

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Theory, Listening

Course Title **Sounding Gardens** | Seminar 2

Course Times and Location Fridays | 10 am- 2 pm | LIE 314

Instructors [Dr. Julia H. Schröder](#)

Email jhschroeder@udk-berlin.de

Office Hours and Location Upon request

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

Course Description

Gardens are designed nature spaces which form specific aesthetics. These aesthetics differ from culture to culture and over periods. In the seminar we will take the sounding garden as a frame which allows us to talk about a range of sound art works. Furthermore, we will look at proto-sound art which was developed for Japanese garden design among others, and we will discuss related concepts like posthumanism and sonic ecosystems.

In this theory seminar we will analyze art works each session. The listening seminar offers curatorial perspectives on a sounding garden as a group exhibition. The participants can offer works and topics beyond the ones in this syllabus.

Exam / Credit Points

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

- regular attendance (in case of missed session: summary of texts handed in two weeks later),
- bring an example and /or text discussion for every session as discussed in class,
- reading of assigned texts before every session, writing assignments,
- participation in class discussions.

Consecutive assignment leading to a total of 4CP for the course (optional, graded: Theory; grading: mean of grades of both assignments; not graded: Free Focus):

- all 2CP requirements,
- Theory: 15-min. presentation of paper argument, artwork to be analysed, analytical ideas.
- Theory: a term paper of 5.000 to 8.000 words on the presentation's topic (paper due: 1st November)

OR

Consecutive assignment leading to a total of 4CP for the course (optional, graded: Listening; grading: mean of grades of both assignments; not graded: Free Focus):

- all 2CP requirements
- Listening: curatorial or artistic project; outline & 15min presentation in class: 26th June (concept paper: 1st Oct.)

Sound Studies and Sonic Arts

Schedule

- 17 April** **1) Aesthetics of the Garden:** Looking at literature, dividing reading, discovering topics to explore.
- 15 May** **2) Water:** historic garden design
- 22 May** **3) Plants:** from posthumanism to plant sonification
- 29 May** **4) Trees:** turning trees into sound art installations
- 5 June** **5) Sun:** Solar cells in sound art. Wind etc.
- 19 June** **6) Insects and birds:** Of ecosystems and animal voices
- 26 June** **7) Combinations:** planning the sounding garden and sounding garden plans (Presentations of listening projects).

Supporting Media

Anker, Suzanne; Sabine Flach (eds.). *The Cultures of Entanglement. On Nonhuman Life Forms in Contemporary Art*, Bielefeld: transcript. 2024.

Asahiro, Yuriko; Arzyana Sunkar, Jarwadi Budi Hernowo. "Bird Sounds Psychological Restorative Effect on the Visitors of Bogor Botanical Garden", in: *Hayati. Journal of Bioscience*, Vol. 30 No. 4, 2023. 692-700.

Fowler, Michael. "Sound as a considered design parameter in the Japanese garden", in: *Studies in the History of Gardens & Designed Landscapes*, 35:4, 2015. 312-327.

Groth, Sanne Krogh; Kristine Samson. "Sound Art Situations", in: *Organised Sound* 22(1), 2017. 101–111.

Rode-Breymann, Susanne; Martin Ullrich (eds.). *Beyond the Human Voice. Dystopische Soundscapes in den Künsten*, Metzler/Springer. 2025

Rothenberg, David. "Interspecies Improvisation", in: George Lewis; Benjamin Piekut (eds.): *The Oxford Handbook of Critical Improvisation Studies*, 2014. 500–522.