The Ephemeral City: Songs for the Ghost Quarters

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The Ephemeral City

The steeples of Lutheran churches are prominent in the Stockholm skyline, yet the country is largely secular. The frequency and amplitude modulation apparatus of the Swedish Radio reaches out over the city alongside privatized spectrums, internet cables, and the city's all but abandoned underground telephone system. Stockholm contains cityscapes that have been there for centuries, yet it is also full of the most modern and current day examples of architecture and built environments, all jostling for their place in parallel collective memories. Thus I wanted to expand allegories to these architectural instruments into the world of the mechanical and the electrical, stretching back into the folkloric world, and forward into the unfolding universe of electronic music technologies. This project is made to spin ephemeral cities from stories more subtle than the colossal forces at work, where the cityscape is changing rapidly in ways that are often disempowering. The work is built taking up threads of psychogeography, activism, theories of space and place and readings on the life of the city. In total the project creates a totality–The Ephemeral City–out of a collection of music and sound works, utilizing field recordings, organs, multichannel arrays, hurdy-gurdy, nyckelharpa, modular synthesizers and violin. It is made to argue that the evocation of ephemeral space is a way to empower urban dwellers with re-ownership of their own city through force of imagination, immune to the vast economic forces tearing through the fabric of Stockholm life by virtue of the ghostly, transitory and mercurial, as compelling to the inner eye as brick and mortar to the outer life.

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The themes in the project are drawn from urban memory and transformation, psychogeography and the ghosts of the imagined city, aiming to empower a sense of place beyond commercial forces, through the fleeting, subtle and imaginary. There are three questions the artistic works of this project reflect on and address. The first is about the ability of city-dwellers to regain or create some sense of place, history or belonging through the power of their imaginations. The second reflects on the possibility for imagined alternatives to re-empower a sense of place for the people who encounter them. The third seeks out the points where stories, memories, or alternative futures are collective, at what point are they wholly individual, and how the interplay between them plays out in listening.

There is an improvisatory practice in how we relate to urban environments: an ever-transforming inter-play between the animate and inanimate. Each individual draws phantoms of memory and imagination onto the cityscape, and this yields subtle ways people can be empowered in their surroundings. The artistic works of this project are made to illuminate those subtleties. They are comprised of a group of compositions, improvisations, artistic collaborations and sound installations in music and sound. I have created them utilizing modular synthesizers, field recordings, pipe organs, multi-channel settings; PureData and SuperCollider programs; string ensembles with hurdy-gurdy, nyckelharpa or violin, and; sound installations. This choice of instruments is as an allegory to the architecture of Stockholm. The final result is a collection of music and sound works, made to evoke the imagined city. Taken as a whole, the works of the project create an imaginary city–one possible version of The Ephemeral City–to argue that the evocation of ephemeral space is a way to empower urban dwellers. The mechanism of that empowerment is the force of imagination, immune to the vast forces tearing through the fabric of Stockholm life by virtue of the ghostly, transitory and mercurial, as compelling to the inner eye as brick and mortar to the outer life

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"…I am collecting the ashes of the other possible cities that vanish to make room for it, cities that can never be rebuilt or remembered."- Invisible Cities, Italo Calvino[1]

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[1] Italo Calvino. *Invisible Cities*. (New York: Harcourt, 1974), 60.

Foreword

I arrived at making this PhD project through a series of unlikely events and obstacles. My roots lie mostly in underground scenes in the United States, a large share of which were firmly anti-institutional, while some lie well within institutions. Both the circumstances surrounding the making of this project, and the material of the project itself, have brought this set of dual and sometimes conflicting roots into sharp focus.

I returned to the academic world from a long since abandoned path. After earning a B.F.A. in Music from the University of Michigan School of Music in 1997, college tuition in the U.S. skyrocketed, so I gave up my dreams of continuing. I struck out for Boston that year, determined only to make music with the violin I carried on my back, since electronic music studios at that time were out of reach unless you either had significant personal resources, or were affiliated with a large institution. There were many schools there, so I was sure I would find wiser people to learn from at their edges. My life on the East Coast was a fabulous whirlwind of all kinds of music and arts, blazing with struggle. I played concerts at least once a week of improvised music, and all manner of other genres and cross-art collaborations. I dedicated myself to radical, "not commercially viable" arts, which I saw as an expression of the parallel anti-war an anti-gentrification activism I was engaged in. I also dedicated myself to the city's artspaces, where I helped run concert after concert. In these activities, I sought to help build tiny models of the kind of world I wanted to see, manifested in art and gathering. During those years, I attended Joe Maneri's Friday seminars at the New England Conservatory. Joe invited anyone who wished to "sit in", and I did–for four years. At the same time, ethnomusicology professors Fred Stubbs and Robert Labaree invited me to play in their *EurAsia* ensemble. In these ways, I felt I "earned" a secret master's degree from outside and underground. But Boston was undergoing a brutal gentrification, and this is one of the strongest roots of this project: the loss of the city I was in love with to that force, scattering my community there to the four winds.

In 2008, I was invited to Sweden to play a concert, and fell in love with a man there. I decided to join him in Stockholm, since it was impossible to bring him to the U.S. The improvised, contemporary and electronic music communities in Stockholm initially welcomed me with open arms. I was given keys to EMS immediately upon arrival, and hired as a producer at Fylkingen soon after, where I worked for four years. To my astonishment and gratitude, I was offered concert after concert with well-regarded musicians, who played in ways wonderfully new to me. I was also welcomed, as a collaborator, organizer, writer and composer, into several other organizations in Stockholm. Returning to electroacoustic music, after giving it up in despair of ever having the resources again 15 years earlier, was like a rebirth. I lived a wonderful life of on-going inspiration. At the suggestion of a friend, I applied to the Royal College of Music in 2012. There I studied with Bill Brunson, another

musician from the U.S., who had worked at Fylkingen. It was in my Masters project there that I began connecting music and sound work more specifically and materially with the transformation of cities, and asking how those who live in them might find a sense of belonging in rapidly changing places through the power of imagination. This PhD project is a direct continuation of that Masters project.

In Sweden, I saw many of the things I had fought for in the U.S. functioning as a national infrastructure–but much of it was rapidly being dismantled. As a result, gentrification was closing in on Stockholm, more slowly than in Boston, but just as inexorable. I had lived my life in the U.S. with little documentation; I didn't start making field recordings in earnest until after I moved to Sweden. But as field recording became a central feature of this project, I recorded Stockholm–in part– because I had not recorded Boston, before much of what I had known there was lost.

Sadly, those wonderful years of welcome and inspiration were not to last. For the duration of this project, I have faced an ongoing situation of sexual, physical and social violence and ostracization at the hands of several members and associates of Fylkingen, EMS and some other organizations in Stockholm. This situation has thrown an ever-widening mass of obstacles before my PhD work, which was originally planned to be carried out, specifically, through Fylkingen and EMS. Much of the life I built in the organizations I was welcomed into during my initial years in Sweden has been lost as a result, and along with it, most of the planned procedures for this project. Fylkingen and EMS were the planned platforms for gathering diverse groups of the public. But as this became unsafe and impossible, I was forced to find other, less stable platforms to work from instead. I had planned to make all the multi-channel work at EMS, but was forced to make almost all of it elsewhere. I had planned to learn important skills for the project's music and sound work within the community of musicians I had been a part of, where co-learning was a strong part of the fabric of shared music making. Shunned by those communities, I needed to find other ways, as that planned learning proved insurmountable in isolation. Former colleagues and friends with access to organs in Stockholm churches were to be important allies, but that door slammed shut with the on-going trouble, depriving the project of an important portal into wider city life. I had planned to present nearly all of these music and sound works utilizing resources at Fylkingen and EMS. Instead, I was made to find different ways of reaching Stockholm.

All this meant that I had to completely re-design and re-work this project in ways far beyond the level of intensity or hardship a PhD candidate is ordinarily faced with. I had begun from a strong base of operations in Stockholm, but as the trouble progressed, I needed to start over, almost as if I had only just moved there. The situation I faced while making this project also caused me to question the whole history of Swedish art music I had once been so dedicated to, as well as how it related to this project. Did the sorts of organizations I'd originally planned to carry

my project out in really represent what I was trying to do? How could I, as a cultural worker from what now appeared to be a very troubled working environment, legitimately claim to be making work for people beyond that problematic bubble–if that limited enclave was all I knew of the city's life?

Being forced by adversity to ask these questions changed the course of everything I was doing, which was ultimately–and surprisingly! –constructive. Indeed, these obstacles ultimately had several positive effects on this project. Electronic music has changed drastically from the days when its creation required studios full of institutionally priced equipment, so turning to consumer electronics widened the scope of the music historically, sonically, locationally, and even metaphorically. Failing access to churches, I was forced to look harder for organs, and was thus led to unexpected collaboration, unique methods, and the ability to share the work I made with a different, but also wider, variety of people. I also made more *Ghost Installations* than planned, and these yielded a more immediate, relevant interaction with the public than the originally conceived work in institutional settings. What is more, the public events I made were in venues and spaces far more welcoming to a wider swath of the greater Stockholm community than either EMS or Fylkingen ever could have been. Indeed, if I had still been welcomed with open arms into the exclusive circles that originally defined my life in Sweden, I might never have been pushed to reach outside it, to the greater city and its more varied life. If I had remained in that happy state, this project would have risked failure, since one of the main premises is that it is for anybody, from any walk of life. Drawing on roots and detours outside, inside, under and around, the project reached a greater span of Stockholm's places, histories and people than it ever could have from the originally planned platforms. It is into that wider community that I now walk, hoping always that the difficult questions I have been forced to ask lead me, like this project, to a life of greater integrity and use.

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Table of Contents

Abstract

The towers of the Stockholm skyline twine with radio transmissions, flying out over the city, drifting down through the streets and sinking into the underground telephone system below. Stockholm has buildings that have been there for centuries, but is also full of modern and contemporary architectures, all jostling for their place in parallel collective memory. In taking the city up as a subject, this artistic PhD project in music expands allegories to these architectural instruments into the world of the mechanical and the electrical. By taking up and transforming the materials of the cityscape, this project spins ephemeral cities more subtle than the colossal forces transforming the city. The aim is to offer those materials, wrought into music and sound works, for urban dwellers to deepen, remember, evoke and envision their own ephemeral cities.

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Populärvetenskaplig sammanfattning

Kyrkspirorna och tornen på Stockholms horisont blandar sig med radiosändningar som flyger ut över staden bredvid privatiserade våglängder, driver ner genom atmosfären och sjunker ner i det övergivna underjordiska telefonsystemet. Stockholm har byggnader som funnits där i århundraden, men är också full av den mest moderna och samtida arkitektur. Allt konkurrerar om sin plats i det kollektiva minnet. Det här konstnärliga doktorandprojektet i musik tar upp och omvandlar stadsbildens grundmaterial, skapar bilder av staden, mer subtila än de starka krafter som är i rörelse; där staden förändras så snabbt och på ett sätt som ofta skapar maktlöshet. Syftet är att erbjuda material, bearbetat till musik och ljudverk, för stadsbor att fördjupa, minnas, frammana och föreställa sig sina egna efemära städer.

Ämnena i projektet är tagna från urbana minnen och omvandlingar, psykogeografi och andarna i den efemära staden. Syftet är att möjliggöra en upplevelse av tillhörighet och hemmahörande som sträcker sig bortom kommersiella krafter och istället framhåller det flyktiga, subtila och imaginära. Projektet tar sig an tre frågeställningar: Hur kan musik och ljudkonst möjliggöra ett återtagande av tillhörighet och platskänsla genom kraften i individens fantasi? Hur kan alternativa inre bilder av staden förstärka en upplevelse av tillhörighet och platskänsla? När blir berättelser, minnen och alternativa framtidsvisioner kollektiva, när kan de delas med andra och när är de helt individuella?

Det finns ett improvisatoriskt samspel mellan det levande och det materiella i staden vilket möjliggör subtila sätt för de boende att återfå inflytande över sin omgivning. De konstnärliga verken i det här projektet är gjorda för att belysa dessa subtiliteter, centrerade runt ett antal kompositioner, improvisationer, konstnärliga samarbeten och ljudinstallationer. Med användande av modulära synthesisers, fältinspelningar, piporgel, multikanaluppsättningar; PureData- och SuperColliderprogram, stråkensembler med vevlira, nyckelharpa eller violin och ljudinstallationer. Valet av instrument och material är en efemär metafor för Stockholms arkitektur. Slutresultatet är en samling musik och ljudverk, gjorda för att belysa den imaginära staden. Tagna som en helhet, skapar verken i projektet en imaginär stad – en möjlig version av Den Efemära Staden – för att kunna argumentera att detta frammanande av ett efemärt rum är ett sätt att stärka de boende genom fantasins makt, immuna mot de starka krafter som förändrar livet i Stockholm, med hjälp av det drömlika, omformande och flyktiga. Lika övertygande för det inre ögat som tegelsten och murbruk är i den yttre världen.

Chapter 1: Introduction

Figure 1: Mosebacke.
Photo: Katt Hernandez, 2009.

This chapter will address the aims and research questions of this artistic research based PhD project in Music. I will write first about the subject at hand, then outline the aims and research questions of the project, as well as introducing some of the artistic approaches I employ. Next, I will touch briefly on the methodological and theoretical materials taken up in this thesis. Finally, I will conclude by summarizing my argument for the evocation of the Ephemeral City.

Memory and the City

Standing beside August Strindberg on the terrace at *Mosebacke*, the city tumbles out over the islands in churches, roller coasters, stately buildings from the 1800s, and the copper rooftops of walk-ups from centuries before; in modernist department stores and office buildings from the twentieth century, and in the clusters of cranes over new building projects, dwarfing them all. Invisible radio waves, carrying music, cell phone conversations and nautical data, cross over the steeples and station towers, gold mortar and stone apartment houses, glass curtain-wall and concrete block office buildings. *Katarinahissen* (the Katarina elevator), iconic and endangered, stands over the massive project removing the old *Slussen* traffic circles, bridges, squares and bus terminals, hotly contested over the last decades. This birds-eye view of Stockholm is amongst the most picturesque–and famous–in the visually stunning center of the city. You can't see the last vestiges of the Debaser rock club being removed, and won't see the music lounges, record stores and other haunts that once looped under the old roundabout. The cityscape from here is punctuated by steeples, belying the fact that the majority of people in Sweden don't attend church services. The mountain you stand on here is hollow; there is a parking garage and car repair shop inside, and they are building a massive new underground bus station as well. Behind you are the entertainment venues *Mosebacke Etablissement* (The Mosebacke Establishment) and *Södra teatern* (The South Theater). Who are you in relation to those theaters? Did you hear Cornelius Vreeswijk there in 1979, dance to the electronica at Arts Birthday in 2017, discover Balkan dance music there in the 1990s, hear Dexter Gordon there in the 1960s[1]–or is it just an ornate old theater with some mysterious goings-on inside you've never happened upon? Is the view of the city from here new to you? Do you come up here often, or did you read about Stockholm from this "bird's eye view" at school, in the first pages of *Röda Rummet* (The Red Room)?

> It was an evening at the beginning of May. The little garden on Mosebacke had not yet opened to the public, and the flower-beds were unturned. The snowdrops had worked through last year's piles of leaves, and were at the point of ending their short career to make room for the crocuses, which had taken shelter under a barren pear tree; the lilacs waited for a southerly wind before bursting into bloom, but the tightly closed buds of the linden still offered cover for love-making to the chaffinches, busily working on building their lichen-covered nests between trunk and branch. No human foot had trod the gravel paths since last winter's snow had melted, and the free and easy life of beasts and flowers was left undisturbed […] The sun stood over Liljeholmen, casting sheaves of light to the east; they pierced the columns of smoke from Bergsund, flashed across the Riddarfjärden, climbed to the cross of Riddarholm Church, flung themselves over onto the steep roof of the German church, played with

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[1] https://web.archive.org/web/20100812201836/ (Accessed December 12, 2022), http://www.mosebacke.se/ver2/historyFrame.asp (Accessed December 12, 2022).

the buntings of the boats on Skeppsbron, lit the windows of Stora Sjötullen, illuminated Lidingö forest, and died away in a rosy cloud far, far away in the distance, where the sea lies. And the wind came from there, and made the same journey back, over Vaxholm, past the fortress, past Sjötullen, along Sicklaön, it went in behind Hästholmen and glanced at the summer resorts; then out again and on it came into Danviken; there it took fright and dashed off along the southern shore, marked the smell of coal, tar and whale-oil, burst against Stadsgården, rushed up Mosebacke, swept into the garden and buffeted against a wall […][2]

Figure 2: Those are pearls that were his eyes … remains of Klara.
Kungsträdgården subway station. Photo: Katt Hernandez, 2012.

Meanwhile, the remains of Klara, the city's former central neighborhood, which was demolished in the 1950s and 60s, form fountain grottos of stone angels and relief facades grown over by ivy, deep underground in the subway. These are the ghosts of pillars, window-frames and statuary of a disappeared Stockholm. Above them, *Kungsträdgården* (The Royal Garden) hosts medieval festivals, ice skating, party speeches for May 1st, marches, local hip-hop and synth-pop events and *schlager*

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[2] August Strindberg. *Röda rummet* (*The Red Room*). (Stockholm: Albert Bonniers Förlag, 1879), 1. Translation of citation: Katt Hernandez and Åke Forsgren. The original text may be found in the appendix of original Swedish language texts used in this thesis.

contests. Across from the grandiose Nordiska Kompaniet department store, ("The Nordic Company" or "NK"), built in marble and filigree brass in 1915, the people of the present-day town either shake their fists in dismay at or welcome the approach of plans for a high-end computer store on what was once communally owned ground. In this quickly growing city of nearly a million[3], where do the landscapes of memory lie? Contemplating the same questions, Rebecca Solnit writes:

> Perhaps it's true that you can't go back in time, but you can return to the scenes of a love, of a crime, of happiness, and of a fatal decision; the places are what remain, are what you can possess, are what is immortal. They become the tangible landscape of memory, the places that made you, and in some way you too become them. They are what you can possess and in the end what possesses you.[4]

Like most of the larger urban centers in the world, Stockholm is going through fast-paced transformations, through processes like gentrification, re-urbanization and the globalization that comes with corporate capitalism. The country is undergoing a shift from a social democratic model, where apartment buildings, companies and other city resources were either owned or strictly regulated by the state, to a privatized model, based on the principles of globalized, market capitalism.[5,6] The breathless rate of change leaves a spectrum of reactions, from euphoric optimism for the new market-based economy and the culture of private ownership, to anger over the loss of equal opportunities, resources and protections, to nostalgia for a city disappearing before our eyes. The seething build-up of hard right populist movements also intensifies with the change, where some people look at those who come from other places and cultures, and cast scapegoating blame on them for this loss.[7,8,9] At the more subtle level, the last spaces of free public space or benign neglect are rapidly converted into hyper-planned models for capitalizing upon every square inch. How tangible can the landscape of memory remain in the face of such rapid and extreme change? And is there a third way, separate from these multiple

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[3] Stockholms stad. *Befolkningsprognos (Population Prognosis)*. (Stockholm: Stockholms stad, 2017), 7.

[4] Rebecca Solnit. *A Field Guide to Getting Lost*. (New York: Penguin Books, 2006), 58.

[5] Johan Hellekant and Sebastian, Orre. "Stockholms stad sålde ut 26000 bostäder" (The City of Stockholm sold out 26,000 Units of Housing). *Svenska Dagbladet* (May 27, 2015).

[6] Ellinor Skagegård. "Hälften av landets privata vård finns i Stockholm" (Half of the Land's Private Healthcare is in Stockholm). *Stockholm Metro* (August 15, 2013).

[7] Torbjörn Sjöström. "Hur kunde SD öka så snabbt?" (How could SD have grown so fast?). *Svenska Dagbladet* (15 December, 2014).

[8] Erik Almqvist. "SD-toppens attack: 'blatte lover' och 'lilla horan'" (SD leader's attack: 'N*r Lover' and 'Little Ho'). *SVT Nyheter* (14 November, 2012).

[9] Per Kudo. "Hundratal omhändertagna efter nazidemonstration." (Hundreds Apprehended after Nazi Demonstration) *Svenska Dagbladet* (12 November, 2016).

poles of strong reaction, to contemplate and re-orient oneself in some less disempowering, more reflective way in the changing city?

Figure 3: The Edge of Ingenting, a neighborhood whose name means "nothing".
Photo: Katt Hernandez, 2016.

Aims and Research Questions

Vast changes have been affected in Stockholm by a range of historical and present-day transformations, like the above-mentioned, total replacement of the Klara neighborhood with the present-day city center; the building of *miljonprogrammet* (the "million program" housing developments, which took place in the mid-twentieth century) and landmark *folkhemmet* structures (literally, "The People's Home", referring to a set of initiatives where many structures for national infrastructure and education were built in the mid-twentieth century); the effects of gentrification and globalization, through actions like the privatization of the housing market and consolidation of storefronts under franchises; or the dismantling and complete re-design of several neighborhoods with a *galleria* (shopping mall) at the center. Each change has left strong feelings or fierce debate in its wake.

Cities and their transformations confront us with questions, and an artistic PhD project in music cannot answer them in definitive or wholly objective ways. However, contemplating these questions *through* the practice of making or listening to music or sound works is appropriate and constructive, because, as I have carried out in this project, this process mirrors what city dwellers do every day. Although this written part of the thesis only takes up five of the 27 works of the project in detail, the breadth of it is another model for those who engage with the project–a version of my own imaginary Stockholm "built" from many music and sound works, offered as only one example of the imaginary cities that all city dwellers are constantly creating and recreating, in their own wholly distinct and individual ways.

My main argument is that the city is etched with gossamer representations of memory and imagination–personal, historical and fictional–that can be evoked by music and sound works. This unseen city is ephemeral. Creating it in the imagination and projecting it onto the surface of the perceived, tangible cityscape– or the evident city–is the essential act of creating ephemeral space. The tacit premise issuing from the combination of artistic and theoretical materials in this project, drawn from psychogeography and psycho-sonic cartography; theories of space and place, and; stories and histories of urban life and activism, is that the city that disappeared or never was can be ephemerally reclaimed through imagination.

In the totality of its music and sound works, this project creates one possible version of an imaginary city–*The Ephemeral City*–in order to argue that the reclamation of the city is possible in some way through the ephemeral, the subtle and the imagined; through psychogeography, empowered sense of place and the reclamation of the stories of life and activism in the city. The aim is to offer urban dwellers this other kind of ownership of their city, a gentle empowerment immune to the vast economic forces tearing through the fabric of Stockholm life by virtue of the ghostly, transitory and mercurial, as compelling to the inner eye as brick and mortar to the outer life.

The questions this project explores are:

1. How can artistic work give city-dwellers materials they might use, through the power of their imaginations, to either regain or create some sense of place, history or belonging beyond material factors that are beyond their control?

2. Can imagined alternatives to the evident city give the people who encounter them materials to re-empower their sense of place?

3. At what point are stories, memories, or alternative futures of the kind to be illuminated in the artistic works of this project collective, at what point are they wholly individual, and how does the interplay between these two play out when the music and sound works are listened to?

Artistic Approaches

One of the ways this project addresses the primary questions it poses is to make an audial exploration into psychogeography, and a psychogeographical exploration into spatialized and site-specific music and installations, using materials garnered from the life of the city. Questions about how city-dwellers might re-imagine their own experience and sense of place are addressed by making music and sound works that illuminate the spectrums between different philosophies of city planning and community building, the human chaos of life at the daily level, and the rapid transmutation of the city's environment. In the making of the music and sound works in this project, with their assembling of information and possible stories, questions about the details of those artistic works, and the process of making them, come into play.

While some of the artistic works in this project have very literal information in the form of text or easily recognizable sounds, others address these questions symbolically, through the use of acoustic artefacts, instrumentation choices and transformations of real-world materials. This non-literal work is equally important to the more literal portions, since this is, first and foremost, an artistic PhD project in the field of music; the music and sound works here must also be aimed at addressing and reflecting on the questions and aims of this project, in parallel, tacit inquiries of practice.

The compositions, improvisations and installations which comprise the project utilize large and small modular synthesis systems; field recordings and recorded interviews; simple PureData patches and Supercollider programs[10]; pipe organs; various speaker arrays, and; an ensemble of hurdy-gurdies, nyckelharpa, and violin, as well as solo violin.[11] The total group of instruments and materials is chosen as a sonic-architectural shadow of the city, for the purposes of creating an *ephemeral city* from sound and sonic image. This collection of music and sound works, taken in total, is an example of how one can re-own the un-ownable through the collection and articulation of memory and imagination, and make tangible through sound what has been lost in brick and mortar. The works in the project expand these instruments into and beyond one another–the organ into the world of the industrial and the

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[10] SuperCollider and PureData are music programming languages. For more information SuperCollider: https://supercollider.github.io/ (Accessed 15 December 2022); and on PureData: https://puredata.info/ (Accessed 15 December 2022)

[11] It is important to note that the Supercollider program I have used for *Virvelns trädgård* (The Garden of Verticils) and the *Ghost Installations* in the project utilizes a specially built class, "AudiofileLib", made specifically for me, and then further developed for the Mimer Headphone Installation group, in 2014 by the composer and programmer David Granström, who also helped with the initial stages of designing the program in 2015. More about the Mimer Headphone Installation group can be found here: https://anrikningsverket.org/Mimer-Headphones-2014 (Accessed December 15, 2022).

electrical, the electronic into the world of the pre-industrial and the handmade, stretching back into folkloric worlds and forward into the unfolding ethos of electronic music technologies. This crisscrossing expansion models the city itself, where stone buildings sit beside glass curtain wall towers, and cement-block *miljonprogram* houses are punctuated by farmhouses and cafes from the 1800s. It is also important to note that I have made these music and sound works in parallel to my constant, ongoing work outside the scope of my PhD project, with a myriad of freelance improvisation and composition engagements in other contexts. This parallel traversal of the city through playing must surely inform the artistic practice and methods within this project, even if this interaction is not something I reflect on overtly. Through the practices and materials described above, the project spins the meta-ghost of an imaginary Stockholm out of a diverse collection of music and sound works.

The modular synthesis material used in this project is three-fold. A portion has been drawn from a study of acoustic instruments like the violin and the organ, particularly those practices that fuse the structured and the improvisatory, and from processing recordings of organ and violin materials with synthesizers. Another share of synthesizer work has been focused on the transformation of field recordings, to meld the concrete and electronically generated sounds together into a soundscape of ghosts and altered, sonic place-images. And a third aspect is the creation of synthesizer material where sounds generated purely on the modular synthesizer are the main materials of origin.

The organ materials are derived in part from the synthesizer work, since the organ and the synthesizer reflect one another in this project. In terms of the metaphorical aspects of the project's orchestration, they are a metaphorical reflection of two institutions that are still prominent in Stockholm's architecture: the churches of previous centuries, and the architecture of the *folkhemmet* era, when the worker-movement driven policies of the land led to the construction of massive infrastructure projects in housing, education, transportation, healthcare and business. The organ and the synthesizer are also closely related instruments in ways that are important here. Each builds sound through additive synthesis, with idealistic implications I write more about in Chapter 3, and each has a history of being situated in institutional settings, where access to or education in their use involves initiation processes. Each also exists in smaller forms, where the accessibility of club, folk or street music, the democratization of electronic music cultures, and the ever-transforming micro-scape of cottage industries producing new or portable instruments are allegories to the myriad of individual lives and small enterprises at the street, room and chamber level. Additionally, the use of acoustic artefacts on these instruments has played the part of the allegorical "ghosts" of memory in place, or the impossibly many layers of the cityscape as experienced through the lives it its inhabitants.

The string work is born of my long-standing, central work on the violin, but is expanded into the wooden-keyed, or "digital", realms of the pre-industrial technology of instruments like hurdy-gurdies and *nyckelharpa* (the Swedish keyed fiddle), whose playing mechanisms bear some similarities to that of the organ, and which in turn represent a reflected architecture of locality and the small-scale. This scaling and reflection across hierarchies and privileges in music instrumentation is a model of the hierarchies and privileges of access in cities, and is similarly mirrored in the spectrum between home-based Eurorack or work and institutionally based work on large-scale Buchla and Serge synthesizers, between the accordion of the street musician and the organ of the church or theatre, and again in the spectrum between spontaneously placed Bluetooth speaker installations and multi-channel compositions for well-funded concert venues equipped with world-class, boutique brand speakers. The experience of playing or composing on a rare, large-scale instrument in places where status, power or initiation are required for access, contrasted with the experience of working with instruments that are easily obtainable, portable or can be used in a wider variety of more accessible places, also mirrors the hierarchies of the cityscape, with its sometimes dizzying mazes of doors that are open for some, and closed for others.

For the purposes of this project, I am interested in a very particular relationship between the chosen acoustic instruments and additive synthesis. This drives some of the compositional processes I have employed with the organ works here. String instrumentalists can utilize natural and artificial harmonics in order to affect a similar effect to additive synthesis, where varied orchestration and timbral material are usually generated with a kind of mechanical additive synthesis on the organ. The compositional process around this particular technique in the project is directed in part towards seeking new tacit understanding of how the splitting and rearranging of harmonics and acoustic artefacts creates cohesive new timbres. I also work extensively with the transposition of real-world sounds onto string instruments in this project, and even onto the organ to a lesser extent. I have a long-standing practice in my own violin work of wandering the city and playing my instrument with inanimate objects and animals, both to deepen my listening technical abilities, and to "transpose" those sounds in an act of impossible but fruitful "recording" of the places I traverse. This practice bears a strong resemblance to aspects of psychogeographical practice, and I have also involved the other string players in the project in doing similar work with field recordings of Stockholm.

Another instrumental aspect of the work of this project has to do with spatialization, ranging from the kind of multi-channel arrays common to institutionally made electroacoustic music to highly irregular arrays of consumer-grade speakers, placed in the spaces the music is made to re-populate with former or imagined phantom spaces. Here, too, this project explores the large and small scale, and forms the same shifting layers in its totality.

In Boston, I was well acquainted with the work of the Empire S.N.A.F.U. Restoration Project, a collection of diorama boxes, objects, machines and performance instructions made by the late, nomadic outsider artist Empire S.N.A.F.U., and curated by E. Stephen Fredricks.[12] The works are always displayed as a single environment, influenced by Joseph Cornell's exhibitions of his own diorama works, as if they were inside one, all-encompassing diorama.[13] According to Fredricks, Empire S.N.A.F.U. called his alternative universe of boxed worlds, presented as a set of works comprising a totality, "The Nidus-Monad". I have conceived the totality of the works of this project, which form one possible model of the ephemeral city when taken as a totality, inspired by this over-structure of Empire S.N.A.F.U.'s work.[14]

Here are some visual representations to help the reader get a better overview of how the method of selecting and orchestrating the instruments plays out in the larger theoretical framework of the project. The Diagram of Works and Instruments depicts all the compositions and sound works in the project, and which instrument groups they are made for.

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[12] For more information, see: https://www.empiresnafu.org/ (Accessed December 12, 2022).

