seem to have lost an intimate connection with our surroundings. More often than not, we think of our environment as a passive backdrop in which human kind can take center stage - controlling the landscape, developing infrastructures and extracting resources at will. However, as recent ecological crises like climate change, the dramatic loss of biodiversity and large scale destruction of habitats are pointing out, this anthropocentric position has become unviable. If we wish to develop a more sustainable future, we urgently need to reconnect to our environment and restore a more reciprocal relationship with the earth. In this podcast series we enquire if sound and listening can help us to do so. In our last episode we have been exploring these questions with regard to the natural sound world. In this second podcast we'll take a closer listen at the urban soundscape, which has been a life long interest of our first guest.

#### **PETER CUSACK**

My name is Peter Cusack. I am British, I was born in London. For most of my life I have been a musician, a sound artist, a teacher in the world of sound, particularly sound art, and a field recordist.

#### **JOEP CHRISTENHUSZ**

From early on, Cusack's interest in field recording and sound art have been going hand in hand with a fascination for the environment and for questions of ecology.

#### **PETER**

I started that interest when I was quite young. I was an obsessive bird watcher, and I learned to recognize many birds by their song. That stayed with me. One of my main reasons for wanting to become a field recordist was originally to record bird song. My first recording was made in Holland actually. I was a student at the Institute of Sonology, which in the 1970s was in Utrecht. And they had a portable recorder, it was my first access to portable recorders. So I made my first recordings in Holland. In fact I made an LP, a vinyl record called After Being in Holland for Two Years, which came out on the Beat Label in London. The last track on side B is a straight wild life recording from Holland. It's an oystercatcher,

a scholekster in Dutch, flying overhead, and calling very loudly.

**JOEP CHRISTENHUSZ**

While listening closely to the scholekster-recording of After Being in Holland for Two Years, you may notice many more sounds in the background...

**PETER CUSACK**

As soon as you try to record birds, you quickly realize that you also are recording airplanes, people, traffic noise, all the other sounds that are constantly around. And in fact the bird is likely to be the quietest of all of those. Instantly you become aware of the whole soundscape, not just the first thing that you might be interested in. So my own interests were broadened out very quickly through that experience.

**JOEP CHRISTENHUSZ**

Before long Cusack's interests broadened from individual sounds to the soundscapes of entire environments. Particularly, the urban soundscape has been a recurring field of interest in his work.

**PETER CUSACK**

It's where I live. I don't think you can really do sound, except through listening and experiencing it. And since I spent most the whole of my life living in cities, it's the urban soundscape that is my world. Of course I've been outside cities and traveled a lot to very rural places too. But the most of my life has actually been in urban areas, and that's what I hear all the time, every day, 24 hours a day. So, I don't think it's a big surprise that that should feature so strongly in my work.

**JOEP CHRISTENHUSZ**

In his ongoing Favourite Sounds series, for example, Cusack invites city residents to record, share, and describe aspects of their everyday, urban sound environment. A central question of the project is to figure out how inhabitants of large cities experience their local soundscape, thereby highlighting positive aspects rather than emphasizing noise pollution.

Through the years Cusack's Favourite Sounds project has been organized in many cities world wide, ranging from Birmingham to Beijing, and from Prague to New York City. However, its first edition took place in London in 1998, making the Favorite Sounds project one of the earliest collaborative sound mapping projects.

**PETER CUSACK**

In 1998 the London Musicians Collective set up a radio station called Resonance FM, which still continues to this day.

Me along with many other people involved had to... wanted to think of an idea for a radio program. So my idea was to concentrate on the soundscape of London. And it

occurred to me to ask as many people, what is your favorite sound of London and then I would go out and make recordings and the radio program would be constructed from those recordings.

I was overwhelmed by the interest that was completely surprising to me, that people were so interested in such a question. And I also wrote to every single British member of Parliament from London, I think there were between 70 or 80 of them... and even got 9 replies from them.

One was the MP's, for example, who suggested his favorite sound was the... the rehearsing of the military bands in Whitehall, the political centre of London where Buckingham Palace and the Houses of Parliament are. And there's a big kind of ceremonial military presence with brass bands. Well, because he was MP, he would daily hear them practicing, and that was his favorite sound of London.

