

Soundscape Vancouver 2011

David Murphy, Senior Lecturer, Communication, Simon Fraser University

Vincent Andrisani, PhD Candidate, CMNS, SFU

Nathan Clarkson, Masters Candidate, CMNS, SFU

Milena Droumeva, PhD. Candidate, Education, SFU

Jason Levis, Technology Co-ordinator, CMNS, SFU

Jennifer Schine, Masters Candidate, CMNS SFU

Soundscape Vancouver 2011 is a sonic journey mapped through the cultural and physical spaces over a day in our lives in Vancouver BC, Canada (49° 15' 0" N / 123° 8' 0" W). This is a day of listening and reflecting on what is important and unique about living in Vancouver. The internal and personal spaces as well as the shared public places are combined to form an acoustic narrative that is both individual and collective. Separate journeys converge time and space to create the sound of the city.

Soundscape Vancouver 2011 combines five separate sonic journeys over the course of a day. We begin at each of our homes in various locations throughout the city and converge at the Roundhouse in Yaletown. Each journey is mapped using GPS information to create a central database of locations (geo-tags, or latitude and longitude coordinates), images, and sounds. This information is rendered into 3-D virtual space and combined with the images and sounds to represent each unique journey. This piece explores the possibilities of using internet-based geographical information systems to collaborate on an artistic project.

POLYTECHNO

David Murphy is a Senior Lecturer in the School of Communication at Simon Fraser University. He has been a teacher and researcher at SFU for the past 15 years in the area of Media Analysis and Production, specializing in Sound Design and Audio Media Analysis. David is the president of Vancouver New Music and is committed to the development and presentation of original and innovative sonic events.

Vincent Andrisani is a graduate student in the School of Communication at Simon Fraser University, and is the current recordist for the Vancouver Soundscape Project. He continues to draw upon the World Soundscape Project's growing archive to inform his own research, which is a cross-cultural comparative study of soundmaking and listening in Vancouver, Canada and Havana, Cuba.

Nathan Clarkson is a music and communication student at Simon Fraser University focusing on acoustic documentation and sound spatialization. He has created two audio tours in conjunction with the Squamish Lil'Wat Culture Centre in Whistler – projects designed to demonstrate the relationships the nations share with the land. As well, he has been digitizing the entire World Soundscape Project collection, a library of environmental audio recordings made during the 1970's throughout Vancouver, Canada and parts of Western Europe – a collection of around three hundred hours worth of material. He also enjoys electro-acoustic composition.

Before **Milena Droumeva's** academic life took over in the form of doctoral research at Simon Fraser University, Vancouver, she's had a share of involvement in the sonic arts with a number of her own electroacoustic compositions, including an artist-in-residence with Deep Wireless; and participation in several public installation projects - one river (running) in 2008 and Talking poles in 2010, both through the Surrey Art Gallery, as well as an augmented reality project with the Museum of Natural History in Ottawa, in 2004.

Jason Levis is a photographer and multimedia technologist who works in both digital and analogue media with the goal of collaborating to create works that broaden understanding of the world. His interests lie in the intersection of technology and aesthetics.

Jennifer Schine is a Graduate student in the School of Communication at SFU. Her research investigates concepts of identity, memory, and movement within the field of acoustic communication and soundscape studies. She was the recipient of the inaugural R. Murray Schafer Soundscape Award (2010) for her work exploring the practice of the soundwalk as a potential tool for memory retrieval. Her current work involves the relationships between audio heritage and culturally-specific listening practices.