

## **SOUND SPACE SENSE**

**Workshop for architecture students with Jan St. Werner (Mouse on Mars), Gascia Ouzounian (Oxford University) & Dahlia Borsche (DAAD Artists-in-Berlin Program)**



**Monday, April 29, 10.30 am – 4.30 pm**  
**daadgalerie, Oranienstr. 161, 10969 Berlin**  
**participation free, please register in advance**

### **Call for Participation**

We are looking for students in the field of architecture and urban planning who are interested in the relation of sound and built environments. No previous knowledge is required. If you would like to take part, please send an informal email with your name and university affiliation to:  
gascia@gmail.com

The workshop language will be English and German.

Image: courtesy of Jan St. Werner

### **Part 1: A short introduction to Sound Space Sense**

**Workshop host: Jan St. Werner**

There is still a great deal of uncertainty about the physics, biology, signifiers and unconscious processes on the basis of which auditory experiences are constructed. Jan St. Werner's introduction applies the methods of artistic research to convey a sense of how mental space, social practice and the direct experience of sound relate to each other and how connections are generated between these levels – a topology of resonances, reflections and vibrations in perpetual motion.

<https://spectorbooks.com/book/sound-space-sense-en>

### **Biography for Jan St. Werner**

Jan St. Werner is a Berlin-based electronic music artist and composer. Widely known as one half of the electronic music group Mouse on Mars, Werner always seeks a dialogue with the visual arts in his sound works. He defies traditional tuning systems and instead centers his works on bringing together variable elements. Werner has realized sound interventions and exhibitions in art spaces such as the ICA London, documenta 14 in Athens and Kassel, and Haus der Kulturen der Welt in Berlin. In 2021 and 2022, his spatial sound exhibitions were presented at the Kunstbau Lenbachhaus and at the Germanisches Nationalmuseum Nuremberg, as well as at the 6th Ural Biennial. From 2017 to 2021, Werner was Professor of Interactive Media/Dynamic Acoustic Research at the Nuremberg Academy of Fine Arts. Previously, he taught at the Massachusetts Institute of Technology (M.I.T.) in Boston.

## **Part 2: Designing Sonic Materialities and Sonic Architectures**

**Workshop hosts: Dahlia Borsche and Gascia Ouzounian**

This workshop will begin with a tour of the Open Lab space for *Concrete Dreams of Sound*. We will encounter a range of works and experiments in sonic materiality, including projects that confound traditional ideas about sound's relationship to the material world. We will connect this to experimental practices in sonic architecture, introducing works that span sound art, architecture, urban design, and critical spatial practices. Participants will then be invited to create sketches for installations, architectures, and spatial designs that respond to the themes of sonic materiality and sonic architecture. We will discuss these designs, asking how they invite us to rethink what architecture can be when it is reimagined in relation to sound, vibration, listening, and sonic matter.

### **Biography for Dahlia Borsche**

Dahlia Borsche is musicologist and curator. In 2019 she took on the position of Head of Music at the DAAD Artist-In-Berlin program. Borsche has been active as promoter, DJ, coordination manager, and producer (CTM Festival Berlin, Labor Sonor et alt.). From 2014-2019 she co-curated CTM's Discourse program. As a musicologist, her most recent engagement was at Humboldt-University's Chair for Trans-Cultural Musicology in the Department of Musicology and Media Studies. Her research interests focus on contemporary and transcultural music processes, thereby expanding traditional discipline boundaries to the fields of sound, urban, and cultural studies.

### **Biography for Gascia Ouzounian**

Gascia Ouzounian is a sonic theorist and practitioner whose work explores sound in relation to space, architecture, urbanism, and violence. She is associate professor of music at the University of Oxford, where she leads the project Sonorous Cities: Towards a Sonic Urbanism ([soncities.org](http://soncities.org)). Ouzounian is the author of *Stereophonica: Sound and Space in Science, Technology, and the Arts* (MIT Press). Recent projects include Scoring the City, which develops experimental notational approaches to urban design ([scoring.city](http://scoring.city)); and *Acoustic Cities: London & Beirut*, for which ten artists created works responding to the sonic, social, and spatial conditions of two cities.

### **References**

- Andrius Arutiunian, [You Do Not Remember Yourself](#)
- Nathalie Harb, [Silent Room V.01](#)
- Katarzyna Krakowiak, [Making the Walls Quake as though they were Dilating with the Secret Knowledge of Great Powers](#)
- Mendi+Keith Obadike, [Blues Speaker \[for James Baldwin\]](#)
- Jan St. Werner, [Space Synthesis](#)

**Notes:** Participants are encouraged to attend the *Concrete Dreams of Sound* symposium at daadgalerie on Thursday 25 April, 9.30 am – 7 pm. This symposium will feature talks by internationally leading artists, architects, and theorists working in areas relevant to the workshop, including Merche Blasco, Katarzyna Krakowiak, Mendi+Keith Obadike, Marina Peterson, Jonathan Tyrrell, and Jan St. Werner.