

in de sem '09

Master class Sound in public space - first proposals

To prepare for the masterclass on the 9th of May 2009, all participants were asked to hand in a proposal for an aural intervention on a Rotterdam metro station. This intervention should improve the identity or of the metro station or improve the quality of the time spent there. 36 proposals were handed in. After creating these first ideas, the participants went into the metro system, recording and listening to the actual soundscapes, as a reality check for their ideas and inspiration for new ones. During the workshop, a selection of the first proposals was elaborated into more real, tailor-made, and rich ideas.

Rhythms of Reflection (architectural)

Walls or screens can be made out of sound absorbing materials or sound reflecting materials.

a. Sound absorbing materials can be used to make relative pockets of silence without defining a closed off room.

b. Hard and heavy materials can be used to bounce back sounds.

c. By placing no wall, sounds can reach the listener immediately. The listener is not 'protected'.

Metro stations are based on flows of people navigating in and out of the station. By using the three above named situations sequences can be made of this a. b. c.

Example 1: short screens are placed in between two escalators. It is a sequence of

a. c. a. c. a. c. a. c. a. c. a... It is a rhythm in which the listener traveling on the escalator briefly hears the other escalator and briefly hears nothing.

Example 2: A combination with soft and hard floors can give extra effects. Putting a hard floor (like marble) along a sound reflecting wall can accentuate steps whereas a softer floor (like rubber) along an absorbent wall will accentuate silence. These effects can also be added to the sequence.

Jungle Sound (non-architectural)

Sensors count the amount of people entering the station. They trigger sounds. Each person is assigned a certain animal sound through motion sensors.

1. The station isn't busy, only a few animals can be heard. As a person navigates the space, the animal sounds follow the individual.

2. A metro enters the station the number of individuals rises suddenly as people pour out of the metro. A cacophony of jungle sounds is produced. It reminds of the diversity of the public as they represent one of many different animals.

3. People walk out of the station and the amount of animal sounds diminishes again. Tranquility is restored.

Enter-inter-act

The way I see it the identity of spaces in the city is based mostly on the people that experience it. Therefore I want to know: to which kind of music listens the driver of the train when he enter the station or the woman with the big headphones that standing next to me. Can I know it from her cell phone RINGTONE? In these modern days we are carrying on us very powerful tools. Tools that could change the space around them: When I am speaking on my phone I am alone no matter that I am surrounded by 200 people.

The concept of the public spaces in the stations could work exactly like blogs on the internet or just like Hyde Park in London. Each person could create his own space and could invite people to participate and interact with him. On the net you can easily place yourself on the scale of privet or public. The station will be the place to exchange your ideas in or just to be exposed to them. For example a young man could share his latest song with a crowd that would like to listen to it. He can send it to them by the phone or he can give them a headphone or maybe the best just play it to them.

Like an actors in a big play we are performing our lives the stations could be the stages for that.

Subway sound

Subway isn't the place of sound , but is the place of noise. Train arrives, people running, shouting, racing, luggage, produce a noise that is the essence of that space.

Each 3 minutes , or less, an train create a special vibrations. This vibrations are an energy. Is possible to use this energy to produce sounds. The project study the opportunity to transform the station in an harmonic room. in this way an special sound will can introduce the train. We can think the subway like an instrument. An magic space between silence and sound. An dynamic and hybrid condition . Each single note is a singular and unrepeatable sound created by the vibrations.

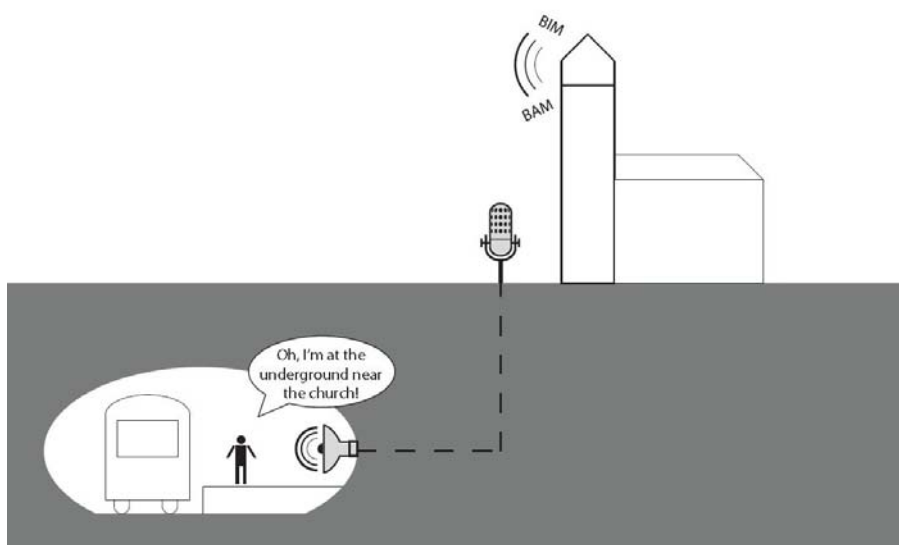
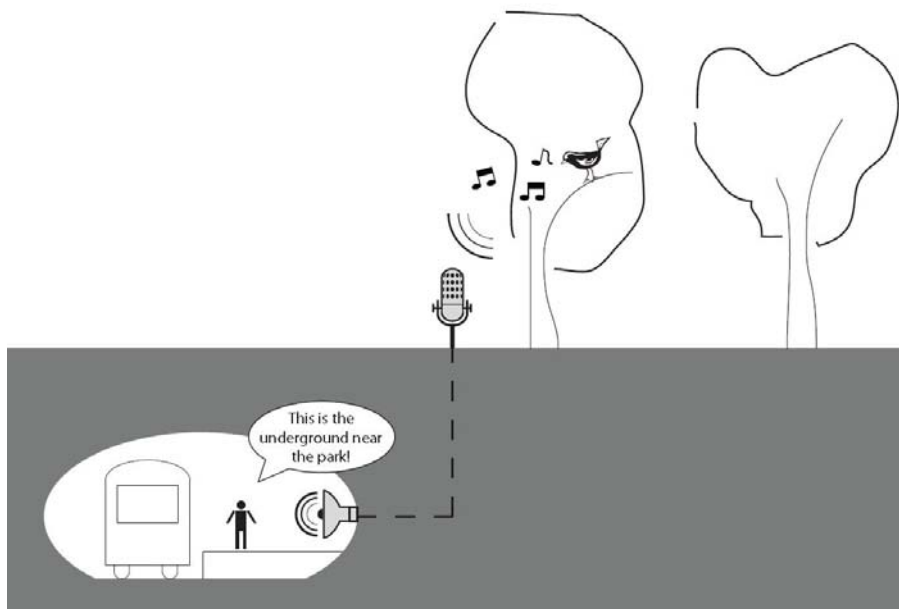
We must not transform the Metro into what is not.

