



presents
the first edition
of the international competition for sound architecture

2068, MAKE PLACE FOR SOUND!

January 2020 - January 2021
during the International Year of Sound 2020

for
students at universities and schools
of architecture, urban planning, landscape,
design, art, engineering,
and students enrolled
in courses for sound professions,
acousticians, musicians, composers, engineers, designers, videographers, instrument makers ...

The aim of this competition is to encourage students specializing in space design to collaborate with students specializing in sound by developing thoughts on the sound design of our living spaces, beyond the question of noise control, in order to imagine the soundscapes of to-morrow's public places.

Article 1. Defining the competition

Sound fragility and phonic resistance of public spaces, 2020-2068

The atmospheres of public squares, places of living together, of gatherings and of popular protest are changing regarding their uses. What sounds will they present in 50 years? What materiality will take on and what forms will they take in a world profoundly affected by climate change and a growing demand for physical and social interactions, in response to the widespread use of connected technologies and objects, supposed to better connect us?

In this context of "atmospheric" change, will the squares still be places of oral expression, encounter, common desire, festive gathering and the intersection of differences?

The competition invites candidates to project themselves into one of the aspects of the following fictional scenario:

"In 2068, the sound dimension of inhabited spaces becomes a major concern for stakeholders of the manufacture of cities. Mobility artifacts have adopted new sound designs: autonomous vehicles, assisted bicycles, scooters, permanently connected pedestrians equipped with virtual helmets and travel assistants, are changing streetscapes, building underpasses, urban promenades, parks and gardens. Mobile or motionless, the city's intelligent objects are involved in the production of unheard-of atmospheres; all produce sounds and pick them up. New forms of audiovisual markers are used to regulate these acoustic flows. In this atmospheric magma, the city-dweller struggles to distinguish his voice: how to encourage discussion and alert citizens' ears of potential dangers?"

However, the public square remains a gathering place, unconnected areas are created, marked on the ground in order to cross and exchange with others without problem. These areas can be extended in cases of mass gatherings. Sound quality is not only part of the planners' specifications but also assumes an obligation of results that the legislator can measure over several years after completion. Architects-planners now have an obligation to integrate a sound designer into their team. They can summon an acoustician to simulate urban acoustics and call on sound engineers to develop sound broadcast zones. All think together of the neighbourhoods and draw the buildings and their surroundings (courtyards, streets, squares) while integrating the management of sound environments from the programming phase of the neighbourhood activities. In the early sketches, the sound designer evaluates the influence of the implantation of masses, building heights, opening or closing of public spaces on the street and on the private courtyards. Projects must propose scenarios for managing soundscapes at different times of the day, week and season; quiet areas are located and characterized on city maps.

Industrialists have developed new outdoor materials that absorb sound waves in well-defined frequency ranges, including controlling reverberation effects and modulating

source diffusion. Advances in telecommunications technology offer space devices to control the saturation of sources from the sky, for example delivery drone channels are isolated in glass tubes above the passers-by.

Sound can also be synonymous with danger. It's a new, pernicious control tool. Despite EU privacy legislation, digital snippets capture mobile phone conversations and scan RFID chips from passers-by's clothes and tablets at store entrances to find out their tastes and anticipate their desires to buy. State use audio waves to track S, I, W or Y citizens. Our sound productions can be used in private spaces without our knowledge.

Sound is used in a wider spectrum than the only audible atmospheres. It has become a means of creating "Temporary Festive Zones" with concert-performances in the public space, using low frequencies to massage the dancers' bodies and give them trance sensations. Urban and architectural spaces also see the development of transformable sound and light environments that adorn the city in the same way as gardens or games.

Through this barely fictitious projection, the possible future of connected or disconnected public spaces emerges. Whether informative or creative, disturbing or even harmful, sound is part of the toolkit that public space designers must know how to use to compose the new landscapes of the sensitive city that is looming by 2068."

Article 2. Eligibility of applications and teams

The competition is open to all students from Higher Education Institutions with specialties in architecture, urban planning, landscape, arts, engineering, acoustics, design, video, film and music. Interdisciplinary teams are encouraged and are a criterion for evaluating the competition.

Teams consisting of at least two students from each of the above specialties choose a representative who will be the interlocutor for the follow-up of the application. Registration for the competition is made on-line at www.lasemaineduson.org by specifying all team members (names, first names, ages, institutions of origin) and the representative (name, first name, email address, phone number).

The identification file for the team and its members must be sent in the form of a single pdf file including copies of valid student cards; it must be named: Name(representative)First_name.pdf (example: DussonLouis.pdf)

If the team's application is accepted, the organizers assign a team number for guaranteeing anonymity during the competition.

