

HOCHWEIT 2019

JAHRBUCH DER
FAKULTÄT FÜR ARCHITEKTUR
UND LANDSCHAFT
Leibniz Universität Hannover

MATERA SOUNDSCAPES

Entstanden als ein internationales Kooperationsprojekt zwischen der Universität Basilicata, dem Onyx Jazz Club Matera und der Leibniz Universität Hannover, experimentiert „Matera Soundscapes“ im Rahmen des Jahres von Matera als europäischer Kulturhauptstadt 2019 mit dem Thema von Sound als neuer Methode und Werkzeug für den Städtebau. Das Design-Forschungsprojekt knüpft an die wissenschaftliche Arbeit zu „Dynamics of Periphery“¹ an und untersucht neue Formen von Narrativen zur Vermittlung von urbanen Zukunftsvisionen mit Bezug auf den kulturellen, sozialen und räumlichen Kontext. Die zum Workshop entstandene Publikation zeigt interpretative und kompositorische Elemente, die als Basis für eine Soundinstallation in den Sassi in Matera dienen.



Studierende in den Höhlen von Matera

MATERA SOUNDSCAPES The focus of the ‘Matera Soundscapes’ project is the use of sound as a new method and tool for explorations in urban design and architecture. The project is part of the initiative ‘Sounds of the Remote Future’ for the Matera European Capital of Culture 2019. It involves artists, sound designers, experts, and researchers experimenting with ways of drawing attention to the perception and creative role of sound for analysis, communication, and the creation of concepts and ideas in urban design. The international design research project is a cooperation

between the University of Basilicata, the Onyx Jazz Club in Matera, and Leibniz University Hannover. It is also connected to ongoing scientific work on the dynamics of periphery.¹ By highlighting the interaction of sounds and the city, the project examines new forms of narrative for urban and territorial futures in a cultural – and not only spatial – context.

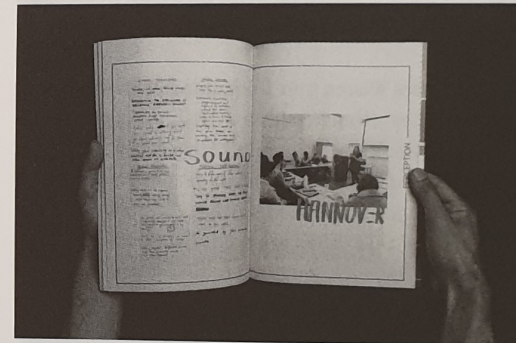
A major task of the Soundscape Workshop is exploring the remarkable evolution of Matera from part of a past to be left behind to a place with a remote past that shapes today’s creative heritage and can even represent a laboratory for future living. Matera, one of the most famous examples of peripheral conditions and their projective dynamics in the Italy of the nineteen-forties and nineteen-fifties, today faces new trends and challenges in urban development² as well as in its role as a part of regional networks in the southern Italian mainland. In this space, which is deeply connected to its inhabitants, it is important to question the city’s past and present condition and appearance in order to find different ways of projecting futures and places that produce a cultural connection that brings people together and also imagines future visitors of Matera actively taking part in the city. As part of the European Year of Cultural Heritage in 2018, new perspectives on this more proactive approach to capitalising on heritage have been put forward.³ The ‘Matera Soundscapes’ workshop explores the actual flows, interpretations, and dynamics of the Sassi districts in order to discuss future scenarios within and beyond Matera 2019.

Approaching the topic of sound in architecture challenges the visual as the predominant tool for communication and allows the participants of the workshop to act as ‘aural architects’, focusing not on the physics of the acoustics but on the perceptions, deep listening, and sonic-spatial conditions that make it possible to change a space through critical analysis and the interpretation of the social and cultural aspects present.

Having attended a preparatory sound workshop developed and realised together with the audio artist and grant candidate Elena Zieser of the Academy of Arts at Leibniz Universität Hannover, the participating students were primed to consider listening as a way of capturing atmospheres in order to later consider and

plan concepts for sound installations addressing relevant topics in Matera.

The magazine published as part of this ongoing work includes interpretative and compository elements developed in the workshop that led to concepts for sound installations that were presented in the Sassi of Matera in November 2018 in preparation for further exploration and the realisation of the installations. It is an audio-visual experience with written, visual, and audio elements that connects theory with active production and discussion, illustrating the methodologies and outputs of the artistic research projects as well as their processes of experimentation. As an experimental research project between visitors and re-discoverers of the city, ‘Matera Soundscapes’ will be part of a city in the making, an urban utopia that understands the Sassi as both living heritage sites and creative platforms.



1 Schröder, Jörg/Carta, Maurizio/Ferretti, Maddalena/Lino, Barbara (Hg.): *Dynamics of Periphery*. Berlin 2018

2 Rizzi, Chiara: „Matera-Basilicata 1950–2019“. In: Schröder, Jörg/Carta, Maurizio/Ferretti, Maddalena/Lino, Barbara (Hg.): *Dynamics of Periphery*. Berlin 2018

3 Schröder, Jörg/Carta, Maurizio/Hartmann, Sarah (Hg.): *Creative Heritage*. Berlin 2018

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