We could design different types of acoustic spaces, but would still be in conflict with the noise and the very essence of the underground. The project seeks instead to extol the role of the subway, creating both different environmental conditions not in space but in time.

04. Anne Geenen

Being in an underground station always gives me a very surreal and disoriented feeling. You hop into the ground and on another place somewhere else you're back on the streets again. You have no clue of where you are and where you're traveling to. Only the signs of the different underground stops give an indication of the places where you are.

Unless of that, there is no context of the place of the underground station. To give an idea of where the passenger actually is while being underground, a sound system will be installed with sounds from aboveground. A microphone records the sounds, for example the bells of a church or the birds in a park, and a speaker will play the sounds in the underground station. Not only in the station the sounds can be played, also in the trains the sounds will give the passengers an idea of the place where they are. It will help with recognizing on which stop to get out of the train.



Underground subway station[s]_ a point of view

Prescriptive feature of the metapolis' quality of urban life/ a break in urban' s creative and productive time/ connected non place fragments under; yet vertically linked to the city/ spots of a continuous line, spots of a predictable and "static" rhythm of experience, concerning time, sound and image frames.

Such a non-place soundscape can be transformed into an interactive experience, motivating creativity and communication in public space, requiring to be constructed and reconstructed by passengers through an interactive procedure [mediated by a mechanism or a machine] in a more ephemeral way, letting it function additionally as a reflection of its environment's data, transferring information. That procedure can create a soundscape with a rhythm, in a bigger scale, resulting from the circumstances and the data of each moment, letting everybody to participate or not, to interact or not, without excluding the right of each individual to be isolated in the level he prefers.

Possible parameters for the construction "game" could include the passengers at the platforms, in the train or even the people walking in the city, as well as data regarding the city, trains, the itineraries, or even the local characteristics of the city above.

Those parameters could affect the type of sound produced; the frequency, the intensity, the rhythm and every component a soundscape consists of.

Being organised in an index or a map and functioning through a translation into an algorithm or any other smart process that can mix the parameters in the appropriate proportions, the parameters will be used to construct a "new" soundscape, as an amalgam of all the aural parameters that somebody' s percipience meets, realising it or not, in the public space.

Encouraging creativity and communication, this interactivity-system could – in a wider scale – provide a notation – an overview – of all sorts of patterns and balances in the urban realm with a flexibility permitting city launch many experiments and [re]search its coordinates and identity in the map of non places, within a spectrum of choices in cultural, organizational or technical level.

06. Bartek Winnicki

Sound issue or rather interaction on random user is the most important thing how sound could react in every habitats. Subway station is the neutral space for most of us and could be the place where listener after all gonna be good informed or even got irritated by unsuccessful performance. The main clue is to choose random sounds, existing on the ground, which gonna be changeable and generating by many factors. Weather, national holidays or day season could have influence on right reaction.

In my assignment I put on each other sounds of tram, ringing bells and performance in local opera house with only little correction (mix01.mp3). I choose the sounds which we can hear only when come to street level. The effect was a irritating tones which could be experience in totally different ways by random listener. Research character is changeable so adjust to every factors around.

Subway as possible soundscape megastructure

Sound as an artificial or natural issue always maintains the core of the noun named related meaning. As it is said through one of the profound quotations // You know the sound of two hands clapping; tell me, what is the sound of one hand? // the sound as an appearance actually does not exist without the perceptual quality of users, as so many other life-giving existences among the known. Nevertheless, the sound is never alone, isolated, except within the circumstances which are intentionally brained.

That testifies that the sound is always a collage of the core sound and the winds of its own which carry the sectionl sounds created within the contextual others.

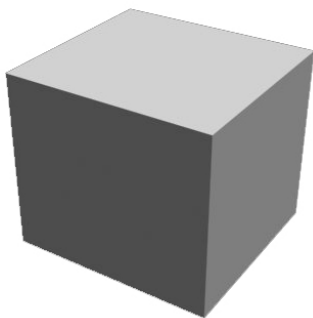
The sound though is becoming the entity of the points, which are different but creating, through the related meaning, the final product which the creatures can sense, feel.

What is the soundscape point entity of a subway station, is it ever ended, or it includes the spaces it exist among. Does it mean that the subway station touches so many different the entities, and so becomes the megastructure? Is than that megastructure only programmatically and physically defined or it becomes the soundscape, megastructure, megasound ? Is that megasound than an entity or it has to be aware, without the cure that it represents the chaos and so it is divided ? What would than happened in that case if we physically connect all those related through meaning spaces which touches the subway infrastructure and turnover them in subway sound suprastructure and reversely the same but mirrorized possibility?

The sound from the ground level, the sound from the above level, the sounds from the neighborhood levels, the sounds from the non/neighborhood levels, the sound from the lower level and the sound from the underground level etc. would create the soundscape, sound megastructure.

It would be questioning transmitters, presences, awarenesses, materials, and the questions about the boundaries of the space, soundscape space; does it actually exist ?

Does it as an sound existence entity overall question the level/ability and existence through only physical and functional side of an existence, architectural projected existence.....



My three interventions apply to the subway space as a whole to incorporate everyone in the station (whether they like it or not).

Intervention #1: Interactive Musical Elements

This intervention is inspired by a Boston subway station in which people can play with levers attached to instruments in the middle of the tracks. The exact musical elements are still undefined, but the key parts of this new intervention should include a different result when people on both sides cooperate, or enhancement of when the train leaves the station. This idea is intended to be mechanical, so while it is lower-maintenance than an updated electronic idea, it also leaves room for improvisation.

Intervention #2: Asynchronous Replay

This idea also plays with the general atmosphere of the station, but with a remixed twist. Samples of sounds in the station are played back with fading intensity, mixing with each other to create a layered ripple effect. So the unique sound of the train arriving or leaving, along with the warning bells and whistles, can contribute along with user input.

Intervention #3: Interactive Radio

Some subway stations have music playing, however it is by chance to be appealing to the users who are waiting. Having a way of controlling this music (dancing more to keep the station, voting, giant controller) could improve the waiting experience.