[13] For more on Cornell's work, see: https://americanart.si.edu/artist/joseph-cornell-995 (Accessed December as, 2022).

[14] https://www.empiresnafu.org/ (Accessed December 12, 2022).
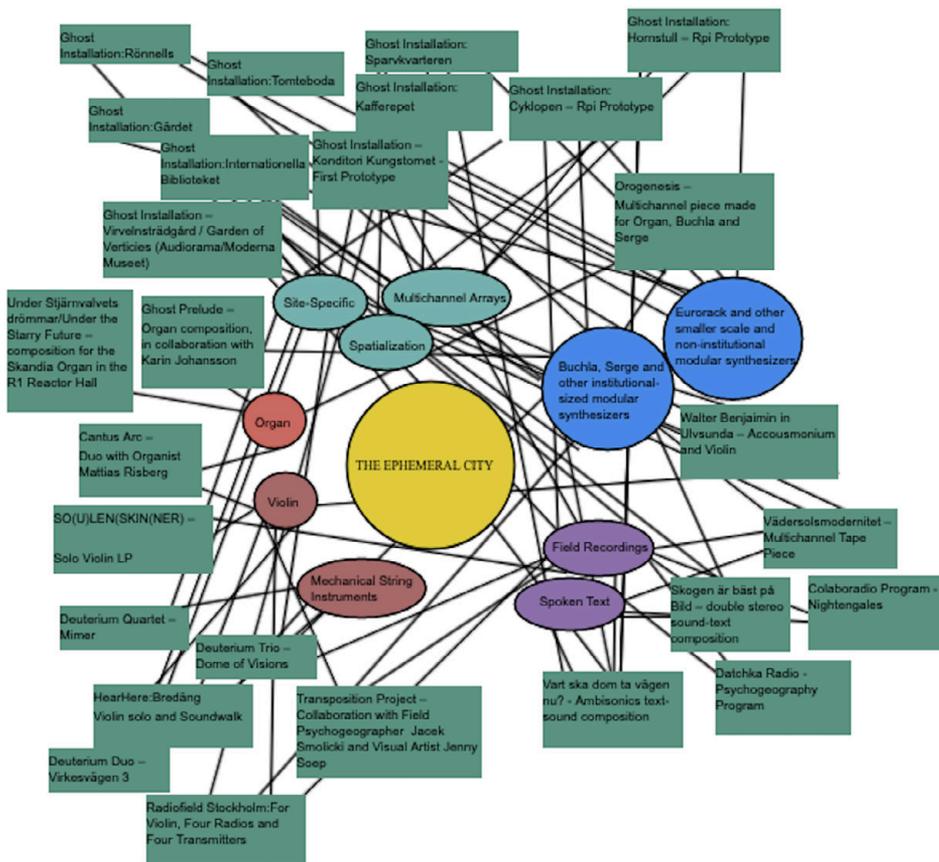
Figure 4: Diagram of Works.

There are three major components of this PhD project: this more formal thesis; an intermedia, *online exposition* on the Research Catalogue site, structured around a map of Stockholm, and; the 27 music and sound works that are its artistic output. In the online exposition, all of these music and sound works of the project are presented on somewhat equal footing, in order to create the full picture of the ephemeral city they depict when taken together. The online exposition is located here: https://www.researchcatalogue.net/view/1361322/1361323. However, for the purposes of focus and clarity in this thesis, only five of the works in the project will be covered in detail in this thesis, in Chapter 3, which takes up the implementation of methods in the project.
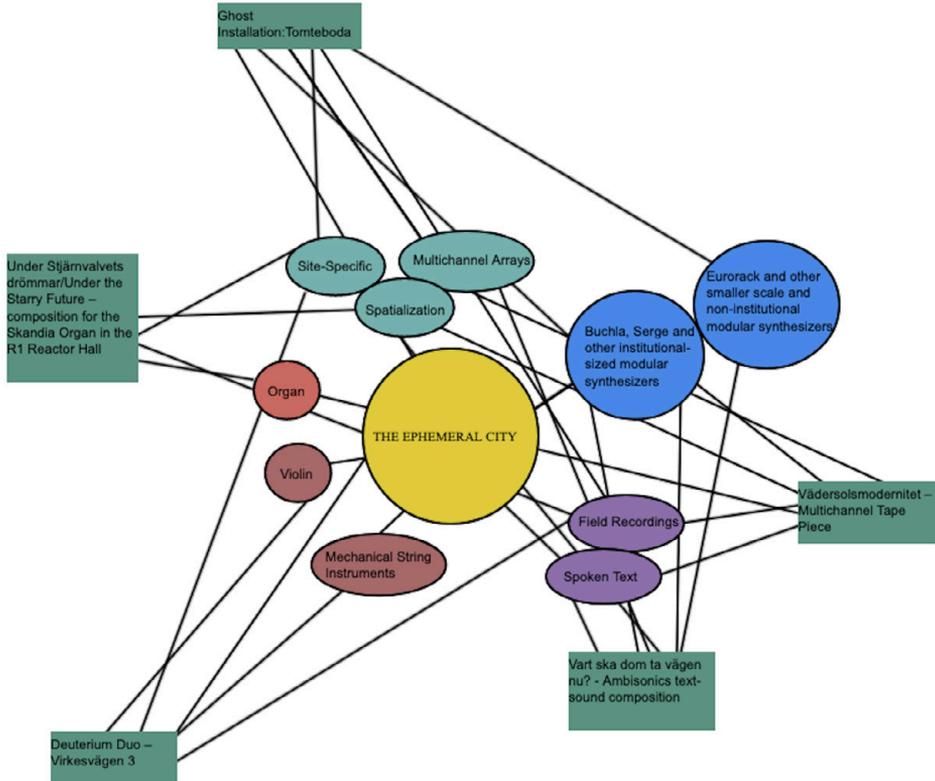
Figure 5: Diagram of Works discussed in this thesis.

The way the instrument groups are conceived of and pictured in Figures 4 and 5, above, highlights practices of psychogeographical traversal, re-imagined as orchestration, through the different kinds of space manifested in urban environments; the daily commute through vast forces transforming the city, and the action of individuals toward or against them.

Building the Ephemeral City

Since the aim of this project is to illuminate the possibility of the ephemeral city for each individual who encounters it, offering new avenues of imagining or re-imagining city life, its methods (described in Chapters 2 and 3) are taken up with that aim in mind. The field between the purely musical and the concrete, real-world materials used to construct these music and sound works echoes the layers of memory and possibility in places; the way some are visceral, and others are articulated. The almost esoteric,

musicological difference between listening to music with expectations of its development based on how that specific work unfolds in the moment, or listening with expectations based on a wider canon of previously known musical listening experiences, is reflected back onto the cityscape by the works in this project, which can be heard as places in and of themselves to drift in, like mirror worlds to the city they portray, or carry their own experience and life into those musical and sonic sites to co-create the city beyond. Emulation and transposition bring elements of place together in locational and temporal impossibility, reflecting the fluidity of ephemeral place. The methods employed with field recordings, both in the way they are gathered, and in their transformation through modular synthesis, acoustic transposition and spatialization techniques, offer materials to the people who listen for evoking their own indeterminate "ghosts" of pasts and futures. The method of open narrative (which I will also discuss in Chapters 2 and 3) invites people who listen to these music and sound works to have diverse interpretations of what places are depicted or implied, in order to illuminate the possibility of the ephemeral city for those beyond myself or my own particular narrative about the city. A phantom city takes many shapes through these methods, where people who listen might recognize themselves, and traverse new streets.

Throughout the course of the project, I have alternated between focusing on methods of creating music and sound works, and focusing on the interdisciplinary nature of the work, where music and sound works are made around the subject of the ephemeral city. After some initial work with the first methods I chose, this more interdisciplinary inquiry was already present before the 50% mark of the project. *Skogen är bäst på bild* (The Forest looks Best in Pictures)*,* composed in 2016, was my first attempt at a more formal look at this interaction, utilizing stories of the everyday as materials to ply the bounds between individual experiences and collective memory. The failure of the first Ghost Installation I attempted in 2015, *Konditori Kungstornet* (Café King's Tower), also addresses this shifting focus early in the project, through conversations I had with those who encountered it. Discussions I had with several art students interested in urban transformation at the site of *Virvelns trädgård* (Garden of Verticils) in 2016 yielded more stories and histories from individual city-dwellers, and, thus, more information about whether the methods I chose to employ for the project would do what they were meant to do. The theoretical work of this project that deals specifically with Stockholm's psychogeography, explorations of sense of place and particular urban life and activism, also seeks out individual stories in the city. Stories are different from histories; they are traded informally, and often die out with the dispersal of the community in which they are told. Sometimes they are collected after the fact and bound together as aural histories, which lie someplace between, often with all the life of their telling in community taken out of them.[15] It is this fragile moment, when they are still alive, that this project is concerned with.

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[15] Walter J. Ong. *Orality and Literacy*. (London: Taylor & Francis 2002).

Theoretical Materials

Traversing, comprehending and re-imagining the city is an improvisatory act, always in flux with the ever-changing environment. We play with the city as another musician, listen, often unconsciously, and re-make our local world in hours and steps. Every pass leaves traces only the traverser can perceive: the lover who is still standing under the tree at the door, long after they have departed, or the march for rights or against war whose sore feet and thunderous chants echo silently over the outdoor cafes. In the winter stillness, you can still hear the shimmer of the 1920s street-lamps over Hornsgatan, casting to and fro in a summer storm, as you pass them on the way to the bus-stop in the snow. This improvisatory re-imagining of the city creates a myriad of Stockholms, layered upon and beside one another. And it is in this simple, everyday mapping of memory and imagination that people might find empowerment. Thus, one of the aims of the theoretical material utilized in this project is to further reflect on questions of what collective memory of a city is, and how it can be found or represented in sound.

The three theoretical branches in this project are each addressed in this thesis as they relate to the creation of ephemeral space. The first branch, taken up in Chapter 4, is *Psychogeography and Psycho-sonic Cartography*. Psychogeography has stretched well beyond its origins in the 1950s writings of the Situationists and the Lettrists.[16] In this project, I have drawn on their work, together with others like Rebecca Solnit, Walter Benjamin and Will Self, for theoretical material on the subject. I have also sought after psychogeographical work about Stockholm through authors, artists, historians and others such as August Strindberg, Mats Eriksson Dunér, A.F. Petersens and others. I have then defined a more sonically oriented offshoot of psychogeographical practice, drawn in part from field recording work, and in part from soundwalking practices.[17] I have also done this to explore ways of perceiving and re-imagining the city that might reach beyond the narrow audience Situationism is often aimed at, addressing a wider and more diverse population. "Psycho-sonic cartography" is the term I have created to draw practices together from psychogeography and other, more sound-oriented pursuits; the term is discussed extensively in Chapter 4. The second branch of theoretical inquiry, *Space, Place and Spatialization*, is taken up in Chapter 5. Here, I first take up different theories

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[16] Guy-Ernest Debord, "Introduction to a Critique of Urban Geography (Introduction à une critique de la géographie urbaine)" In *Les Lèvres Nues #6* (Bruxelles: Marien, 1955). I have used an English translation I found online here: https://www.cddc.vt.edu/sionline/presitu/geography.html (Accessed February 15th, 2016) and, Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/articles/SI/en/display/1 (Accessed July 11, 2018).

[17] "Soundwalking" refers to a collection of artistic and perceptual practices where one walks through a given environment with a focus on sound and listening. I further describe and explore this practice in Chapters 2 and 4.

of space and place by scholars such as Tim Ingold, Henri Lefebvre, Gaston Bachelard, Otto Bollnow and Yi-Fu Tuan, in order to offer a broader take on the nature of ephemeral space. I then explore cross-points between cognitive mapping, sound mapping and acoustic space, through the work of scholars like Barry Blesser, Ruth Salter, Pierre Schaeffer and others, interlocking with theories and methods around spatialization in music, as are found in both writings and electroacoustic works by composers such as Trevor Wishart, Trond Lossius and others. The third branch of theoretical inquiry, *Urban Life and Activism*, is taken up in Chapter 6. In this chapter, David Harvey's interpretation of Lefebvre's ideas around the "right to the city" and Jane Jacobs' seminal writing on life and diversity in cities are first considered. The chapter then proceeds to anecdotal examples of direct activism, artistic activism and community organizing projects in cities where I have lived, in order to illustrate how I have interpreted Jacobs', Harvey's and others' theoretical approaches through the artistic practices employed in this project, my own lived experience of engaging with activism, and the aspects of this project that reflect on that experience. This third theoretical branch also places Stockholm's particular history in a wider context of urban transformation through examples and anecdotes from other cities. It is the part of this thesis where I most overtly situate myself in this project: as a music and sound artist, as a committed activist and community organizer in my former life in the United States, and as someone contemplating how best to engage with those activities as an immigrant citizen of Sweden. Methods of work for creating the music and sound works of this project are derived in turn from these three theoretical branches of the project. The theoretical materials written by composers and researchers like Trevor Wishart, Denis Smalley, James Tenney or Simon Emmerson also yield methods for the musical work, and are thus addressed in the second chapter on Methods. These relationships between theoretical materials and methods will be discussed in the third chapter on Methods and Implementations.

Conclusion: Songs for the Ghost Quarters

In conclusion, my argument is that the ephemeral city can be evoked as a form of ephemeral space; that both the individual and the collective meanings of a place can be represented in still more layers by the nuances and materials available in the sonic realm, and; that by accessing it that way, one can live in a richer environment than the powers-that-be provide. It is in the subtle, the gentle and the complex, which the disorienting and sometimes brutal results of large scale urban transformation can blot out, that this re-empowerment is to be found. Thus, to reclaim the subtle, the gentle, or the complex is a profound act of both subversion and empowerment. If we cannot physically buy back and re-build the worlds that disappear, then we can still create ephemeral meta-cities, born of, yet free from, the malleable chaos of the physical city-scape, un-retractable by any franchise, developer or city engineer. The

sonic creation of imagined places is a metaphor to these possible urban environments, where new places are created by filling in the gaps between, and building upon the foundations of, the old ones.

Chapter 2: Methodology

In this chapter, I will describe the overarching methodological concepts in the music and sound works of this project, with some initial examples of how these have been implemented. I will also relate the methodological concepts this chapter addresses both to the project at hand, and to my wider practice in other artistic contexts, thus situating myself in the work. First, I will cover of the concepts related to the origin and syntax of materials, used throughout the composition of the music and sound works, drawing on writings of James Tenney and Simon Emmerson. Next, I will discuss methods in the work that are utilized throughout the project, like "radio ghosts" and "acoustic artifacts", as allegories to the projections and representations of memory and the imagination on space; the visceral versus the acousmatic, especially in relation to ephemeral architectures, "built" in the music and sound works of this project from sonic materials, and; the method of "open narrative", where elements of a portrayed place or story are left open and undefined, for the people who listen to complete with their own experiences and imaginations. I will then discuss methods involving different synthesis, organ and string techniques, emulation and transposition. Next, I will turn to methods as they are drawn from, or relate back to, each of the three theoretical branches in the thesis. Finally, I will conclude by relating the methods discussed here to the overarching concept of the ephemeral city. In Chapter 3, the implementation of methods will be described in greater depth, taking up a selection of the outputs of the project–its music and sound works–in greater detail.

In this project, a method defines, and it does not. It is at once both meta-conceptual and practical at the most basic level. Thus, the methods here are both utterly utilitarian, and contain metaphors and connotations about the work they are used to carry out. Since this project has an extra-musical subject and set of inquiries, theoretical materials from those other, related fields inform the methods employed in the making of music and sound works throughout. These extra-musical fields also act as sources to give cohesion and depth to the model of the ephemeral city that the body of music and sound works here create. The methodology of this project also draws upon electroacoustic music scholarship and theories around spatialized music; experience with improvised music and its variety of sub-genres; theories around sound art, and; the listening to and contemplation of a wide variety of concerts, recordings and happenings.

The crossing point between the diverse fields to which this project is addressed, and the music and sound works which comprise it, lies in the methods employed to make those works. This crossing point, in turn, goes to one of the core artistic activities of this project: to explore how artistic practice can be informed by theoretical or extra-musical perspectives, and how artistic work can affect those perspectives in turn. Space and spatialization as contemplations of the city; memory and imagination as represented through concrete sounds, interfacing with the urban environment; the contemplation and creation of psychogeographical "ghosts" by virtue of acoustic artefacts like beating frequencies, difference tones, aliasing or the illusion of sonic motion through tonal effects; the transposition of real-world sounds; the shifting between emulated, abstracted or re-imagined place, or; the creation of abstract and phantasmagorical sonic space through spatialization and object/aspect recognition–these cross-disciplinary methods are all central in this project.

A good model of the relationship between music creation and theoretical materials, as it relates to the methods I have employed in this project, is well articulated by John Young, a professor and composer of electroacoustic music:

> The role of compositional activity in practice-based musical research is not confined to making pieces of music that previously did not exist. A research-related approach to the practice of composition has a symbiotic relationship with the development of theory. New sounds produced through electroacoustic technology, and the musical values they inhere, are apt to challenge concepts of musical grammar, meaning and formal principles, while theoretical speculation on the implications of such challenges offers a framework for how to proceed with a compositional process.[1]

Young's assertion here resonates with the approach used within this project to connect methods of composition, improvisation and installation work with the theoretical inquiries and materials this project addresses, some of which are within the realms of music, and some of which lie outside. What is more, music and sound works created from a set of given methods yield new practices for those methods, "challenging concepts of musical grammar, meaning and formal principles"[2] even within the system of the project at hand.

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[1] John Young, "Imaginary Workspaces: Creative Practice and Research Through Electroacoustic Composition." In *Artistic Practice as Research in Music: Theory, Criticism, Practice*.(London: Ashgate Publishing Limited, 2015), 151.

[2] Young, *Imaginary Workspaces*, 151.

Continuums of Materials and Methodology

One of the overarching concepts informing the methods employed in this project is the contemplation of the difference between *abstract* and *abstracted* materials. To define my methodology as it relates to this, I took up two texts: Simon Emmerson's *The Relation of Language to Materials*,[3] where this is discussed in depth through a history of the use of a wide swath of methods by several composers, and; James Tenney's *Meta-Hodos*, where different, but related, methodologies and concepts are discussed.[4]

Perceptual and Material Continuums

In order to address the concepts of *abstract* and *abstracted* materials, as well as take up other important subjects in these texts, I will first touch briefly on Emmerson, turn to Tenney, and then return more in-depth to Emmerson, looking at some writings by others along the way.

At its most basic level, the difference between "abstract syntax" and "abstracted syntax", according to Emmerson, is that abstract syntax concerns materials drawn from conceptual or ideological sources, and abstracted syntax concerns materials drawn from physical or concrete sources. His use of the term "syntax" goes together with his investigation of the *language*, both in and of, different aspects of electroacoustic music. Viewed from this angle, compositions "may be organized on ideas of syntax either abstracted from the materials or constructed independently from them in an abstract way."[5] I take up these definitions of *abstract* and *abstracted* to articulate and design the *methods* by which I have worked with the materials in making the music and sound works of this project. It is important to note that Emmerson's model is actually a four-part one. The other two parts are "mimetic discourse", which refers to musical materials drawn directly from non-musical things like nature or aspects of human culture, and "aural discourse", which refers to materials that are more purely "musical".[6] Thus, I take the *abstract* and *abstracted* concepts as existing in a continuum of possible methods, since much of the music and sound work of this project is built in gradients between them, seeking to illuminate sense of place through a changeable sum of parts. I will address Emmerson in greater depth below, but first I will turn to Tenney's work.

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[3] Simon Emmerson. "The Relation of Language to Materials." In *The Language of Electroacoustic Music*. (Reading: Harwood academic publishers, 1986).

[4] James Tenney. *Meta-Hodos and Meta Meta-Hodos: A Phenomenology of 20th Century Musical Materials and an Approach to the Study of Form*. (Oakland, California: Frog Peak Music, 1986).

[5] Emmerson, *Language of Electroacoustic Music*, 20–23.

[6] ibid, 17, 20.

Objective versus Subjective

While Tenney does not use the distinction between abstract and abstracted materials per se, he does address a similarly dualistic pair of concepts, that of *objective set* versus *subjective set*. This also informs the methods in this project. But first, it is important to address his own definition of the term "abstract", which Emmerson initially defines in a similar way before redefining the term "abstract" for the purposes of his own work. Tenney's is the more common usage of the word in music-related texts, and Tenney takes this more general definition up through his reading of Schaeffer's *Treatise on Musical Objects: An Essay across Disciplines*.[7]

> Schaeffer's definitions refer less to the perceptual events in the music (or rather, in the musical experience) than to the physical or acoustic materials that are manipulated in the process of composition. And it is for this reason, perhaps, that he has emphasized the differences between the "abstract" music of the past – including even most 20th-century music – and his own *musique concrete*. I think the essential difference between them is not a musical difference, however, but a *technical* one, and – from the purely musical standpoint – hardly justifies such a distinction in name, as between "abstract" and "concrete".[8]

Schaeffer was, among other things, trying to establish a then-new way of working with materials and technologies. Even more importantly, he was working to define new ways of listening. Tenney's work is related, in that the purpose of the *Meta-Hodos* text is to examine the factors that had produced increased "aural complexity" in 20th century music by the 1980s, and the effects of that increased complexity on musical perception. Tenney sought to describe the host of new musical materials that had come into use in a more meaningful way than previous methods of articulation in music allowed for.[9]

Tenney cites Schaeffer's work, addressing a different methodological distinction– that between wholly musical materials, and the real-world sounds of "*musique concrete*". For Tenney, the difference is wholly "technical", which reflects my discussion of it here as part of methods, rather than specifically sounding results. I am less interested in Shaeffer's conception of a perceptual object, than in practical ways of placing sounds with varying degrees of abstract and abstracted information in relation to one another, and in pulling things out of field recordings along that spectrum. Even within the field of abstract to abstracted, there are further gradients emanating from these two methodological approaches through processing, where secondary abstract or abstracted materials are transmuted into new, primary materials, or where one kind of method can be applied to the resulting material of

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[7] Pierre Schaeffer. *Treatise on Musical Objects: An Essay Across Disciplines*. (Oakland: University of California Press, 2017).

[8] Tenney, *Meta-Hodos*, 25.

[9] Tenney, *Meta-Hodos*, 4.

another. Indeed, throughout the earlier history of electronic music, there was a divide between those working in the "abstract" realm of musical materials (as, for example, with the conceptual compositional strategies applied to the synthesis equipment in the early WDR studios in Cologne by composers like Eimert, Beyer and some of Stockhausen's work there), and the "abstracted" realm of "physical or acoustic materials that are manipulated in the process of composition", after the manner of Schaeffer's *musique concrète.*[10] This original dichotomy from decades ago has burgeoned through the world in the form of an unimaginable number of continuums between the two.

Tenney next offers another way of thinking about methods; that of the *objective set* and the *subjective set*. He first declares it an impossible task to entirely separate these two sets, which are sets of musical experiences:

> It is quite impossible to make any absolute distinction between the objective and the subjective aspects of the musical experience […] since both of them are "subjective" conditions in some sense, and any distinction we might make would probably seem arbitrary to a psychologist… [11]

He then goes on to make that non-absolute distinction, tying it to inner-listening and outer-listening experiences in relation to the music at hand:

> *Objective set* will refer to expectations or anticipations arising during a musical experience which are produced by previous events occurring *within the same piece*, while *subjective set* would refer to expectations or anticipations which are the result of experiences *previous* to those that are occasioned by the particular piece of music now being considered […] It might be noted here that although it is *objective set* which makes these implications specifiable in the first place, the question as to what particular interpretation will be given to them depends largely on *subjective set.*[12]

This particular pair of categorizations is useful in defining methods of work in this project, where there is one "objective" logic within a work, and a broader–and unpredictable– "subjective" logic of place, psychogeographical imagination and memory that inform and complete the work from the vantage point of those who listen. For example, in *Vädersolsmodernitet* (Sun-Dogs of Modernity), there are motifs of clapping, birdsong/whistling and women singing which contain *musical* information of the kind Tenney would call *objective*. They are independent sonic objects with their own, internal logic, which return at different points, mapping out and structuring the piece as a journey through spaces with transforming materials. But they also each contain a great deal of *subjective* information about Stockholm, understandable in greatly varying ways to different people who listen. And these are

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[10] ibid, 25

[11] ibid, 45.

[12] ibid, 45.

not separate poles, but a field in which those who listen may move closer to the objective or the subjective way of listening. It is this continuum that enables the use of the method I have called "open narrative", which I will write further about both in this chapter, and in Chapter 3.

Abstract and Abstracted

Now I will return to the text from Emmerson. Here, his aim is to examine "the possible relation of the sounds to associated or evoked images in the mind of the listener", as well as "how the imagery evoked interacts with more abstract aspects of musical composition".[13] Taken together, the four points of abstract syntax, abstracted syntax, aural discourse and mimetic discourse represent a field of continuums through which Emmerson analyzes several works of electroacoustic music.

To further illustrate the four conceptual fields in Emmerson's model, I will return to the two less used in my own methods, since abstract syntax and abstracted syntax are a part of this larger system. He defines "mimetic discourse" as "the imitation not only of nature but also of aspects of human culture not usually associated directly with musical material". "He differentiates this from what he defines as "aural discourse":

> It is at this point that the composer must take into account audience response; he may intend the listener to forget or ignore the origins of the sounds used and yet fail in this aim […] The listener is confronted with two conflicting arguments: the more abstract musical discourse (intended by the composer) of interacting sounds and their patterns, and the almost cinematic stream of images of real objects being hit, scraped or otherwise set in motion. This duality is not new, as remarked above, and is familiar, for example, in the argument that Berlioz's *Symphonie Fantastique* is a better work than Beethoven's 'Battle' Symphony because the Berlioz has more 'abstract musical' substance. The 'Battle' Symphony, like some early musique concrete, has been accused of being 'mere sound effects'. The 'abstract musical' substance I wish to re-designate 'aural discourse' […] [14]

This "aural discourse" is similar to the opposite pole from *musique concrete* that Tenney describes above in some respects. But Emmerson's placement of this term into his four-part continuum gives it a broader set of potentials than the more traditional notion of "abstract musical substance".

I began to articulate methods of composition in the particular range of abstract and abstracted materials, as influenced by Emmerson's abstract and abstracted syntax, as well as Tenney's objective and subjective sets, at an early phase of this project.

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[13] Emmerson, *Language of Electroacoustic Music*, 17.
[14] ibid, 18–19.

Since the music and sound works of this project seek to emulate place using a mixture of abstract and abstracted materials, contemplating these different kinds of sources in an articulated way was important to designing consistent methods of work. In a course I took as part of this PhD on 20th century counterpoint, we analyzed a wide variety of works from the 20th century, and spoke about the abstract or abstracted use of materials in almost all of them.[15] In Ruth Crawford Seeger's *2nd String Quartet*,[16] I saw the distant historical echo of the present-day drone and just-intonation movements that informed some of the earlier works of this project. Getting acquainted with this work, especially her pioneering use of the overtone series in the second movement, influenced both my use of acoustic artefacts, and the bridging of synthesizers and acoustic instruments in the methods of this project. These techniques are abstract in that they are drawn from the ideal of an intonation system, but are simultaneously abstracted from physical acoustic properties; just intonation also contains this both/and point on the spectrum. In Charles Ives' *The Housatonic at Stockbridge*,[17] there is a re-transmutation of the material of a river beyond mere programmatic music, with a methodological counterpoint between a singer performing music *about* the river (abstract), and the piano part *emulating* the river (abstracted). This creates a collage of different methods when listened to from the perspective of Emmerson's language grid. As such, it further echoes aspects of space and place: the fore- and- backgrounding of different structural elements in cities, the combining of different perspectives on the street. Analyzing this work led to a decision to always try to draw from differing points between abstract and abstracted, objective and subjective, methods of working with materials for each of the music and sound works in this project. In the inter-zone between site, mysticism, serialism, and calligraphic historical drawing in George Crumb's *Black Angels* lay inspiration for methods along these lines as well.[18] *Black Angels* wavers constantly between abstract and abstracted materials, drawing both on highly conceptualized frameworks drawn into an arch structure with points of fall, transformation and redemption (abstract), and materials drawn from the actual sonic realms of Buddhist temples, and war zones (abstracted). Romitelli's *Index of Metals*[19] is made for an unusual combination of instruments and materials spans this place between the abstract and the abstracted in unexpected ways, where metal becomes a multifaceted source, as described by Alessandro Arbo: "[…] metal here has more than one meaning: it is, above all, the object and background of this singular 'abstract

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[15] This was composer Christofer Elgh's course in 20th Century counterpoint, Fall semester, 2015 at the Royal College of Music in Stockholm.

[16] Ruth C. Seeger. *String Quartet* (1931). (Bryn Mawr: Theodore Presser, 1941)

[17] Ives, Charles. "The Housatonic at Stockbridge". In *Three Places in New England*, edited by James B. Sinclair. (King of Prussia: Theodore Presser Company, 1976)

[18] George Crumb. *Black Angels*. (New York, NY: Edition Peters, 1971).

[19] Fausto Romitelli. "An Index of Metals". With the Ictus Ensemble. On *An Index of Metals*. (Cyprés, 2005, CD).

narration' that is in symbiosis with the properties and the metamorphosis of the materials shot in the video; but it is also the rude character of a music that, at its culmination, seems to resemble metal music."[20] The methods of composition in these four works share the quality of bridging the span between abstract and abstracted materials in ways that depart from the apparent duality, which was important for my conception of the methods in this project. Interacting with these works so early in the course of the project cemented my own choices for instrumentation, simultaneously chosen for musical and architecturally metaphorical reasons.

John Young points to further continuums within these poles:

> The process of abstraction implies a removal from or shift in context, and in electroacoustic music there are two essential sides to this. At one level a field recording of an environmental or cultural source is 'abstracted' from the physical context of its origin, with only the acoustic component of a normally multimedia experience captured. At another level, a particular attribute of sound may be "abstracted" (its dynamic profile for instance) and applied to another continuum, so that the dynamic profile takes on a transferable role in the larger musical structure. A state of abstraction is, therefore, a relative term.[21]

The methods here are informed by this kind of layering of different abstractions of materials, not only in the electroacoustic compositions and sound installations, but also with the organs and string instruments employed in the project. A method of synthesis originally applied to draw "choirs" out of traffic noise, in my electroacoustic compositions of similar subject and intent made for my Master's project, has been re-worked and applied to violin harmonics in this project; field recordings are first listened to in their own right, then used in their more literal form in electroacoustic compositions, then used as material to extract acousmatic sound from, and then taken up as transposition material (discussed below); beat tones found in synthesis, emulated on the violin, are re-found on organs and combined in rhythmic drones meant to emulate the way ghosts and memories overlap places and spaces. I have, overall, employed an overarching method of layering sounds in different states of abstraction, then differentiating sections of that layered material in tableaus or other forms, in order to achieve a depth from the real to the imagined. The intent here is to leave space for the people who listen to imagine their own conclusions from these multi-layer, musico-sonic "environments", thus emulating the way someone in a city environment might draw their imaginary city when presented–or confronted–with the multi-layered environments they dwell in or

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[20] Alessandro Arbo. "Psychedelic Rock, Techno, and the Music of Fausto Romitelli". In Baur, Cagney and Mason, eds. *The Oxford Handbook of Spectral Music*. (Oxford: Oxford University Press, 2021).