**SOUND**

Reds&Blues military band marching

**PETER CUSACK**

Another one I particularly liked was if there are canals in London, and along the edge of the canals there are paths where people cycle or walk. And a lot of these paths are covered with stones which are now rather old. So when you cycle over them they rock. It's like riding over a xylophone. If you cycle fast you get this kind of rocking xylophone, percussive sounds of stone, which can be very musical.

**SOUND**

London Canal Towpath Stones

**JOEP CHISTENHUSZ**

When speaking of a city soundscape it often seems that we are referring to a single sound: all the activity of the metropolis combined into an acoustic whole that, however complex, still represents the city's unique sonic character. As the diversity and the uniqueness of previous examples point out, however, this is not what we hear in practice. Cities are just too large for our ears to register the entire soundscape as one. What we actually experience are specific environmental sounds that are connected to a very particular location. For this Cusack coined the concept of the 'sonic place'.

**PETER CUSACK**

For me a sonic place is all that you can hear, at any one location. And clearly if you move locations then the sonic place moves with you. You carry your ears around with you. And although you can say if you're standing or sitting in that place you hear the soundscape, which of course is true, that soundscape is in fact a sonic place. If you move 15 meters than you will hear a similar but different soundscape. That's a different sonic place.

**JOEP CHISTENHUSZ**

Put differently, the city's innumerable sonic places are the building blocks of the urban soundscape as a whole. As such, sonic places imply a great amount of detail. They are determined by a constant interplay between their physical environment - buildings, streets, walls, vegetation - and the sounds that are created by people and their noisy technologies.

But also, even in the most urbanised of spaces, by natural elements like wind or rain, and other living species. In fact, as the various editions of the Favourite Sounds project pointed out, these natural and wildlife sounds to a high degree influence the perceived quality of an urban sonic place.

**PETER CUSACK**

Many people would say the sounds of wildlife, and they would often name a particular bird or animal, was their favourite sound of the city. I would say if you take the complete list of the favourite sounds of London or Berlin, it divides of around 40 percent in people saying, sounds of green spaces, and many of those are wild life sounds. 40 percent talk about public transport sounds. And the other 20 percent are just everything else.

**JOEP CHRISTENHUSZ**

In the context of urban wildlife sound, the German city of Berlin makes for a remarkable example.

**PETER CUSACK**

I moved to Berlin about ten years ago now. And one of the big advantages for me in doing that was that I could compare Berlin and London, those cities where I spent most time in my life.

Berlin is a much quieter city than London, generally. And it's also greener in the sense that there are far more green spaces per square kilometer in Berlin than there are in London. So the amount in wild life in Berlin is quite big.

The other thing that's interesting about Berlin is that it's actually quite an isolated city. The next big city from Berlin is a long way away, hundreds of kilometers. And it's surrounded by quite rural landscape, and Berlin itself is surrounded by forests essentially.

So, it is a kind of island of urban city humanity in a much more rural area. Quite an interesting situation. It means that birds and animals, and all wild life, is constantly coming into Berlin from the outside.

So the link between city and, or rather the human and the non-human, in Berlin is very clear. It's in some way it's quite integrated. There's also a lot of water in Berlin, any lakes and the river Spree and canals. Those are very good in attracting wild life as well, and... So there's a constant interplay.

And that of course affects the soundscape.

Berlin is also a nightingale capital of the world, I would say. There are thousands of nightingales singing in

Berlin, in April and May it's really a joy to listen to at night.

**SOUND**

Berlin nightingale Midnight

**JOEP CHISTENHUSZ**

Berlin is also the city where Cusack, in 2011-2012, was an Artist-in-Residence at DAAD, the German Academic Exchange Service. During this period he initiated the Berlin Sonic Places project that took place from January to September 2012. The project brought together the perspectives of various interest groups in a wide ranging dialogue on the city's changing soundscape. Important overall themes were defining criteria desirable sonic places, as well as exploring the role city planners and developers could play in realizing these.

**PETER CUSACK**

Actually if you want to make a difference to the soundscape of a place, I don't think you could do it on your own. You need to make common ground with other people who are interested in the environment from different points of view.

It was a collaborative project, so it involved other sound artists, students studying sound, as I said architects, planners, as many people as we could involve who had an input or an interest in Berlin soundscape from whatever angle. Including normal people who lived there, who were invited to discussions during the beginning of the Berlin Sonic Places project. There were public events, public discussions, projects that students and sound artists did, and then presentations of all that work. All that information is on the website. And subsequent of that there's book, come out in 2017, called Berlin Sonic Places, which covers a kind of more focused aspect of the original project, which was just the idea of a sonic place.