09. Dino Arcilla

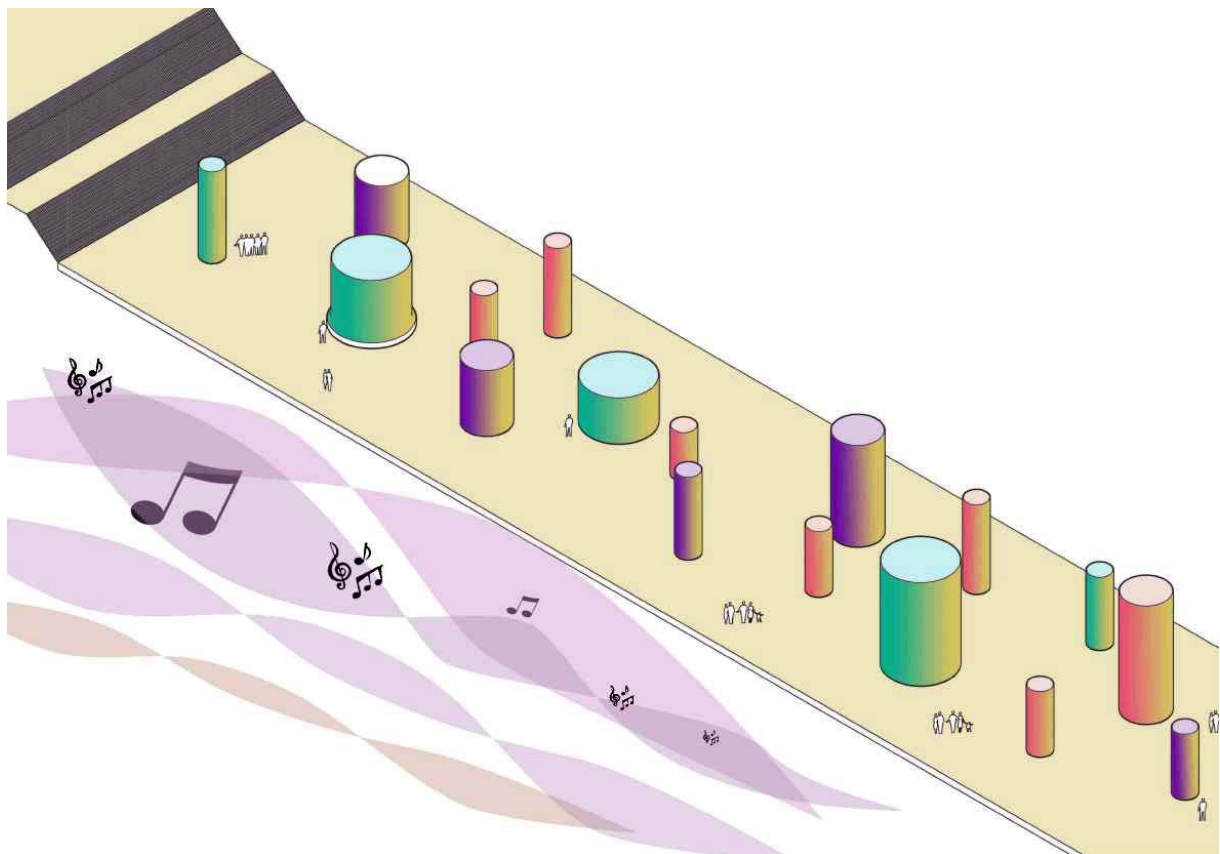
The subway connects the city. At the same time you are disconnected from the city, by the generic characteristics of the subway. On the street you are aware of the underground, e.g. in New York where you can hear the subway through vents or holes in the street. This same awareness should be present in the underground. Which can be achieved by the means of sounds.

What sounds should be present then? The sounds should connect the spaces between above and beneath the ground. The sounds that are particular of that particular place should be present so that the subway station becomes more particular instead of generic.

The Tube of 'Sense'

TODAYANDTOMORROW - Tube of Sense is based on nowadays society where perception is more based on being somewhere else than on the actual location. The tourism advertisement invokes us to travel, the mobile sound systems give us an autonomy in sound surrounding. And above all the mobile phone is the ultimate device to cut us off the actual surrounding.

The essence sound of a subway system is the sound of arrive and departure of the train and human mass. If we combine the 'society sounds' and the 'essence sound of the place' together they provoke an unpleasant sound experience. The Tube of Sense is not more as an obvious servant of the nowadays sound atmosphere. The several tubes placed on the platform where individuals or small groups can isolate themselves. The isolation is pure based on the sound experience; by the transparent materialization the visual contact with the area stays intact.



11. *Eric Philippa*

Distant sound

In my view a subway station has two very distinct transient sound spaces they both require a different view on sound and cannot be treated in the same way;

1.

The sound of an arriving train, a deep rumble followed by the squeaky high pitched sound (perhaps to squeaky but that is a matter of engineering and not so much of the architecture of the station) of the brakes, signaling a need to hurry in order to take that train and not the next one. This sound triggers in its turn the sound of running people. The first intervention in current subway stations is to relay that sound of oncoming trains to the entrance of the station, communicating the need to hurry to oncoming travelers.

2.

An almost surreal silence when trains are not in the station, of which I am sure some people like while others enjoy the comforting sound of music in this empty space under ground. Resulting in two groups of people; the ones staring in the dark listening to their music coming in via their ear buds, and the second group of silent starers deep in personal thoughts. Both groups must be respected there for the second intervention in current subway stations uses the highly personal character of sound. A solution can be found in the form of super focused sound use. One can imagine a spot in the station where classical music will be played while 5 meters away a sound spot emits the current top 40 hit parade. The sounds can be emitted from unseen place in the dark or from an angle, making the search for a particular spot a challenge and fun. Due to the directional character of the sound waves the volume outside the spots instantly drops and the silence of the station is still present, and for those who want to enjoy.

12. *Gloria Riccarducci*

It is no longer possible to consider the space of mobility infrastructures as a no-space: it is indeed a space which provides a new background that allows ordinary things to assume new meanings, creating new mental relationships. As far as images, sounds or speeches are taken away from their original background and decontextualized, they gain to the "user" a completely new sense. That's the same reason why a political speech if heard as lyric of a song instead of on a TV-program, does impress people in a totally different way.

