

## Mobile Sonic Walks Töölönlahti Extended (MuteFest 2019)

### Deambulatory listening experience of geolocalised compositions

The visitor downloads an application (MSWalks) on his/her mobile device, puts headphones on and walks through the Töölönlahti area listening to site-specific compositions specially tailored to follow paths around the area. Taking advantage of the GPS technology, these paths lead you to places fomenting the dwelling and eventually discovering hidden corners, monuments, histories. The technology is developed by SoundWays and the collective MU in Paris. The whole enables a new kind of listening experience that can be called deambulatory listening and a new kind of composition practice for creating such experience.

<https://mutefest.wordpress.com/2019/10/31/mobile-sonic-walks/>

### Concept outline of my sound walk

name/duration: WASTE SOUND FOR SEVEN BINS

Public dustbins are neutral objects but still recognizable. In this area, their number indicates the desire to take care of the environment, but also the need to control it. Through "Waste sound for seven bins", I want to diversify the use of dustbins and explore the intangible (non-material) dimension of waste. In this work you can hear sounds of waste found in the area. The activated points are seven public dustbins in the area between the Helsinki Music Centre and Central Library Oodi. Each of these seven dustbins has its own sonic identity to which the name of the piece refers. Each of dustbin sound piece lasts between 2.5-3min, with the whole walking tour taking about 30min.

#### 7 sound zones:

Emptied chip bag 2:53

A piece of cardboard 3:02

Rubber stopper and can 2:57

Glass bottles 3:04

Kraft paper 1:54

Minitomate packaging 2:16

Fruit bag and cellophane 2:33

## About sonic potential of waste

Waste can be reused in art works which are bought, collected, and sold, and its preservation can be considered another form of commodification. One approach is to preserve waste, and another is to destroy it, leaving behind no trace of unusable waste to be commodified. I try to explore the concept of waste on another register. By recording the sound of waste, my aim is to retain a sense of the object's original value and purpose. In this work these dematerialized object's are momentarily taken out of the waste stream. I have accepted of waste as waste, and my recognition of the potential in waste through sound. I am curious to study methods for creating sonic narration and turning trash-aesthetics into electronic sound. What is the relationship between art, sound and lo-aesthetics? The reuse and recycling of waste materials have become conventional economical practices for artists, but once transformed into an art commodity, what kind of effect does the work have on viewers? In gaining some sort of aesthetic or sonic value, does trash no longer signify trash? Does the form of its representation register for the viewer on the same level as trash, or has it become something else?

In this work, non-usable waste begins to recognize its immaterial; its ideal aesthetic future as a work of sound has not yet been realized. A "Sound walker", hopefully doing it.