**JOEP CHISTENHUSZ**

Could you give concrete examples, maybe, of how the Berlin Sonic Places project led to actual interventions in the city soundscape?

**PETER CUSACK**

Well, my collaboration with urban planners was small, has to be said. So whether what I have done has had any impact on them I would doubt.

But there are examples. For example ... there was a very much documented instance in Nauener Platz. Nauener Platz is in North Berlin, Wedding.

10-15 years ago it was not a nice place. There was kind of a drug scene there, substance abusers used to hang, and the local people wanted that there was a playground there for kids, but the kids would not go there because it was too scary.

So the city government said: okay we need to make this work for kids and parents, and the local people more. So they redesigned it all and in doing so, they did a study

of what people would like it to sound like. And they had local meetings, people were asked what sounds would you like to hear in this place. And the answer was they would like to hear more birds, and they would like to hear the sound of the sea.

So, this is Berlin, it is nowhere near the coast. How do you get the sound of the sea into Nauener Platz? Or how in those days did you get birds into Nauener Platz? Well, the answer in that case was to have... they designed sonic benches and they would play recordings of these sounds through loudspeakers on the sonic benches. That was built. All the playgrounds were redesigned and rebuilt.

#### **SOUND**

Nauener Platz acoustic bench

Well, in that particular... in Nauener Platz they actually made it. And if you go there today these sonic benches are... still exist. However, in my opinion they... at that point they should have employed the sound artists, to design the sounds that were playing through the loudspeakers, but they didn't. They just handed it over to somebody else and they got a 15 second loop of birds singing from a forest outside Berlin. And it played back so loudly that people found it actually much too loud. They just didn't properly of its impact in detail on people, who would actually use the space.

#### **JOEP CHISTENHUSZ**

Also, from an ecological perspective. If one should want to hear birds in the city. Wouldn't it be a better idea to plant some trees, instead of building loudspeaker?

#### **PETER CUSACK**

Exactly. So that's what it is. It's like urban landscaping. That's why it's very important for sound artists or anyone interested in sound, to collaborate with urban landscape... because the right sonic solution in an urban landscape might be to plant a tree, not to bring in a sounding specific. The tree will eventually bring some birds in, and they will make the sound. That will be the right sonic solution.

#### **JOEP CHISTENHUSZ**

A fine example of how important trees and vegetation are for a well balanced urban soundscape is the Berlin neighborhood of Rummelsburg. Up until the end of the DDR, it was an industrial and prison area where trees and wildlife had been left alone for decades. As a result Rummelsburg harbored one of the oldest existing narrow strips of trees in Berlin, just beside the river Spree, that was home to a spectacular variety of wildlife.

In 2012 Rummelsburg actually was one of the three main sites of interest in the Berlin Sonic Places project. As Peter Cusack pointed

out in a 2016 interview in the Journal of Sonic Studies the area was totally re-developed to become a residential area. When the residents' houses were built, there were plans to cut down the trees to obtain a clearer view of the river. There was quite a lot of opposition from German nature conservation societies.

When Cusack interviewed some of the people who live there, many of them said the reason they chose to go there because of the nature that's so clearly obvious in that area. In the end the trees weren't cut down. They're still there, harboring a stunning variety of birdlife.

#### **SOUND**

Rummelsburg Cuckoo

#### **JOEP CHISTENHUSZ**

Before meeting our second guest of this episode, let's take a listen to another project of Peter Cusack's. For Sounds from Dangerous Places he traveled the world to sonically investigate places that are affected by heavy industry, military conflict or ecological damage.

#### **PETER CUSACK**

Sounds from Dangerous Places is a project which investigates places of huge environmental change. Through sound. So, if you think around the world where big environmental changes have occurred. For example where an oil field is built it totally destroys what was there before and it becomes an industrial site.

This is not necessarily the result of human action. It can be natural events as well.

If an earth quake happens, it will devastate a whole area. Or a tsunami.

These huge events make massive environmental changes in their area and also sometimes thousands of kilometers somewhere else from their area. Those changes affect many things, but certainly they affect the soundscape as well. So my question or my project is to do with how did this particular environmental change changed the soundscape. And by listening to the soundscape how much information can you get about the change that has happened.