This potential could be direct to awake people's attitude to critical thought: the loudspeakers of a station could repeat current cultural or political speeches as well as videogames' soundtracks (of course a different one for each underground-line!), aphorisms or historical narrations, on which people could think in an "undermined", decontextualized and creative way during the journey. The speeches could refer to the historical development of the city or district, in order to create a new feeling between the users and the place.

This should happen not continuously and sounds should come from different sources (ground, ceiling...) in order not to be oppressive as well as to create a certain "suspense".

13. Gregor Cernelc

Music is what life sounds like

In underground subway stations sound has a special character and is more intense and echoes from the walls and the ceiling. My suggestion is that in order to make the passing through more fun, some »music paths« could be installed. By »music path« I mean an installation on stairs or hallways which would consist of a bunch of different materials on the floor that would change in different sequences, for example: 6 steps made of wood, then 3 metal steps and 9 stone ones. Break and silence are almost the most important things, so there would also be some sound buffering floor (maybe some very durable textiles). By just walking, you would produce an individual set of music (depending on the pace you are walking and your footwear..). You would literally walk the music. A subway station would be an instrument and walking people would be like fingers of a player. It would also be a different experience walking alone, with several people or in a crowded morning. The »track« would be always unique and original and would maybe bring a smile on a face or two. Every individual would be his/her own composer.

Subway sounds

The cyclic nature of a train arriving at the subway station every five or so minutes sets the heartbeat for the place. The growing roar of the cars arriving from deep within the tunnel, soon muffling all other sounds in the area, and finally giving way to a relieved “whoooooohhhhhh” as the train slows down and finally comes to a halt, is indeed the most distinctive sensory aspect of the subway station. Any attempt to strengthen the quality and identity of the subway station should rely on this phenomenon.

One proposal would involve building a sound system into the various spaces of the subway station. It would rely on sensors in the platform area monitoring the noise volume of the subway car's movement, and produce simultaneous sounds throughout the subway station. These sounds could be any noise of a cyclical nature, such as crashing waves, or indeed the sound of the train itself, to fill the circulatory spaces and entrances. Passengers would hear a distant approaching wave in the hallway, which would gradually build in intensity and finally crash. And the sound system could inundate the platform area with the sound of enthusiastic applause, a motivation to the passengers!

It would also have the benefit of giving all passengers a cue for the trains' arrival, letting them know if they should start running to catch the train even as they walk down the steps from the street...

15. Inês Balsa

The perception of things is always an individual experience. However, a society* allows its sharing. And what we share defines partly our culture. It happens at the cinema, at the market, at school and in a subway station. It is restricted by our sensorial capacity and it reaches its climax in the city and in the public space.

In a time that technology has its essential role in a constant changing way of perceiving our life and environment, it became more and more important to understand its limits and its possibilities. Therefore, my challenge is to propose a mutual virtual** experience. And with virtual experience I mean every perception that tries to copy or repeat a direct one. Challenge the users of the subway station to hear simultaneously the sounds of the street above them.

The idea is to offer part of the variety and richness of sounds that exists in the street. A horn of a car, a twitter of a bird, a woman's high heel hitting the pavement,...

Practical needs:

A recorder system;
Several microphones spread along the street;
Several speakers spread along the station.

Proposed system:

The speakers are located in the station with the same distances as the microphones are at the street. It is preferable a different high location of these accessories. It is proposed a 2 meters 3d grid.

*A **society** is a group of humans or other organisms of a single species that is delineated by the bounds of cultural identity, social solidarity or functional interdependence. Human societies are characterized by patterns of relationships between individuals that share a distinctive culture or institutions.

The term **virtual has been defined in philosophy as "that which is *not real*" but may display the salient qualities of the real. Colloquially, 'virtual' is used to mean *almost*.

Underground Audio Installation

Getting to the station when approaching to the station, you can see the ads with the radio dial you can use to listen the train information of that particular station.

Going downstairs there will be both visual and sound advices with departure information.

Once in the hall only visual information is displayed through the screens, but a quiet music with environmental sounds is played below people's voices.

Getting to your platform you will listen the live cultural activities, such as live music, storytellers or poetry, that are being live played in the spaces created for theses purposes. When no live activities are taking place, quite sounds are played through PA system. Around these spaces for live activities benches and chairs together with plants and light installation will be placed. So people can seat there to watch/listen to the activities or just to read and chill out with the music when no activities played.

Once in your platform you can listen to the news or other cultural programs that will be played while waiting the trains.

Getting into the train since each wagon will have different activities, you need to watch to the screens to know in which wagon you want to go in.

Once in the wagon you will listen the activity you have chosen. News, music, short storytellers, silence or relax, for instance.

When one wagon is getting crowded the one with less people will change according to the demand. Trying to satisfy most people's desires.

17. Kalliopi Kanellopoulou

The space of the subway metro station can be understood as a sequence of spaces through our body constantly move, in order to reach its destination. This movement is being interrupted by some acts, such as to buy a ticket or to wait in the platform for the subway. During this movement we cross spaces where the air circulation from the ventilation system is more intense (windy). Could this air of the ventilation system be used to produce sound or spread sound ?

A.

If we put a sound source in a point where the air passes through the sound would travel along with it and would be spread in the spaces of the subway until it fades out. This would be more intense during the evening, where the users of the station are less and the quiet is more dominant. The sound source could be music, or a lonely street musician, where the passengers can't see him at the first place, but somewhere in the air there is music coming with a different density while the body moves. The final feeling it would try to be produced to the passenger is that he cannot directly understand where the sound comes from, more like a game of finding and losing sound.

B.

If we place a vertical element in the points where the air passes through with tension, there the air can be used as a sound creator. This vertical element could have holes with a different diameter in their length, and as the air passes through can produce sounds. The holes may also have a cover which gives the opportunity to open and close, so the passengers could interact with it, or it could be made completely silent.

Sound as a guide to the exit

The subway usually is a place to get out as soon as possible. People get out of the train and race outside, irritated about slower people ahead of them and musicians standing in their way. This is a hugely unwanted situation for both musicians and travelers. A possible solution would be area's where these musicians could perform without blocking the road. Think about a special stage above the main corridor, or a space aside the road. However these spaces should not result in extra alleys where one could get lost. These places should instead be well integrated with the main road, without blocking it. These places are only installed next to the corridor that leads tot the exit, so following the music will guide people to outside.

