

The Unesco Week of the sound presents the second edition of the international competition for sound architecture

Future sound square

June 2021 - January 2022 during the International Year of Sound 2021

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 tomorrow's public places.

Cécile Regnault - competition rules V3 — 21-0-19

Article 1. Defining the competition

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" changes, will 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:

The contest consists in the realization of a frame by frame 3 minutes video on a public square of your choice presenting two states : the actual sound ambiance, and the projected atmosphere of the place in a close future. The projection of new urban layouts and sound changes will be articulated on the existing context of the square and its surroundings.

Our public spaces, places of civil expression and collective gathering, are seeing their uses and practice change. The soundscape of public squares is a good indicator of social and town planning mutations. How can we predict the changes of these squares and their sound atmosphere in a close future ? What new materials and ground textures will emerge, what forms in a world deeply changed by climate change, an increasing demand for social interactions, a generalized use of technologies and connected objects supposed to link us in a better way ?

Some clues for a better sound environment will take in count the developpement of modern technologies, the evolution of the city in relation with the climate change :

- a world where **sound concepters will be integrated** at the concieving phase in architecture teams and in the urban project.
- industrials will develop **new materials** to absorb sound integrated in floor cover, facades, urban furniture, tyres ...
- The public square as a **meeting place** could be saturated by many connected objects, vehicles, portable devices
- **Removal places**, kind of listening shacks at the same time opened visually and protected for sound exchanges.
- Places where human voice can find a way, where we can even murmur.
- **Detectors of silence** as quietness indicators could be placed at specific calm areas of the public space (Jakob Gautel, Jason Karaindros)
http://www.ednm.fr/leurslumieres/?page_id=65

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.placeauson.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

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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). The maximum duration of the frame by frame film is 3 minutes.

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: **3 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

June 2021 : launch of competition at UNESCO. 30 September 2021: team registration deadline (to be uploaded on <https://www.placeauson.org>)

1st November 2021 midnight: deadline for submitting proposals (to be uploaded on <https://www.placeauson.org>)

1st December 2021 deadline for proposals delivery

December 2021 jury in Paris, La Semaine du son

January 2022 : winners announced and awards presented at UNESCO during the *Urbanisme sonore* evening of La Semaine du Son-UNESCO 2022.

Article 6. Prizes

- 1st prize 2000 euros
- 2nd prize 2000 euros
- 3rd prize sound material
- 4th prize sound material

Article 7. Jury composition (to be validated)

Elsa Kiourtsoglou architect, president, will compose a jury among the members of the scientific committee "Thinking together the sound of cities" which are mentioned below.

Ruedi Bauer designer Maria Castro sound designer Ensatt Franck Faucheux architect
ingeneer Eiffage Catherine gustavino psychoacousticien teacher University Mc Gill, Jeremy
Hamers, documentarist Liege university belgium, Nadine schultz architect, sound artist ch,
Kasper Toeplitz, composer, Gilles Paté videast, teacher In Versailles architecture school

Scientific committee : Frederic Fradet, artist , Baschet sound structures, Christian Hugonnet,
president of The Week of Sound, Cécile Regnault architect, teacher in Lyon architecture
school, Laurence Bouckaert, teacher in electroacoustics, Music university Villeurbanne

Article 8. Terms of submission

The full terms of submission are available on the website of the week of Sound at
<https://www.placeauson.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:

Annick Bouvattier Delegate General "La Semaine du Son" 52, rue René Boulanger, 75010
Paris Tél. 01 42 78 10 15 / 06 40 38 14 74 concoursplaceauson@lasemaineduson.org
[site www.lasemaineduson.org](http://www.lasemaineduson.org)

Other correspondents: Cécile Regnault, professor, Ecole Nationale Supérieure
d'Architecture de Lyon. Gilles Paté, associate professor, Ecole Nationale Supérieure
d'Architecture de Versailles. Laurence Bouckaert, professor of electro-acoustics at Music
School of Villeurbanne.

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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 Ecole nationale supérieures d'architecture de Versailles Ecole de musique de
Villeurbanne. Classe d'électroacoustique

IRCAM

Enterprises

Eiffage immobilier

Cities-communities

BruitParif Acoucity

Logos ...