#### **JOEP CHISTENHUSZ**

For Sounds from Dangerous Places Cusack visited very specific locations, such as the Caspian Oil Fields in Azerbaijan, and the Aral Sea in Kazakhstan, which is now being partially restored after virtually disappearing due to catastrophic water misuse. In 2006 and 2007 he also paid to visits to the Chernobyl exclusion zone

#### **PETER CUSACK**

I was there for 4 days with a Russian speaking friend. Most all the time we were recording. We visited villages we visited nuclear site. We visited places where the most intense fall out had happened. And we visited local people who still live there. That was one big surprise for me. I thought the exclusion zone meant there was

nobody living there. That is not true. Actually quite a few are living there, always have been. And I met them and recorded them. Their thoughts, even some of the songs they would sing. And in that way my sonic picture of Chernobyl gave, again, a huge amount of more detail than I could read about in the western media.

#### **SOUND**

Song Three Cossack, Duminskoy Chernobyl

#### **JOEP CHISTENHUSZ**

In minutely communicating the atmosphere of these places, the field recordings Cusack made in Chernobyl belong to a practice that he calls sonic journalism.

#### **PETER CUSACK**

Sonic journalism isn't meant to be a criticism of other forms of journalism. It's supposed to be an addition to them. Each of those different media, the writing or language, the photographs or moving images, gives you a lot of information, very specific to the medium. Sound is another medium and gives you another kind of information. Particularly in a different way I would say. Sound is much more immersive, even when you're listening to recorded sound, it's much more immersive than looking at images or reading a text. So it situates you... a sound recording can situate you in a place as an experience in a way that visuals or texts do not. I think, it's much stronger able to do that. It makes you feel what it might be like to be in such a place. In a very direct way.

#### **JOEP CHISTENHUSZ**

Case in point is a recording that was made about a kilometer and a half from the reactor site, which still is a radio active hotspot.

#### **SOUND**

Radiometer and wind

#### **PETER CUSACK**

It was besides a village that had radiomaterial dumped on it. There were no people living there at the time. It was an abandoned village, but the buildings were still there, and it got bad fallout. The response to that was that the village is now buried under ground to prevent the radioactivity from being more dangerous. So what you see is grassy mounts, underneath there are the remains of the village.

So if you walk towards it, holding a radiometer, the geiger counter intensity that you can hear, and the number that you can see on the screen, go up the closer you get to this particular place.

But also in that recording there's a sound of wind. One of the big questions about Chernobyl and any other nuclear disaster is what happens to the radioactivity that's been released. Where does it go? How does it move from one place to around the world? The radioactivity



from Chernobyl can now be found anywhere around the world. The question is how does it distribute.

One of the main forces of distribution is wind. The radioactive fallout falls down to the ground and it gets incorporated in the dust of the soil. And when the wind blows that dust blows with the wind. It can blow thousands of kilometers. Which is what happened. It ended up all over Europe.

So the sound of the wind in that recording is a reminder or is a symbol of the mechanism which spread radioactivity around the planet from its original location.

**SOUND**

Radiometer and wind

**PART 2 - ELISE 'T HART**

**SOUND**

Elise's rabbit snoring

**JOEP CHRISTENHUSZ**

In the last two audio samples, we tacitly made quite a leap. In a single splice we went from the radioactive outskirts of Chernobyl to the cosily snoring pet bunny of our second guest of this episode: the young Dutch sound artist Elise 't Hart.

With 't Hart's work we complete a central trajectory in these first two episodes of Sounding Places; a movement from the outdoors to the indoors. In the first episode, we sonically explored the natural world in the work of Bernie Krause, Evelien van den Broek and Barry Truax. After focusing on the soundscape of the modern city with Peter Cusack, we conclude this second episode by listening to the environment that is probably the most familiar to us: our home.

In 2013, the year in which she graduated from Utrecht School of the Arts, Elise 't Hart initiated the Institute for Domestic Sound. Little did she know that the still ongoing project would develop into an extensive collection of sounds from our households. Think of squeaking floors, a bubbling coffee machine, buzzing refrigerators, a ticking clock, or the blaring radio of the neighbours.

**SOUND**

Creaky steps

**JOEP CHISTENHUSZ**

At the time, 't Hart's decision to work with sound was a remarkable one...

**ELISE 'T HART**

I studied Fine Arts, where I found myself among painters and sculptors. After working with paint and brushes for some time, I began to feel ever more clearly that sound

was my actual medium of choice. Sound is my way of telling stories, of taking people into my world. Undoubtedly my background is of some influence here. I come from a musical family. My parents are musicians and my brothers went to the conservatory as well.