This first situation of extreme busyness during the day is in sharp contrast with the situation at night. Then the subway is perceived scarifying and unsafe. Especially at this time of the day no extra rooms are wanted. An audio system could give people a better feeling about using the subway at night. During the day noise from the underground (talking people, departing trains and musicians) is recorded. This sound is played during the evening and night. While getting closer to the exit, the noise of the underground gets gradual replaced by sounds of driving cars and singing birds. The occupant will relate these sounds to daytime while feeling safe and being guided to the exit.

19. Larisa Kazić

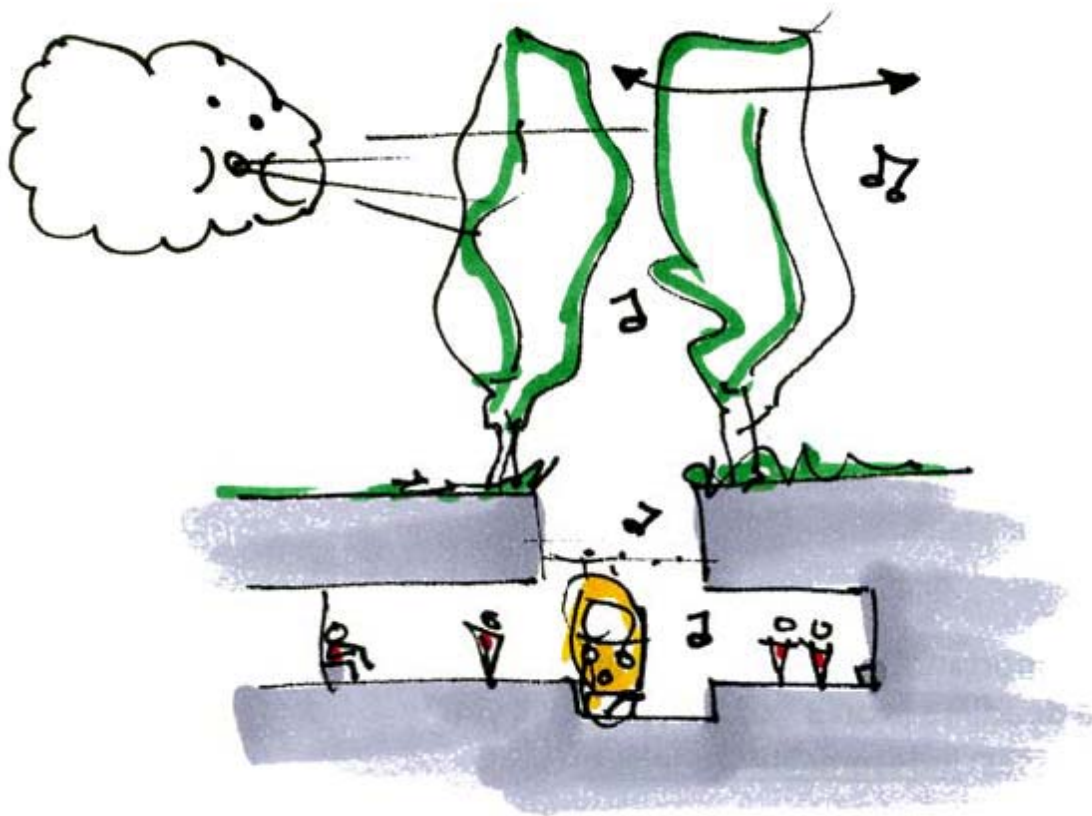
Underground subway stations are places where culture, social status and senses are being mixed. These are the places where people do not stop, they hurry and pass by. This is why it is important for this place that people can quickly orient and remember it. However, for a person (to memorize and experience) is visual information usually not enough- since all the glowing writings, commercials and information which surrounds us, bustle of people and noise can easily make us feel lost and uncertain. This is why the experience which we offer to a passenger must be unique, so they arouse in him different and strong associations. With combination of sound and visual perception the affect on body could be stronger, experience more unique and easier to remember.

My idea is to split underground station into a few acoustic spaces. The first would be at the entrance / exit to the terminal and would present a link between the street and subway. This would be a place for street actors, because in this part people are staying a bit longer, when they are buying tickets, looking for information, deciding on the route or waiting for the appropriate links. On the stairs and corridors would take place different sounds, which would lead us to different lines and guide us into the space. In the parts that are common to all train lines would these sounds mix with each other and create a melody of the station. And finally on the station, where people are waiting for the metro, I would leave the space without the sound, because sounds of passengers interfere with the sounds of incoming and outgoing metros, which bounce from the walls of the tunnel and create a full acoustic space.

Introducing nature in an artificial world

In the cities of today people can keep their new sneakers brightly white because contact with nature is avoided. Even in the parks people like to keep their shoes clean and like to walk on brushed up paths. Its not that we are scared of nature, we just like the visual, auditory and olfactory sense of nature the most. In some parts of cities the sky is the only element in ones experience that isn't artificial. The underground subway is a world on its own, completely separated from daylight one is surrounded by a manmade world. The most dominating in the auditory experience are the trains, doors that open and close, people that get in and out, people that are talking or calling each other. Due the substantial amount of different sounds that are produced one cannot link most of the sounds with their sources which is commonly experienced as annoying. Natural sounds are naturally pleasant and recognizable.

By implementing natural outside sounds in the underground subway the unpleasantly large amount of noises and rustle will be compensated. By making for instance a park on top of a station the sounds of this park can make an interconnection with the platform down below.



21. *Marius Ege*

Echo Echo Echo

The aim of this installation is to change the passengers' perception of the limited and narrow space in the subway-system to make it appear wider and open.

This is achieved by positioning a row of microphones in neuralgic places and have a computer record the scene constantly. On appearance of a trigger-sound like the loud noise of a train whistle, the shouting of people or the repetitive "clack" of shoe soles on the ground, the computer accesses the recorded sound and emits it echo-like, repeating and reducing the volume, via applied loudspeakers. Hereby only remarkable sounds are considered to avoid the emission of a constant sound.

Out of experience people associate the existence of an echo-effect with wide and open spaces like big halls or a mountain valleys. By applying that effect artificially on the narrow space of a subway, travelers subconsciously link the perception of a wide space to their present whereabouts, making it wider and open.

In that way the travelers' perception of the dimensions of the space is changed under influence of sound.