[21] Young, *Imagining the source*, 77.

traverse. The specific use of these methods in this project will be discussed in greater detail in Chapter 3. Although this thesis will focus on five of the music and sound works in the project, they are all included in the appendix, and those not covered in depth each have a shorter program note there. When taken as a whole, the total collection of music and sound works in this project forms one possible imaginary city–my own–as an example of the possibility for anyone to create or access *their* own. Thus, the totality is also abstracted.

In my own methods here, particularly with the organ and string work, the concept of *ghosts* is a part of the abstract materials drawn from beat tones, harmonics and other acoustic artefacts. These effects and materials issue, like ghosts, from more fundamental, recognizable or solid sources. I define *ghosts* in this project as memory traces, or visions of the imagination, rather than simply the spirits of the departed. Ghosts are both a metaphor contained in the music and sound works, and the representational imprints of imagination and memory people perceive or project when traversing the city. Methods with acoustic artefacts, like those described above, are employed to emulate the closeness with which solid structures, features, and people mesh together with stories and memories in the perception of the city. The aural thus still contains a trace of the mimetic, and vice versa, along this methodological continuum.

The subtle, gentle and complex aspects of city life this project seeks to illuminate co-exist with the harsher forces present in the cityscape–if only one can find them. Hence, the way I have approached dualistic, or even agonistic, concepts of composition in electroacoustic music reflects the overarching aim of the project to look for third ways of listening, both musically and metaphorically. As noted above, Tenney goes forward from the dualistic approach put forth by Schaeffer between older and newer kinds of materials by unifying them into a single question of *materials*, worked with through different *technical* – not *musical* – means.[22] Emmerson places this question in the historical context of electroacoustic music:

> So, we may interpret the contemporary music polemic of the post-war era – in Europe the divide between 'Elektronische Musik' and 'musique concrete', in America the divide between the legacy of serialism from Europe and the freer approach of many younger composers – as the opposition of an 'abstract' syntax to one 'abstracted' from the materials. In practice, these two Utopian positions are rarely found in isolation, and many composers wander somewhat uneasily between the two.[23]

What Emmerson describes as "wandering" is the very core of the psychogeographical activity that informs much of methodology of this project, and that uneasy place between two utopian ideals reflects the fabric both of the city, and

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[22] Tenney, *Meta-Hodos*, 25.

[23] Emmerson, *Language of Electroacoustic Music*, 23.

of the music and sound works of this project. City dwellers wander streets littered with the "utopian" projects of former and present days, and composers wander the "streets" of electronic music, in methodological *derive*. Emmerson's own four-point model is like a map, placing the works he analyzes into an almost geographical field of conceptual, methodological analysis. He also describes the continuum which emerged between the abstract and the abstracted in the intervening years, and where, in the present day, composers tread easily:

> Deliberately abstract forms and relationships may, however, be created as the basis of the montage, as in Stockhausen's *Telemusik.* Or the reconstructed image may be manipulated into unexpected juxta- and super-positions not usually encountered in the real world, creating surreal dreamscapes or dialectical oppositions, thus superimposing a 'story line' upon the material, and mediating between these two extremes. Trevor Wishart´s *Red Bird* will be a case study for this approach.[24]

I, too, am creating work that varies the use of materials along these lines, in order to range the gamut between what the people who listen are given to imagine versus what they are given *space* to imagine. So, this text from Emmerson proved an invaluable source for methodological thinking.

Articulating Tacit Non-Utopias

The music and sound works in this project contain triggers for that subjective set of information unique to each person who listens, by virtue of multi-layering combinations of abstract and abstracted materials, in further combinations of aural and mimetic discourse, within the objective field of each work. Sometimes those triggers are only in the words of the title or note. Sometimes they are programmatic. Sometimes they are explicitly found in concrete recordings, or implicitly, through processing or transposing those recordings. It is also important to note here–after this discussion of internal, individualistic composition methods and listening processes–that I have employed these and other methods in this project in ways meant to refute, not encourage, the "individualistic" aspects of hyper-capitalism, neo-liberalism and the cult of the entrepreneur. These are the same forces this project aims to show alternatives to the effects of.[25] The focus on the individual in the music and sound works here is taken up in the aftermath of the disappearance of important identifying or gathering points in urban communities. It is my assertion that the creation of new such places can only come from the imagination. The imagination of the individual is far more vast and powerful than many hyper-

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[24] ibid, 23–24.

[25] For a description of these kinds of forces, see Harvey, *Rebel Cities*, pg. 11. Although Harvey does not use the term "hypercapitalism" her *per se*, this is a it is in common usage amongst many other Marxist scholars (such as and urban activists alike.

capitalist and neo-liberal political and economic approaches allow for. In defiance of the individualism lionized by these political and economic ways of thinking, the individual imagination is the ultimate source of collective imagination. Hence the music and sound works of this project seek to illuminate other ways individuals might imagine the world, beyond even the most brutally dominant forces and ideologies. Although one could develop methods along these lines tacitly, these articulated, theoretical articles and discussions from Emmerson, Tenney, Young, as well as the analytical listening to the music of other artists I have written about here, have greatly deepened the scope of the methods employed in this project, by giving conscious articulation to practices of manipulating and processing sounds that were tacit practices in my practice prior to embarking on it.[26]

Radio Ghosts and Acoustic Artifacts

Research methods are endemic to electronic and electroacoustic music. The roots of the methodology employed in the electroacoustic music and sound works of this project emanate in the national broadcasting facilities of France and Germany, as well as some other notable studios in Great Britain, Denmark, Poland and in Sweden, where I live and work. There are also many parallel branches of practice that developed along the same timelines outside the large broadcast, research and institutional facilities in the West. My methodological approaches have roots there as well, through the tabletop electronics concerts I have spent years of my life producing, attending, and playing in; through the "plunderphonics" movements I encountered in the U.S., spearheaded by groups like Negativland[27], and; through learning about Cedrik Fermont's extensive research during the course of this project, into alternate branches of electronic, electroacoustic and experimental music outside the West.[28]

The radio was a special force in Swedish society in the days when there were only one television station and two radio channels. The architecture of these two broadcast headquarters, built in the 1960s, possesses the most seminally monolithic style of the *folkhemmet* era.[29]

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[26] Tenney, *Meta-Hodos*; Emmerson, *Language of Electroacoustic Music*; Young, *Imagining the source*.

[27] Negativland can be found here: https://negativland.com/ (Accessed December 10, 2022).

[28] Cedrik Fermont and Dimitri della Faille, *Not your World Music: Noise in South East Asia*. (Berlin: Hush-Hush, 2016), http://www.syrphe.com (Accessed December 10, 2022).

[29] More information about the broadcasting houses can be found here: Peder Lunell-Fadenius. *Radiohuset: ett bygge med förhinder* (*The Radio House: a Building with Challenges*). (Stockholm: Stiftelsen Etermedierna i Sverige, 1998).

Figure 1: Radiohuset, the headquarters of the national Swedish Radio.
Photo:"Kalle1", 2006. (Public Domain)[30]

The history of electroacoustic music in Sweden is a part of the life of the city that is the subject of this project. Elektronmusikstudion (The Electronic Music Studio, or "EMS"), which is one of the world's largest and most well-funded state-run facilities for electronic music, is situated in Stockholm. It originates, like many of Europe's studios for electronic music, with the national radio service. The original incarnation of EMS was founded in 1964, at the instigation of composer Karl-Birger Blomdahl. A group of young composers, including Lars-Gunnar Bodin, Åke Hodell, Sten Hanson, Bengt Emil Johnson and others, congregated around the new studio. There are extensive histories of this unique organization during those early years, written by a number of scholars, the most recent and comprehensive being Sanne Krogh Groth's *Politics and Aesthetics in Electronic Music: A Study of EMS–Elektronmusikstudion Stockholm, 1964–1979*.[31] But the current day EMS is a far cry

30 Retrieved   from: https://commons.wikimedia.org/wiki/File:Sveriges_Radio,_Stockholm.jpg (Accessed December 12, 2022).

31 Sanne Krogh Groth, *Politics and Aesthetics in Electronic Music: A Study of EMS–Elektronmusikstudion Stockholm*, 1964–1979. (Berlin: Kerher, 2014).

from the important institution it once was. EMS ceased to be a part of the Swedish Radio in 1970, when it was absorbed into *Rikskonserter* (The State Organization for Concert Production), and finally absorbed a second time into *Musikverket* (The Swedish Music Council) when *Rikskonserter* was dissolved in 2011. Much of *Musikverket's* function centers around archival work and the preservation of previously created Swedish music cultures, rather than new work. EMS is thus run as an operational, but ultimately historic, studio for local composers and some international artist residencies, with little impact on contemporary public life outside a small niche of dedicated enthusiasts. Since I have had access to studios at *Kungliga Musikhögskolan* (the Royal College of Music, or "KMH") and Lund University over the course of carrying out this project, only three of the music and sound works in this project (*Vart ska dom ta vägen nu?* (Where Will They Go Now?) and *Virvelns trädgård (The Garden of Verticils),* as well as preliminary work on *Orogenesis*) were made in any part at EMS. The large-scale Buchla synthesis systems at both EMS and KMH and the Serge at EMS represent, in the metaphorical architecture of this project, the same Swedish modernization project of the last century that saw EMS's creation, as well as the unique architectures of the *folkhemmet* era that were endemic to that modernization project. Other cities have similar "mythologies" of institutions, built into their histories by the presence of such large studios; one of the better known examples of this is the BBC Radiophonic Workshop, with composers like Delia Derbyshire, Daphne Oram and Brian Hodgson contributing to the larger mythos of nostalgia for the future that never happened through their well-publicized work on the Doctor Who series.[32] My own city of origin, Ann Arbor, Michigan, was still haunted by the ghost of the ONCE festival in the 1990s, through the continued use of quadraphonic sound systems in nearly every public concert hall operated by the University of Michigan's school of music, and their continued use during that time by students, established composers and researchers in the electronic music studios there.

The conceptual re-association of instruments descended from radio equipment with the mechanisms of broadcast techniques and radiophonics, as a source of both theoretical and practical methods in the music and sound works of this project, is thus a deliberate reference to Stockholm's history, in particular. Nested inside that reference is the local echo of these origins of electroacoustic music in Sweden, which in turn are nested inside national broadcast history, how broadcast mediums have transformed, and the interplay between that transformation and the transformation of the cityscape. Hence, in this project, these instruments represent the particular era of Stockholm's history associated with the above-mentioned modernization and *folkhemmet* eras. I have also used Eurorack synthesizers for sound generation and processing. These newer devices represent the "street level" of electroacoustic music, made possible by changes in technology and distribution in recent decades, which have rendered large institutional studios obsolete for many

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[32] Roger Pomphrey, *The Alchemists of Sound*. (BBC 4, 2003. 58 minutes).

musicians.[33] Wholly opposite to the earlier, institutional synthesizers, these instruments hail from a plethora of small scale, locally owned businesses, but are constructed from parts mass-produced by multi-national corporations. The architectures they represent are the fleeting, underground and transnational currents that are more prevalent in the Stockholm I have come to inhabit in more recent years.

Visceral Processes and Electronic Instruments

Although many of the kinds of sounds produced using electroacoustic technology are no longer new, their creation still requires an approach more often related to the kinds of methods employed in research than the creation of sounds on acoustic instruments. One often comes up with an (abstract) theory, and then proceeds to try it out on a physical or virtual device, where the results inform new (abstracted) methods. For me, there is only sometimes a sonic end goal in mind. More often, a procedure becomes evident through some combination of abstract ideas and abstracted materials, and it is through that procedure that the sonic materials used in composition emerge.
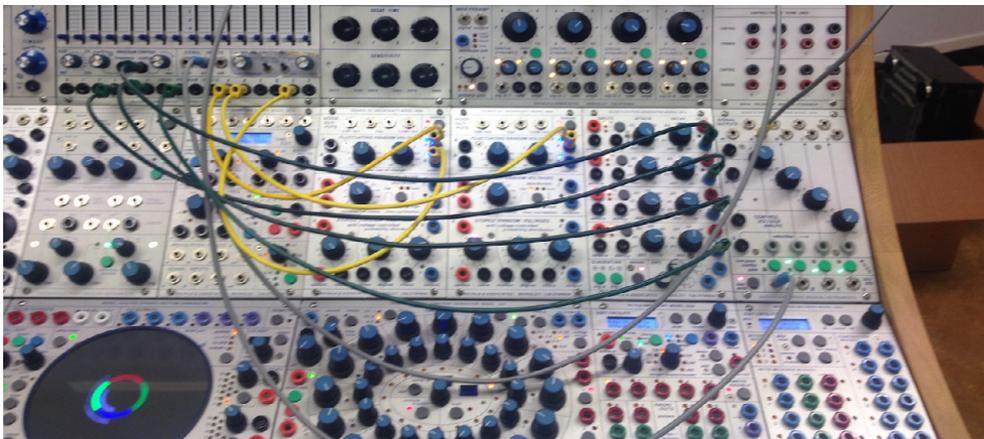
Figure 2: Buchla at KMH.
Photo: Katt Hernandez, 2015.

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[33] Eurorack is a format of modular synthesizers that was first specified by the Doepfer company in the 1990s. Unlike earlier formats, where modules could only be combined with those from the same maker, there are a great number of small-scale, "cottage industry" companies building synthesis modules in the Eurorack format now, all of which are interchangeable and cross-connectible with each other. The emergence of the Eurorack format made synthesizers, which had previously been prohibitively expensive, proprietary and immobile, more portable and accessible to people working outside institutional settings.

For instance, when playing I hear extra, or "artefact", tones when playing double-stopped thirds on my violin. The most predominant is a sixth plus an octave below the lower pitch. Their wavering reality is ghost-like, blending with things I am sure only I can hear in close proximity, or even through my jawbone, pressed against the instrument. I wondered if I could extrapolate that pitch and use it to generate new chordal material as a basis for frequency and ring modulation. First, there was the question of whether it was possible to isolate the artefact pitch with, using the Programmable Spectral Processor Model 296 on the Buchla. It took some adjustments, but I managed to at least mostly bring that "ghost" pitch forward. Next was the question of how well it could trigger and blend with the electronically generated tones in the Programmable Complex Waveform Generator Model 259 clone, and the Frequency Shifter Model 285. The sound I was searching for was some balance point between synthesis and violin. On the aesthetic level, I wanted it to evoke the kind of orchestral music that comes out of many an evening radio throughout the kitchens of Stockholm, while at the same time having some melancholic or otherworldly property, as a shade of the past might. Although tacit and visceral, these qualities contain fairly specific sonic and musical information, and are arrived at by the same trial and error that the composer-researchers of earlier decades utilized in the first electronic music studios. *Walter Benjamin in Ulvsunda* was composed using this particular method, proceeding from the overarching idea of a ghost (Benjamin) walking through a present-day suburban nether land in various stages of decay and re-development (the industrial park, mall and airport at the far end of the Ulvsunda area of Stockholm). The work is a kind of mirrored picture of Benjamin's walks down a street in 1920s Weimar, parallel to my walks through Ulvsunda, with the ground tones removed, and only ghost tones remaining. This is an example of one of the methods employed in the wider compositional and improvisational work of this project, which I will discuss in depth in Chapter 3. Like many of the methods employed in this project, subtle, gentle or complex qualities are drawn from the materials at hand, in order to build the gossamer layers of the Ephemeral city into sonic solidity.

Many electronic instruments are grafted together from machines and objects that were never intended for making music in the way acoustic instruments are. Contrary to the current use of synthesizers to produce a kaleidoscopic array of sounds, their ancestral oscillators in radio transmitters were originally built to move between specified frequencies slowly, rarely and exactly–and then stay there. The processing of the sonic cityscape through these devices thus acts as a metaphor to the creation of "ghosts", by virtue of the transformation of materials using the very same methods that sound is transfigured by for radio broadcast. This manifestation of the metaphor of "ghosts" in this project joins the AM and FM carrier waves haunting

the cityscape, modulated by their encoded music.[34] Indeed, many of the early and most well-known electroacoustic works were made with rudimentary radio equipment of this sort, left over from activities in the broadcasting houses where the studios were founded. Methods of music composition that employ programs like Supercollider are also a descendant of this repurposing of machinery–a mish-mash between the world of computers and programming languages with the practices of writing scores, composing electroacoustic music and performing on musical instruments. As with the ancestral building blocks of synthesizers, the tape recorders that digital audio workstations are modelled after were designed for the passive listening to and recording of music–not for hyper-editing, rapid speed changes, hand manipulation of their wheels or the making of tape loops. Indeed, in his manual for electronic music creation, Allen Strange tells us this right off the bat:

> A laboratory test oscillator, while capable of a far greater range, cannot readily produce the specific pitch patterns found in pre-1950 musical literature … During the decade between 1950 and 1960 composers and performers were making music on instruments not designed for conventional performance. The task of inputting or playing was difficult, and performance of any kind of pre-existing musical literature was almost impossible.[35]

These methods only became codified as standard later. The standardization of the imminently non-standard begs constant reflection when determining methods for making music and sound work, both within this project and across many other practices of electronic music creation. As more tools and methods are constantly built and discovered in this way, the different kinds of music(s) made with them become more independent of the musical grammar, meaning and formal principles with which they were once associated. This, in turn, informs my use of methods derived in this way to address the extra-musical subject of the Ephemeral City.

Finally, there is the application of modular synthesizer methods to the organ. My technical knowledge of the organ is rudimentary. I played it in religious services on occasion as a youngster, and had stopped by the time I was 13. But it is the instrument's allegorical similarities to large-scale modular synthesizers that bring it into the scope of this project. Thus, when working with the organ, my method has often been to treat it very much as a synthesizer, manipulating the stops and, in the case of the Skandia organ, the volume pedal and vibrato functions, over chords and drones in much the same way I would use a dual oscillator or LFO. In this way, I build the same layers of beat tones, differing volume clusters and tonal materials that draw together layers of contrasting information that I build in some of the violin

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[34] I wrote about this idea extensively in my master thesis: Hernandez, Katt. *Songs for the Ghost Quarters: The disappearance and re-emergence of Stockholm's urban identity through modernization and globalization*. Masters Thesis. (Stockholm: Royal College of Music, 2014).

[35] Allen Strange, *Electronic Music Systems: Techniques and Controls*. (Dubuque: Wm. C. Brown and Co, 1983), 1–2.

and synthesis work. These kinds of sonic constructions often interact with the room in a site-specific way, and thus mirror the cityscape.[36] I will describe this method further in the more detailed descriptions of the selected works in Chapter 3.

Modulated Phantoms

As a physical phenomenon, radio lies between being an object and a manifested act of *source-bonding*. This term was coined by Denis Smalley, and he defines it as the *natural* tendency to relate sounds to supposed sources and causes, and to relate sounds to each other because they appear to have shared or associated origins.[37] Moving beyond this original definition, aimed more at those composing electroacoustic music for the concert hall, the radiophonic world is a strange case of multi-layered source-bonding. Its presence is a natural niche of many household kitchens in Stockholm, even in the present internet-driven day. The sounds of orchestras, songs, and international recordings of far-off cities, war zones, natural areas and wildly varied localized environments are all bonded to their secondary source in this device, which it is rare to hear described at the kitchen table as a high frequency decoding modulator. The radio also contains its own endemic sounds of static interference, and sometimes the trace remains of the carrier frequency modulation. These sounds locate the radio in a room, and simultaneously locate it in relationship to the transmitter, as well as objects that interfere with the signal, tracing the gesture of transmission and reception. Hence, there are simultaneous incidents of source-bonding in listening to a radio. All the signals that the city's radios receive crisscross the town in an invisible web of super-sonic phantoms, traveling across the land and out to the stars. Artist and writer Brandon Labelle, writing about radio transmission in urban environments, gazes into the sky, and writes that doing so:

> also tunes us to the quivering of so many frequencies, filling the seeming emptiness with a multitude of energies and forces. Too many to account for in the end, which paradoxically makes concrete that undulating sky above, giving it structure, form, territory.[38]

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[36] I write more about how I use the term "site" in the context of this project in Chapter 5, but in short: a site is a kind of place, one that holds some specific activity or history, as in construction site, the site of the former church or the site of the planned cafeteria. Thus site-specific work either creates an occurrence of a site in a place, or illuminates the site of some occurrence, or both.

[37] Denis Smalley, Spectromorphology: Explaining Sound Shapes. *Organised Sound* , Volume 2, Issue 02 (August 1997), 110.

[38] Brandon Labelle, *Acoustic Territories: Sound Culture and Everyday Life*. (New York and London: Continuum, 2010), 205.

LaBelle writes more about the towers from which the radio waves emanate than the oscillators at their central transmission method, which later became instruments. LaBelle's focus is on a different set of hierarchies and their problematic nature contained in the power structures that surround radio broadcast. I have contemplated such questions as well, but more through the instruments I am using. For me, questions of hierarchy and power can be found between those permitted to use high-end, broadcast-ethos electroacoustic music equipment in well-funded institutional studios, and those who only have access to consumer-grade equipment like home computers and Bluetooth speakers, with Eurorack modules sitting somewhere in between. But LaBelle opens the chapter from which this quote is taken, lying in the Michigan grass, looking at the sky as a child.[39] This is something I recognize vividly, from my own childhood of Michigan lawns. That remembered, now ephemeral, place is built again, softly, in delicate webs of frequencies and airplane trails across the stratosphere. And it is that sort of place the works of this project seek out. As a machine-ghost, the radio-ghosts of this project walk alongside the electro-magnetic worlds uncovered by Christina Kubisch in her *Electrical Walks*, or in the room-resonances revealed by Jakob Kierkegaard in *Four Rooms.*[40,41] The encoded sonic information of radio waves is beside us in every corner of the city where radio waves roam, and thus they are the carriers of immediate memory. The large-scale synthesizers at EMS and KMH are the ascetic conjuring aparatii of this once monolithic communications medium, which informs the message in the work of this project, where radio and its machinery symbolize the 20th century, the modernization project in Sweden, the centralized communications that went with the centralized planning of Stockholm, and the ghost of formerly shared experience through monolithic listening.

I have specifically chosen to stay with fairly basic sorts of processing, in order to stay closer to the metaphor of radio equipment within my methodology, utilizing, for example, only the 200 and 200e modules on the Buchla (the originals, not the recent 200e series remakes, with the exception of the 252e Polyphonic Rhythm Generator, which makes an appearance in *Orogenesis*). Voices are processed with simple ring modulation or frequency modulation. Rather than using sophisticated software tools for the pieces in the earlier years of the project, I did spectral analysis viscerally, with the Programmable Spectral Processor on the Buchla systems at KMH and EMS, and the Variable Q VCF on the Serge at EMS, in order to reach for a particular sonic aesthetic that goes together with my subjective hearing of what "radio ghosts" might be: the sounds of static, interference and re-modulation that are an endemic part of radio. Materials are partially transmuted in the way of radio transmission equipment, but made audibly "visible", instead of sent in de facto silence over the airwaves. The music and sound works that employ these methods

[39] Labelle, *Acoustic Territories,* 203–204.
[40] Christina Kubisch, *Electrical Walks*, 2004–ongoing.
[41] Jakob Kirkegaard. *Four Rooms*. (Touch, 2005, CD).

are meant to evoke radio, both as a process, and as a signal of some past for the people who listen to co-evoke from the incomplete information in the processed material, together with whatever musical gesture and aural discourse it is combined with. This collection of methods is most prominently featured in *Skogen är bäst på bild*, *Orogenesis, Vädersolsmodernitet* and *Walter Benjamin in Ulvsunda*.

The other method I use informed by "ghosts" has to do with harmonics, beat tones and other acoustic artefacts. Like the method described above of removing fundamental pitches to reveal secondary artefacts, this set of methods originates in my practice with the violin, where I have spent many years developing a large variety of extended techniques utilizing harmonics, seeking beat tones, and playing or singing intervals to bring out added, audible difference tones and other artefacts. Some of these techniques include rapid trilling between fundamental pitches and fingered harmonics; droning on double unisons combined with harmonics using the same fingerings and *sul ponticello* bowings for more harmonics; combining melodic materials utilizing microtonal sensibilities taken from the well-tempered 72-pitch continuum utilized by Joe Maneri and Ezra Sims,[42] combined with the just-intonated harmonic systems found naturally on the violin; working with the microtonal material found in the emulation of devices like ring modulators on the violin; various over-pressuring techniques with the bow designed to bring out lower pitches of the harmonic series of each string or fingered pitch, and; playing double-stops with fluctuating de-tuning so as to bring out difference and beat tones. My original interest in synthesizers upon arriving in Stockholm in 2008 was as a tool for isolating and analyzing these sounds on the violin, and the first music I made on those instruments was created with those initial methods.[43] In electroacoustic music, methods of analysis are commonly intertwined with compositional methods. Spectral analysis–a method for learning where the frequencies of a sound are most concentrated in the spectrum–is a good example. There are several synthesizer modules one can perform spectral analysis with as a sounding result, which most often take the form of band-pass or resonant filters. This is not always a clinically accurate analysis, since dead-on accuracy is not possible with most of modules of that type. But it is in this inaccuracy that the musical qualities of these devices often lie. Buchla's 292 Programmable Spectral Processor is a beautiful example of such an artistically "inaccurate" analysis device, where placing one's hands on different panels of the machine alters the pitch in tandem. These methods are most prominent in *SO(U)LEN(SKIN(NER)*, *Deuterium: Mimer*, and I have already written above about one form of this method as it was used in *Walter Benjamin in Ulvsunda*. I have also transferred these methods, which originate in synthesizer and violin work,

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[42] Joseph G. Maneri, and Scott A Van Duyne, *Preliminary Studies in the Virtual Pitch Continuum*. (Boston: Boston Microtonal Society, 1986).

[43] Katt Hernandez, "DISSOCIATE, 4th Selam", On *Drowning on Dry Land* . Desperate Commodities #6, 2013, CD. The rest of the work is unreleased, but can be accessed at: https://soundcloud.com/katthernandez/tracks. (Accessed December 9, 2022).

to the organ in *Under stjärnvalvets drömmar/Under the Starry Future*, *Orogenesis* and in *Ghost Prelude*, through the use of half-stopping and applying other LFO-like effects to chords in order to emulate spectral analysis, and through the sharing of this method with the organist, co-composer/improviser and collaborator, Karin Johansson, for *Ghost Prelude*.

Tacit Spectrums and Well-Tempered Allies

There are exhaustive studies on spectral analysis, spectral composition and microtonal systems, both just-intonated and equal-tempered. It is not the aim of this project to hash them out. Rather, the use of spectral analysis and microtonality flows from practice, and sits, partially mysterious, in the same stage of "benign neglect" that the oases of the Ephemeral City harken to. The point is not to get a perfectly accurate spectral analysis of a sound using the peculiarities of a multi-band filter in a modular synthesizer system, but to discover new and unexpected materials for use in the work at hand. This mirrors the *dérive*,[44] the central psychogeographical practice of "drifting" or wandering aimlessly, taking us to invisible, unplanned places: the park where no carefully worded glass signs emerges to explain the environmental impact of cleverly designed waterways; the bridge under which neither security measures nor the removal of un-quantifiable doors has commenced; the cemetery where respect for the dead has graced the small mercy of a lack of flashy improvements; the tobacconist whose owner chews tobacco, whose ice cream machine is stuffed with cardboard, and where a glass case stands holding articles, rich in detail of china, wood or brass, from whatever far-away land he emigrated from as a younger man.

The Method of Open Narrative

I have employed a method of supplying intentionally obscured, incomplete, or *open narrative* propositions throughout the music and sound works of this project, in order to give those who listen room to complete those narratives with their own. Sometimes this manifests in making pieces out of abstract information under the moniker of Stockholm, where the structure, materials, or methods imply, rather than specify, aspects of the city. Sometimes the method is to transform objects, voices or environments in ways that obscure or partially decontextualize aspects of the specific information they contain, asking those who listen to reach out a bit towards them, and thus imagine their own versions. Substantial portions of *Orogenesis*,

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[44] Debord, *Theory of Dérive*.

SO(U)LEN(SKIN(NER), *Cantus Arc*, *Deuterium: Mimer* and *Ghost Prelude* are made entirely from abstract musical materials, firmly on the "aural discourse" side of the scale,[45] where my own narrative of what they represent is either partially or entirely obscured, leaving space for those who listen to take up that skeletal information and create their own imaginary city from it. In *Vädersolsmodernitet*, the field recordings that comprise most of the piece are combined in impossible scenarios, transformed by spatial gestures, processed with Modular synthesizers or cut beyond recognition to form imagined tableaus of the city, which those who listen are called upon to complete by virtue of missing information. Even in the most explicitly narrated pieces, *Skogen är bäst på bild* and *Vart ska dom ta vägen nu?*, tableaus of what is being described are mirrored in fleeting sonic and narrative terms, in order to evoke, rather than inform. This narrative interplay is always present to some extent in music, as addressed here by composer and researcher James Andean:

> The construction of narrative is [...] an act that is shared between composer and listener, with each playing a critical role. This involves the composer making a narrative proposition, and the listener reminding the composer of narrative characteristics which have become obscured, or which remained invisible until the listener takes up their role [...] as narrative connections are made across materials and formal developments are for the first time independently interpreted. It is only here, in this esthetic act, that the work´s narrative identity is fully revealed for the first time.[46]

In this project, narrative characteristics that "remain invisible" are important, because they speak to, and create space for, a multitude of individual memories and imaginations. This method is employed in concordance with the idea of providing those who listen with cues in order to inform or trigger their ability to imagine their *own* ephemeral city, rather than simply experiencing mine.

Eric Clarke has written extensively about the relationship between people who listen (or "perceivers" as he calls them), and the musical "objects of perception" they listen to. Regarding the transference of "mutualism" between people and their environments to settings of music listening–between the people who listen and the music and sound works at hand–Clarke writes:

> Ecological theory explicitly recognizes the mutualism of perceivers and their environments; one component of that mutualism is the way in which a perceiving subject takes up a stance in relation to the objects of perception. In everyday life, the perception-action cycle is usually so seamless that there may be little need or opportunity for perceivers to become aware of their subject-position in relation to the world. [...] But

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[45] Emmerson, *Language of Electroacoustic Music*.

[46] James Andean. "Sound and Narrative: Acousmatic composition as artistic research". In *Journal of Sonic Studies*, 07 (2014). https://href.li/?http://sonicstudies.org/JSS4 (Accessed October 10, 2019).

many aesthetic objects and circumstances change this seamless state of affairs by radically limiting the perceiver's capacity to intervene in, or act upon, the immediate environment in a free-flowing manner. Under these circumstances, perceivers may become much more aware of their perspective on the objects of perception.