**JOEP CHISTENHUSZ**

'T Hart clearly remembers a decisive experience that led her to work with sound, with home sounds in particular

**ELISE 'T HART**

I was paying a visit to my grandparents, who collected clocks. While I was sitting on their couch, I thought: okay if I were to hear this sound again in forty or fifty years, I would instantly feel like I was here again. I would be able to see them, to feel and smell them, just by hearing the sound of those ticking clocks. That experience made me realize that the noises from our homes are much more important to us than we think. So for me it felt like a natural step to start working with those sounds.

**JOEP CHISTENHUSZ**

In the past years Elise collected over a 1000 recordings

**ELISE 'T HART**

Soon I started asking people for sounds that meant a lot to them. In no time I received all kinds of beautiful examples. It went from a whistling tea kettle to crunching gravel in the driveway or the creaking of that stair step that you carefully skipped as a teenager because otherwise your parents would wake up. I started to document these sounds by making audio recordings. In short accompanying texts I would describe the context in which I found them.

**JOEP CHISTENHUSZ**

In the past eight years, 't Hart has been presenting her archive in various installations, publications and performances, as well as on the radio. Her aim is to make her listeners more aware of their surrounding sounds and to foster a more complete experience of their environment.

Let's listen to some special sounds from her archive. Do you recognize what you are listening to?

**SOUNDS**

Coffeemachine  
Purring cat  
Ticking clock

An Institute for Domestic Sound. But also a Lockdown Archive, to which we will listen in a short while. When looking at the titles of 't Hart's projects, one quickly notices that the documentation and conservation of sound are a central aspect of her work.

**ELISE `T HART**

I think it's very important to preserve sounds for a later period in time, especially the ones that are about to disappear from our daily lives. I mean, from the moment that we were able to create images, we have been diligently documenting what the world looks like. In paintings, illustrations and sculptures we can go back centuries, if not millennia. That possibility is lacking in sound, simply because our ability to record it is relatively new. Still, soundscapes can give us so much information about our world. I think it is extremely important to record that.

Some time ago I did research for a podcast project at the Dutch Meertens Institute, where I delved into the so called 'dialect database'. This is an archive of recorded conversations that provide insight into what the Dutch language sounded like in the different regions of The Netherlands. Although the actual emphasis is on the spoken language, I focused on the background sounds. On the ticking clocks, the noises of pets, a rattling box of matches before lighting a cigarette. These are sounds that we rarely hear now, but that provide a wealth of information about how people lived. So yes, I do think it's important to capture those sounds and archive them properly.

**SOUND**

Ringling cups and saucers

**ELISE `T HART**

My favorite sounds from this project? I think I would go for the ringing coffee and tea sets. Nowadays we serve coffee in a mug. But back in the day porcelain cups were standard, complete with saucer and spoon. To me that high pitched ringing is a phenomenal sound. It expresses a certain cozy homeliness. Yes, it's an extremely homely sound.

**ELISE `T HART**

You know, the most striking house sounds are often the most common as well. These are sounds that surround us on a daily basis, which form the soundtrack to our everyday life. Often, they are so familiar to us that we hardly hear them anymore. Until they are suddenly missing, that is. After a move to a new house for example. If your doorbell suddenly rings differently, or you hear sounds that you cannot place, then this certainly has an impact. Suddenly it becomes clear how enormously important sounds are to feel at home somewhere.

**JOEP CHRISTENHUSZ**

An interesting question is how sound is able to give us such an intimate sense of home and homeliness. The Swiss sonic theorist Salomé Voegelin offers the beginning of an answer in her book

Listening to Noise and Silence. According to Voegelin our senses are "always already ideologically and aesthetically determined." In other words, they bring their own influence to our perception of our environment. Vision, for example, by its very nature assumes a distance, she writes. "Seeing always happens in a meta-position, away from the seen, however close. This distance enables a certain detachment and objectivity. After all, seeing is believing, as the proverb goes."

Our listening sense does not offer such a meta-position, Voegelin continues. I quote: "There is no place where I am not simultaneous with the heard. However far its source, the sound sits in my ear. I cannot hear it if I am not immersed in its auditory object." To listen means to focus our attention on our sonic environment. But at the same time, this sonic environment focuses itself back on us. Sound waves find their way through the ear canal, via the ear drum, into the inner ear. They seek out the resonance frequencies of our skull, our sinuses and let our intestines vibrate sympathetically. Listening, in other words, is an emphatically embodied way of engaging with the world. It allows us to physically 'share time and space' with the place that is our home.