Sound - something that you can hear or that can be heard

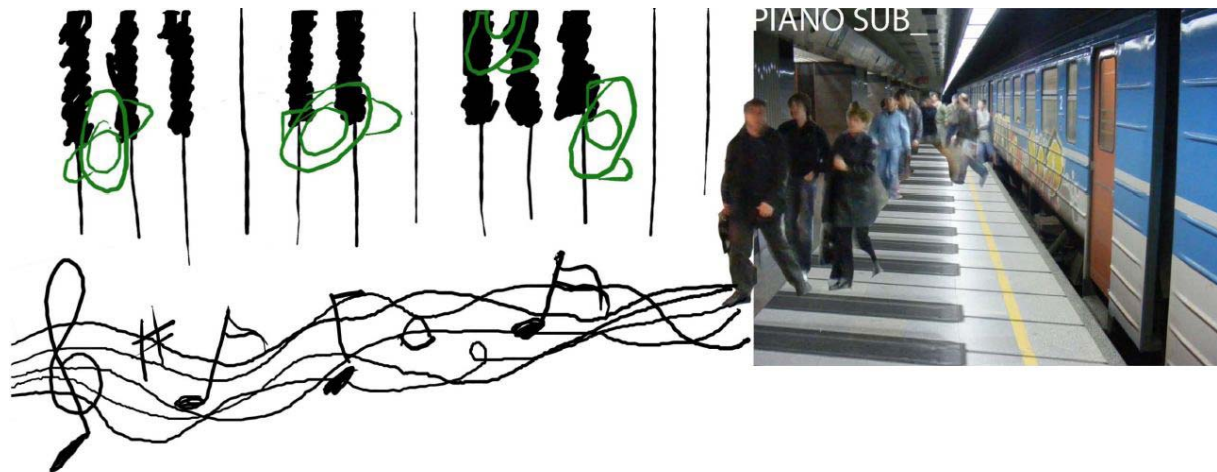
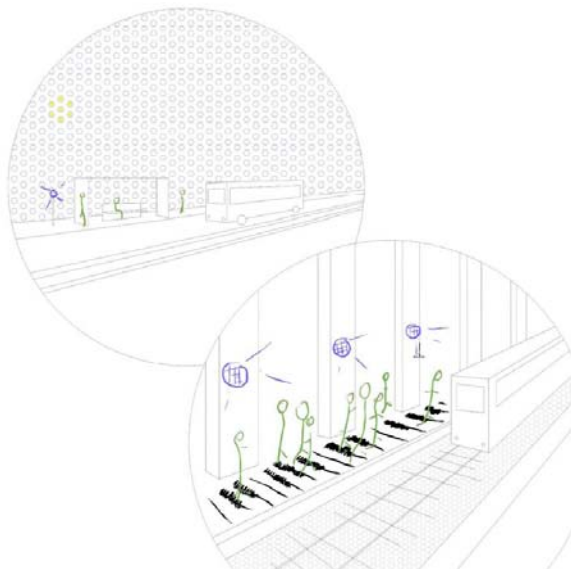
Sound always comes from collision, so every action gives sound. My solution is to create a space which seizes, records and plays sounds. Using different types of the microphones and recording sounds with a different frequency we can receive multiplicity of sounds, sometimes that can't be heard using only human ears. If we look on the subway like on the map of actions and sounds we will get a material of space transformations. Sounds form steps, train, talks, mobile phones, silence and all of these unpredictable actions can be recorded and played again in different ways. Juxtaposing, turning up, turning down, rewinding, cutting, echoes, effects give new unexplored quality of space. It is like mastering for a space. Editing sound in the space like in a studio, brings the connotation that we live in the great track, which is always recorded. I see an underground subway like a space with different microphones on every kind of material, recording every sound appears, mastering by the computer program and playing again by the speakers. Even one step or one word could bring an new experience of the space.

Piano Sub

By using their own energy and movement, people have the power of creating unique and un-repetitive compositions. That is why my proposed solution is called the “Piano Sub”.

The Project “Piano Sub” is meant to be a provocation as well as a surprise for users. The installation is imagined as a line of boards (representing piano keys) which are sensitive to pressure. Each board corresponds to a musical note (do, re, mi, fa, sol, la , si, do). Just as a pianist’s fingers play the piano – people play the piano sub. Each person representing one finger....

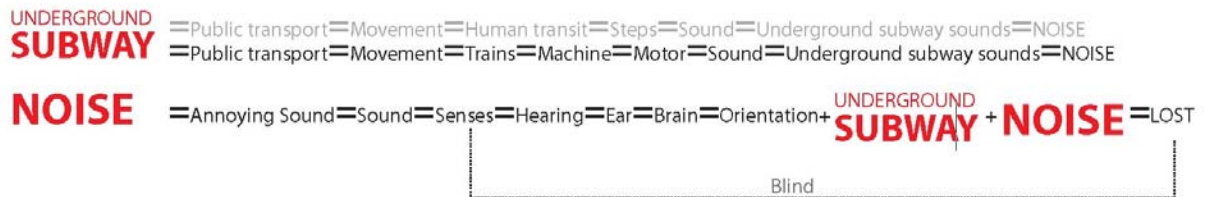
The whole system of sensitive boards is connected to a central processing unit which processes the data and produces a unique melody as a result. The composition is different each time, always new, always more interesting... The speakers emitting this sound can be installed both inside the underground station and on the surface. This is where communication occurs: the people on the surface can perceive the atmosphere in the sub on the imaginary level. The volume of the emitted sound must be low and gentle, so that the installation does not have a negative effect on the users.



24. Patxi Martin Domínguez

Imagine you are in the middle of an subway station with 5 lines, every line with different colors. Red, blue , yellow, green, orange... Imagine now you are blind and you are in the same subways station, with the same different colors. Red, blue , yellow, green, orange... Imagine now that you can differentiate this 5 different colors with 5 different noises that the trains can do. Imagine the trains with different compasses, working at the same time.

- Line 1 -0-0-0-0-0-0-0-0-0-0-0-0
- Line 2 --00--00--00--00--00--
- Line 3 ---000---000---000---000----
- Line 4 ----0000----0000----0000----
- Line 5 -----00000-----00000-----00000



25. *Pim Schachtschabel*

I can imagine all sort of bubbles put into the existing metro subway nowadays. Where the bubbles are either transparent or semi-transparent. All different sizes and different acoustic spaces/atmospheres. You can choose to enter the bubbles or decide to stay in the old known space of the subway. There can be bubbles which have no sound at all, so you can relax and quite your mind. Bubbles for street artist, so it will be almost a small museum. And even bubbles that have a live projection of the street above with sound.