Part of that perspective is utterly individual—the product of an individual perceiver's skills, needs, preoccupations, and personal history. But an important component is also built into the material properties of the object of perception, and is therefore a shaping force (at least potentially) on every perceiver.[47]

The passage above well describes both the challenge of creating this kind of open narrative in through-composed or even through-improvised works. It also illustrates the power of the people who listen to a work of music or sound art–or take in the cityscape–to affect their own experience. This power not only lies in the act of listening itself, but also in associations with the "highly individual" inner worlds the subject of that listening triggers. In this way, listening can become a co-creative act.

Andean addresses musical narrative as specific to acousmatic music:

Narrative studies of instrumental music tend to focus on structural qualities, on the one hand, and programmatic considerations, on the other […] These remain present in acousmatic music, but their narrative power is dwarfed by the presence of recorded referents that tend to be sidelined or dismissed as "extra-musical" by traditional approaches to musical narrative […] As a result, acousmatic narrative is rather closer to narrative approaches within other art forms […]than to most approaches to musical narrative.[48]

The special narrative quality described here can extend to sound installation and sound-art works that also contain these "extra-musical" elements, but have structural content that drives narrative thinking in the minds of those who listen. In the music and sound works of this project, a mixture of instrumental or "musical" narrative and "extra-musical" narrative is employed, each obscuring, and thereby creating space, in the other.

This method of open narrative emerges in no small part from the sometimes conflictual practices employed by those working with acousmatic tape music, and those coming from the free improvisation communities of the 1990s and early 2000s. I was deeply involved with those kinds of free improvisation communities at that time, and this still informs much of my practice now. The free improvisation movements I was a part of had an egalitarian focus at that time. In cities I knew, such as Baltimore, Boston, Philadelphia, Providence, Lowell and even some parts of New York, the music was seen as abundant; a thing anyone, anywhere could take up, either on a traditional musical instrument, or a found or newly invented one. It played out in local

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[47] Eric F. Clarke, *Ways of Listening*. (Oxford: Oxford University Press, 2005), 124–125.

[48] Andean, *Sound and Narrative*.

communities, where I met people from many walks of life. This is diametrically converse to the history that Western electroacoustic music emerges from, wherein top-notch equipment was employed by professional engineers and artists who were privileged with access to national broadcast houses and specialized research facilities, and the music was–and often still is–created in these high-tech settings for equally specialized concert halls. Although both practices depend on listening as the primary creative act, and they have certainly seen influences from one another throughout the years, the free improvisation movements I was a part of were, by and large, an aural community that shied away from formal pedagogies or theoretical work, where the electroacoustic world was, ultimately, just the opposite. These differing attitudes towards the creation of music and sound work affect how listening takes place, and whether it is a verbally articulated or non-articulated activity. At the time I was coming of age and engaging in building a life around music, from the late-80s through the mid-90s, I witnessed free improvisation conceived of largely as being spontaneously created in the moment, with even electronics players in those scenes tending to favor machinery that would generate unexpected results. The electroacoustic music I witnessed was almost entirely composed, with few departures from fixed media work. But as the late 90s arrived, technological advances made more spontaneous, freely improvised techniques of electronic music creation more possible and affordable. During that era, laptops became common musical instruments in the scenes I was in. Their initial move into circles where improvised music was, by and large, an aural practice, brought new tacit, verbal and epistemological information to both electronics players and acoustic instrument players.[49] At the time of this writing, with the even wider availability of once more prohibitively priced and situated electronic music-making tools, these two worlds collide and combine at more and more points. With the entry of more musicians who originally came from egalitarian, free improvisation and radical underground music movements into institutional environments, other kinds of shifts have occurred–to my eyes, away from the egalitarian and radical roots of those movements.

The dichotomies between the different environments of music creation my work on this project is drawn from mirror the cityscape, where massive institutional and corporate structures, monolithic houses of commerce and the effects of top-down planning are shot through with the flashes of individual lived experience, mom-and-pop businesses, and temporary autonomous zones.[50] Local communities act out their days in gatherings endemic only to them, from churches to families, outsider activists to local pub regulars. Teenagers hang about in the food court seating at *Gallerian.* Romany families gather to return to their encampments for the evening

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[49] The series of "Arcana" books edited by John Zorn documents these developments in the part of the United States where I lived, worked and witnessed these changes better than any other text I have yet encountered. Zorn, John, ed. *Arcana I - X.* (New York: Tzadik. 1999–2021).

[50] Hakim Bey. *T.A.Z. the Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. (New York: Autonomedia, 1991)

at *Liljeholmen.* Mothers sit down together, with thermoses of tea, to compare notes about family and neighborhood on the after-hours waiting benches of the new *Medborgarkontoret* that has invaded the *Tensta* library.[51]

On the side of the scale where the "composer" dwells, leaving so much to the people who listen is not always the primary path, and Andean notes:

> the composer´s poetic intentions often blind them to the narrative impact the work will eventually have on a majority of listeners, whose responses in such instances can sometimes take the composer by surprise upon initial public presentations.[52]

But in this project, being "taken by surprise" as a composer is a *goal* of the work, in reciprocity to the way the experience of the work should offer those who listen new or unexpected insights about the city. It is also important not to fall into the trap of providing only a bland reminder of a place that the creator of a piece is trying to depict some experience with, simply by playing back field recordings of a given place as "compositions". This is why the method is *open* narrative, rather than *lacking* narrative. For example, Irene Pacini's *Bruitxelles* or Miguel Llanque Montano's *Esmok (Part I),* both of which were played at the 2016 Intonal festival, are works that do not offer much of any narrative to those who listen, although their literal presentation might invite an experience constructed of materials. The music and sound works of this project seek to offer information beyond the simple laying out of recorded sounds, in order to affect a dialogue between the imagined city and those who listen.[53] These works by Pacini and Montano, by their omission of any intention beyond simple recording on the part of the composer, offer little to have a dialogue with. A microphone lacks the laser-like focus of the ear, and the result of these kinds of minimally edited walking microphone "pieces" is to create work which has little to mirror back, let alone any sort of dialogue through listening. Salome Voegelin calls those who make field recordings in this way, "sonic butterfly catchers".[54] I experienced the Pacini and Montano works at a diffusion concert, where composer Alessandro Perini's sensationalistic diffusion of the work into a 48-speaker system only detracted from the already undirected structure, replacing meaningful discourse with the exoticism of far away places and loose references to electronic music history.

This approach can, of course, be well-intentioned, and contain the same desire for dialogue as the method of open narrative in this project does. Listening to Francisco

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[51] A Medborgarkontor, or "citizen's office", are facilities developed in Sweden since the late 1980's, aiming to provide information regarding societal services.

[52] Andean, *Sound and Narrative.*

[53] Alessandro Perini, Concert featuring mixer diffusion of *Esmok* (Part I.) by Miguel Llanque Montano and *Bruitxelles* by Irene Pacini. (Inkonst, Malmö, April 22, 2016).

[54] Salomé Voegelin, "Collateral Damage". *The Wire*, Issue 364 (2014), https://www.thewire.co.uk/in-writing/collateral-damage/collateral-damage_salome-voegelin (Accessed December 3, 2022).

Lopez's *La Selva*,[55] a work made from field recordings from a rainforest in Costa Rica, Katharine Norman writes:

> for Lopez, it appears, sound is simply 'up for grabs' and he seeks what he calls a 'transcendent' listening experience, untroubled by any connectedness to the source of the sonic environment […] this might be seen as a controversial stance, even perhaps – to some hardliners – morally reprehensible. But […] It might be, whether consciously or inadvertently, that in this particular work Lopez offers a particularly 'honest' way of eliciting place-making activity in his listeners. After all, all we are given is sound – from which we have to form our own conclusions of what place this is, or might be.[56]

In order to have communication with people who listen in situations of open narrative, there must be some island of agreed-upon reality within the work. And the maker of this kind of work must at least provide clues as to their own part in that shared perception, unlike the examples above. As John Young writes, "A realistic context is therefore one in which we are able to recognize objects by their sounds– following a narrative of action or change within an environment as we deduce the likely nature of physical activity and substances from sound."[57]

The music and sound works in this project focus less on specific, recognizable objects than on collections of objects that form or imply environments and spatial gestures. Thus, the people who listen are given both the material of the object-environments themselves, and a partial context, to create a collection of narrative fragments. My own narrative is of course present. The dialogue of open narrative is two- rather than one-sided. The works here aim to address both people looking for space to imagine their own narrative, and those seeking to be given one. So, my own narrative is present, in fragments, and it is between the fragments that those who listen can create their own.

The side of this open narrative that I have to offer those who listen to these works is, to some extent, only a partially informed one. I am not from Stockholm, nor even from Sweden. My view of the city is that of an immigrant, and is seen, always, through the lens of places not present. Writing about Steven Feld's *Rainforest Soundwalks*,[58] Katharine Norman observes that:

> 25 years is a long while to have been listening and, moreover, any mapping of place continues in both individual memory and that tacit knowledge 'remembered' through generations of the indigenous community. Listeners have only 60 minutes of sound on CD, and given all the time in the world could never quite know the place Feld

[55] Francisco Lopez*, La Selva*. V2 Archief V228. CD (1998).

[56] Katharine Norman, "Listening Together, Making Place." *Organised Sound*, Volume 17, Special Issue 03 (2012), 263.

[57] Young, *Imagining the source*, 75.

[58] Steven Feld, *Rainforest Soundwalks*. CD. Earth Ear, ee62 (2001).

knows, just as Feld will never quite know the place the Bosavi people know – and he is the first to acknowledge that we, listening, will experience just 'a touch of what I've encountered and tried to absorb'. Yet Feld accelerates the process of place making through his manipulation and representation of the environment, using metaphors realized in sound to bring the listener just that bit closer towards inhabiting his experience of place.[59]

The gulf of lived experience between myself, as someone who has lived in Stockholm since 2010, and someone who was born in Stockholm, is not as great as that which Norman describes in listening to Feld's work. But I, also, try to narrow the gap towards shared place-making "using metaphors realized in sound".

Finally, in describing this method of open narrative, it is important to address shared symbols. Trevor Wishart writes:

> In putting together a sonic architecture which uses sound-images as metaphors, we are faced with a dual problem. We must use sound transformations and formal structures with both sonic impact and metaphorical import. We must be both sonically and metaphorically articulate. Using concrete metaphors (rather than text) we are not 'telling a story' in the usual sense, but unfolding structures and relationships in time – ideally we should not think of the two aspects of the sound-landscape (the sonic and the metaphorical) as different things but as complementary aspects of the unfolding structure.[60]

This "not telling a story in the usual sense" is exactly what makes the use of concrete sounds and field recordings of environments so useful in trying to emulate the Ephemeral City, which can have as many narratives as those who listen, by which to co-create the sonic architecture of the projected city in their imaginations.

Wishart's term "sonic architecture" is also deeply connected to the work of this project, since the material of the ephemeral architecture in the project is sound. Writing about his composition of *Red Bird*, Wishart describes this sonic architecture:

> In order to build up a complex metaphoric network we have to begin somewhere. We need to establish a set of metaphoric primitives which the listener might reasonably be expected to recognize and relate to. Just as in the structure of a myth, we need to use symbols which are reasonably unambiguous to a large number of people. The metaphoric primitives chosen for Red Bird may seem crassly obvious. However, these are only the basis upon which the metaphoric structure is to be built. The use

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[59] Norman, *Listening Together*, 260.
[60] Trevor Wishart, *On Sonic Art*. (London: Routledge, 1996), 166.

of intrinsically esoteric referents (in the manner of T. S. Eliot) would not be appropriate in this context, apart from any other objections we might raise to it.[61]

When creating works about a very specific place, such as Stockholm, made specifically for those who have some grasp of the sonic environment in that place, symbols become tangibly localized, and thus take on some degree of this "intrinsically esoteric" nature. So, in addition to containing a palette of information for those who will have enough knowledge of the music's subject to interact with the full range of the open narrative offered, the music must also stand on its own, in order to function beyond the confines of the city as a music or sound work in its own right. In this way, these music and sound works also emulate their subject. We can see a city from afar, visit for a day or two, live there for a while or dwell there all our lives, with different complexities of narratives for our different walks there.

The Method of Emulation

There is an on-going practice in my work with the violin attempting to meld different sonic materials, offered by electronic, real-world and acoustic improvised realms. One way I practice this is by playing the acoustic violin with improvisors who work exclusively with electronic instruments like analogue synthesizers, software instruments or live mic-ed concrete objects, in order to learn how to emulate their sounds on my instrument. Another is by playing with and attempting to transpose real-world sounds, both in order to find new materials on my instrument, and to listen to the world in new ways through the impossible attempt to transcribe its sonic aspects onto the violin. This is the origin of the collection of methods defined here as "emulation". The ability to transform one sonic object into another is at once a kind of empowerment, an artistic practice and a way of illuminating one of the objects in the light of the other. This project's transpositions are far less literal or object-focused than those found in the work of some composers. The emulation here is more overarching than specific in many cases, with the transposition of field recordings, the creation of tableaus and collage-spaces using disparate or impossible elements, or the emulation of ghosts and phantom places in spaces transforming the imagined place at hand, rather than sonic objects *per se*.

Emulation is a method for illuminating symbols as well. In one of the works that have influenced this project, *Les Noces,* Stravinsky emulates the rapid industrialization of his country under the brutal leadership of Stalin through his use of mechanical instruments, and the appropriation of folk culture as the banner of this vast national transformation through his emulation of a traditional wedding

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[61] ibid, 169.

ceremony.[62] This is further highlighted by a recording of the work made by the Dimitri Pokrovsky ensemble in 1994, comprised of singers who are trained to a virtuosic level in both classical and traditional Russian folk music performance. In his day, Stravinsky denied that the work drew at all on sources in traditional Russian folk music.[63] This album sets out to prove otherwise, accompanying the performance of *Les Noces* with recordings of the folk music it is based upon. The ensemble then performs *Les Noces* using folk music vocal techniques, rather than the usual, classical singing, together with the mechanically driven pianos and percussion instruments originally specified in the score, using the updated technology of computers to drive them.[64] The ballet is not present in this version; only the music, which re-emulates a historic place and time in levels, symbols, and "images" created by the original composition, the rarely used mechanical instruments, and the choice of singing the parts in traditional Russian folk style: the traditions of thousands of years turned on their head, driven to frantic pace by the deadly, brutal modernization project of that day.

The selection of instruments for this project is inspired directly by this recording of *Les Noces*, and is also driven by the method of emulation. Taken as a group, they are meant to symbolically emulate the architecture and brick-and-mortar structure of the city, just as the instruments selected by Stravinsky and their re-casting by Dimitri Pokrovsky emulate a time, set of events and places in Russia. The organ is an architectural emulation of the churches on the Stockholm skyline. The large-scale institutional synthesizers represent the architectures of the 20th century modernization project and the *folkhemmet*. What is more, both of these instruments are in the business of world creation, through their own internal metaphors of building sound from its constituent parts. Thus, as the main aim of the project is to illuminate the creation of ephemeral cities, so these instruments create ephemeral universes. The hurdy-gurdy and nyckelharpa represent smaller scale structures, many in memory, like those small businesses and ateliers in Klara, or those that have a longer history in the city–the tassel and ribbon shops, older *konditorier* (old fashioned coffee houses with in-house bakeries, once ubiquitous in Sweden) and pubs, or even the handmade stone details on older buildings, once made by local artisans in Stockholm. These instruments are used most often in Swedish folk music, which is mostly a rural music, although they can be found in the folk music department at the Royal College of Music, as well as in a small but dedicated variety of community locales, informal gatherings and local businesses in Stockholm. In the metaphorical orchestration of this project, then, they represent the life of the street at the individual, rather than institutional, level. In addition, they use similar wooden-digital mechanisms to many organs in their key apparatus, where each tone

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[62] Igor Stravinsky, "Les Noces". With The Dimitry Polrovsky Ensemble. On *Les Noces*, Nonesuch Explorer Series, 7559-79335-2, 1994, CD. Program notes, 3-4.

[63] ibid.

[64] Stravinsky, "Les Noces".

is an individually carved wooden mechanism. In this symbolic, metaphorical conception, the "folk" instruments contain the same apparatus of production as the pre-20th century "institutional" organ, looping them together in a meta-cityscape of phantom architectures. This metaphorical way of orchestrating this project, in turn, echoes the idea of users, experiencers and dwellers in spaces having an embedded power of co-creation in the evocation of ephemeral space (as I discuss in depth in Chapter 5). The smaller, Eurorack synthesizers used in the project for some of the *Ghost Installations* and for *Vart ska dom ta vägen nu?* are not the denizens of historic institutional instruments, rare and expensive, but emerge from the ethos of the grassroots. These also emulate the "street-level" of the city. The violin is sometimes a part of these more street-level aspects of the work, sometimes used in emulation of larger-scale electronic instruments, and sometimes used on its own in whatever scale the given music demands. The violin possesses mobile agency in this emulated architecture, which is fitting, since one of the methods I employ in my practice with the instrument is to carry it with me in *dérive* through the city, and play it together with inanimate objects, which I will write more in detail about in the next section. The violin also appears in the project as an instrument in the hands of others, as heard in public spaces and more private rooms in the city through mediums like radio or local concerts, which appear in *Vart ska dom ta vägen nu?*, *Vädersolsmodernitet*, *Virvelns trädgård* and *Ghost Installation: Gärdet.* Then there are speaker arrays. Larger-scale speaker arrays are used to make more "symphonic" works, crossing the whole of Stockholm in larger-scale tableaus, with longer structures. Although I have made good headphone versions of those works, they are meant to be in speakers, so that one may really experience the physical creation of an immersive, ephemeral space. These can also function as sound installations, as I have done at Stockholm University for the Arts, and at *Rönnells antikvariat*. The *Ghost Installations*, as well as some aspects of *Virvelns trädgård*, are made from more contemporary and accessible tools: consumer electronics, Eurorack modules and open-source software. They refute some of the forces of the current time with its own tools, singing back to the franchise operations, filled with cheaply made plastic things from the late-stage capitalist economy, through the components of their own throat.

This particular image of my own ephemeral city, through the orchestration of the project, is tempered by the use of field recordings, transposition, emulation and acoustic artefacts at nearly every point in the music and sound works of this project. The architectural emulation described above is a meta-structure in the project, which will imply a picture of Stockholm for some, and not others. This makes it important that these other elements are there, in order to leave the narrative truly open, while building my own ephemeral city as an example. Since the Ephemeral City is an emulation of a combination of imagined and evident cityscapes, the method of emulation lies at the conceptual core of the entire project.

Transposition of Field Recordings as emulation

The transposition of real-world sounds straddles the line between source and source-bonded material, with a third way in the violin. Beyond the basic technical questions of listening and finding new sounds, it is precisely in the impossibility of this pursuit that its greatest value lies. Where a sound cannot be imitated, allegories and symbols must be fashioned for it instead, and it is in this process that one finds one's own voice. This way of playing yields new approaches both to the instrument at hand, and to the understanding of sound on a more general level. It offers questions about the differences between imitation and allegory, and helps the player to explore the territory between the concrete and the imagined, affording opportunities to experience the interplay between the source and the artefacts or extrapolations that come from the impossible attempt to "play" it. It is also related to the overarching idea of the "abstract" versus the "abstracted" in the methodology of this project. For example, when the Deuterium ensemble was working on the transposition of a recording of a boat club in the south of Stockholm, two of us knew the boat club from experience, and thus played from a programmatic starting point, where one who had never been there worked from a more technical and audial standpoint.

Transposition of non-musical sources, field recordings and incongruent real-world sounds has long been part of my practice.[65] I have also used it in the teaching of both improvisation and composition for many years, both in Sweden and the U.S. This method can be applied in musical practices, ranging from the entirely spontaneous to the carefully composed. The most basic version is to physically play in environments such as in parks, industrial basements, on shipping docks, by roadways, on street corners, under bridges and so on, employing transposition with the sounds of those places as an improvisatory act. Another version is to procure recordings of real-world sounds, and make the impossible attempt to transpose them, in somewhat the same way one might transpose a solo or tune from a record. Since returning to work with electroacoustic music in 2009, I have added field recordings to this practice, bringing it into studios from the outside world.

SO(U)LEN(SKIN(NER)[66] is a collection of structured improvisations, some of which are based on this technique. For instance, one track is composed and improvised transposing both real-time sounds and field recordings from Stockholm that feature stone. I chose stone as a material because it has a uniquely prominent place in Stockholm's everyday geography. I then made a very basic "score", comprised of a group of nine timbral, sound-based materials for the violin drawn

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[65] I have written extensively about this method in my work in my article: Katt Hernandez.. "Aural Transposition, Psychogeography and the Ephemeral World". *VIS: Nordic Journal for Artistic Research*, 4. https://www.researchcatalogue.net/view/788063/788064. (Accessed October 20, 2022); a link is included in the appendix section of related articles I wrote over the course of this thesis.

[66] Katt Hernandez, *SO(U)LEN(SKIN(NER)*. (Fylkingen Records/Ehse, FYLP 1038, 2016).

from the transposition work. I used the score as a reliquary of materials to play the piece from for a while, before I knew it well enough to dispense with the structure.

Work on this project has led to sharing this method with others, like the musicians in the *Deuterium* ensemble, a new experience for me with this practice which I write more about in Chapter 3. The transposition of real-world sounds is the act of mapping the environment onto instruments, and spinning forth ephemeral ghosts of the places those sounds are transmuted from, played back into the world.

The Musical Object vs. Psychogeography

Although Pierre Schaeffer's and others' work on the musical object and *musique concrète* is undoubtedly an influence on my wider practices with real-world sounds, in the works of this project, it is a tacit one – a theoretical approach I came to articulate later, arriving there solely through the visceral acts of listening, composing and playing. In addition to the established term "psychogeography", I have defined another, related term for this project, "psycho-sonic cartography". This term denotes the combination of practices from psychogeography with practices that focus on sound and the environment. Psycho-sonic cartography is also a way to create representations of space, taking a step beyond Chtcheglov's description of the ultimate aim–and final disintegration–of psychogeography into "representation", and beginning anew from there.[67] I also use this term to write specifically about cities and suburbs, as opposed to more "natural" or rural environments. Finally, I wanted to create a term that did not contain the overt and specified political content of psychogeography, in order to address this project to as wide of a swath of Stockholm as possible. I will write more about this term and what it means in Chapter 4.[68] Methods relating to real-world sounds derived from psychogeographical and psycho-sonic cartographical practice figure much more prominently in the works of this project than theories derived from the cannon of electroacoustic theoretical writings. It is the situationist practice of *dérive* which finds sonic expression in the methods I have use to make the music and sound works here. Thus, real-world transposition is an act of psychogeography, illuminating not only new ways to approach listening or playing, but also new ways of interacting

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[67] Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/ articles/SI/en/display/1 (Accessed July 11, 2018).

[68] I have written specifically about this term in an earlier publication: Katt Hernandez. "Psychogeography and Psycho-sonic Cartography: The creation of Ephemeral Place through Electroacoustic Music". In *Proceedings of the Electroacoustic Music Studies Network Conference*. (Nagoya: September 2017); I have also made an audio paper specifically about it, published in the journal Seismograf: https://seismograf.org/fokus/sonic-argumentation-i/hernandez.

with space. Psycho-sonic cartography offers subtle lessons in listening to real-world sounds in their own contexts, carried back into the compositional process, and re-expressed into the literal or imagined sites of their origin. This has cousinship to practices by other artists in the current time, for example, the "tuning in" practice of flutist and researcher Sabine Vogel in her work with the Landscape Quartet, which she describes: "The moment I am there [in, or part of, the landscape], I influence it and it influences and affects me, and this feedback loop is the basis for the creative work ".[69] When musical or sonic practices like these are explicitly carried out through the *dérive* of psychogeography, this enables one to:

> draw up the first surveys of the psychogeographical articulations of a modern city. Beyond the discovery of unities of ambience, of their main components and their spatial localization […] it is no longer a matter of precisely delineating stable continents, but of changing architecture and urbanism.[70]

This term "ambience" is equivalent to the portal of co-location Vogel describes as being a feature of all landscapes, where the inner imaginary and outer perceptual meet and affect one another.[71] Practices such as these both echo and are inspirations for the way I listen to, interact with and take up field recordings and real-world sounds for the work of this project.

This "feedback" loop of listening, wandering and responding through playing and listening once again, is a different approach from using real-world sounds, after the fact, to create acousmatic music. The psycho-sonic cartographical practices of transposition, soundwalking and field recording happen in a wide variety of environments, instead of transpiring only in sequestered or institutional studio environments. Although those institutional studios are transformed to some degree by the practice of the person using them, they–and especially the studios in Sweden where I completed some of the music and sound works–are also so suggestively situated and equipped that they transform their users in return. Hierarchically locked doors are also an endemic part of the cityscape, and temporarily being let behind them in order to make work that is, in part, about being locked outside of them is a difficult traversal within the bounds of this project. Thus, while engaging in these psycho-sonic cartographical practices outside the studio over the course of this project, I have tried to hold on to their ethos as being rooted primarily in the independent, radical and underground scenes I have spent much of my musical life in, and secondarily in the writings of researchers and composers working in large-scale university studios, national broadcasting houses or research facilities.

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[69] Sabine Vogel, "Tuning in". *Contemporary Music Review,* Issue 34:4 (July 2015), 327.

[70] Guy-Ernest Debord. *Theory of Dérive. Internationale Situationniste* #2 (Paris: SI, 1958). I have been using the following online translation: http://library.nothingness.org/articles/SI/en/display/314. Accessed 20 October 2022. Translated by Ken Knabb.

[71] Vogel, Tuning in, 327–334.

Real-world sounds are unusual teachers in that they are both unforgiving and defenseless; they cannot respond, and they offer no musical conventions to fall back upon. Even the powerful locomotive, and all the wealth of classic field recordings and musical references generated from it, cannot play back to a musician trying to join its music. I began thinking about this when working with the Outside Art Collective in Boston in the late 1990s. This interdisciplinary group of improvising artists from dance, film and music built its performances through a process of choosing sites to improvise in–or with–and taking the experiences and materials from those encounters back into more performative settings. Playing with the Charles river, a great urban waterway running through the divide between Boston and Cambridge, I experienced the need to make allowances for the river's lack of ears, as well as the deafness of its ships, bridges, and machinery–in order to truly play *with* the river.[72] Thus, this practice demands listening both for oneself, and for all the other sounding entities who cannot listen. In this respect, it is an act of absolute respect and inclusion.

Observation, Experience and Anecdote

I strive to keep the focus on the subject of the Ephemeral City throughout the music and sound works created for this project, rather than on my personal practice or development, explicitly pointing to personal experience only where it necessarily illuminates the work at hand. But in this chapter on methods, it is important to situate myself in the work. I am, myself, a life-long city-dweller, and a foreign resident of Stockholm since 2010. The methods of psychogeographical contemplation and material gathering I have employed for this project emanate from my being situated in cities in this way. I am also situated as a violinist. The methods of work I employ with that instrument originate wholly from studying, playing and performing in specific communities of people, in the cities where I have lived. I usually tune the instrument in *scordatura*, a minor third down, since 1999. I started doing this out of the need to transpose music a major third up (and also provide ground tones for students) in the *EurAsia* ensemble, which played *Mevlevi* music in the Boston area.[73] Since the violin is the longest running and most varied part of my practice, it is present in all that I do–even in my approach to other instruments and practices. The music I play upon it draws from a mixture of sources. There are the several years of study, friendship and collaboration with composer, improviser and professor Joe

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[72] I have written about the Outside Art Collective (for which no more online documentation exists as far as I have been able to find), and written extensively about this kind of listening as it relates to more immediate transposition of real-world sounds, in this article: Hernandez, *Aural Transposition*.

[73] Although there is no website for this group, it was founded by Robert Labaree, with a reference here: https://necmusic.edu/faculty/robert-labaree, and; by Fredrick Stubbs, with a reference here: https://wabi.umb.edu/directory/frederickstubbs/.

Maneri, with whom I studied the "72 pitch continuum" he and Ezra Simms both used in their work.[74] There are also the decades spent in improvised, outsider and experimental music communities, developing the method I have called "emulation" in this thesis. When I was coming of age, I made quadrophonic fixed-media music at the University of Michigan, but found myself without access to such equipment as soon as I graduated. So from 1997 until 2009, I proceeded from a conscious decision to create all sound for any sonic pursuit solely on the violin (to which I occasionally added voice, as a subordinate factor to the instrument). To that end, I have collaborated extensively with improvisers who play electronic instruments, and worked to either exactly or metaphorically emulate what each and every one of them did, incorporating that material into my own vocabulary. This ever-morphing reliquary is also a kind of visceral triptych through the cityscapes where we all dwelt. I pursued this music-making through networks of underground artspaces and unlikely urban oasis points that blinked in and out of existence in a torrentially transforming east coast. At that time, leftist and other politically radical ideals were at the root of much of that music. I began working in such communities when I was 14 years old, playing my first concerts in the Detroit area alongside artists like Frank Pahl, Dr. Arwulf-Arwulf, Eugene Chadbourne, LaDonna Smith and others. I turned wholly back to that vocation, after earning my bachelor's degree, upon moving to Boston in 1997, where I played with a vast array of third-stream descended, electronic, free jazz, reductionist, noise-based and microtonalist musicians, as well as other kinds of artists in dance, film, comics, puppets, video, sound, visual and performance art, engaged with the improvisation and outsider arts movements of the 90s and 00s in all the cities of the east coast and New England. Parallel to this vocation was the fleeting, incomplete learning of different folk and other music genres, from the afore-mentioned *Mevlevi* music, to Americana, art rock, rembetika, and many more, in micro-communities seeking a violinist they could get for the price of supper and a crash course. And then there was what musicians of my age called "general business" work–as a section substitute in orchestras and shows, doing theatrical sound design, recording parts for various commercial music projects, and so on. These fantastically varied musics were a conduit into the cities where I lived–a yellow brick road to the myriad OZ-es of humanity that dwelt in the Bos-Wash corridor. I come from the same town I took my Bachelor's degree in, Ann Arbor, Michigan, home of the ONCE festival some years before. The whole town was still wired for quadraphonic, electroacoustic music for the duration of my time there. The children's` after-school programs I attended were saturated in Stockhausen, IRCAM and Princeton-Columbia Studios electronic music records, stemming from the huge effect the echo of that festival and its enthusiasts had on the city. At the University of Michigan, where I began attending concerts at the age of 13, there was an active electronic music program, where students and professors alike composed multi-channel works. Hence, when I arrived in Stockholm and

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[74] Maneri and Van Duyne, *Virtual Pitch Continuum*.

worked for some years at EMS, the environment was already very familiar to me. The new electronic music studios at the University of Michigan, where I composed some early quadraphonic works, were heavily modelled after Studio 1 and Studio 2 at EMS, right down to the Genelec speakers.

I am also situated as a city-dweller coming of age at the time when gentrification arrived in cities and college towns across the United States. Gentrification arrived later in Sweden, again, just as I was arriving. Great swaths of things that were deeply important to me–and most everyone else in the circles where I lived and worked– have been damaged or destroyed by the forces of gentrification, neoliberalism, hyper-capitalism and the application of city planning strategies like urban renewal and broken windows theory.[75,76,77] Thus the transformations of American cities deeply inform my relationship to the transformations taking place in Stockholm, and my reasons for wanting to take this up as the subject of this project.