Article 3. Deliverables

The competition deliverables consist in two files

File 1: video “before-and-after”

It consists in the creation of a **double sound portrait of a chosen public square** in a real environment. The portraits consist in a before-and-after soundtrack, accompanied by a series of still images (drawings, photos, virtual images).

- ☐ **Before** refers to the square as it exists in 2019,
- ☐ **After** features a fiction of the square in 2068 as evoked in the text above; candidates freely propose a single scenario specific to the context of the city in which they choose to work.
- ☐ Digital format for file1: **.mov (video)**, with the file audio (mono or stereo) in **wav** format (minimum 48kHz, 24bits).
- ☐ Maximum video duration: **2 minutes** for the two portraits.
- ☐ File name: **teamnrfictiontitle.mov** (e.g., *23soundingrepublic.mov*)

File 2: note of intent including:

- ☐ team number (assigned at the time of registration).
- ☐ ground plan for localising the square in the city specifying square name, city, country , and GPS coordinates.
- ☐ a text up to 300 words *maximum* specifying the fiction title, a brief description of the soundscape in 2020, the project hypotheses for 2068,
- ☐ an iconic image of the project.
- ☐ digital format for file2: **.pdf**
- ☐ File name: **teamnr.pdf** (e.g., *23.pdf*)

Article 4. Evaluation criteria

- ☐ Creativity in interpreting the competition challenge
- ☐ Demonstration of the potential of sound to manufacture desirable public spaces
- ☐ Acoustic and spatial plausibility of the proposed solutions.
- ☐ Audio-visual inventiveness.
- ☐ Plastic et editorial quality of associated visual documents
- ☐ Multidisciplinary team

Article 5. Calender

- ☐ 23 January 2020 : launch of competition at UNESCO.
- ☐ 30 September 2020 : team registration deadline (to be uploaded on <https://www.lasemaineduson.org>)

- ☐ 30 November 2020 midnight: deadline for submitting proposals (to be uploaded on <https://www.lasemaineduson.org>)
- ☐ December 2020 : jury in Paris, La Semaine du son,
- ☐ January 2021 : winners announced and awards presented at UNESCO during the *Urbanisme sonore* evening of La Semaine du Son_UNESCO 2021.

Article 6. Prizes

- ☐ 1st prize for project sound creativity: 3000 euros
- ☐ 2nd prize for urban innovation: 2000 euros
- ☐ 3rd prize for sound quality and materiality: 1000 euros
- ☐ 4th prize for audio-visual inventiveness: 1 audio-digital recorder

Article 7. Jury composition (to be validated)

Nicolas Misdariis, Chairperson, will compose a jury among the members of the scientific committee "Thinking together the sound of cities" which are mentioned below.

Pascal Amphoux (professor, urbanist), Laurence Bouckaert (composer), Nicolas Dorval-Bory (associate professor, architect), Carlota Daro (associate professor, history of sound), Pablo Katz (architect), Nicolas Misdariis (researcher in sound design), Fanny Mietlicki (BruitParif), Elisavet Kiourtsoglou (researcher), Franck Faucheux (engineer-architect, Eiffage immobilier), Frédéric Fradet (plastic artist, Structures sonores Baschet), Christian Hugonnet (Chairperson of La semaine du son), Jiang Kang (Professor in acoustics), Nicolas Lounis (acoustician), Jean-Dominique Polack (professor in acoustics), Robert Normando, (composer), Nicolas Remy (associate professor, acoustics), Nathalie Mezureux (architect, Director of ENSALyon), Catherine Morin-Dessailly (senator), Gilles Paté (associate professor, video), Cécile Regnault (Professor, sound conception), Eric Sutter (campanologist), Bruno Vincent (psycho-acoustician, Acoucité) ...

Article 8. Terms of submission

The full terms of submission are available on the website of La Semaine du Son at <https://www.lasemaineduson.org>. Submissions that do not meet the terms will be disqualified. Although participants retain the copyrights to their projects, submitting projects in the competition allows La Semaine du Son to use the submitted videos at any public presentations (evening, exhibition, publication). The names of the participants will be

mentioned for any use of the videos, images and texts, the authors remaining the owners of the intellectual value of their projects.

Article 9. Contacts

For practical information contact:

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Gilles Paté, associate professor, Ecole Nationale Supérieure d'Architecture de Versailles.

Laurence Bouckaert, professor of electro-acoustics at Music School of Villeurbanne.

Article 10. Competition partners (to be validated)

Initiator La Semaine du Son_UNESCO.

Institutional Partners

Ecole nationale supérieure d'architecture de Lyon + UMR CNRS 5600 EVS Université de Lyon

Ecole nationale supérieure d'architecture de Versailles

Ecole de musique de Villeurbanne. Classe d'électroacoustique

IRCAM

Enterprises

Eiffage immobilier

Cities-communities

BruitParif

Acoucity

Logos

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