Secondly in each subway there is always a lot of wind, due to the fact of all the subways running and the difference in height. But the wind is always changing and never the same. Sometimes there are big flows of hot air, and sometimes there is just a quite slow chill wind. Maybe it would be nice to design a sculpture or different sculptures that create sound from the wind. By blowing air into a wine bottle it produces sound. So by putting different kinds of bottles/tubes/pvc around the metro or on top of each other in different directions you get some sort of orchestra.

Underground festival

Busy, heat, noise, irritation, disorientation, dirt, cold... these are some words crossing my mind when I think of an underground subway station. What makes this place an uncomfortable area? I think the main problem of the subway station is that it's just a place to get on/off or switch a train. So it's a passed by place. To get rid of this negative identity, the subway station needs a program. It doesn't have to be a high defined program. Giving the station a possibility for unplanned activities and interactions would be sufficient to make it a lively place.

Why couldn't there be a stage in the centre of the station. This acoustic space could be used by anyone. Street artists can perform here, young people can show off their dance moves, children can play here, and so on. There could also be a monthly event where all the stations get a different theme with different performances, where people travel from one stage to another by subway as a kind of underground festival. The sound coming from these centre stages will connect all travelers and will give the underground subway station a new identity.

27. *Sanne van Manen*

On the internet I read that it is possible to guide sound very precisely with an 'audio spotlight'. On the place this spotlight is pointing at you hear the sound, but right next to it, you cannot hear it anymore. To make the waiting time in the subway a little more interesting I thought of making big tiles on the floor. The tile indicates the place of such an audio spotlight. In this way people can, for example, stand on the 'news tile' where you hear the news, or stand on a 'radio play-tile', 'music-tile' or 'sport-tile', etc, etc... If you are in a hurry and you run over the platform through all this spotlights, you will hear all kinds of small pieces of sounds. Also if it is possible to do this with sound, it might also be possible to do this with 'silent spaces'. So, if you want to read your book quietly, you go to the silent-tile. Or if you want to have a private conversation with a friend, you can stand on it together. You will hear each-other but the person standing next to this 'silent-vacuum' will not hear your conversation.

Sound of internazionale

Globalization is the process of transformation of local or regional phenomena into global ones. It can be described as a process by which people of the world are unified into a single society and function together. The contrast of unified society and loss of identity is big. Quality, is national equality between the people (borders between people are vanishing). But on the other hand loss of identity (cultural, economical, political, etc) is getting bigger and bigger.

In addition to this I want to warn people about our thin borders. To make them think about the contrasts of equality and identity. Interesting is that cities are becoming more and more similar to each other and it's sometimes hard to separate between them.

My idea is to put in a subway a number of headphones with recorded sounds of different underground subways. For example- sound of New York, Berlin, Shanghai, Prague, London and other underground subways. So, when people would come to the underground subway they could choose the place where they want to be. I have chosen headphones, because the visual place stays the same but the sound is different. In that way, people could really imagine that there is a new place in their space. So they could feel like they are a part (as an individual or as nation) of world society and the equality. Or on the other hand - feel their own identity and difference from the others.

29. *Sereh Mandias*

The main activity in an underground subway station – well, in any station actually – is waiting. Waiting for the subway to come and take you to the place you want to be. Nowadays most subway stations have signs that tell you how many minutes the subway is away. Not always so accurate though, subway minutes often expand to much more than the official 60 seconds. Couldn't there be a better, more subtle way to tell people when the subway will be there? Through sound maybe? What if you would compose a song that starts slowly and gradually increases it's tempo, up to an obvious climax? When it reaches this climax, the subway is there and the sound of the incoming train will overtake the then fading song. As soon as the train has passed, the song can start again. It has to be composed in such a way that the song can be adjusted to the incoming train, for example when it's 4 minutes away the song has this speed, and when it gets to 3 minutes it increases its speed. It doesn't necessarily have to be a song, maybe it can be the clear sound of water drops dripping down the ceiling, or footsteps on the pavement. Just a more elegant way to let people know the train is coming, and when.

30. Sneha Kumar

An underground subway station is easily connected to a dark and sometimes dangerous space, usually not comfortable and where you just want to spend the least possible time as it is a space used as passage. A way to ease this atmosphere through music would be having several platforms with instrumental music players and particular sounds that announced the arrival of the subway and that would create a melody along with the sound of the own subway. This is a way to relax people from the eminent stress and wait for the arrival of the subway, making them aware of the arrivals through sounds.

31. Stephanie Neufeld

Sound isolation

Subway stations contain an assortment of sounds in disarray. By introducing sound isolation and separating the various types of sounds, this chaotic environment would be transformed into a composed and functional space.

This intervention would be located primarily on the subway platform, but could extend up to the street level or into a concourse level connected with the subway station. It would consist of a basic rhythm, alternating between the fusion of subway noises – the buzz of everyday conversations, the coming and going, opening and closing of subway cars – and the brief suspension of sound, in which program can be either planned, spontaneously assigned, or left silent. The spaces would not be physically separate from each other, but would rather use acoustic materials and shaping of architectonic elements to isolate and localize sound. A faint overlap of sounds would suggest the activity in the adjacent space – an approaching subway, a saxophone player, a storyteller.

Underground subway sound intervention

Every station, it could be a bus station or an underground subway, is a place of transition. People are usually just passing by this kind of places. It is a space, if we can call it that way, of many interactions, which could be social or perceptual, like interactions of different sounds.