In Stockholm, after a decade immersed in dedicated work in and affiliation with more institutional, history-influenced new music organizations such as EMS and Fylkingen, the way I pursued my work for the first half of this project was narrower in focus. My methods and aesthetics emanated mostly from the small groups of new, experimental, improvised or electronic musicians and artists privileged to be affiliated with these kinds of spaces, as well as my then-deep engagement with the historic lines of music associated with them. But even in these earlier works, this was still the ephemeral song-line by which I was traversing the city. Thus, the techniques I developed are also a wordless travelogue, and thus in line with the rest of the methodology of the project. After those years of work in these and other institutions for new music in Stockholm, I found disillusionment in their staunchly specified aesthetics, descended from a limited number of narrowly defined historic lines, carried forth by their detractors or inheritors. Meanwhile, other events escalated into violent cataclysms for me within these kinds of environments, not least an ongoing situation of harassment, persecution and ostracization. Thus, over the course of the project, I have been forced to situate myself as moving away from these kinds of institutions, seeking more varied pursuits with more diverse participants, and turning more fully back to my roots in radical, egalitarian and outsider communities.

However, this set of situations has, almost miraculously, had positive effects on the quality and depth of this project. Had I continued to work entirely from inside those kinds of institutions for the duration of the project, I would only have been able to look at the city from the point of view of an institutional cultural worker. Since I was forced outside those circles, I was made to look farther afield, to a fantastically more diverse version of Stockholm than the one I had previously dwelled in. I was

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[75] Scheide, Jay. *A History of Save Central Square.*

[76] Jacobs. *The Death and Life of Great American Cities.*

[77] Wilson and Kelling. *Broken Windows.*

then situated between inside and outside worlds, official and underground ones, suspended in crossroads in my city at some reflective center, trying to reach into the kaleidoscopic histories I have been privileged to participate in, including those contexts I am now excluded from.

As I walked forward into the wider city, and this project moved towards its conclusion, I finally achieved a goal in the planning I would not have turned to in such depth or earnest had I continued to operate from inside institutions with high-end facilities. I turned more to Eurorack modules, SuperCollider patches, budget and Bluetooth speakers, as well as having to run Reaper on machines with much more limited capacity than those I previously had access to, which drove me to reach for more accessible, smaller-scale forms of spatialized music. All of these changes in working methods, along with the attendant shifts in perception and understanding of both the way the music and sound works for this project were to be created, and how to explore the city from the widest possible angle, proved–in fact– to be invaluable to this project.

Stories versus Cultural History

In a cafe in 2018, the person I was taking coffee with commented that the remodeling of the place had rendered it unpleasant. After a renovation earlier that year, the cafe had acquired the usual hallmark of a gentrifying area: bland, uniform furnishings, colorless paint and historical photos, put up as if to mimic history in a place where it has been erased, or preclude the possibilities of any deviant new histories taking form. The photos depicted the square the café was in a century before, populated with people whose stories no one remembers, to replace the lively stories which had unfolded in the cafe's more colorful incarnation, before the renovation.

The most important aspect of the methods developed and used in this project is how they create the possibility to illuminate the ways that stories of a place shape our most uniquely personal identities in them and, in turn, how this same process unfolds in equally unique communities. In the making of music and sound works during the first years of this project, the focus was on developing methods through raw use, to find out what their larger implications were. I also wanted to be sure that the music and sound works created with those methods stood well on their own as artistic works in-and-of themselves, even with the aim of illuminating the Ephemeral City contained in each work. I have unfortunately encountered some artistic research projects where "failure" was used to denote music that was not engaging to listen to, shoddily made or "failed" in other ways related to the release (or lack) of basic competence levels, in service to "experimentation" with methods or theories. I disagree with this way of working. We are not working in the physical

sciences, testing materials for the purpose of finding their uses and properties. We are artists, making artistic work for a tax-paying audience, in service to the public good. As PhD candidates in artistic research working in high-level public music institutions, we have a responsibility to make sure that the final artistic outputs of these kinds of artistic research projects do not fail in that regard, nor belie the level of musicianship researchers of this kind ought to possess in order to be qualified to hold such positions.

In the later years of the project, having learned how the chosen methods work and what they imply, more reflection and work is given to the interdisciplinary nature of the work, where music and sound works are made around the subject of ephemeral space. Of course, this cannot be a single-direction inquiry without hurting the quality of those works. So, this more interdisciplinary inquiry is already present before the 50% mark of the project to some extent. *Skogen är bäst på bild* was a first attempt at a more formal look at this perspective, utilizing accounts of everyday walking and dwelling in the city as materials to ply the bounds between individual stories and collective memory. The failure of the first installation I made, *Ghost Installation: Konditori Kungstornet*, also addresses this, if accidentally. The installation was mistaken for a bomb by local building workers, which then (rather miraculously) resulted in a wonderful conversation with the intervening bomb squad officer, who told me his fondly remembered childhood experiences in the shut-down *konditori*. Discussions I had with art students interested in urban transformation at the site of *Virvelns trädgård/Garden of Verticils* in 2016 yielded more stories and histories from individual city-dwellers and, thus, more information about whether the methods I chose to employ for the project did what they were meant to do. The theoretical work in this thesis that deals specifically with Stockholm's psychogeography also seeks individual stories in the city. Stories are different from histories. They are traded informally, are locally subjective and often die out with the dispersal of the community in which they are told. Sometimes they are collected after the fact and bound together as aural histories, which lie in stasis, often with all the life of their telling taken out of them.[78] It is the fragile moment when they are still alive, and perhaps at the end of their span, that this project is concerned.

Methodology: The Ephemeral City

If the music and sound works of this project are to be built in ways that offer the possibility for those who listen to them to contemplate and form re-empowering identities as city-dwellers, beyond that pushed upon them by the dictates of those

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[78] This thesis does not go much into these distinctions, an in-depth study is Walter J. Ong's *Orality and Literacy*. (London: Taylor & Francis 2002).

with the power to affect rapid, large-scale transformation in cities, then those works need to allow for complexity, the gentle and the subtle. They need to be constructed so as to allow the people who listen to imagine and complete their *own* Ephemeral City. This is accomplished in the music and sound works of this project by employing the methods I have outlined here. Since the overarching aim is to illuminate the possibility of the Ephemeral City for each individual who encounters any part of this project, all of the methods described in this chapter are taken up with that aim in mind. The spectrum between abstract and abstracted materials I have taken from Emmerson's syntax echoes the layers of memory and possibility in places–some visceral, others articulated. The way Tenney described the subjective versus the objective in listening to music finds expression in the way the music and sound works in this project are built to invite those who listen to take up the in-built field recording, spatialization and tableaus as places to drift in, like mirror worlds to the city portrayed. Emulation and transposition bring elements of place together in transformation and impossibility, reflecting the fluidity of ephemeral place. The methods of gathering, arranging, transforming, transposing and spatializing field recordings offers materials to people who listen to evoke their own indeterminate "ghosts". The method of open narrative ultimately creates a space that I, as only one person, must give over to the imaginations of others, in order to illuminate the possibility of the Ephemeral City for those beyond myself. It is in the space of open narrative that all the materials created with these methods form a phantom city, where those who listen might recognize themselves, and drift on new streets.

In the next chapter, I will take up a selection of the music and sound works in this project to discuss how I have implemented the methods I have written about here.

Chapter 3: Implementation of Artistic Methods

This chapter takes up the implementation of artistic methods, following directly from the discussion of overarching methodological concepts in Chapter 2. In this chapter, I will discuss how specific methods are employed in the conceiving, composing, performing and installing of the music and sound works of this project. I have chosen a selection of those works to discuss in this chapter, in order to focus more fully on the methods at hand.

Selection of the works

All of the music and sound works in this project are cross-pollinated in terms of methodologies, as well as orchestration between the instrument groups. Working on each always led to developments in the others, and finishing later works often the illuminated seeds of methods in earlier ones. While deeply interrelated, the artistic methods of the project can be arranged in five branches. In this chapter I will use one music or sound work as a central example to illustrate the development and implementation of each of these five branches, which are: transposition; site-specific spatialization; acoustic artefacts; radiophonic work, and; tableaus. In the following paragraphs, I will briefly introduce each of them.

Transposition

The first branch, transposition, has many variants. In this chapter, I discuss this branch through the transposition of field recordings through acoustic instruments. I have chosen *Deuterium: Virkesvägen* to use as a focal point for discussing this practice, since it represents the end point of a process of sharing this method of transposition with one of the members of the *Deuterium* ensemble. When working with the group, I first transposed field recordings myself, then shared them with the larger ensemble for us to transpose together, as both a compositional tool and material for structured improvisation. In this way, a practice I carried out in solitude for most of my life was also transposed, through sharing it with these other

musicians. I will also discuss the use and role of string instruments in the project in greater depth while discussing this branch of methods. Transposition plays a huge role in the works of this project beyond this literal practice, through the transposition of sonically depicted spaces into performance spaces, or other sites in Stockholm. This, in turn, emulates the transposition of memory and imagination onto the cityscape, which forms the Ephemeral City. Since it was a site-specific work, *Deuterium: Virkesvägen* also contains some of those cross-transpositional spatial practices.

Site-Specific Spatialization

The second branch of methods I will discuss is the transformation of place through local, site-specific spatialization. This method is used in almost all the works of this project to one extent or another, but it is most prominent in the group of works called *Ghost Installations*, which are placed into the sites they are created to address. Unlike the larger electroacoustic works of this project, almost all of the *Ghost Installations* employ consumer-grade technologies: Eurorack synthesizers (rather than large, institutional instruments), open-source programs and small, battery-operated speakers. After an initial selection and sorting of materials into categories for playback, the *Ghost Installations* are generated with varying degrees of chance. This speaks to the spontaneity in the way people interact with the cityscape. The placement of these works into specific sites is the most overt creation of a metaphorical "ghost of place" which so much of this project contemplates. They also represent a reduction of the instruments which often reside in institutional settings and thus represent aspects of the cityscape–returning electroacoustic music, as it were, to the street level. For this branch, I have chosen *Ghost Installation: Tomteboda* to discuss.

Acoustic Artefacts

The search for and use of acoustic artefacts in the instruments and materials of this project is the third branch of methods I will discuss in this chapter. This branch represents a more abstract, rather than abstracted, way of working, drawn from more purely acoustic or musical materials, in order to get at the subject of the Ephemeral City in another way. Metaphorically, acoustic artefacts represent the traces of memory or imagination flung over the cityscape. They can create their own illusory spatialization, or interact directly with spaces in striking physical ways. They are the third place between two beating tones, the third difference tone from a fingered double-stop, the crosspoint between acoustic work and additive synthesis, the ring of AM-modulation–the shimmer of ephemerally created things. I have utilized this method throughout the different instruments and sounding materials the project is orchestrated with: organs, multi-channel arrays, field recordings, spoken text,

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synthesizers, and string instruments. But to discuss this branch, I have chosen to focus on *Under Stjärnvalvets drömmar* (Under the Starry Future), since the Wurlitzer Unit Orchestra organ it was made for is capable of this kind of work in special ways, which are complemented and amplified by the unique acoustic properties of *Reaktorhallen* (the Reactor Hall or "R1"; the former nuclear reactor hall on the KTH campus where the organ is housed). This is also the section where I will discuss the use and place of the organ in the project. Both instrument and site, with their respective spectacular 20th century histories, speak to the use of this method as a way of illuminating imagined futures past.

Radiophonic Work

The fourth branch is radiophonic work. Radiophonic aesthetics play a large role in the methods of this project. This includes employing recorded interviews, and creating text-sound work, sound collage and even literal radio work.[1] In this section, I will address the place of modular synthesizers, and will also address some aspects of the use of spatialization arrays in this project. In addition to being a group of methods on their own, these radiophonic methods also speak back to the synthesis work employed in many of the works of this project, taken up in reference to their origins as glorified radio transmission equipment. I employ them to "modulate" field recordings and recorded voices. In doing so, I am making methodological and metaphorical reference to the radio transmitters that broadcast the ghosts of music and conversation across the city's airwaves (as discussed in Chapter 2). Radiophonic work also has another, more musically methodological place, since much of the larger scale electroacoustic music in this project draws directly on the histories and techniques established in electronic music studios founded in research facilities and the national broadcasting houses of many countries in the 1950s and 60s. I have chosen *Vart ska dom ta vägen nu?* to discuss this branch of methods. Although this composition does not employ actual live broadcast, three of the other works in this project do–and it does employ all the other methods encapsulated in this radiophonic branch of methods.

Tableaus

The use of tableaus in the project to emulate space and place is the fifth branch of methods I will discuss in this chapter. By tableau I refer to a combination of realistic sonic elements from one or more places, juxtaposing several different times and places to form a single, ephemeral space constructed in sound. I have chosen

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[1] These works are listed with shorter descriptions in Appendix I, Chapter 8. They are also covered in more depth in the online exposition, which can be accessed here: https://www.researchcatalogue.net/view/1361322/1361323.

Vädersolsmodernitet to discuss this method, since tableaus are used with such frequency and variety in this composition. This surrealistic way of working with real-world materials is designed to give those who listen to these works different aspects of the city to choose from in each tableau, so that they may meet the work with their *own* ephemeral cities. I will also address the use of field recordings in the electroacoustic works of the project here, as well as taking up a more detailed discussion of the methods I have employed in the larger-scale spatialization works of this project. The use of tableaus informs the methods of spatialization in this project, and is a component of the ephemeral "architecture" the works of this project are created to "build". The use of tableaus in spatialization arrays also emulates the way we create ephemeral space, laying memory, experience, imagination, mapping and traversals of activity over and across the cityscape, populating it where we meet it in our mind's eye (or ear).

Modular Scores

As a final note, it is important to say that all of the scores used in this project are what I have called "modular scores". This means that the scores are drawn out in blocks of different materials in sequence, sometimes with additional information about the timing of each block. Transitions between those blocks are worked out in rehearsals, or improvised in individual performances of each work. This way of using scores has allowed for true collaboration with the musicians who participated in this project, since there are more materials and processes than instructions, and transitions are worked out together. Although I will not cover it in depth in this chapter, it is important to note that the solo work *SOU)LEN(SKIN(NER* also has modular scores for two of its five movements. While this is not a collaborative work, it highlights how this kind of score allows for improvisation as a major factor in determining the form, materials and direction of the music, as well as continual re-working in subsequent performances. The "tableaus" some of the larger electroacoustic works are built on are also, essentially, modular scores, where I mapped out tableaus on index cards and marked the DAW files where I built them accordingly. It must be noted that both the SuperCollider programs used to build the *Ghost Installations* and the Reaper files that contain the final versions of the larger electroacoustic works, before individual tracks were glued into single files and exported as tracks for performance, also function as scores in this project. And finally, it should be noted that the improvisation of form or structure is an important method of creating musical works in this project as well, and that such works do not have scores–although, in the case of the solo violin work in this project, some of these improvisations have served as templates for concerts where I played versions of improvisations I had made, making them into aurally-scored compositional works. Although this is something I would never do in my practice as an improviser

in other contexts, the nature of this project as an artistic PhD project, requiring the presentation of work on repeated occasions, necessitated that procedure. These points will be discussed in the case of each of the works taken up in this chapter. More detailed writing about the rest of the music and sound works is included in the Reliquary of Works in the online exposition in the Research Catalogue.[2] Selections of this text, as well as others which are not included in this thesis, are also taken apart and re-organized over a map of Stockholm in the online exposition, together with field recordings and excerpts from music and sound works in the project. I created this interactive map so that someone reading the texts of this project might either choose this more linear thesis, or commence a *dèrive* within the online exposition. The online exposition is an artistic output of this project, to compliment this more traditionally made PhD thesis.[3]

Transposition of Field Recordings through Acoustic Instruments

String Instruments

The violin informs everything I do, in all musical pursuits. The works featuring solo violin or live violin with electronics in this project, *Hear Here: Bredäng*, *SO(U)LEN(SKIN(NER)*, *Walter Benjamin in Ulvsunda* and *Radio Ghost*, are all drawn from the longest-running practice in my work which I have brought to this project: the transposition of field recordings and real-world sounds on the violin. All the music and sound works echo the act of walking through the city, in a kind of listening *dérive*, and these violin works then reflect the act of sitting down to play my violin for, with and out of what I find–as discussed in Chapter 2. This kind of solitary work on the violin leads directly to *Deuterium: Virkesvägen*, the collaborative composition/improvisation I will take up here. To that end, I have also included the modular scores I used for other all the works in this project in the appendix of this thesis, since they are the basis from which I made the *Deuterium: Virkesvägen* score.[4] If sitting in solitude, transposing sounds onto the violin from field recordings or inanimate objects is a psychogeographical practice of imagining

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[2] The online exposition can be accessed here:.

[3] For a basic overview of all 27 music and sound works of the project within this text, please see Appendix I in Chapter 8.

[4] These works, along with all the works of the project which are not discussed in this chapter, can be found listed with shorter descriptions in Appendix I, Chapter 8. They are also covered in more depth in the online exposition, which can be accessed here: https://www.researchcatalogue.net/view/1361322/1361323.

my own ephemeral city, then sharing that practice with others is a way of having our respective imaginary places cross in sonic space.

Deuterium: collaborative approaches to site-specific work

The *Deuterium* ensemble has been various combinations of:

>   Lisa Gerholm – *Nyckelharpa* (Swedish keyed fiddle)
>
>   Katt Hernandez – Scordatura violin
>
>   Bruno Andersen – *Vevlira* (Hurdy-Gurdy)
>
>   Fredrik Bergström – *Vevlira*

Figure 1: Deuterium.
Photo: Thomas Skoogh, 2016.

During my time in Stockholm, I have come into some small contact with both Swedish folk music and expert practitioners in the field, even though most of that music takes place in more rural environments. Within non-traditional free improvisation settings, I have worked a bit with fiddler Joel Bremmer, as well musicians who have been important in the Swedish folk-music influenced "progg" movement, such as Marie Selander, Bengt Berger, Christer Bothén and Roland Keijser. It was hearing *Drånkvartteten*, a *vevlira* (hurdy-gurdy) quartet composed of two folk musicians and two musicians with new music backgrounds (including Bruno Andersen, who is in *Deuterium*) that gave me the inspiration to write for such

an ensemble.[5] The first piece I made was named for the element *Deuterium* because doing so was a part of the commission I received, and the use of this as source material was site-specific to the place where the work would be performed. However, the name came to speak to the wider work of this project, both in the material and use of deuterium, and in other music and sound works made at the cusp of the electronic and the analogue, the mechanical and the folkloric.

These string instruments are "digital" instruments, in their wooden key mechanisms for fingering, from the pre-digital era. In that time before the advent of computers, they are a medieval quantization of a fingerboard into digital divisions. They do away with the organic periodicity of a bow with the machinic drone of a wheel. The original choice of this group of instruments and their mixture of technologies speaks in allegories about the architecture in Stockholm, and indeed in many cities, where historical contexts exist in scatter-shot concert across the cityscape. These instruments also represent the microcosmic street level in some sense. They come, originally, from the rural folk music of the thousands of people who travelled into the city over the last hundred years, seeking work and a better life with the advent of industrialism. They are the instruments of buskers, folk dance (which still happens every Sunday on Skeppsholmen), of parties, pubs, funerals and weddings, and of holidays like *midsommar*. In the Hägersten neighborhood of some decades ago, the high point of community life is shown as a man pulls out an accordion and the neighborhood bar-goers dance.[6] In retrospect, I have thought that the accordion might also have joined this representational orchestration, as a small "organ" from that same group of traditions. Its appearance is brief and accidental, as I discovered it to be a prominent feature of the street busking that is an ever-present part of the Stockholm cityscape, through the field recordings that so much of the project is built from.

This use of instruments as metaphorical materials, over and above their orchestral place in the project, is very directly inspired by Stravinsky's *Les Noces*, as discussed in Chapter 2.[7] However, where Stravinsky depicts the disastrous mechanization and political usury of the folk culture of Russia by this use of entirely mechanical instruments, my own vision of what such combinatorics might mean is focused on the life of the city of Stockholm, where 20th-century technological advances go hand in hand with the last century's grand modernization projects. Thus, technology and folklore are simultaneously represented here in folkloric instruments that use "digital" fingering methods and "machine" bows.

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[5] For more information about *Drånkvartetten*, see: https://rankmusik.se/aim/aim-drankvartetten/ (Accessed March 23, 2022).

[6] Rainer Hartleb, *Jag bor på Hägerstensvägen*. (SVT, 1970, 51:00).

[7] Igor Stravinsky. "Les Noces". With The Dimitry Polrovsky Ensemble. On *Les Noces*, Nonesuch Explorer Series, 7559-79335-2 (1994).

The scores for all of the *Deuterium* pieces are made in modular sections. For the earlier *Deuterium* pieces, I made traditional, notation-based modules in each score for Bruno, Fredrik and myself, and a text-based score for Lisa, who does not read staff notation, but learns music by ear. Each modular section lays out materials, some quasi-composed, some arrived at through group processes, and some wholly open-ended materials for improvising, drawn from our collaborative processes. Transitions between the sections, or modules, are worked out collectively during rehearsals.

To clarify the process of how *Deuterium: Virkesvägen* was created, it is important to touch briefly upon the two earlier *Deuterium* pieces, since the transposition procedure I am addressing in this section developed in the way it did through the earlier processes employed in those two works. The first work I made for the ensemble, *Deuterium: Mimer*, utilized this system because of the materials I used. As stated above, it was a site-specific composition for a metal refinery, housed in a specially designed concrete structure in rural Sweden. Here the work was with abstract materials, with the additional goal of creating the sort of standing waves that electronics are usually used for in that site, thereby warping and re-forming the space. Although the pitch sets for the work were derived–in some abstracted sense, transposed–from chemical numbers, no one listening would have experienced that transposition as anything more than conceptual. The second *Deuterium* composition, *Deuterium: Dome of Visions*, was the first in which the group intentionally sat with field recordings and tried to play them, in the way that I do. Some of the other "transpositional" work for that piece was a combination of number sets assigned to intervals, derived from geodesic figures of the kind used to build the *Dome of Visions*, and material from Swedish folk music. However, the sections drawn from sharing the practice of transposing real-world sounds with the group were far more imaginative, vital and interesting in the final work.[8] Since they are illustrative for understanding how I have worked with the *Deuterium* group, the scores for all the *Deuterium* pieces, including the one I will take up here in depth, can be found in the Scores and Programs Addendum.

Deuterium: Virkesvägen

The third and final *Deuterium* piece I made for this project is *Deuterium: Virkesvägen*. Nyckelharpa player Lisa Gerholm introduced me to the members of the Coyote Collective, a group of artists who do exhibitions in–and about–spaces that will soon be shut down, torn down or otherwise transformed. A building at Virkesvägen 3 in the Hammarby sjöstad neighborhood of Stockholm was given to

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[8] More information about this work can be found in the online expositions at: https://www.researchcatalogue.net/view/1361322/1361323. More information about the Dome of Visions can be found here: https://www.kth.se/social/group/studio-4-living-in-t/page/the-dome-of-visions-project/. (Accessed March 23, 2021).

the Coyote Collective for an unusually long period of several weeks, so they were able to invite collaborators to program entire evenings. For this third *Deuterium* concert, even though Lisa was the person who sought out and secured this site for us to work with and was a part of earlier rehearsals, the ensemble unfortunately grew smaller due to last-minute complications; so Bruno Andersen and I played as a duo.

Figure 2: Deuterium: Virkesvägen.
Left: Artwork at the exhibition. Photo: Lars Jönsson, 2019; Right: Deuterium. Photo: Lars Jönsson, 2019.

Virkesvägen 3 was originally a factory, first manufacturing stockings, and later, mirrors.[9] It was then converted into a food court starting in the 1990s, before sitting in disuse for some years. When we were there in 2019, it was about to be transformed into an *Ikano bostad* luxury condominium complex. The Coyote Collective had a number of artists make work specific to the process happening there. In imitation of the construction site outside, complete with a model apartment sitting in a modular trailer in the middle of the rubble, they built a modular room at the center of the space, which served as a bar and lounge, with the exhibition in the rougher rooms outside, to mimic the construction site.

I programmed an evening there with several performers who have also been engaged with artistic research: James Barrett playing the didgeridoo; Jacek Smolicki performing with radio transmitters and feedback, and; Henrik Frisk playing a duet of improvised music on soprano saxophone with me. I made a small sound installation, *Ghost Installation: Sparvkvarteren*, and this new work for *Deuterium*. The concert and event represented a meeting point between different processes in the project. Different methods of improvisation, transposition, radiophonic work

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[9]   The stocking factory is marked on this map of Virkesvägen 3 in 1954: https://stockholmskallan.stockholm.se/sok/?q=&map=true&alternatemap=true. (Accessed 12 December 2022). The mirror factory was listed on sales brochures for the apartments that were to be built at the site, which I saw and discussed with members of the Coyote Collective, but these were not saved online. However, the new owners of the building have called it what it was: *glasfabriken*, ("glass factory"). https://fabrikenevent.se/lokaler/glasfabriken/ (Accessed 12 December 2022).

and spatial transformation through acoustic artefacts crossed in the works of this gathering of artists in a disappearing room. Phantasmagorical places were layered upon one another, all vanishing, like the improvised music, radio waves and acoustic artefacts that transform, then evaporate.

For this work, I took field recordings of the construction machinery just outside, and also found recordings from modern-day stocking and mirror factories online. The entire score is built from transpositions of this material, drawing on similar processes from the earlier *Deuterium* pieces. We sat with each recording, pulling out different aspects of it, trying to imitate it at some points, trying to depart from it in others, copying down real pitch materials from it, and vacillating between delving into that pitched material and turning more to extended techniques with less pitch information. We also included transpositions of sparrows, since Virkesvägen 3 lies in *Sparvkvarteren* (The Sparrow Quarter). The factory machines of a century ago were re-animated in transposition, with all the dense noisiness factory machines spin with. Sparrows are everyday birds, neither colorful nor prized for their songs. But they were brought in transposed flocks to the very center of the soon-to-be condominium complex as its primary inhabitants, with the transposed work machines tearing up the quarter underlying everything. In all, the meeting in the space between the visual and sound-art works installed by the Coyote Collective, the group of musicians I brought to play for the event and my own work with *Deuterium* created a whole evening of different site-specific responses to and reflections on this rapidly changing corner of Hammarby, and through that, the wider city.

Place transformation through local Spatialization

Ghost Installations

The group of artistic works called *Ghost Installations* employ methods which affect a transformation of material so that it retains only some familiar aspects, but also become part of the site into which they are installed. In cases where I have transformed work through modular synthesis, I have focused on simpler forms of FM(frequency modulation), AM(amplitude modulation) and frequency-modulated spectral filters in order to attain sounds evocative of the mid-20th century and of radio transmission, using some tonal synthesizer and string materials to draw the real-world materials into a sonically cohesive whole. Thus, the combination of materials and recordings in the *Ghost Installations* transforms the sonic features and detritus of each site where they are installed into a series of "ghosts". This is carried out with the aim of re-animating the many possible spirits of memory, history, stories and alternative futures in each site. I also create these installations to

"occupy" space, in a way related to, but more subtle than, the protest movements in the United States that I participated in.

The metaphor of ghosts also informs my choice of SuperCollider as a structuring tool. I employ a mix of static and moving materials in these works to make something which can join with the more static features of a place at some moments, and animate the movement of an imagined half-narrative or phantom activity at another. The ability SuperCollider affords to create a fine gradient between determined and random compositional structures using differently weighted randomization functions is also analogous to a ghost. The piece is simultaneously always the same, and constantly changing, in a shifting but haunted manner.
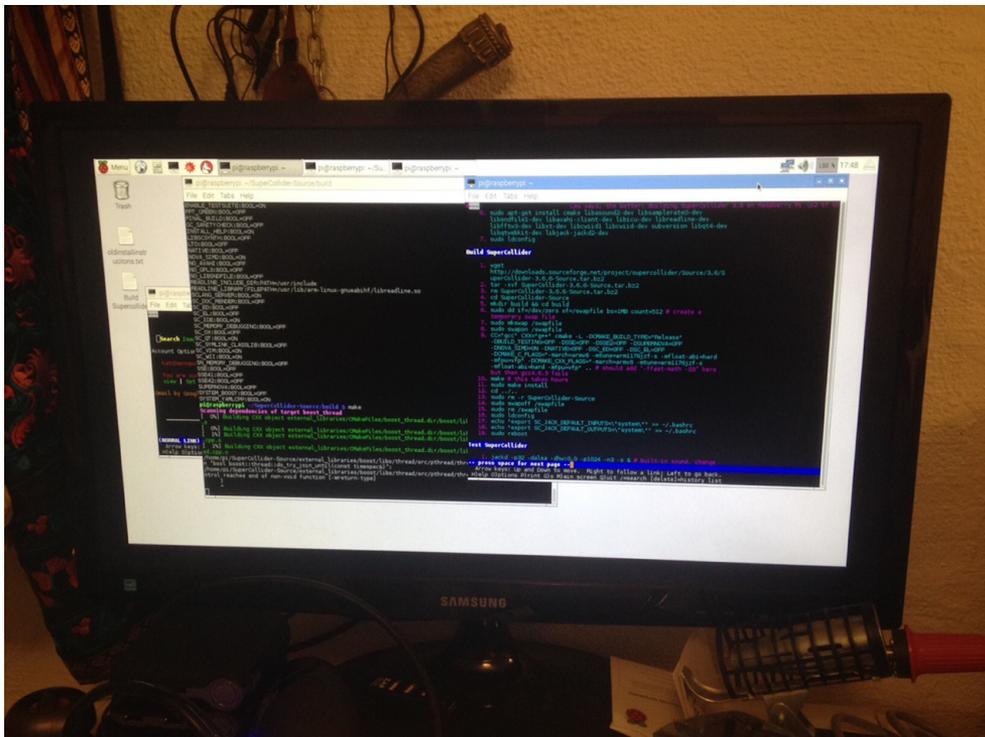
Figure 3: Attempted Supercollider run on a Raspberry Pi computer.
Photo by Katt Hernandez, 2015.

There are several Ghost Installations in the project, some of which were preliminary experiments. Originally, I had planned to make them using Raspberry Pi computers.[10] However, though they may improve by the time this project concludes, these little ARM machines proved too weak for the task at hand. The first installation I made, *Ghost Installation: Konditori Kungstornet*, was first created in SuperCollider.[11] In order to at least mimic a "ghost in the machine", I then made multiple copies of each and every short sound file, with commensurate copies of silences, to match the probabilities I had programmed in the original SuperCollider score. Unfortunately, this prototype had many technical issues, as noted in Chapter 2. I made a second installation, *Virvelns trädgård* (The Garden of Verticils), using the same method. *Virvelns trädgård* was made for the garden of the Museum of Modern Art. That installation was commissioned by Audiorama, who purchased water-tight speakers, better mp3 players, and provided proper electricity. Three more prototypes utilized Raspberry Pi machines running a PureData patch[12], which worked far more smoothly than SuperCollider for playing back manipulated audio files. These were *Ghost Installation: Cyklopen*, *Ghost Installation: Sparvkvarteren* and *Ghost Installation: Långholmsgatan*. However, even using PureData, the scope was extremely limited on Rpi machines, which led to installations that, while atmospheric in some sense, could not be particularly complex or nuanced.

