

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Practice

Course Title Collaborative DIY Practice | Workshop

Course Times and Location May 4-8, 2026 | Mehrzweckhalle - Am Flutgraben 3, 12435 Berlin

Instructors Darsha Hewitt (She/Her)

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Office Hours and Location upon request

Possible Credit Points Practice 2CP/4CP (G), Free Focus 2CP/4CP (NG)

Course Description

Collaborative DIY Practice is a high-intensity introduction to hands-on DIY electronics that creates empowering encounters with sound by opening up its physical infrastructures. Drawing on media-archaeological approaches, feminist hacking strategies, and post-digital methodologies, this workshop demystifies sound technologies through direct material engagement—learning through deconstruction, reverse engineering, and playful material-led exploration (rather than memorizing equations and formulas).

Taking place at the Mehrzweckhalle at Flutgraben e.V., the workshop provides an open and supportive learning environment where students gain practical knowledge about tools and techniques for intuitive experimentation, develop troubleshooting skills, and discover how electronic components actually behave through lively hands-on inquiry.

Inspired by Fluxus Happenings and Hack Lab formats, we will learn, build, eat, and collaborate together each day, culminating in a public participatory event on May 8th. This collective presentation will invite audiences to experience sound as a spontaneous, multidisciplinary, and collaborative practice.

Target Audience

This workshop is for students who want to explore collaborative art-making methods where experimentation, risk-taking, and discovery shape the process. **No previous experience with DIY electronics is required—people who consider themselves beginners are especially encouraged to join.**

Since we will be staging an event, it is especially useful if everyone brings diverse skills and perspectives to the course, whether that's soldering experience, conceptual thinking, organizational abilities, documentation skills, or simply enthusiasm and willingness to try new things.

Requirements for Attending

Commitment:

Students must attend each day from 11:00-16:00 and arrive on time. Because we build collaboratively and cumulatively throughout the week, consistent attendance is necessary for both your learning and the group's process.

Sound Studies and Sonic Arts

Participation:

Active engagement is required—this includes hands-on building, group discussions, collaborative troubleshooting, and contributing your skills and ideas to the final presentation. Your participation shapes the collective outcome.

Communication:

Join the Telegram group after registering for the course! This is our primary channel for sharing readings, coordinating logistics, asking technical questions, and staying connected between sessions. Join here: <https://t.me/+6hjY9r8bMrE3NWJi>

Materials:

Each student must come equipped with at least one old household loudspeaker (see here for example). These can often be found on the street or in the "zu verschenken" section on Kleinanzeigen. This will be the basis of our experiments, so please make sure you have at least one! If you have questions about this before the workshop - let me know if the telegram group.

Accessibility:

The Mehrzweckhalle at Flutgraben is accessible—please let me know if you need the platform stair lift.

Registration:

Once registered, please join the Telegram group right away and confirm that you've read through the requirements and can commit to participating for the whole week.

Max. 10 students

Exam / Credit Points

2CP assignment (graded: Practice; not graded: Free Focus)

Regular attendance, active participation, and presentation of work in the final session. Students maintain a brief process documentation throughout the week (notes, sketches, photos, or audio).

Consecutive assignment leading to 4 CP for the course (optional, graded: Practice; grading: mean of both grades; not graded: Free Focus): In addition to fulfilling the requirements for 2 CP, students submit one of the following independent outcomes. The chosen format should reflect a sustained engagement with materials, processes, or concepts developed during the workshop:

- **Fixed media audio piece** (3–8 min) with a short process note (max. 400-800 words)
- **Documented sound device or circuit** — functional instrument or build, with documentation (schematic/diagram, video/images, 400-800 word text).

Sound Studies and Sonic Arts

Schedule

Daily Schedule: 11:00 - 16:00

Each day starts with group discussion, readings, lectures, or student-led presentations, followed by a guided hands-on workshop. In the afternoons, students will continue to explore and build together as a group. At the end of each day, we will come together to discuss our final presentation.

Public Presentation: May 8th, 16:00-19:00

Suggested Reading

Fawns, Tim, et al., editors. *Postdigital Learning Spaces: Education, Technology and the Body*. Springer, 2023.

Ford, Derek R. "Postdigital Soundscapes: Sonics, Pedagogies, Technologies." *Postdigital Science and Education*, vol. 4, no. 4, 2022, 963-973.

Hertz, Garnet. *Art + DIY Electronics*. MIT Press, 2023.

Hertz, Garnet, and Jussi Parikka. "Zombie Media: Circuit Bending Media Archaeology into an Art Method." *Leonardo*, vol. 45, no. 5, 2012, pp. 424-430.

Jandrić, Petar, Alison MacKenzie, and Jeremy Knox, editors. *Constructing Postdigital Research: Method and Emancipation*. Springer, 2023.

Parikka, Jussi. *A Geology of Media*. University of Minnesota Press, 2015.

Roy, Elodie. "Total Trash: Recorded Music and the Logic of Waste." *Popular Music*, vol. 39, no. 1, 2020.

Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction*. Duke University Press, 2002, 1-85.

Videos:

Hendricks, Jon, editor. *Fluxus.org*. The Jon Hendricks Fluxus Collection Trust. <https://www.fluxus.org>

UbuWeb Film & Video: *Fluxfilm*. UbuWeb. <https://www.ubu.com/film/fluxfilm.html>

Sharma, S. *Feminism of the Broken Machine*. STUDIUM GENERALE RIETVELD ACADEMIE, 2019. <https://www.youtube.com/watch?v=f0A1lydIUJA>