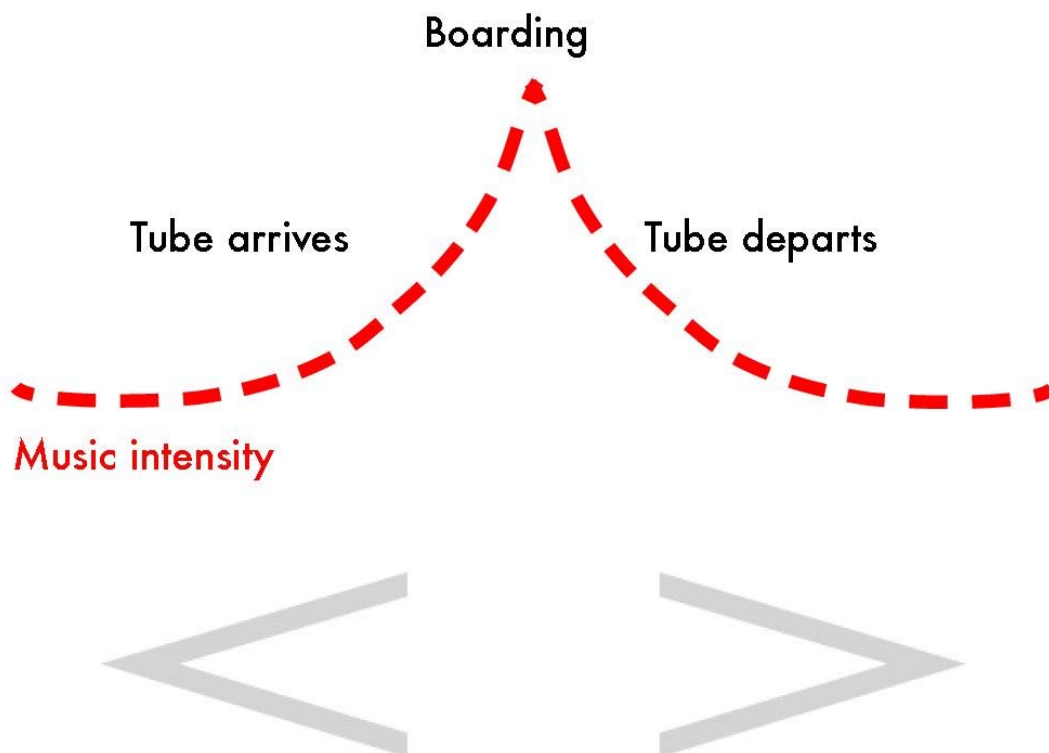
Underground subway is like ``urban jungle``, full of different people and mixture of sounds. Usually we can hardly orientate in places like that, especially if we are foreigners. So I think that we should implement some order in this mixture of sounds. Every program assembly, and even more important, every train line should have its own mark, but not just visual mark, like usual, but (distinctive) sound mark too. So people could recognize different sounds from far away and easily find what they are looking for. If every train line had different tone, harmony chord of tones or a tune mark, it would be recognizable and when the tones of different train lines mix together we could get the unique ``tune`` which would represent a station. Every line could be represented by different instrument and could have its own tone or tune, so we would get typical ``tune`` which would represent an identity of the underground station and would be played at the entrance of the underground subway so we could hear it even on the surface from the city's streets when we get nearby.

33. Tomas Dirrix

I guess everyone is familiar with this phenomenon. Walking in the seemingly endless underground hallway of the tube station you wonder how much time you've left to catch the next tube. Is it already there? Do I have to run? Or just take a deep breath because it just left?

I propose a music atmosphere which interferes with the arriving and departures of the tubes.

So, the sound will grow and become more intense as a tube enters the station. When it leaves, the music (preferably classical because of its surging character) will slow down. The music will therefore replace the noise of the tube, as the former indicator of an arriving tube.



34. Tony Slothouber

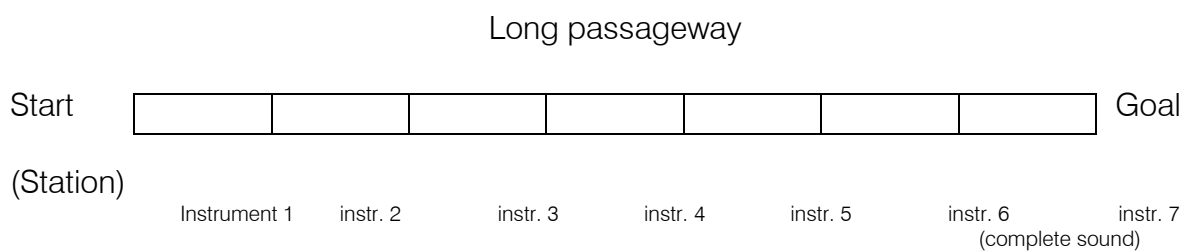
Paris, Barcelona and London are just a few examples of metropolitans with an enormous subway system. Often, subway stations are connected by long, soundless, underground passageways. Apart from a salesman of dinkytoys or an advertising poster, these passageways strike as depressing and feel like taking hours to cross.

A solution is sound: music. A song consists of different elements, instruments. Divide the long passageway in parts, every part characterizes one element. At the start of the route element one is introduced. The second part, a few meters further, another element is added. This goes on until all different elements have created a complete song and you reached your goal (the station).

Sound changes a long, depressing, soundless passageway into something that is interactive, points out a direction, lets you estimate the remaining distance and gives you a comfortable feeling whilst walking. The system proves itself also the other way around. When departing the station, the music slowly disappears by dropping every single element at a time whilst walking away, heading to another station.

Example

Take a sound existing of multiple instruments, p.e. a song in the genre of rock. This sound consists of drums, guitar, bass guitar, piano, background vocals, vocals, etc. At the start of the passageway, decided which direction you are heading to, you only hear the drums. Thirty meters further a guitar sound is added, making you feel that you are getting somewhere. Different instruments are added entering every following parts. At the end, all elements are brought together; reaching your goal.



35. *Victoria Fernandez Añez*

An underground station exists to answer to one activity: the movement of trains inside and outside and, as a consequence of this, the movement of users. Is a place in permanent change but architecture (specially in the exteriors) doesn't answer changing. As a consequence of this: how many times did we lose the train because we didn't know 5 seconds before that it was coming? How many times are we in a hurry to enter to the station and discover we have 10 minutes?

But the surrounding of the underground station should be isolated from the loud sounds of trains. Can architecture answer to this sound? Can architecture create an acoustical answer to the trains sound? Here are the moving installations of David Rozin.

<http://www.youtube.com/watch?v=BZysu9QcceM&feature=related>.

This mirrors are made of wooden pieces that answer to your movement with movement and sound. Creating the exterior and more superficial connections of the underground stations by moving walls that produce beautiful sounds, architecture can answer to the movements of the trains making easier and nicer our daily lives...

36. *Zosia Kwapulińska*

My idea was to find a calm, moody sound. I chose one from the above –mentioned aspects. The metro means for me different sounds and atmosphere during the whole day. It is a mixture of silence and noise. Any time has another meaning and gives us various impression.

That's why I decided to concentrate myself on the first part. I found three different sounds, which I can describe as the background, rhythm and accent. The melody consists of wave (background), rhythmical strokes and high, jazz accents.

They could be part of the natural environment and could be useful in art. I think design and sound both are important, when we would like to give a complex solution. Those music elements associate me about quiet and reflective time in the spacious place as metro. That's why I think it is a challenge to use music in designing the space.