I abandoned the idea of having the *Ghost Installations* process sound in real time after this series of failed prototypes, and the appearance on the market of more viable solutions in the form of better quality small speakers with memory card slots. *Ghost Installation: Tomteboda*, *Ghost Installation: Gärdet*, *Ghost Installation: Internationella Biblioteket, Ghost Installation: Rönnells* and *Ghost Installation: Klara* are all made in the same way: they are first built in SuperCollider. I then have 8 MiFa A1[13] speakers ready, which can play sound from MicroSD cards. I then bounce eight simultaneously generated tracks, put them onto eight MicroSD cards, put them in the speakers, and turn them on with an intentional delay to one another. Since the tracks are generated with weighted randomness from materials at hand,

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[10] A Raspberry Pi computer is a pocket-sized hobby computer, running on a stripped down, minimalist operating system out of the box.. They utilize ARM processors, of the kind found in many mobile phones, and the most basic models cost 35 dollars at the time of this writing. For more information about these machines, see: https://www.raspberrypi.org/ (Accessed December 15, 2022).

[11] Supercollider is an object oriented music programming language. More information is available here: https://supercollider.github.io/ (Accessed December 15, 2022).

[12] PureData is a graphical music programming language. More information is available here: https://puredata.info/ (Accessed December 15, 2022).

[13] MiFa A1 speakers are inexpensive, pocket-sized Bluetooth speakers made by the MiFa company. They have a 1/8" input, a Bluetooth receiver and a memory card slot for playback. They have an impressively high volume for their size. They also have decent sound, long lasting batteries and a hook for a camera band that makes it easy to secure them in place with locks and leashes. . This makes them perfect for this kind of outdoor installation. More information can be found here: https://www.mifa.net/en/speakers/A-series/A1-Outdoor-Wireless-Speaker (Accessed December 15, 2022).

the tracks do not relate to one another in time, and the cycling of the music as it plays moves them off kilter, thus varying the work over time.

Figure 4: Tomteboda community garden map posted outside the Västra Skogen subway station, just before the garden was shut down.
Photo: Katt Hernandez, 2013.

Ghost Installation: Tomteboda

The former national postal terminal of Sweden is in a part of Stockholm called *Ingenting* (Nothing). This brutalist structure, built in the 1980s, is now mainly occupied by private schools and businesses. Its name–emblazoned across its upper stories–is *Tomteboda* (literally, "Home of the Gnomes", though few people think of the term in that way). During the years when the national postal service was deregulated, the work that was once performed at Tomteboda was moved to Rosersbergs post terminal. The main office was also moved, from Vasagatan downtown to "Arken"–a glass curtain wall building shaped rather like an ark, right across the street from Tomteboda.

Figure 5: Near Tomteboda, the former post terminal.
Photo: Katt Hernandez, 2016.

In 2016, I took pictures of a *kolonilott* (allotment) on the *Tomteboda* grounds, because it looked like a very imaginative, communal space, and because there were signs and flags throughout trying to save it.

Figure 6: Tomteboda Kolonilott.
Left: Banner protesting closure. Photo: Katt Hernandez, 2009. Right: Picnic area in garden. Photo: Katt Hernandez, 2009.

I later learned that it was almost a century old, and had originally been a community garden for railway workers.[14] The garden has since been evicted. Some of the structures remained for several years after its demise. Other portions were fenced off.

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[14] There is information about the history of the area at the site of the former community garden blog, archive here: http://web.archive.org/web/20161016111315/http://ingentingskogen.se/history.php (Accessed December 12, 2022).

There is also an article about the history of the larger area at Ingenting, archived here: http://web.archive.org/web/20210815074516/https://www.mitti.se/nyheter/historien-om-ingenting/dbbpha!rtCPaTvP3h83zuqSw6kIbA/ (Accessed December, 12 2022).

Figure 7: Tomteboda Kolonilott, after closure.
Left: Abaondoned wagon. Photo: Katt Hernandez, 2016. Right: Grafffiti with Tomteboda building in background. Photo: Katt Hernandez,2016 .

Eventually, some of the massive old trees were felled, their trunks cut into chunks and strewn across the ruin of the garden. Finally, a bus depot was built whose new, corporate version of architectural brutality makes the old Tomteboda building look positively baroque. There is a bench with a trash can beside it which has not been emptied in years, frozen in time, behind the fences erected first to keep the former garden-keepers out of their outdoor abode, and then to secure the buses.

Figure 8: Fenced off ruin of the garden
Left: Former garden wall. Photo: Katt Hernandez, 2021. Right: Tree stumps and new bus depot. Photo: Katt Hernandez, 2021.

I created this installation as a kind of sonic "garden", and installed it along the fences around the small patch of green space that remains where the garden once was. The materials I chose were birds from that area of Solna; postal machines from the night-time sorting operations, some of which were taken from videos of Tomteboda still in operation; trains creaking on the tracks recorded both behind that facility and behind the former central station at *Norra Bantorget*, echoing both the Post Terminal itself,

and the fact that this garden was originally the *Järnvägsarbetarnas kolonilott* (Railway Workers' garden); sounds related to the activities of the garden like trowels in the dirt, rocky soil and stones being moved, and; since there was a little brick stove built by the disappeared gardeners, which remained in the abandoned garden for some years–recordings of a wood stove. To these sounds, I added more musical materials, indicative of a bucolic garden, like drones, egg-harps and melodic violin fragments. Finally, some of the sounds were processed using my Eurorack system, especially the *4ms* spectral resonant filter, a Eurorack module which creates chord progressions in filter bands, resonating whatever material it is fed.

The speakers for the *Ghost Installations* are installed on-site as invisibly and unobtrusively as possible, to give the effect that the place, itself, is sending forth the sound. These works are meant to *behave* like ghosts, moving around the people who enter the space in gentle, disappearing gestures. For this reason, the volume is never very high; the sound of the installation must meld with the sound of the actual site, so that they may cross one another around those who listen, indicating both the present and the imagined pasts, futures or never-wheres the installation sends out, melding yet again with the memories and imaginations of the people who encounter them.

Acoustic Artefacts as Ghosts

Acoustic artifacts in this project are used in several ways; to transform real-world sounds, to create spatial effects in places and sites, to create fore- and-backgrounding in sound textures that is metaphorical to the image of buildings and other urban structures and to "lift" or "separate" layers of musical materials in order to both indicate a ghost-like quality, and to create a kind of physical "space" within musical textures; to provide micro-worlds for a *dérive* of listening. The use of acoustic artifacts as ghosts and transformational mechanisms in space originates in my solo improvisational work on the violin, and is prevalent throughout most of the works of the project.

Organ and Organ Synthesis Work

The mural in Illustration 13 is one of the early inspirations for this entire project; the organ rises, massive and haunting in silvery night hues, over a now-disappeared Slussen, turning phantoms of figures and crowds around this former place. I have approached the organ using methods drawn from a combination of modular synthesis and electroacoustic music approaches, and utilized modular scores, as well as various procedures from the improvisation practice I have dedicated much of my life to.

Figure 9: Röster från det förflutna, a mural in the Bergshamra subway station by Göran Dahl, Carl Johan De Geer and Kristina Anshelm, installed in 1978.
Photo: Katt Hernandez, 2012.

In 2011, I travelled to Paris for the second time in my life. There was no reason, beyond a wish to see the city–I planned simply to walk. But the first day I was there, I wandered into Notre Dame cathedral, where Olivier Latry[15] happened to be playing. Transfixed, I wandered the catholic churches all week, sitting through mass after mass to search out this wonderful, improvised music I had heard. Free improvisation, once a myriad of tiny communities in highly idiosyncratic corners of cities, had become more standardized by that time, both by the possibility for those isolated communities to trade secrets through the internet, and through the simple passage of time that calcifies most artistic movements. The movement I had grown up in was winding to a natural close, and its practices were becoming something more like a craft-oriented profession than the radical transformative act I needed them to be. This music was a life-changing revelation in the face of my disillusionment over that process; free improvisation was not only a set of movements but, more primordially, a method for creating music, out of which any number of practices and communities might spring, even in the utterly different environment of the Parisian Catholic church. Hearing this music was one of the main reasons I was driven to seriously take up electroacoustic music again after a 17-year hiatus, and this is one impetus for the use of organs in this project.

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[15] Here is a clip of Latry improvising which I have listened to many times: https://www.youtube.com/watch?v=PmlW_cdG88s&frags=pl%2Cwn (Accessed October 14. 2022).

There are four earlier works in the project that feed into the one I will write about here. The first, *Cantus Arc*, was a violin and organ collaboration with keyboardist Mattias Risberg. I did this first in order to get to know the organ better by playing with someone who approached the instrument in both traditional and unconventional ways. Risberg is a virtuosic and innovative improviser, as well as a composer drawing on many musical genres, but he could also draw on his work as a church organist, giving our collaboration a wide breadth of materials to consider. The second organ work, *Orogenesis*, takes up combinations and relationships between organs and large-scale module synthesizers, by processing materials between the two. The main methods here were cross-composing the way each instrument builds sound from its constituent parts–often after the manner of additive synthesis–and bringing playing techniques from one instrument to the other. Organs and synthesizers share aspects at their idealistic cores: the synthesizer with the boast that it should theoretically be able to recreate any sound from its constituent parts, and the organ in its capacity as a liturgical instrument creating the sacred space of worship, using surprisingly similar means of "additive synthesis" timbre creation to synthesizers in its system of stops and multiple pipe combinations for each register. These tacit idealistic creation processes of an all-encompassing nature reflect the aims of this project. *Orogenesis* is also a study of acoustic artifacts, even though the psychoacoustic effects of the work only really functioned well in the 47-speaker surround acousmonium for which it was composed. It was an important exploration within this project of the organ, synthesis, cross-processing, spatialization and the outer limits of the abstract to abstracted spectrum. For the third organ work, I had the opportunity to work with organist Karin Johansson on a collaborative composition structure for improvisation, entitled *Ghost Prelude.* This score for this work was created through a process of dialogue and exchange of initially improvised materials, with much space for further improvisation and re-composition by Johansson, who plays the work as a soloist. There is one more work in the project which is important to the composition I will take up here, which is *Walter Benjamin in Ulvsunda*. Although it is made using only the violin as source material, it employs some of the same synthesis and filtering techniques as *Orogenesis,* as well as extensive work with acoustic artefacts. The process of creating these prior pieces led directly to the way I utilized the volume pedal, employed beating tones, used improvisational work as a compositional tool, and continued to play the spectrum between abstract and abstracted in the work I will discuss here: *Under stjärnvalvets drömmar* (Under the Starry Future).[16]

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[16] *Orogenesis, Ghost Prelude and Walter Benjamin in* Ulvsunda are all taken up in detail in the online exposition. They are also listed in the appendix of this thesis, and can be listened to on the accompanying sound media.

Figure 10: R1.
Left: Wurlitzer Unit Orchestra from the Skandia Theater. Photo: Katt Hernandez, 2021. Right: Reaktorhallen. Photo: Katt Hernandez, 2021.

The Vault of the Starry Future

This Wurlitzer Unit Orchestra stood in the Skandia theater on Drottninggatan from 1927 until the theater's controversial renovation in 1943. It was then packed away until recent years, when a cooperation between the Skandia Organ Society and Kungliga Tekniska Högskolan (The Royal Institute of Technology, or "KTH"), saw it moved into R1, where it was renovated and brought back to life. This hall is the site of Sweden's first nuclear reactor, which operated from 1954 until 1970. The reactor was removed, and the great underground cavern where it was housed cleared of all radioactive traces in the 1980s. In 1998, a group of professors and researchers at KTH sought support from the state for collaboration with artists, suggesting that KTH should create a meeting place and stage for experimental work in the former reactor hall. After some years of testing and renovations, *Reaktorhallen* came under the directorship of KTH in 2007, and has been a combination of museum, cultural center, seminar room, studio, lab and more ever since.[17, 18]

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[17] For more about the space, see: https://www.kth.se/om/mot/r1/about-r1 (Accessed January 11, 2021).

[18] Hans-Martin Riben, Curt Carlsson and Håkan Serdén, *Skandiaorgeln: En historik i ord och toner* (*The Skandia Organ: A History in Words and Music*). (Stockholm: Föreningen Skandiaorgeln, 2019).

Figure 11: Historic Images from R1 and Skandia biograf.
Left: Brochure about, and postcard from, the time when the reactor was operational, found on a desk in the former control room. Photo: Katt Hernandez, 2021. Right: Gunnar Asplunds drawings for the Skandia Theater, 1922. Digitization: Holger Ellgaard (Public Domain).[19]

Two behemoths of the 20th century–the grandiose early cinema, and the heady, earlier days of nuclear science–live in this space as spectres, strangely anachronistic.

Under stjärnvalvets drömmar/Under the starry future is a 19-minute work I made for the Skandia organ over the entire year of 2021. The work is a collection of contemplations on the city of Stockholm, the history of lost optimisms about the technological future, the modernization so prevalent during that era in Stockholm and, of course, the film and cinema ethos that goes together with this instrument. This year fell during the covid-19 pandemic, so there was very little happening in the city while I spent long nights working in the former reactor hall. The campus was eerily empty for the majority of the time I was there, adding to the spectre-like feeling of the room. Part of the site-specificity of the work is situated with the organ itself. The organ, a 1926 Wurlitzer Unit Orchestra specially designed for cinemas, was originally brought to Sweden to be the musical centerpiece of the Skandia movie theater. To that end, I have included some quotes of music in a more traditional, cinematic style of the time. The work begins with this material,

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[19]   Retrieved from https://commons.wikimedia.org/wiki/File:Skandiateatern_Asplund_1922.jpg (Accessed December 12, 2022.)

mimicking a review of a concert given on this instrument when it first arrived in Sweden:

> Suddenly the sound dies back, and in the next minute jumps forward again with the tones of a big band, with saxophone, drums and all the accoutrements, thundering out 'Valencia' with a lively swing. Before you have a chance to recover, a still violin solo with piano accompaniment is heard; one last bow-stroke, and then the air is filled with a twittering choir of birds, who are then frightened into silence by the rumble of thunder, with storm and rain.[20]

The reviewer was clearly flummoxed by a performance that shifted wildly between show tunes, peaceful classical music and Foley effects.[21] Here, however, I also quote a piece which is quoting something else: Mats Lindström's *Rekviem av Svensk medborgare med anledning av mordet på Olof Palme* (Requiem by Swedish Citizen in Reference to the Murder of Olof Palme) is run through with Kristine Scholtz's rendition of the *Lento* movement from Chopin's Funeral Sonata. Hence, at the point when the reviewer is upset by the sudden appearance of a slow violin at 00:32 in the piece, I have mimicked her playing of the piece inside of Lindström's work. Palme was a great proponent of nuclear energy, in an optimism for that technology which strikes me as being inconceivably dated in the 2020s–so there is the fleeting moment of a requiem here. After a final flock of birds fleeing a Foley-work thunderstorm at 1:18, the piece goes into its real beginning at 1:52: a transposition of the *Hesa Fredrik* emergency warning system, whose distinctive city-wide horns are tested each month in readiness for an emergency.[22] The piece is made as a contemplation of the future that arrived and the future that did not, singing over a melancholy drone beginning at 2:52 that is made to tremble and shudder the hall through its unique acoustic properties. Another cinematic-influenced section follows at 8:23, where a higher, beating cluster made with horror films in mind is thrown against the reverberating chamber by the wooden doors of the volume pedal, inter-spliced with ghostly snatches of popular tunes from the era the organ stood in the Skandia theater. Then there comes a section at 11:49, meant to evoke the operations of the former reactor with the optimism about its uses some of those who worked with it had, as Palme did. This melts into a robotic, ever section at mad tempo, built from the old cinema song *Paper Moon*, at 13:56. The ceiling in R1 is blue, a painted "sky" above,

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[20] Riben, Carlsson and Serdén, *Skandiaorgeln*, 25. Translation of citation by Katt Hernandez. The original Swedish text can be found in Chapter 8, Appendix III.

[21] Named after the American sound-effects artist Jack Foley, the term refers to the reproduction of everyday sounds, typically in film production.

[22] For more information about *Hesa Fredrik*, see: https://www.forsvarsmakten.se/sv/information-och-fakta/var-historia/artiklar/hesa-fredrik/ (Accessed December 15, 2022). An online search of videos using this term will yield many examples of the horns in action. It is important to note that, as of 2022, the horns imitated in the piece have just been switched out for new horns, which have a somewhat different sound.

originally done for the health of the scientists working there.[23] It is a strange parallel to the Skandia Theater, designed by Gunnar Asplund, with a starry night "sky" made of lights over the audience. This construction was ripped out in 1943, during the same unpopular renovation that saw the organ packed away for many decades. And these artificial skies speak to the modernistic bent of the aesthetics of those times, where artificial and mechanical wonders were seen as being able to rival the heavens. Finally, the piece goes at 16:22 into a reworking of material from *Aniara*, Sweden's science fiction opera. *Aniara* is set in a dystopic future, with all the people of the earth living on a spaceship which is meant to be headed for a wonderful new planet but has, in fact, become lost in space.[24] The work ends with grandiose "brass" choirs beginning at 17:34, then melting back into the melancholic drone, which gives way over the last minutes of the piece to machinery, trains and wind, as imitated by the organ's Foley effects.

The piece also works specifically with how the organ sounds, reverberates and distributes itself across the unique chamber. The hall is a vast cave, some stories high, and as wide as two good sized churches. Sound moves in the hewn stone room in marvelous ways; the walls create sonic "slap-back" effects of altered pitches at different points, and there are places where multiple, delay-like echoes reflect back to shorter sounds, some with marked motion in the space of the room. Of course, there is also a long reverberation, which is always coupled with the sound of the organ's mighty, steel fan, and other fans, far off in the outer reaches of the hall.

The methods of composition in *Under stjärnvalvets drömmar* were mixed. As a whole, the entire piece is a MIDI-driven work, where I recorded and programmed different sections of MIDI material into the Reaper DAW program, to and from the organ, which is MIDI-playable. The MIDI file containing the final version of the piece is also its score. I worked with structure and arranging in a very similar way to the multi-channel electroacoustic works I composed earlier in the project, generating "strips" of material in the DAW, then cutting them apart and placing them where they should go according to a rough, somewhat modular sketch.

The way the materials were created differs for each section of the piece. I have recorded all the quotations of theatrical organ playing myself, recording first the bass, then chords, then melodies and finally embellishments of each show-tune or popular song I quoted individually, then speeding them up to match the tempo a trained theater organist would have played them at. For this particular material, I

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[23] Told to me in conversation with the Reactor Hall's artistic director, Leif Handberg.

[24] Karl-Birger Blomdahl, Erik Lindegren, and Harry Martinson, *Aniara*. With Werner Jansson conducting members of Royal Swedish Opera. On Columbia Masterworks, M2S 902, 1960, LP.

listened to a CD of organists playing the instrument, and also attended a concert put on by the Scandia Organ Society featuring a virtuosic theater organist.[25,26]

Some sections, like the drones in the piece, are somewhat edited improvisations. In addition to this work, there are a number of long improvisations I recorded, in order to generate material and learn how to work with the instrument. I cut them shorter in some places for the overall timing of the piece, took out segments I did not feel matched the work, and added volume pedal motion to other portions in order to use the vast sound of the instrument to interact more viscerally with the room. I also clipped together theater organ material with higher cluster material.

The quieter section of the piece, which I envision as a rendition of the reactor working, is generated with a SuperCollider patch. Here I used algorithmically material generated in SuperCollider, moving faster than human hands ever could. This is punctuated with machinic percussion from the organ's system of Foley effects. I have also incorporated the Foley effects into drones and other denser materials as sound colorations, in addition to using some as the objects they depict. There are birds in the opening introduction, which become part of the great, brooding drone in the first section of the piece, as well as a rolling timpani, both of which return at the work's conclusion. The section derived from *Paper Moon* is also a SuperCollider patch. Here I programmed in fragments of the melody, and had the program re-transpose it at different points along its course. It is played at broken, robotically slow speeds, rising to rapidly swarming tempos, building into a mad cluster which sweeps across the room, and is transfigured by the volume pedal and the stone walls.

This combination of freely improvised material, carefully hacked together theater music, Foley work, separate playing of the volume pedal, and algorithmically generated material reflects the way I have observed film-makers working: some cutting together layers of film in collaging techniques, others speeding up or slowing down material, still others hacking together many disparate methods of assembly in order to achieve a desired end result. So the piece, itself, is a Foley-work of the things it depicts.

The artificial heavens painted on the reactor hall ceiling are animated as a terrible and other-real halo of technologies that should never have been placed so close to a city center, but where the blue skies of optimism for the future prevailed over common sense. The grandiose and short-lived history of the instrument's hey-day in the Skandia theater, before yet another unpopular Stockholm renovation in 1943 saw Asplund's starry sky shut off, and the organ packed away in boxes, is ghosted

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[25] https://www.skandiaorgeln.com (Accessed November 15, 2021).

[26] I attended this concert, which was part of the Organ Space festival, in the Reactor Hall, while working on the composition in September of 2021. Film organist Mathias Kjellgren played the instrument, as well as a duet with pianist Alice Powers. More can be found here: http://organspace.se/program/ (Accessed November 15, 2021).

in snatches of theater melody. Echoed, too, is August Strindberg's poetic vision in his 1906 collection of poems about Stockholm, *Gatubilder* (Street Images):

[...] och därnere längst i mörkret	[...] and there, far down in the dark,
Syns en dynamo som surrar,	Is a dynamo that whirs,
Så det gnistrar omkring hjulen;	So sparks fly 'round the wheel;
Svart och hemsk, i det fördolda	Black and terrible, in the deep
Mal han ljus åt hela trakten. [27]	It grinds light out across whole expanse.

Radiophonic Works

The radiophonic work of this project has taken two forms: interview-based pieces (using recorded interviews as material in the works), and radio shows. The first interview-based work I did, *Skogen är bäst på bild* (The Forest Looks Best in Pictures), was made by interviewing only my friends and people they knew. This was because I was more insecure in my grasp of Swedish at that time, and I wanted to be able to check in with them throughout the composition of the work that I was making with their words.[28] However, it was soon pointed out to me that the work presented a rather lopsided picture of Stockholm, since the lion's share of participants worked in the cultural sector. This led to the making of the work I will discuss here, *Vart ska dom ta vägen nu?* (Where Will They Go Now?), which addresses a wider swath of the populace. In the broader scope of the project, when taken together, these two works also portray something both sad and true about the segregated nature of Stockholm.

The two radio programs I made as part of this project, *Colla bora dio: Psychogeography* and *Dascha Radio: The Nightingale Show*, focused on

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[27] August Strindberg, *Ordalek och Småkonst*. (Stockholm: Albert Bonniers förlag, 1906), 11–12. Translation of selection: Katt Hernandez, Åke Forsgren and Stefan Östersjö. The original Swedish text can be found in Chapter 8, Appendix III.

[28] David Silverman. *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction* (Third edition). (London: Sage, 2006).

psychogeography. Since radio is such an important conceptual factor in this project, it was important to address radio more overtly within the scope of the music and sound works, which making these radio programs allowed me to do. There is one more work involving radio, *Radio Ghost*, where a sound collage of Stockholm field recordings, mixed with and processed years earlier with the Serge synthesizer at EMS, are sent to four radios from four miniature radio transmitters. I then play the violin with this apparatus, engaging in the transposition of those altered, real-world sounds.

Interview Based Works

The working method with both of the interview-based works in the project (*Skogen är bäst på bild* and *Vart ska dom ta vägen nu?*) was to interview several people about their experience of and daily lives in Stockholm, and to have their words direct the content and structure of the pieces.

The Waters of Stockholm

I was commissioned to make *Vart ska dom ta vägen nu?* (Where Will They Go Now?) by Trond Lossius, as part of the PULS collaboration between Audiorama in Stockholm and Østre/EAU gallery in Bergen.[29] This was my first serious work using Ambisonics, which Lossius pointed me towards in light of my search for more independent, D.I.Y. practices in multichannel electronic music that still had the possibility of highly detailed and nuanced work, through showing me his own workspace. Although this was the final work I made at EMS in Stockholm before losing access to the space, it serves in my compositional practice as a gateway to making spatialized work outside the confines of institutions and their sometimes troubled structures.

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[29] More about that collaboration can be found here: https://www.audiorama.se/puls/ (Accessed June 26, 2019).

Figure 12: Graffiti and moving truck, Södermälarnstrand.
Photo: Katt Hernandez, 2009.

The two interview-based works in the project are also in the lineage of *text-ljud-komposition* ("text-sound-composition"). This term, originally coined by the composers Lars-Gunnar Bodin and Bengt Emil Johnson, referred to a style of composition which was specifically interdisciplinary, at the intersection between poetry and music composition. In Sweden, it is associated with a particular group of composers and artists from a specific era, who were working with the intersection of language, electronic composition and, in some cases, performance and intermedia art in the middle of the last century.[30] This movement was still a decisive–and sometimes divisive–force throughout Stockholm's electroacoustic music communities when I was engaged with them. I have been deeply inspired by some of that work, particularly that of Åke Hodell, Roberta Settels, Lars-Gunnar Bodin and the somewhat younger American composer Bill Brunson, as well as a second generation of composers who worked from that lineage, like Kim Hedås and Erik

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[30] Sten Hanson, "Fylkingen and the Text-Sound Festivals" in Fylkingen. *Text-Sound Compositions: A Stockholm Festival*. Fylkingen Records, FYCD 1024:1–5 (2005). Liner notes, 23.

Peters.[31,32] Indeed, I was a member of the Fylkingen Records board when then-director Daniel Rozenhall worked on the release of a four-LP box set of *text-ljud-komposition* from the 60s and 70s, which had never previously been released. For the interview-based pieces of this project, participants were asked about their daily perception of the city, and these materials were used with that content as the primary focus, rather than focusing on materials abstracted from pure language, as with *text-ljud-komposition*. Although I did not hear *Edgelands* until after I had completed *Vart ska dom ta vägen nu?,* I had several conversations with Lossius while he was working on the piece about the suburb-scape, how it relates to the face of the changing city, and what its aspects of place and psychogeography might be. I made *Vart ska dom ta vägen nu?* from voices in the wider environs of Stockholm life, in all the wonderfully varied versions of Swedish that is spoken in communities with roots in other places in the world, and built the sonic environments from the "edgelands" of the city.

I enlisted the help of writer and journalist Håkan Lindgren for *Vart ska dom ta vägen nu?*, because he has Swedish as a first language, and quickly showed that he was better than me at getting strangers to open up to us. We interviewed almost all the participants together, going out several times to different places in the city. I was also called to the *Fisksätra Folkets Hus* (Fisksätra, or roughly, "Fish cove" community center, or "fiskis" for short), one evening by my friends James Barrett and Morgan Karlsson, who ran a community culture project there, *Med början i Fiskis* ("Beginning with 'Fiskis').[33] The city had decided to close the local elementary school with only two weeks' notice, and people in the neighborhood were outraged. They convened on a public meeting with a city official at the *Folkets Hus*. "Bring your recorder!" they ordered–so I recorded the whole situation. I also interviewed a gentleman there who had a degree in economics from Oxford university, but had not been able to find work in Sweden other than as a security guard. Back in the city center, Håkan and I met a woman in a Bingo hall, who fled to Stockholm from Austria during World War II; two fellows reminiscing about Stockholm at the Central Station, and; some young vegan activists in Sergels torg. Then we went to Farsta, where we talked with two groups of women, one from Colombia and Chile, one from Afghanistan, as well as a younger man shopping there. We also interviewed a retiree and a teenager from Sundbyberg, a nurse's assistant from Johanneshov and a dental hygienist from Solna, shopping at the second-hand store in Solna Centrum. Two of the participants in *Skogen är bäst på bild* also worked outside the cultural life, one as a ticket seller and ward at Central Station, and one as a news translator for Swedish Television. Going back through

[31] Fylkingen. *Text-Sound Compositions* 9-12. 4 LP Set. FYLP 1039-42. Fylkingen Records (2016).

[32] William Brunson, "Text-Sound Composition: The Second Generation". In *Proceedings of the Electronic Music Studies Network Conference*, Buenos Aires, (2009).

[33] Anders Gustafsson, "Miljonregn ska ge Fiskis framtidens nätverk". *Mitt i Kungsholmen* (December 12, 2017).

the material I had gotten interviewing them to see if I could find anything there, there were many parallels to the subjects brought forth by the participants in this new work with the person working as a translator, so I added material from recorded interviews with him which had not been used in *Skogen är bäst på bild.* This tied the two works together, with his voice as shared material between them.

I structured *Vart ska dom ta vägen nu?* in sections, according to topics that came up often in conversation with the people we interviewed. They appear in the piece as follows:

1. Which part of the city one is from, works in or travels through 0:00–1:05

2. Gentrification and Changes 1:05–1:49

   --Synthesizer Music-- 1:50–2:27

3. Housing Crisis and Rising Prices 2:28–4:44

   --Synthesizer Music and Mixed Voices-- 4:45–5:40

4. Racism and other Changes in the Society 5:41–8:56

   --Synthesizer Music-- 8:57-9:06

5. Favorite and Beautiful Places 9:06–11:41

6. Bodies of Water 11:42–13:27

   --Synthesizer Music-- 13:28–13:51

   --Collective Chanting-- 13:52–14:32

I juxtaposed people in different places in the city, speaking of the same thing in chorus, with collaging and spatial work around each subject. The colorful variation of dialects in this work, with its far more diverse group of interviewees than in *Skogen är bäst på bild*, meant that the language yields a more realistic picture of the wider city. In Stockholm, which is very segregated–and also has rapidly disappearing older dialects that hail from different neighborhoods in the last century–the dialect each person speaks the language with is an indicator of place. Thus, the variety of dialects and accents in the work weaves an outer-reaching map of the city in voices.

As I have noted, the subject-based sections of the piece are built through methods of collage, rather than as longer, fixed tableaus. The finished sections careen in near-constant motion between stories, conversations and glimpses of rooms or scenarios. The field recording and synthesizer processing here is not made to create stationary places, but rather to create that motion, as if the people who listen are traveling through the city on some ephemeral, multi-directional bus. Because the sections around subjects are both dense and non-stationary, they are marked from one

another with purely chordal and drone-like synthesizer material, to offer a rhythm of pauses in which to rest, and inwardly synthesize what has been heard. At the end, there is water, and more water. This is both a return and a reference to the sorts of geological sources that inform another of this project's works, *SOU)LEN(SKIN(NER*, at days' end. It is a good example of many compositional decisions throughout the project, which tie all the music and sound works of the project together as one single, multi-part work: an imagined Ephemeral City depicted in and illuminated by the sum total of the works of the project. Finally, all the people whose voices make up the piece chant wordlessly, perhaps pensively. Although I have not participated in a choir in Stockholm, they are certainly a consistent part of the city's soundscape, and an important musical and social gathering point for many people who live here. This ending to the piece, then, is a choir where the whole city sings, softly, almost secretly together as the day fades, and a final synthesizer drone-chord dissipates out into the Mälaren.

