To: Lynn Wild  
From: Amos Scully/Roberley Bell  
Date: 30 October 2007  
Re: Provost Teaching Learning Grants  
Final report  
Soundscape, Touchscape: Redefining Landscape

The report submitted at the mid point in December 2006 discussed the parameters of the project; issues of the making and results from the student work on the projects.

The project is now complete.

CONCLUSION AND IMPACT ON STUDENT SUCCESS

By the start of winter term students had completed their soundscape collages. Having chosen the ice rink as the site / space for the public airing of the student selections we had to wait for a home game.

Our selection of the ice rink as the public venue for the airing of the student work was fueled by a few conditions. The ice rink is personal; we both skate a lunch time from the floor of the rink moving in circular pattern the ice rink appears an encapsulated void, a space to be filled. Practical matters as well, one we had a captive audience, two, an amplified sound system.

On the 2nd of February, in the middle of a hockey game, a selection of the soundscapes was played to an audience of 2,000 plus. The announcer read a short script of what they were about to hear. The hockey game, a wild and noisy affair, surprisingly was reduced to silence; to our own amazement, the audience, for those 90 seconds, engaged in the experience, mouthing what they thought they heard: running water, air being released from a balloon, and change being pushed across the counter.

The night of the 2nd of February really provided us with the acknowledgement of the success of the project we had seamlessly been able to introduce the soundscapes into a spatial environment engaging a public audience, we were thrilled as were the students.

We submitted five abstracts to be considered for presentations at both national and international conferences:  
*Silencing the Pronounced*  
National FATE conference in Milwaukee in March accepted  
The Beginning Design conference, Savannah, GA accepted  
The Design Pedagogy conference Leeds England not accepted  
Critical Topologies of Landscape, Bath England not accepted  
InSEA international Society of Education through Art Heidelberg Germany (accepted)

Our paper, *Silencing the Pronounced*, was accepted at three out of the five conferences. We chose to present at the National Foundation Art Theory and Education conference held this past March in Milwaukee and to attend the InSEA conference held in July in Heidelberg, Germany.

Our paper/presentation was very well received at both the FATE and InSEA conferences. At FATE our early morning presentation was greeted by standing room only with a lively question and response period. For much of that day we were engaged in conversations about the project and more importantly how it would merge or finds its way permanently into the 3 dimensional design curriculum. At the InSEA conference we again received a very favorable response and an equally large and engaging audience. Having had the opportunity to share the project with colleagues both on national and international level and having met with such favorable response we are convinced that we should bring the experimental project fully into the curriculum.
Bringing the project to both national and international conferences affords a greater scope of impact and audience. By bringing the project to Germany with an international conference we now are by defacto in Finland, Australia, Turkey, Taiwan, etc. By presenting the project here in the states we create a dialog between peer faculty at Art and Design institutions across the country.

The project was success on multiple levels for the student; sound captured and transported through the ipod or cell phone had become a viable means of interpreting space. Translating its coordinates and conditions to a separate spatial environment, the students became aware of the environment in which they live and work. They expanded their means for perceptual understanding giving way to expansive thought of observation and exploring space and landscape.

As mentioned in the mid term report the Soundscape project was equally influenced by the availability of the mass distribution of consumer digital software and hardware and the electronic gadgets of the students life, I pods, cell phones and all. We felt that the project succeed beyond the traditions of the 3d design curriculum as well by introducing the use of these consumer products and music editing software into the project. For the student, the cultural condition consumer electronics became the basis of a project of space and landscape.

We will again this year use the time at the beginning of winter term to focus on the soundscape project. Last year five sections of the ten offered in three dimensional design program in CIAS participated in the project it is hoped that this year all ten sections will participate and again there will be a public airing of a selection of the projects. We will approach Java Wally’s for this year’s public performance.

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