

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Theory, Practice

Course Title **Sonic Dimensions of Space** | Seminar

Course Times and Location Thursdays | 3 – 7 pm | LIE 314

Instructors [Prof. Dr. Sabine Sanio](#)

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Office Hours and Location upon request LIE 310

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

Course Description

The new audio media and their capabilities for sound recording and reproduction are not only important for sound storage. They have also contributed to the fact that, in the course of the 20th century, space has attracted the interest and attention of sound artists and composers as a new central dimension of sound art, but also of music. At least as remarkable as the multitude of musical space and sound installation concepts that have emerged since then is the current diversity of concepts for researching and documenting everyday urban and rural spaces.

In order to provide an initial insight into the complex diversity of this topic, this seminar combines practical and theoretical perspectives, with a constant focus on the question of the relationship between sonic arts, aesthetic research, and cultural studies/sound studies. Each seminar session begins with the presentation and discussion of a text (the second text is an additional offering). Based on this discussion, the second part of the seminar session focuses on testing and further developing one's own theoretical and/or artistic practice. The short texts/concepts/collections of ideas that emerge from these practical exercises are then presented to the other seminar participants and discussed with them. In the course of the seminar, participants can thus already develop concepts for their (4CPs) term papers or practical work.

Requirements for Attending

It is expected that the students have read the assigned texts prior to every class.

The seminar is limited to 12 students.

Schedule

April 6th

Artistic research in sonic spaces

Niam O'Brian (2025). Ecotone.

Anja Plonka, Rasmus Nordholt-Frieling, Marko Stefanovic, Laura Brechmann (2025). Bodies in Transition.

April 30th

Creating sonic spaces

Will Schrimshaw (2018). *Un-writings. A Geophonographic Fiction* Sofia Balbontín, Mathias

Klenner (2025). A Retrospective on Sound Space and Its Rhizomatic Genealogy.

Sound Studies and Sonic Arts

- May 21st** **Rural sonic spaces**
 Salomé Voegelin (2021). *The landscape as a sonic possible world* Peter Ablinger (2009). *Landscape opera in seven acts*
- May 28th** **Spatial turn in philosophy and cultural studies**
 Ana Ramos (2025). *Powered by Affect: Affective Territories and Sound Materiality*
 Michel de Certeau (1984). *Walking in the City*
- June 4th** **Auditory research in urban spaces**
 Christabel Stirling (2021). *Sonic Methodologies in Urban Studies*
 Angus Carlyle (2021). *Dropping Down Low: Online Soundmaps, Critique, Genealogies, Alternatives.*
- June 18th** **Soundwalking – soundmaking**
 Elena Biserna (2021). *Ambulatory Sound-Making: Rewriting, Reappropriating, ‘Presenting’ Auditory Spaces.*
 Bennett Hogg (2019). *Geographies of Silence.*
- June 28th** **Ethnographies of urban sonic spaces**
 Amanda Cachia (2019). *Mapping Hearing Impairment: Sound/Tracks in the Corner Space.*
 Annemette Kirkegaard (2021). *The Consonance.*

Exam / Credit Points

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

regular attendance
 active participation
 a 20 minutes presentation in class

Consecutive assignment leading to 4 CP for the course (optional, graded: Theory, grading: mean of both grades; not graded: Free Focus): Term paper (ca. 5000-8000 words) or Audio Paper (15 minutes) + 2500 words paper, due 1 Nov. 2026.

OR

Consecutive assignment leading to 4 CP for the course (optional, graded: Practice, grading: mean of both grades; not graded: Free Focus): Audio Work (tbd. individually) + documentation (no longer than 1500 words), due 1 Oct. 2026.

Supporting Media

Cachia, Amanda. “Mapping Hearing Impairment: Sound/Tracks in the Corner Space.” In *The Routledge Companion to Sound Studies*. Michael Bull (ed.). New York: Routledge, 2019. 118-131.

Carlyle, Angus. *Dropping Down Low: Online Soundmaps, Critique, Genealogies, Alternatives.* In *The Bloomsbury Handbook of Sonic Methodologies*. Michael Bull, Marcel Cobussen (eds.). New York: Bloomsbury Academic, 2021. 582-597.

de Certeau, Michel. “Walking in the City.” In *The Practice of Everyday Life*. Berkeley, CA: University of California Press. 1984. 91–110.

Sound Studies and Sonic Arts

- Hogg**, Bennett. "Geographies of Silence." In *The Routledge Companion to Sound Studies*. Michael Bull (ed.). New York: Routledge, 2019. 167-176.
- Kirkegaard**, Annemette. "The Consonance." In *Bloomsbury Handbook of the Anthropology of Sound*. Holger Schulze (ed.), New York: Bloomsbury Academic, 2021. 295-311.
- O'Brian**, Niam. "Ecotone." In *Journal of Artistic Research* (37), 2025.
<https://www.researchcatalogue.net/view/2501425/3970640>
- Plonka**, Anja, and Rasmus Nordholt-Frieling, Marko Stefanovic, Laura Brechmann. "Bodies in Transition." In *Journal of Artistic Research* (37), 2025. <https://www.researchcatalogue.net/view/3008895/3008896>
- Ramos**, Ana. "Powered by Affect: Affective Territories and Sound Materiality." In *Journal of Sonic Studies* 28, 2025 – *Materials of Sound*. <https://www.researchcatalogue.net/view/3784179/3784180>
- Romero**, Lula. "The Emergence of Spaces: Openness and identity/ies." In *Organised Sound* 30: 2025. 164–178.
<https://doi.org/10.1017/S1355771825100599>
- Schrimshaw**, Will. "Ur-writings. A Geophonographic Fiction." In *Leonardo*, Vol. 51, No. 1, 2018. 11-17, 19
- Stirling**, Christabel. "Sonic Methodologies in Urban Studies." In *The Bloomsbury Handbook of Sonic Methodologies*. Michael Bull, Marcel Cobussen (eds.). New York: Bloomsbury Academics, 2021. 115-139.
- Voegelin**, Salomé. "The landscape as a sonic possible world." In *Salomé Voegelin. Sonic Possible Worlds*. Revised Edition: Hearing the Continuum of Sound. New York: Bloomsbury Academic, 2021.

Online Repository

<https://cloud.udk-berlin.de/f/54336676>