**ELISE 'T HART**

This reminds me a lot of R Murray Schafer who in *The Tuning of the World* writes that "hearing is a way of touching at a distance". I think that's a beautiful way of putting it. We are touched by sound. Physically, by means of air pressure waves that put our eardrums into motion, but emotionally as well.

At the same time, however, Schafer writes about how our Western culture is primarily visually oriented. We are very focused on what we see, and are continually bombarded with images. On the screens of our computers and smart phones, in TV commercials, and shopping windows. It is also evident from our language, think of a word like "eye opener".

**JOEP CHISTENHUSZ**

As a way of counterreaction to this visual dominance, 't Hart notices a recent reevaluation of listening.

**ELISE 'T HART**

I mean, I don't think it is a coincidence that we're doing this interview for a podcast, which has become a very popular medium in the past decade or so. The same goes for audiobooks, or these so called ASMR-movies on YouTube, full of rustling bits of paper and ticking nails. I feel that people take the time again to really listen to things.

**JOEP CHRISTENHUSZ**

Another recent example of how our listening has seemed to intensify, occurred during the first corona-lockdown in the spring of 2020.

**ELISE 'T HART**

Remember the amazement that so many people felt when the cities fell silent? Just read the newspapers of last spring. So much has been written about that sudden silence. About the disappearance of the noise, and the fact that people were able to hear the natural soundscape again. People really started to listen differently. To their city, their street, but also to their home.

#### **JOEP CHRISTENHUSZ**

The fact that people were confined to their homes during the corona-lockdown inspired 't Hart to a new project: her Lockdown Archive.

#### **ELISE 'T HART**

I immediately thought: this is the chance to ask people what they hear in their homes now that they're spending so much time inside. What sounds stand out? What new sounds did they hear? Did they find it pleasant or very annoying? So I simply placed a call and then people started sending me their sounds. The entries were extremely diverse: from the sounds of working from home and homeschooling to the neighbor sweeping his sidewalk for the umpteenth time. I also received a lot of sanding machines, electrical saws and high-pressure cleaners, because lot's of people started doing odd jobs or renovating the garden.

#### **JOEP CHRISTENHUSZ**

One of the most striking and symbolic recordings that 't Hart received, was the sound of an electronic soap dispenser, used to disinfect the hands after a quick visit to the grocery store.

#### **SOUND**

Disinfecting hand soap pump

When listening on 't Hart's Soundcloud-page to recordings of both the Institute for Domestic Sound and the Lockdown Archive, I was struck by the amount of natural sounds that I came across. Apart from traffic noises, rattling washing machines and buzzing smart phones, I hear bird song in early spring..

#### **SOUND**

Beginning of spring ..the far of bells of grazing cows..  
Cows  
The murmuring of waves as heard from a seaside vacation rental.  
The murmur of the sea

#### **ELISE 'T HART**

It is true. I often receive nature sounds. Singing blackbirds, the wind in the trees, sounds of the waterfront. Strangely enough, rain showers also do well. In general people really don't like rain, but we do seem to love the sound of a heavy shower.

#### **SOUND**

Rain

**ELISE 'T HART**

I think it has to do with a wish for connection with the world around us. In the past year everyone was forced to spend a lot of time at home. We not only saw the walls coming towards us, we heard them too. After a while people start to get annoyed by the sounds of neighbors or the children in the house. It is precisely then that outdoor sounds can give a feeling of space and liberation. These sounds remind us that the world is bigger than just a few square meters of living space.

**JOEP CHRISTENHUSZ**

Thank you for listening to *Sounding Places - Listening Places*, a Radio ArteZ mini-series, in which we explore the relationship between sound and our environment. In this second episode we have been focusing on the soundscapes of our cities and our homes. In the next, Sharon Stewart will speak with German-Australian geographer and sound artist Ame Kanngieser and American vocalist, composer and interdisciplinary artist Lisa E. Harris about themes of land, sound and ownership.

In the meantime, don't forget to check out our mini-episodes on Deep Listening, in which Sharon explores the lifework of composer, musician, writer and humanitarian Pauline Oliveros.

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Hope to see you again in our next episode.