Taken together, the sections of *Vart ska dom ta vägen nu?* collect together many different stories and sonic images of the city, and map them in an ever-moving and re-juxtaposing sonic field of diverse lives and experiences, traversing the field of the room and co-traversing the many different Stockholms in the imaginations of those we spoke with, and those who listen.

Space emulation through Tableaus

The method of using tableaus is used its most detailed form in the work I will discuss here, *Vädersolsmodernitet* (The Sun-Dogs of Modernity)*.* I first utilized this technique in *Orogenesis*. That work contains strong programmatic elements, but does not offer people who listen much concrete information to understand my own particular picture of each of its tableaus, even though they are very specific to places and events in the city which I both read about and experienced. None the less, the template upon which I build *Vädersolsmodernitet* is based very much on my working method for *Orogenesis*. I also utilized tableaus in two other works in the project. In the first, *Skogen är bäst på bild*, I "built" places participants described around their stories taking place in them, so that the overarching text unfolds in an ever-shifting cavalcade of tableaus. The sections of the second, *Deuterium: Dome of Visions,* are derived from field recordings, which also became tableaus of the places in those recordings in the final work.

A tableau is a construct, rather than an accurate image of a place. Although a tableau forms a single place-image, it can be built of several different places from several different times, and even simultaneously imply those different places and times in an impossible composite. Tableaus are used in pageants, like both those in Christmas church services, and those sometimes used by the *Bread and Puppet*

Theater, a D.I.Y. puppet and street theater troupe which was a strong force in some of the music and art scenes I was involved with in the United States.[34] They are like cut-aways or still-shots, often containing symbols of, or elaborations on, that scene or place. In their stillness, they are not necessarily realistic, but, nonetheless, enhance the feeling that one is *there*. Here it is important to differentiate between the method of sound collage, and the way I employ tableaus in some of the works of this project. Sound collage is utilized throughout *Vart ska dom ta vägen nu*?, where the material is arranged according to wider *subjects,* as opposed to being focused on *places.* This means that the work is mostly built using methods of sound collage rather than tableau-making. There are very few stationary, depicted *places* in *Vart ska dom ta vägen nu?*; most often there are only fleeting impressions of them. The randomized way in which the *Ghost Installations* draw upon predetermined sets of materials is also sound collage rather than tableaus. The *Ghost Installations* must be open enough to interact with the sites into which they are placed, and the use of tableaus would create too strong of an "image" for that to happen. It is also important to differentiate tableaus from modular scores. Although the use of tableaus *forms* a modular score in the end, and they have often been determined at early stages of composition using the method of modular score writing, they are something far more than a score in their finished form. It is through tableaus that multiple places and times can inhabit a single site or hall, which is one of the primary methods by which I build open narrative into works that are through-composed or fixed media pieces in this project.

Vädersolsmodernitet

In June, 2017, I decided to work wholly with field recordings as a starting point for the next large-scale piece I would make for this project. Focusing on these sounds of real-world cityscapes, I found myself asking more articulated questions, specific to methods, than the general research questions that drive this project: How strong of a role can representation play in a music or sound work, while still leaving room for interpretation, and space for individual listeners to meet the work with their own stories? How far can one depart from the original sonic "image" of a place and still have that "image" be understood by individual listeners? If field recordings from a place are fashioned into gestural materials, or recombined to form composite or imaginary places, is it possible to maintain a balance between musical gestures or materials, and the sonic representation or emulation of places? Going into the composition process with these questions, *Vädersolsmodernitet* was made from June, 2017 to August, 2018, in the newly built electronic music studios at KMH.

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[34] For more information on Bread and Puppet, see: https://breadandpuppet.org/ (Accessed December 15, 2022).
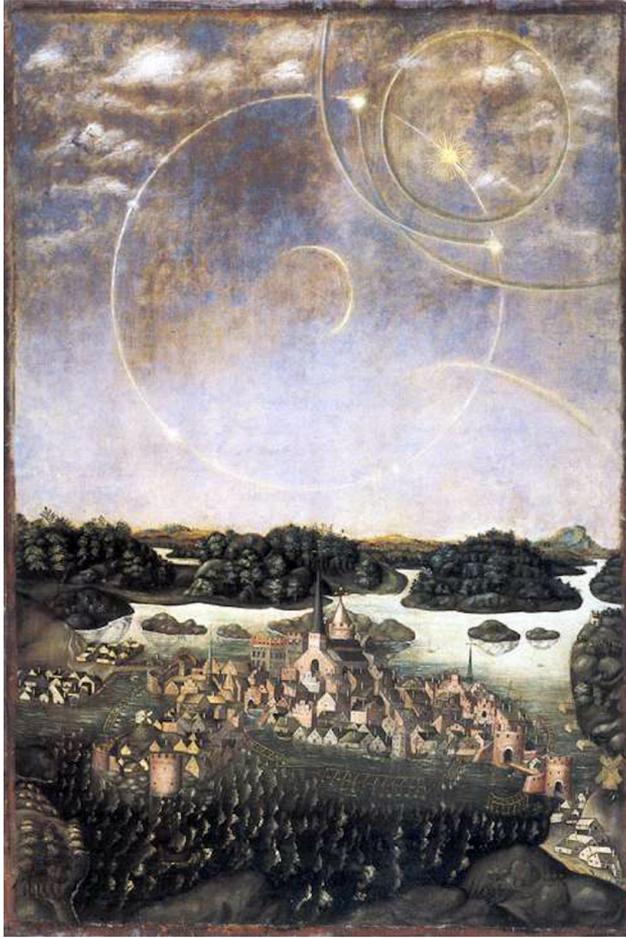
Figure 13: Vädersolstavlan (Sun-dog painting). Jabob Elbfas' painting hangs in Storkyrkan (the Great Church), and depicts the earliest known image of Stockholm
Photo: Mats Halden, 2008 (BY-CC).[35]

Vädersolsmodernitet is structured entirely around almost cinematic tableaus, which are each, in turn, environments. Some of those environments are musical ones, while others are concrete. The work also creates a version of the city which can carry out its own *dérive,* that seemingly aimless wandering that transforms a place with new ideas, impressions and cartographies. *Vädersolsmodernitet* takes up the detritus of what was then nine years' worth of field recordings of the city of Stockholm, and reworks them into combinatory representations of place. The work creates an altered ghost city in scenes, endlessly cycling in tandem around the changes that take place

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[35] Retrieved from https://commons.wikimedia.org/wiki/File:V%C3%A4dersoltavlan_cropped.JPG (Accessed 12 December 2022).

outside the internal, listening walk of the wanderer. In this work, then, the city also wanders impossibly together with, and in the imaginations of, the people who listen. The Ephemeral City is a living, moving entity here, joining its inhabitants in traversal, through its changing places and passing times, future and past.

Gesture, Representation and the Soundmark Ghosts Between

Open Narrative

This work, with its contrast between open narrative and intense materials placed in obfuscating contexts, is the most ambitious attempt at an open narrative work in the project. The specific narrative that came to me while composing the piece involves a protagonist. Some people who listened heard that there was an agent, while others did not, which is intentional, since the method of open narrative means that those who listen will be drawn to whatever elements they relate to. This protagonist, who only appears overtly only once, in the first movement, is someone I envision being born in the late 1940s or early 1950s in Stockholm. They are now living alone, perhaps in an old *hyresrätt* (rent-controlled apartment), puttering about the kitchen in one tableau, and traversing the city of Stockholm at varying points of the last 100 years of its history in memories, anecdotes and in the present day.

Rather than push this story onto a listener, I have left it vague, so that those who listen can meet the psychogeographical act of walking through Stockholm with their own imagined traversals. When speaking about the piece in academic seminars and conferences, I added protest-like placards to my presentations:

The Gentle is the Political!

The Indistinct empowers Articulation!

The Subtle is the defining mark of Psycho-sonic Cartographies!

Thus, the agenda here is to use seemingly agenda-setting materials–like protest marches, people calling out or orating, or heavy machinery–in order to *not* define an agenda. This anti-agenda is a direct repudiation of those forces in cities which seek to dominate the narrative, offering complexity in place of on-point messages. In the opening tableau, there are girl scouts, a labor union speaker, anti-SD protesters[36], an anarchist, right-wing protesters and the Post Office union marching

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[36] SD stands for "Sverige Demokraterna", or "Sweden Democrats". This is a hard-right, anti-immigrant, nationalist political party which has risen to increasing prominence and power in Sweden, especially between 2015 and 2022, the time of this writing. I write a little more about them in Chapter 6.

band at the yearly First of May demonstrations. Although they gather at the point of archetypal street demonstration here, they come from a wide enough array of experience that people who listen might identify with one, more. They might even identify with the bystanders, watching almost silently, who are also in the recording.

Since all the sounds are taken from ambient field recordings, where asking permission from each person who appears on the recordings is virtually impossible, I have combined many voices to sound like one at points where statements are made, except where public oration was happening (and sometimes even then). Where longer snippets have been used, I have tried to stay with material which was environmental, rather than declarative, such as the auctioneer at a fish market who appears in the second half (at 10:53). There is also speech that varies from clear to blurred to distorted, once again allowing those who listen to complete information from their own imagination.

Taken together, the combined tableaus of *Vädersolsmodernitet* are a journey through an imagined Stockholm. It is a varied enough one that the presence or lack of a protagonist–be they the one I have imagined, or a different one I have not foreseen–can be interpreted in many ways.

Spatialization Concepts

This work, in particular, is an attempt to bridge the field between musical gesture and place emulation. In methodological terms, these are two different ways of approaching and carrying out spatialization. How to work in the places that lie between these two poles? One of the primary methods I employ to do that in this piece is the layering of different places to form a single, combinatory place in each tableau. Instead of an "accurate" sound-field type depiction of a place, an imaginary or moving one can be layered together from disparate sources. This helps create open narrative, by providing incomplete cues that those listening then finish making sense of. The material in *Vädersolsmodernitet* can be dense, since it emulates the complexity of places. It is also *musically* intense at times, to further speak to the complex, multi-layered nature of urban places. However, the selection and juxtaposition of materials is always done with the aim of giving the people who listen to each tableaus a variety of cues, with choices about what to focus on.
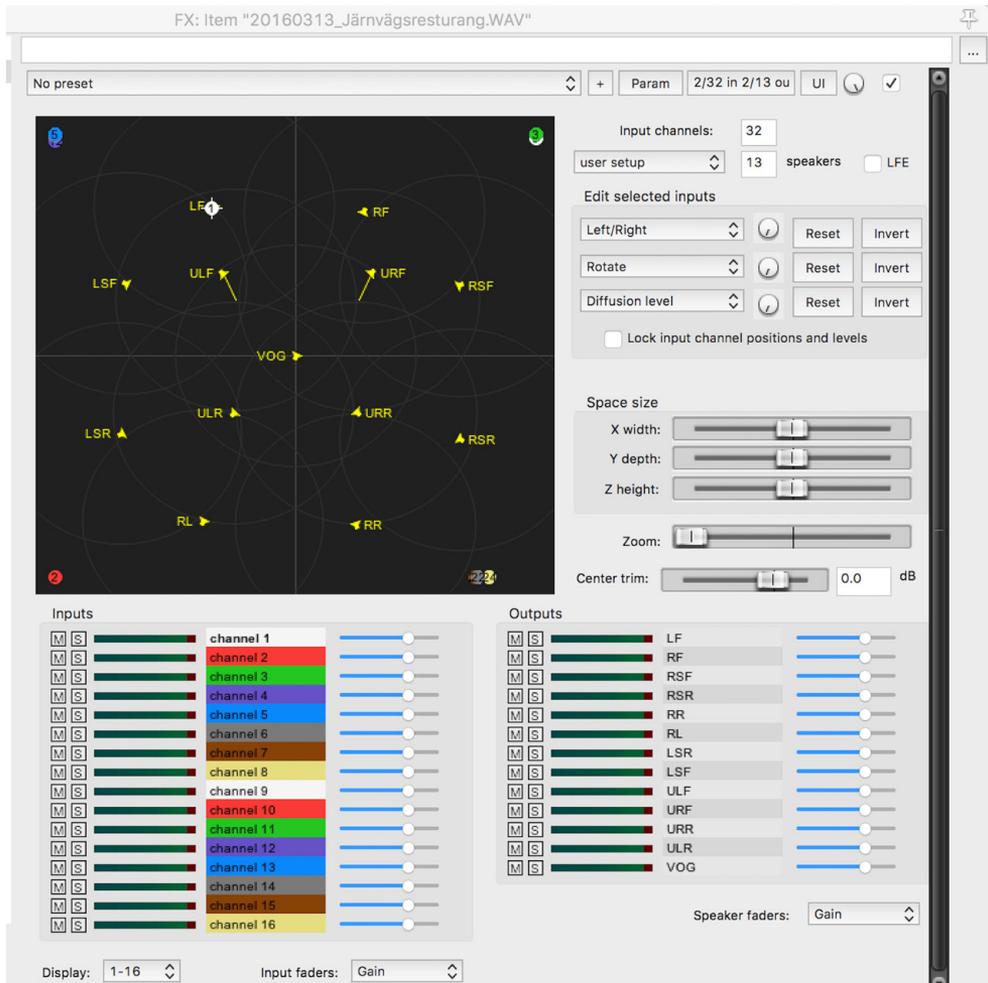
Figure 14: Basic panning plug-in in Reaper.
Screenshot: Katt Hernandez, 2017.

The digital plug-in depicted in Figure 14 is a built-in panner in Reaper, the DAW (or "digital audio workstation") I have used for all the fixed media electronic works in this project. Faced with constant moving between several studios, where plug-ins shift, I set a limitation with the piece that the lion's share of effects would be only those available inside the Reaper program. I also hope that using Reaper in this limited way has provided some useful information to others faced with uncertain plug-in access.
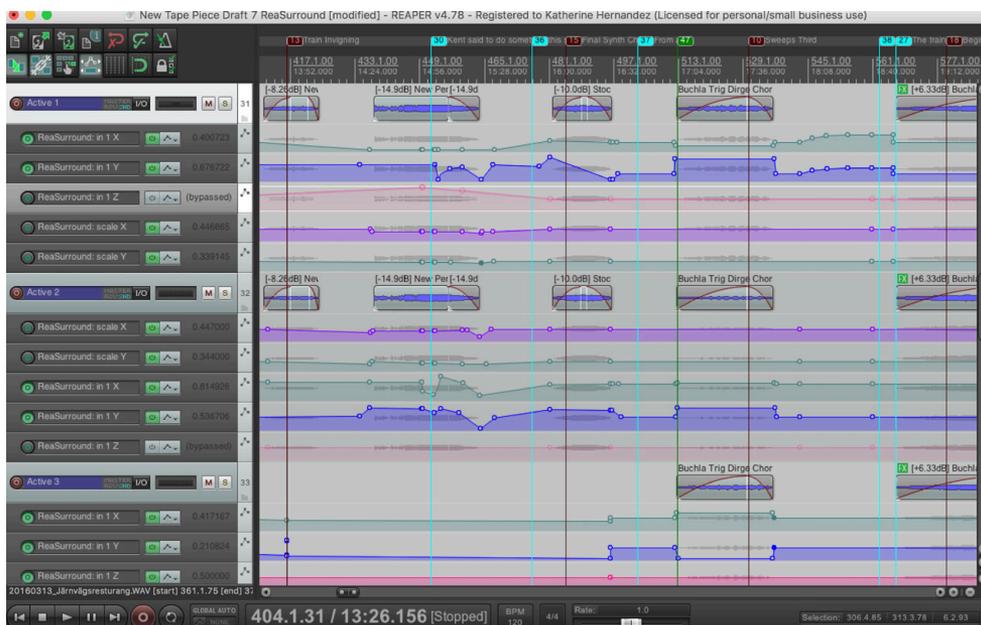
Figure 15: "Active" tracks, with sounds that move through different speakers.
Screenshot: Katt Hernandez, 2017.

After having phasing problems with *Orogenesis*, I asked composer and acoustic engineer Gerhard Eckel for his advice. "One sound, One speaker!" was his reply. Hence, I made 16 "passive" or static tracks, where one sound does indeed come out of one speaker at a time. Then, I made eight additional "active" tracks, which are used for mixer-automated panning, where sounds move in space. There are also a small number of sounds which have LFO's (or "low frequency oscillators") applied to their panning parameters, so that they fly about the room in a more randomized manner, their panning motion directed by the slow hocket between the oscillators. Since the speaker set-up between the studios I was using was different, and I knew it might be performed in settings with consumer grade speakers or less than optimal acoustic treatments, I did not use Ambisonics in this work at all.

Mixer Diffusion

There are three points at which the sonic environment dissolves into spatialized sweeps of cut-up environs. These are the mixer diffusion sections, which I made by hand on the SSL board at KMH. The study for this work, and the first mixer diffusion work I did, was *Walter Benjamin in Ulvsunda*, which has a section of live mixer diffusion. I was influenced by my collaborations with several Stockholm area live electronics performers who were using mixer diffusion employing small, MIDI-driven banks of faders. I was also inspired by mixer diffusion performances I had

seen by Baltimore electronics musician Twig Harper in 2005 at the High Zero festival, Danish electronics musician and composer Jakob Riis in 2017 at the Inter Art center in Malmö and composer Annette Vande Gorne at the SMC conference in 2013 in Stockholm.[37] Harper's concert impressed the method of diffusion on me as the ultimate raw and improvisational act of creating spontaneous sonic place transformation, through his use of recordings of water moving through the concert hall. Riis's performance illustrated the immense spatial detail which could be drawn from a simple stereo recording in live spatialized diffusion. Gorne's concert, however, illustrated another side of diffusion, taking the mixing board up as an instrument of Western art music, on par with the organ, to work with a recorded choir composition.
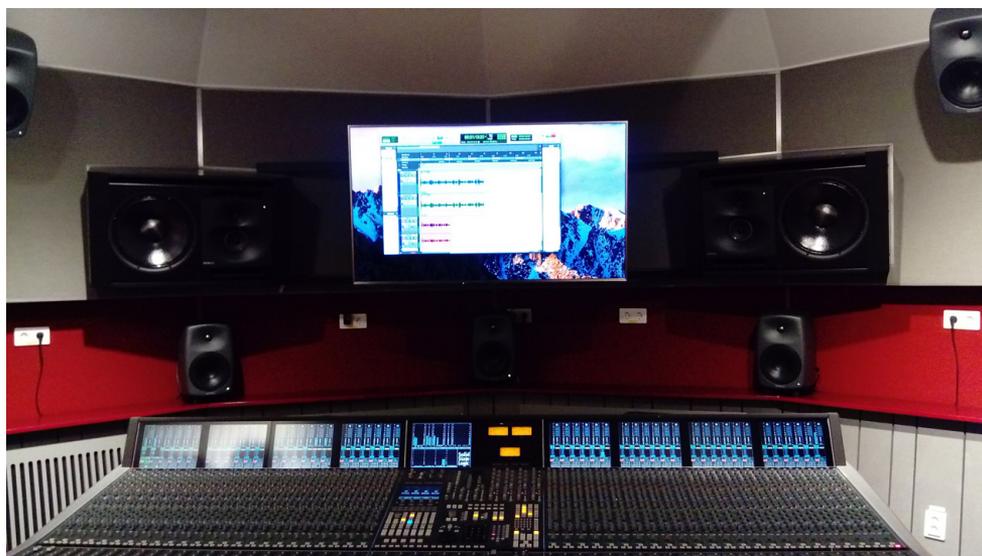
Figure 16: SSL Duality at KMH used for diffusion sections.
Photo: Katt Hernandez, 2017.

In *Vädersolsmodernitet* I used diffusion in sections taken from children skating in Vasaparken, combined with a group of folksingers I heard at a church in *Gamla Stan* (the Old Town). These sections act as moving transitions between tableaus, even though they are a kind of tableau themselves, built from the mixed cues of different places, and recognizable as such to those who know those cues. It is also part of the re-orchestration of the Easter hymn which concludes the first section of

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[37] Programs for these mixer diffusion concerts can be found here: http://smc.afim-asso.org/smac-smc-2013/SMC2013_ConcertProgramBooklet.pdf (Accessed December 10, 2022), https://www.iac.lu.se/projects/acousmatic-lab/ (Accessed December 10 2022) and https://www.highzero.org/2003_site/ (Accessed December 10 2022).

the piece, starting at 8:12–dispersing the church singers back out into streets and galleries full of people, joining in the hymn of imagined renewal, welcome or unwanted, across the city. Diffusion is also used in combination with the other methods of spatialization here at other points, but these are the places where it is the sole method of work, and functions as a particular spatial orchestration.

<u>Sound Collage as Spatialization</u>

Here I will describe the more technical methods by which I composed sections in spatialization. Rather than having a single panner on each track, each sound has its own panner plug-in. This made it possible to do very exact placement work, but also made the piece quite heavy for many computers. Thus, instead of a photo-realistic picture of each given space, as could be made in Ambisonics or Dolby Atmos,[38] I have hand-placed every sound in it. The use of this specialized panner, as well as the use of separate active and passive tracks, made much more detailed work possible in this piece than in my previous works of this kind. I have also employed a (perhaps crude) sort of emulated "Ambisonics" technique in some sections, where the object(s) in the environment I want to depict is placed in stereo in the area of the room it belongs in. Then, a second version of the file (offset in phase with the first by physically placing the left and right channels of the selected sound-files slightly out of sync with one another) is filtered to remove much of the higher frequency content. Finally, this second file is panned to the remaining speakers, in order to place it "behind" and "around" the primary version, to create a kind of "room" around the unfiltered sound. These techniques descend from my original education in tape music, which consisted of cutting tape with razor blades and hand-placing them in each of four tape decks, to be sent to the cardinal points of quadrophonic systems.

<u>Scenographic Form</u>

It was suggested to me at an early phase of composing this piece that I work *scenographically* with the structure of the piece.

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[38] Ambisonics and Dolby Atmos are techniques for spatializing audio in 3D.

Figure 17: Scenographic Sketch for First Movement.

My early sketches of the score are depicted in Figure 17, and although it looks primitive, I returned to this sketch often throughout the composition of *Vädersolsmodernitet.* Working scenographically was what led me to the use of tableaus for this piece, and using them as an organizing principle yielded a more sophisticated kind of work with tableaus than I had done in previous compositions. It was in composing *Vädersolsmodernitet* that this method was truly realized to a more detailed, in-depth and meaningful degree.

1st Movement	2nd Movement
Protests	Roma Women/Dishes/Kids Guessing countries
Industry	Roma Women/Dishes/Men talking
Diffusion I	Andra Jazz/Roma Women/Dishes
-	-
Protagonist	May First Band/Real Estate Discussions
Industry II	Hare Krishna/Kids Naming Countries (vocoder)
Birds	Diffusions III/New Train Station Christening
-	-
Diffusions II	Drone I/Stockholm Hippie Fest/Church
Organ/Orators	Drone II/Choirs
Easter Hymn/Radio Ghosts	Drone III/Industry, Transport and Construction
	Drone IV/Bicycle Bells from Critical Mass
	-
	Bicycle Bells

Figure 18: Tableaus in Vädersolsmodernitet.

Above is an outline of the structure of the tableaus in the piece. Each of these tableaus, which start to bleed into one another and eventually transform into the chordal drone sections at the end, is constructed from a number of different, real places.

Re-ownership of Place

This work is a framing of and reflection on the questions I am working on about the ability of individuals to affect their own experience of urban life in terms of collective memory and imagination. The use of open narrative is a primary method of that framing and reflection. This work is also an experiment with how the space between gesture and place can trigger or inform that ability. *Vädersolsmodernitet* is about re-owning one's sense of place as an individual city dweller, as much through darker or contentious stories as optimistic ones; as much through the force of the everyday as through the subtleties of the forceful.

94

Interwoven cityscapes, interlocking methods

All the music and sound works of this project cross through the same methodological areas described in the above five branches, in different combinations, using different instruments, and on different scales. Each of these methodological branches function as a larger conceptual strain throughout the project. The transposition of real-world sounds through playing, Foley work, and spatialization–as well as through the act of field recording, itself–mirrors the larger-scale transposition of city upon city. Utilizing modular synthesis to process field recordings and instrumental materials, as well as compose purely musical electronic materials to use together with field recordings or instrumental materials, acts as a metaphor for the transformation of music and speech into radio signals for ghostly traversal. Emulating physical places with sound, by using spatialization methods drawn from electroacoustic music and sound art practices, illuminates the city as ever-changing, and changeable. The use of tableaus combines places and times in impossible ways, just as those who traverse or dwell in the city do in their minds' eyes and ears. Open narrative, which is a principal method of all the improvisational and compositional forms of the project, reflects the cracks in the facades, the doors into rooms with still-unmet possibility, and the ability of city-dwellers to find them. The use of acoustic artefacts like difference tones, beating tones or the illusion of spatialization through rapid or specially reverberating frequency changes, is a metaphor for the way memory and imagination overlay the city, and populate them with almost physical presences and bygone places. Taken together, the methods of this project offer a host of ways to build ephemeral architectures where physical ones seem immutable.

This use of overlapping methods gives the body of works in this project a spectrum from being performative to transformative; they can be experienced as music *about* the city, or they can act as facets *of* the city, transforming the spaces they take place in, at the moment of sounding. This is one of the aims of conceiving of the works of the project as being, among other things, works of *ephemeral architecture*. There are two good examples of this over the course of the project, one in 2017, and one in 2022. In the first example, in October 2017, I was invited to play *Vädersolsmodernitet* through a large ring of 8 speakers at Stockholm University for the Arts, as part of the Alliances and Commonalities conference. After the concert and presentation, the conference organizers asked that the work be left up for the entirety of the next two days, playing in a loop. The conference participants came and went, walking around in the tableaus produced by the work, interacting with it more like the installation of a set of *places* than as a concert work. The other example was an installation I made of four of the project's works at *Rönnells antikvariat* (Rönnell's antiquarian bookshop) in January of 2022. It was still the times of Covid restrictions, so there was the stipulation that there would not be any concert seating. Instead, *Vädersolsmodernitet*, *Skogen är bäst på bild* and *Vart ska dom ta vägen*

nu? would be played out- and- downwards from a central circle from the shop's open, second-floor balcony–rather than inwards from a surrounding ring of eight speakers. The works were played in a loop, while people perused the books below. In addition, I made a special *Ghost Installation* for this day, *Ghost Installation: Rönnells*, to go in a separate part of the shop, thus offering a contrast between works originally intended as concert music, and one work built specifically as a sound installation. However, since I have overlapped methods so much, the concert works functioned beautifully as sound installations as well. The tableaus floated through the air like phantoms, and transitory audience members told me many different places and impressions of the city they got, each different from the next, from these sheets of re-imagined Stockholm passing over and through the room. This flexibility carries through much of the project, even in the case of works made for instruments like organ or violin, which are even more associated with concert settings.

The Ephemeral City is made from the minutiae of everyday life, as shown both by the field recordings and by the stories of others used in the pieces I have chosen to write about here: the festival, protest march or concert that stayed in memory; the day in the park with a bottle of *Crocodile*, or the playground at childhood's end; the subway busker on one's commute, the afternoon cafeteria long since gone, or the days when going out for the evening was affordable for the masses; the school one fights for, or the community center that opens anew; the apartment one imagines having someday, the semi-secret places with names like *Blå lagunen* (Blue Lagoon) or *Bingohallen (Bingo hall)*, the unknown meaning of the night whistling between young men in *Sergels torg*, or the birds at morning chorus; the life of work on construction machinery or trains, the Easter hymn at the rebirth of the year, and the myriad waters from every different vantage point. The more each individual city dweller gets to know the city they have built within, the more we can each deepen our connection to the evident city before us all.

The final outcome of the use of these methods – that is, the knowledge that they are meant to produce – happens at the moment of listening. All the music and sound works in the project are designed to give the people who encounter or listen to them material, inspiration and settings by which to access and deepen their uniquely personal versions of the city, built solely from each individual walk– parallel and ever crossing, here, where we all live together.

In the next three chapters, I will write about three more theoretical branches of conception–Psychogeography and Psycho-sonic Cartography; Space, Place and Spatialization, and; Urban Life and Activism. Through these theoretical writings, I will go further into how I conceive of the moment of listening when the Ephemeral City is evoked, how these theoretical branches inform the methodology of this project, and how my conception of each branch has become informed, in turn, through the creation of these music and sound works.

Chapter 4: Psychogeography and Psycho-Sonic Cartography

Psychogeography Through the 20th Century

This chapter will take up psychogeography and related practices as one set of ways to access or co-create the Ephemeral City. Since the 1950s, psychogeography has come to describe a vast range of practices, including the aimless wandering of the *dérive,* algorithmic walking, alternative mapping and experimental writing. Their originators sought to see past, and thus break, the banal.[1] Even though the term psychogeography was invented in the context of the politically radical and aesthetically avant-garde Situationist movement, its definition has expanded to include a wide range of activities in various artistic disciplines, urban political activism–even in works that predate the term. Today, psychogeography is a collection of ways to transform or re-conjure one's own stories, parallel to, in counterpoint with or in refutation of the predominant narrative of a given place.[2]

The music and sound works in this project draw upon and run in meta-counterpoint to the on-going and unfolding sonic fabric of the city itself. David Novak writes, "Noise can be homey, warm and profound […] the noisy but natural vibrations of human life in the city,"[3] and later in the same text quotes Toru Takemitsu's description of "A beautiful noise emerging from the apparatus of an obstacle …"[4] This "beautiful noise" is a prominent feature of many aspects of the life of cities on all levels, and is one of the devices city dwellers identify their own stories and places by. Thus, I seek to bring it forth in the music and sound works, either literally or by implication, as an important psychogeographical aspect of the sonic life of the cityscape.

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[1] Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/ articles/SI/en/display/1 (Accessed July 11, 2018).

[2] Merlin Coverly's book about psychogeography covers this development in a variety of strains. Merlin Coverley, *Psychogeography* (London: Pocket Essentials, 2010).

[3] Matthew Gandy and B.J. Nilsen, ed. *The Acoustic City* (Berlin: Jovis Press, 2014).

[4] Toru Takemitsu, *Confronting Silence: Selected Writings* (Berkeley: Fallen Leaf Press, 1995), 78.

Psychogeography is not only a theoretical idea, but a collection of practices. In the decades since its inception, many artists in several disciplines have expanded on those practices, making psychogeography their own, while others are taken in posthumously through its lens, in retrospect. I will address the work of several such artists here, in order to clarify how I have taken up psychogeographical practices in my practice and this project. I will also give examples of how the music and sound works in this project are a direct exploration of this concept, rooted in the assembling of real and imagined stories, memories and futures through aimless, yet transformative, wandering of the *dérive*. Since this is a project with much of its focus on electroacoustic music, it is also important to clarify the project around concepts of the soundscape and acoustic ecology, as originally defined by R. Murray Schafer.[5] Although psychogeography and sound-oriented work with acoustic ecology are often wholly separate pursuits, they dovetail with the *dérive* in the works of this project. In one definition of soundwalking, one traverses an environment with a score to re-compose–or really, re-imagine–its sonic features.[6] The idea of the "soundscape," and the idea of it as something that can be approached in this way, was defined first by R. Murray Schafer.[7] My use of the term "cityscape" is taken, in part, from my reading of his work, and my initial work with field recording and soundwalking is also influenced by practices that sprang from his ideas. I will write more about the soundscape and acoustic ecology in the second part of this chapter.

My work with psychogeography comes from a combination both of posthumously categorized psychogeographical artists and from practices in psychogeography that came later, as well as from its original sources in the Situationists and Lettrists of 1950s Paris. Walter Benjamin's treks down a single street in 1920s Weimar give us an itinerant world of tiny wonders against a backdrop of impending disaster in the coming war–to seek windows into, or cousins to, in the Now.[8] Others like Will Self[9] and Rebecca Solnit[10] wander in more dystopic worlds, from post-industrial wastelands to pristine deserts, psychogeographically cutting three-dimensional chess boards out of the checker-plain landscapes they traverse. Through these and other artists and authors, I will write about psychogeography as it relates to my work with the ephemeral city in the first part of this chapter.

The second part of the chapter introduces the idea of *psycho-sonic cartography*. This is a term created for this project in particular, to describe work focused on sound, sound-art and music as they illuminate or go together with practices ranging from

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[5] R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Rochester, VT: Destiny Books, 1977).

[6] Schafer, *Soundscape*, 194.

[7] Ibid, 2.

[8] Walter Benjamin, *The Arcades Project* (Boston: Belknap Press, 2002), and Walter Benjamin and Michael Jennings, ed. *One Way Street* (Cambridge and London: Belknap Press, 2016).

[9] Will Self and Ralph Steadman, *Psychogeography* (London: Bloomsbury, 2007).

[10] Rebecca Solnit. *A Field Guide to Getting Lost* (New York: Penguin Books, 2006).

sound-walking, to the *dérive*, to multi-stage listening, to cognitive mapping. There are many works of music, which directly influence my own methods and work, that I can then categorize under this rubric. I was also trying to find a term for these psychogeographical activities that would widen the swath of city dwellers this project might address. Psychogeography has its origins with political radicals like Guy Debord and the radical movements he was a part of, as well as with societal outsiders, like Ivan Chtcheglov, who wrote about psychogeography in a short publication just before Debord took it up.[11] I, myself, have dwelt in radical and outsider communities, both as an artist and as an activist. But for the purposes of this particular project, it is important to reach beyond those confines. In his pamphlet, *Formulary for a New Urbanism*, Ivan Chtcheglov writes: "A mental disease has swept the planet: banalization. Everyone is hypnotized by production and conveniences: sewage system, elevator, bathroom, washing machine."[12] This points to one of the foundational ideas of psychogeography– that one should break this "banalization" through its practices. But this project looks upon everyday objects as holders of important stories and experiences, and markers of sense of place. The psycho-sonic cartography of these daily rooms and objects is an important component of the materials used in the music and sound works. The "banalization" this project seeks to counteract is that which comes with a loss of sense of place, brought about by larger-scale changes like gentrification, urban redevelopment or even the simple passage of time. It is often the most taken for granted things whose disappearance is most marked later, like the sound of the older subway trains that have been replaced with slick new cars that lack seating, the classical music playing in the now-demolished *konditori* that once existed at *Slussen* or the change in the sonic environment of libraries from the sound of paper pages turning to that of ringtones and typing.

Debord's rather flippant definition of psychogeogrphy gives little indication of its future development:

> The word psychogeography [...] is not too inappropriate. It does not contradict the materialist perspective of the conditioning of life and thought by objective nature. Geography, for example, deals with the determinant action of general natural forces, such as soil composition or climatic conditions, on the economic structures of a society, and thus on the corresponding conception that such a society can have of the world [...] The charmingly vague adjective psychogeographical can be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and more generally to any situation or conduct that seems to reflect the same spirit of discovery.[13]

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[11] Guy-Ernest Debord, "Introduction to a Critique of Urban Geography (Introduction à une critique de la géographie urbaine)" In *Les Lèvres Nues* #6 (Bruxelles: Marien, 1955). I have used an English translation I found online here: https://www.cddc.vt.edu/sionline/presitu/geography.html (Accessed February 15th, 2016); Chtcheglov, *Formulary*.

[12] Chtcheglov, *Formulary*.

[13] Debord, *Critique of Urban Geography*.

However, the ideas that fed this term had already been gathering in many circles. There were the writings of Walter Benjamin, some of the activities of the surrealists and even parallel movements to the Situationists, like the Lettrists, whose 19-year-old Chtcheglov applied the term "geological" to cities two years earlier than Debord, in 1953:

> All cities are geological; you cannot take three steps without encountering ghosts bearing all the prestige of their legends. We move within a closed landscape whose landmarks constantly draw us toward the past. Certain shifting angles, certain receding perspectives, allow us to glimpse original conceptions of space, but this vision remains fragmentary. It must be sought in the magical locales of fairy tales and surrealist writings: castles, endless walls, little forgotten bars, mammoth caverns, casino mirrors.[14]

The term *dérive*, associated with psychogeography, comes from this same *Formulary* by Chtcheglov, after several paragraphs of descriptions of a fantastical city, to describe how the inhabitants' environment shifts and changes:

> The principal activity of the inhabitants will be the CONTINUOUS DÉRIVE. The changing of landscapes from one hour to the next will result in complete disorientation […]
>
> Later, as the gestures inevitably grow stale, this dérive will partially leave the realm of direct experience for that of representation […][15]

In short, terms like psychogeography and *dérive* were the output of a small subset of radical outsiders in a very specific time in Paris. These concepts became footnotes to the writings of the Situationists at the time, which took on a far more political bent, and the Lettrists faded quickly into obscurity. Yet this term floated back to the surface in time, perhaps in response to what Merlin Coverly describes in her book on the subject of psychogeography:

> street life has been suppressed, and that same hostility to the pedestrian that drove the flaneur from the streets of nineteenth-century Paris continues unabated today […] as a new urban landscape emerges, a non-place dominated by technology and advertising, whose endless reflective surfaces are devoid of individuality. This is the future Debord is challenging […] and which psychogeography had ambitiously hoped to transform.[16]

Perhaps it is in this transformation of the future-present "non-place dominated by technology and advertising" that the answer lies, as to why this tangent to a

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[14] Chtcheglov, *Formulary for a new Urbanism*.

[15] Ibid.

[16] Coverley, *Psychogeography*, 103.

movement of little consequence has been taken up with such greater force in the present day, even casting back to include people who predate it like Walter Benjamin, August Strindberg or Edgar Allan Poe.[17]

The major, unfinished project of Walter Benjamin's tragically shortened life was *The Arcades Project*, chronicling the arcades of Paris before they were taken down to make way for the grand boulevards the city is known for today.[18] But since my own project is more concerned with the details of the everyday, the first Benjamin book I turned to was his study for his unfinished Arcades project, *One Way Street.*[19] This book has much to offer us now. Our current vantage point in time begs questions about vast transformations of cityscapes, and gives us the opportunity to take heart in both the former arcades and the later streets and avenues of the cities he wrote about. The kind of street which is iconically endangered in today's gentrification and franchise-driven urban environments, once full of locally owned and unique places of business, residence and gathering, is much like the one depicted in *One Way Street.* Indeed, in today's Stockholm, even if Klara had managed to escape demolition, it would be overrun with the same troubles. This can be observed in the near-by *Gamla stan* (Old Town) neighborhood, of somewhat similar architecture to old Klara, where some local businesses do survive, but much of the area has become a stage-set for wealthy tourists, complete with luxury condos and international franchises.

Benjamin's three-year chronicle of that street in Weimar was as thorough as the loneliest life-long dweller, trundling slowly down the same block to get milk every couple days, cataloguing every window, doorknob and trellis on the way. He writes vignettes about what he sees in sequence: "Stamp Shop," "Travel Souvenirs," "Antique Shop," "Breakfast Room."[20] Much of the writing is about the act of writing, mixed with dreams, observations, tales. Sometimes it is quite nostalgic, other times layered in symbols, or pointed at the impending changes in society. It is the aim of this project to use psychogeography to address people from many walks of life, and Benjamin's book touches on this way of perceiving the city. Stories are hidden not *by* the seemingly banal, but *within* it. Take Benjamin's gaze through the eyes of an imagined boy into the window of a stamp shop:

[17] Benjamin, One Way Street; August Strindberg, *Köra och Vända*, ed. Magnus Florin and Ulf Olsson (Stockholm: Bonniers, 1999), and, although I do not cover it in this thesis, Edgar Allan Poe's story *The Man of the Crowd* is widely regarded as a work of psychogeographical literature that was made prior to the coining of the term, as described in this article: Karen O'Rourke, "Psychogeography: A purposeful drift through the city," *The MIT Press Reader* (July 16th, 2021). https://thereader.mitpress.edu/psychogeography-a-purposeful-drift-through-the-city/ (Accessed 27 November 2022).

[18] Benjamin, *The Arcades Project*.

[19] Benjamin, *One Way Street*.

[20] Ibid., 29, 59, 66, 79.

Like Gulliver, the child travels among the lands and peoples of his postage stamps. The geography and history of the Lilliputians, the whole science of the little nation with all its figures and names, is installed in him in sleep. He takes part in their transactions, attends their purple assemblies, watches the launching of their little ships, and celebrates with their crowned heads enthroned behind hedges, jubilees.

There is, it is known, a stamp-language that is to flower-language what the Morse alphabet is to the written one. But how long will the flowers continue to bloom between the telegraph poles? Are not the great artistic stamps of the postwar years, with their full colors, already the autumnal asters and dahlias of this flora? Stephan, a German and not by chance a contemporary of Jean Paul, planted this seed in the summery middle of the nineteenth century. It will not survive the twentieth.[21]

There are still some few stamp shops left in contemporary cities, where the stamps on display are joined by the tiny reliefs of coins in somewhat dusty displays. You could go out today and still find some diminutive window here or there, where tiny people still flourish in miniature assemblies, ships and jubilees, transformed, perhaps almost beyond recognition, by the changes of the decades that have passed since Benjamin walked in Weimar. Or perhaps some new future world that would fit in the kernel of a flower is to be found in finger-nail images, carefully painted in the host of pedicure salons that have sprung up in many cities. In psychogeography, these different walks in different times melt into reflections of one another, sketching out some deeply personal, inward path to the city of the imagination.

In the introduction to a 2016 edition of the book, Greil Marcus writes:

One thing that linked Benjamin, Aragon, Adorno and Chtcheglov (and for a moment Ruttmann, before he became a Nazi) was the philosophical conviction, or instinct, that the totality had to be resisted, even chipped away, even defeated, by the fragment: the street, the sign, the name, the face, the aphorism, the evanescent, the ephemeral, the worthless, the unimportant, the meaningless.[22]

This is evidenced in these psychogeographical writings, which hone in on details like that of the stamp shop, or even smaller features of the street, as whole universes unto themselves. And those tiny worlds re-make the greater ones, where a shop window contains lost childhoods, imagined futures (however dire) and forgotten languages of Rubylith transmission. Contemporary psychogeographical writers, like Self, Macfarlane or Solnit,[23] or those working in other disciplines such as Geraldine Hudson or Jacek Smolicki, re-address the totality in micro-environments

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[21] Benjamin, *One Way Street*, 82–83.

[22] Ibid., xvi.

[23] Self, *Psychogeography*; Robert Macfarlane, *The Old Ways: A Journey on Foot* (London: Penguin Books, 2012); Solnit, *Field Guide*; Rebecca Solnit, *Wanderlust* (New York: Penguin Books, 2000).

and macro-geographies.[24] The modern-day detritus they come upon forms new roadmaps of destruction and creation. Indeed, the Ephemeral City this project seeks to illuminate is not built from pillars of cultural expression, nor is it made from great tomes of epistemological expression. It is, rather, built from the most tiny, day-to-day details of dwelling and traversal. Because of this, *everyone* possesses an inner ephemeral city, no matter who they are, or what life they lead. All neighborhoods, everywhere, possess the small features of the daily, and each is different from the next–more and more so, the smaller and more local you go. Just as Benjamin's walk in Weimar focused on smaller features to illuminate the larger forces at play, so the passing small details of the daily life of the street illuminate the greater city in all its projections and re-imagined forms.

Contemporary Psychogeographies

Rebecca Solnit's psychogeographical writing covers landscapes and places of many kinds, from desert pilgrimages to endangered wetlands to writers roaming the British countryside nearly a hundred years ago. Turning to her own city of San Francisco, she writes about the vast variety of ordinary things striking her with wonder: "[…] the buildings of my city contained Zen centers, Pentecostal churches, tattoo parlors, produce stores, burrito places, movie palaces, dim sum shops […] the people on the street offered a thousand glimpses of lives like and utterly unlike mine."[25] Writing about the walks Kierkegaard took in Copenhagen, Solnit touches upon the aspect of psychogeography that has caused it to outlive its flamboyant origins, describing the way he would see his estranged former lover repeatedly on the streets of the city. She writes: "The street, which is the most casual arena for people with full private lives, was the most personal for him."[26] But of course Kierkegaard was not the only one seeing his former lives passing by on the sidewalk. The street is personal for everybody, whether they see the actual people and times that have passed from their lives, or the memory of them, contained in the fabric of place.

The minutiae of the private and personal stories crossing each other in the street, then–those lives "like and utterly unlike"[27] one another–are revealed in tumbling masses of ever-shifting points of gathering and transience. Cityscapes contain that anti-physical presence of memories, stories, and imagined futures in their details, and these are at once the most collective, and the most personal. Solnit writes

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[24] Geraldine Hudson: https://geraldinehudson.org (Accessed 10 December 2022); Jacek Smolicki: http://smolicki.com (Accessed 10 December 2022).

[25] Solnit, *Wanderlust* 171.

[26] Ibid., 25.

[27] Ibid., 72.

throughout her work of these daily details as metaphors, contained in objects, located in physical space.[28]

Decades hence from its origins in 1960s Paris, this newer psychogeography Solnit and other contemporary artists are engaged in seeks transformation through the everyday. It is less concerned with the other-worldly geographical, than with the earthly cartographical. Indeed, Will Self's dystopian-cathartic take on psychogeography also touches upon this accounting of fragile details, and he gives a solid account of how the simple act of walking "disrupts" the massive forces at work in the environments he lives in and traverses, subtle and flamboyant at once:

> I've taken to long-distance walking as a means of dissolving the mechanized matrix which compresses the space-time continuum, and decouples human from physical geography. […] I like a walk which takes me to a meeting or an assignment; that way I can drag other people into my geotechnical world view. 'How was your journey?' they say. 'Not bad,' I reply. 'Take long?', they enquire. 'About ten hours,', I admit. 'I walked here.' […] a society's space-time perceptions are a function of its social rhythm and its territory. So, by walking to the business meeting I have disrupted it […][29]

The approach I take to psychogeography in this project is closer to this contemporary form than the more fantastical pursuits of Debord or Chtcheglov. But it is important to understand that there is not a dichotomy here; those more fantastical aims, of melting the power of the banal, or the oppressive by force of the imagination, are contained in the embrace of daily details and smaller moments in space that characterize the more contemporary psychogeographical artists I have taken up here.

Debord asserts that geography "deals with the determinant action of general natural forces."[30] However, cities are a refutation of geography in some respects–especially Stockholm, where the bedrock must be removed with controlled explosions in order to build new structures in the cityscape. So Debord's statement, as well as Chtcheglov's assertion that cities are geographical, are at odds with the embryo of the Ephemeral City in their writings.[31] Even Stockholm, with its planned oasis-points of nature (in the form of parks and green space) is a fortress *against* nature or "natural forces". The newer progressions and interpretations of psychogeography show a move away from the original focus on the entirely imagined, alternative geography of an impossible cityscape, and towards the re-imagined details of local days mapped out in the known city.

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[28] Ibid.; Solnit, *Field Guide to Getting Lost*.

[29] Self, *Psychogeography*, 69.

[30] Debord, *Critique of Urban Geography*; Chtcheglov, *Formulary.*

[31] Chtcheglov, *Formulary*.

However, for all the important strains of method and theory it has to offer for the work at hand, psychogeography still runs parallel to the aims of this particular project, rather than through it. How to better define the activities at hand?

The Psychogeography of Stockholm

This project takes Stockholm as its focus because I live and work there, and know the city well enough that I felt it possible to engage in psychogeographical work on the level that this project demands. There are several psychogeographical works of writing, film, and visual art, both well-known and obscure, which have informed and influenced the work of this project. Turning to the specific psychogeography of Stockholm brings some aspects of that group of practices and ideas more in line with the aims of this project. I will discuss the psychogeography of Stockholm through these works here.

In actual practice, much of psychogeography emanates from written works. Stockholm does not have a strong history of specifically psychogeographical literature like cities such as Paris, London or New York. But there are late 19th and early 20th century writers whose writings still represent the role of the "flaneur" in the city, such as August Strindberg and Hjalmar Söderberg. Psychogeographical elements are important in several of Strindberg's works, but most prominent in the novella *Ensam* (Alone). *Ensam* features a protagonist clearly echoing Strindberg, himself, mapping his reflections and states onto different places in the city. Hjalmar Söderberg is better known as a "flaneur author," especially in his works *Doktor Glas* (Doctor Glas) and *Förvillelser* (Delusions).[32] There are some later works featuring flaneur-type characters, by authors such as Per Hagman, or Klas Östergren, whose work *Gentlemen* I will take up here. Indeed, the city center expands with the times, from Strindberg's haunts around Klara, Berzelii Park and his late-life apartment *blå tornet* (blue tower) on Drottninggatan, out to the Södermalm of Klas Östergren's *Gentlemen*, near Slussen and Mariatorget. An allegorical *Röda Rummet* of libertine musicians, poets and boxers romps through that Stockholm, still replete with structures built in Strindberg's time, whirling closer and closer to the darker events of the century that followed, when Östergren wrote this work. Strindberg's birdseye view of the sun rising city from *Mosebacketerrassen* becomes the dream of Östergren's Henry Morgan, to turn his home-bound piano playing into a grand review at Södra teatern. The details of Hornsgatan, and the vaguely exclusive world of *kulturarbetare* (cultural workers) and boxers Östergren enters through Morgan's

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[32] Hjalmar Söderberg, *Doktor Glas: Historietter* (*Doctor Glas: Novellas*). (Stockholm: Bonniers, 1905) and, Hjalmar Söderberg, *Förvillelser* (*Delusions*). (Stockholm: Bonniers, 1895).

apartment on that byway, is the decades-later answer to Strindberg's terse world of playwrights-come-politicos.[33]

Stockholm's hidden psychogeographies

The most well-known depiction of a once-real but now-imagined version of Stockholm is, perhaps, Lennart af Petersens' photography of Klara–a central Stockholm neighborhood that was entirely demolished for modernization in the 1950s and 60s.[34] Petersens' work informs generations of Stockholmers' "memories" of a city they never inhabited. His photography and film about Klara were made walking the streets, shops and homes of its last inhabitants, joining the informal conversation and activity of their days as they waned. The present-day streetscape also provides counterpoint for those who identify with the environs that replaced Klara.

Figure 1: Historic photos of Klara I
Left: Klarabergsgatan 35 från hörnet av Klara Norra Kyrkogata (Kv. Gripen t.v.),1953. Photo: Lennart af Petersens, Stockholms stadsmuseum(CC-BY-NC).[35] Right: Kronprinsens stall vid Tegelbacken. T.h. går Klara Västra Kyrkogata norrut mot Klara kyrka, 1950. Photo: Lennart af Petersens, Stockholms stadsmuseum (CC-BY-CC).[36]

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[33] Klas Östergren, *Gentlemen* (Stockholm: Bonniers, 1980).

[34] Lennart af Petersens, *Retrospektivt* (*Retrospective*) (Stockholm: Fotografiska museet, 1983).

[35] Retrieved from https://stockholmskallan.stockholm.se/post/3249 (Accessed December 13, 2022).

[36] Retrieved from https://stockholmskallan.stockholm.se/post/13782 (Accessed December 13, 2022).

Figure 2: Historic photos of Klara II
Left: Klara rivning (The tearing down of Klara). Photo: CC BY-SA 3.0[37] Right: Klara Norra Kyrkogata. Vy mot söder, Centralpostens broar skymmer utsikten mot Klara Kyrka, 1944. Photo: Olle Widfeldt. Stockholms stadsmuseum. (NC-BY-CC)[38]

I have talked to those who wax nostalgic for various periods of youth in the city's *Kulturhuset*, and some even speak with appreciation for the modernist ideals expressed in the "Five Sisters," whose official name is *Hötorgsskraporna* (Haymarket Skyscrapers) or *Hötorgscity* (Haymarket Square City). Each of the five buildings were designed by a different architect or firm, and they are one of the few examples of early concrete and curtain wall office buildings in Sweden.[39] With these stories in hand, one can regard both Klara and Sergels torg simultaneously, thus dwelling beyond the predominant features of the current street–advertising and international franchises–and imbuing the evident city with the life of its other selves.

Petersens' way of addressing, documenting and lamenting the psychogeography of Stockholm's former center informed the way I made many of the music and sound works of this project. Looking at these photographs, which depict layers and localized moments of everyday life in Klara against the on-coming machine of massive change and demolition, was a determining factor in how I chose to take up and juxtapose different sets of real-world sounds and materials, and in what sorts of materials I chose. Both Petersens' and Strindberg's work also inform my use of acoustic artifacts to fore- and background timbres within timbres. These acoustic "ghosts" mirror the simultaneity of disparate time periods and imagined cities created by interacting traces, including the interaction between Strindberg's

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[37] Retrieved from https://stockholmskallan.stockholm.se/post/32439 (Accessed December 13, 2022).

[38] Retrieved from https://stockholmskallan.stockholm.se/post/13104 (Accessed December 13, 2022).

[39] Olaf Hultin, Bengt Johansson, Johan Mårtelius and Rasmus Wærn, *Guide till Stockholms Arkitektur* (Stockholm: Arkitektur Förlag, 1998), 90.

writings depicting Stockholm, Petersons' iconic photographs and films of Klara, the nostalgia that has come be expressed through those works and the evident city of the current day.

August Strindberg

I have mentioned Strindberg above; his very early and very late works paint a Stockholm that is populated with memory, omens, dreams and ghost traces. It is particularly at the end of his life that Strindberg, depicting himself as the main character of *Ensam*, truly becomes a psychogeographical drifter in Stockholm.[40] In 1903, Strindberg opens his novella about the isolation and despair at the end of his life through the anecdote of a shopkeeper across the street. The new owner is enthusiastic, and fills the shop with goods. As the days progress, and the stop stands mostly unvisited; the assortment takes on a tragic air, waiting for a life that will never arrive. Strindberg's stormy life, marred both by political conflict and his own chauvinism, led him through failed marriages, lost children and exile.[41] At the end of his life, he returned to Stockholm, established, respected and (as the title of this late work indicates) alone. His hopes await him, child-like, in a house like a castle; a horizon he visits in his walks through the city, as distant in many ways as from his window.

> I have a special route I call *via dolorosa*, which I take when times are darker than usual. It is the city's last border to the north, and consists of a one-sided avenue with a house on one side, and the forest on the other. But to get there, I have to take a small cross street, which has a special appeal to me, though I cannot really say why. The narrow street is bounded by a large, soaring church […] to the north stands a house, just where the street rises to meet the median. It's big, like a castle; it stands on the last hill slope, and overlooks the inlets to the sea. For years, my thoughts have turned to this house. Just as I have wished to live there, I've imagined that there is someone there who has an influence on my destiny, or has it now. I see it from my home, and I look at it every day, when the sun shines on it or when the candles are lit in the middle of the night. […] I am waiting to go in there one day, and find peace.[42]

Strindberg's is a psychogeography of inhabiting imagined and remembered places, layered upon one another in almost mystic visions in an individually experienced, if solitary, Stockholm–not unlike what this project aims for, a hundred and fifteen years later. He cannot own this wonderful house. He cannot ever have the life it represents. But he can suspend disbelief, imagining the day when he will move there, and find peace. The house is a microcosm of Strindberg's ephemeral city; a

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[40] August Strindberg, *Ensam* (Stockholm: Bonniers förlag, 1903).

[41] Olof Lagercrantz, *August Strindberg* (Stockholm:Wahlström & Widstrand, 1979).

[42] Strindberg, *Ensam*, 57. Translation of Citation, Katt Hernandez. The original Swedish text can be found in Chapter 8, Appendix III.

silent *Ghost Installation*, speaking of a future that never came, but might still one day, against reason.

Siri Derkert in Östermalm

In 1965, artist Siri Derkert made *Ristningar* (Carvings)–a work spanning the entire outer platform walls of the Östermalmstorg subway station. She cut the work into the subway track walls below Stockholm's most well-heeled district. Stretching over 145 meters are figure drawings, scattered texts, portraits of known artists, authors and other figures, festooned with musical notation excerpted from *La Marseillaise* and the *Internationale*–power-hammered out of the solid concrete. The themes are environmentalism, peace and anti-war movements and feminism, while the station is positioned at the epicenter of the city's most upper-class neighborhood. From the inauguration of the work in 1965 to the present, it has been the source of debate and inspiration alike.[43]

Figure 3: Details from Siri Derkert's *Ristningar*, Östermalmstorg T.
Left: Photo: Katt Hernandez, 2013. Right: Photo: Katt Hernandez, 2014.

In the 2013 documentary on Swedish National Television about Siri Derkert's life and work, *Jag var omöjlig* (I was impossible), there is a segment with three nearly consecutive shots: One of Derkert on a ladder in wool skirts and a welding helmet, cutting figures into the walls; one of a staunchly disapproving interviewer catching an earful from her, shaking a finger at him; and one of her dancing on the platform before her new work, linking arms with inauguration attendees to the spontaneous accordion of a street busker.[44] In 2015, I participated in a protest where we tore down the massive advertisements SD had put up throughout the station, which denounced the presence of foreigners in the country. Looking to the choirs, children,

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[43] Moderna Museet, *Siri Derkert*. https://www.modernamuseet.se/stockholm/sv/utstallningar/siri-derkert/om-utstallningen. (Accessed 15 November 2022).

[44] *jag var omöjlig* (*I was impossible*). Staffan Julén, Per Forsgren and Anneli Kustfält, dr. Documentary Film. (SvT2, 2013).

birds and stanzas, with names and quotes from people who worked for peace, feminism and the environment, I was given solace by the traces of other Stockholms, real at other times, fiercely imagined that day. Derkert's stone music for radical women, poets and the ideals of that former place and time stand as a silent chant in solid rock, its contrast between the radical and the subtle, in both content and material, more perseverant in the cityscape than even the activism or arts movements it depicts. I was inspired (among other things) by this work, as well as the statue of Sweden's first social democratic prime minister, Hjalmar Branting at Norra Bantorget, when I included the sound of protests in some of the works of this project.[45] In the moment, these protests are powerful, and sometimes overpowering, events. In retrospect they, too, become a part of the greater cityscape, fading back into subtle, but still quietly powerful, features–like Derkert's work in the station. Östermalmstorg is an exclusive area. But if you can hear the walls sing, the city becomes multi-layered again.

Gentlemen

In 1980, the main character in Klas Östergren's *Gentlemen* has his apartment robbed, just as he is hired to write a contemporary version of *Röda Rummet*. Shortly after, he meets and is invited to take up residence at Hornsgatan 29 with Henry Morgan – a boxer, pianist, composer and itinerant bohemian dwelling there, where jazz pianist "The Baron" once lived,[46] and Morgan's mysterious brother Leo is soon to return. They cavort about the city, until Leo, a troubled poet and political radical, turns up and the three are drawn into scandal and the underworld.

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[45] *Brantingmonumentet* was made by artist Carl Eldh, and installed in Norra Bantorget in 1952. There is more information at the website of the Stockholm City Museum here: http://www.skulptur.stockholm.se/default.asp?id=7824&lang=SE&bhcp=1 (Accessed 10 December 2022).

[46] Östergren, *Gentlemen*.

Figure 4: Henry Morgan's Apartment, Hornsgatan 29.
Photo: Katt Hernandez, 2017.

The *Mariatorget* Östergren writes about dovetails with one of the endgames of the drive to tear down and rebuild Stockholm mid-century. *Puckeln* is a densely-packed area of houses built in the same era as Klara, and was also slated for demolition, until engineers sounded the alarm. They pointed out that the hill where the houses sit was so steep, and the buildings built so closely together, that the removal of even a part would cause the entire neighborhood to topple like dominos down the mountain. Östergren writes about the quarter in the 1980s, describing is: "merely as a pendant for those situated in *Puckeln* and the newly renovated 1700s buildings, where ceramists, gallerists and an infinite number of troubadours lodged."[47] It was a place where small businesses flourished in the golden moments of optimistic, if sometimes imagined, sustainable solvency between urban renewal and gentrification, which has characterized the great, good places of so many cities over the last century:

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[47] Östergren, *Gentlemen*, 56. Translation of citation by Katt Hernandez. The original Swedish can be found in Chapter 8, Appendix III.

one could count no less than a dozen small concerns that might not be considered as completely solvent, but operated in any case. There was Primalkafeet in the old pharmacy, a stationary shop, a frame maker, a cigar dealer, a bookstore, a stamp trade, a specialty shop, as well as a number of galleries and other shops for clothes and of course Möbel-Man […][48]

Each Sunday in 2017 I met a variated salon of folks at *Tårtan* (The Torte) – a *konditori* near *Mariatorget*, well-known as the site and namesake of a children's program from the 1970s. As I began reading this 1980s example of Stockholm proto-psychogeography, I realized we were meeting right across the street from the fabled Henry Morgan's abode. As I read, I went to the places it described. In 2008, I knew people who had lived in one of Stockholm's only storied squats of that time, *Mullvaden*. Their accounts of that place and its shut-down captivated me at the time, and I walked by where it had stood after reading about it in the book. It was near Mariatorget, and Klas Östergren was apparently there as well:

> The police had cordoned off Krukmakargatan along the Mullvaden block, and there were cops standing at every other stoop, talking to people who loved cops or hated cops or only wanted to get things off their chest.
>
> At the beginning of the evening, people had begun to pull together and go against the police barricades. It really turned into a circus. Fire-eaters and troubadours stood for entertainment, journalists ran around and interviewed dour constables, and indignant sympathizers collected scrap-wood and started a bonfire. The fire department and mounted police were soon on the scene, and suddenly it seemed like the whole area was invaded by the King, with border police out in force. Horses tramped down into the masses of sitting people and hysteria spread.
>
> It was, as noted, a chilly evening, and the autumn was in full swing. I went up to the apartment to eat a little soup and warm up […][49]

Now the people who squatted Mullvaden are gone, but I walk in parallel with the traces of their former days, and the ghost of a younger, fictionalized Östergren, before he was invited to join the Swedish Academy in 2014, before he resigned in protest during the #metoo scandal of 2018, before he was appearing across the country in conversation with one of his publishers in 2023.[50] We converge on the

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[48] Östergren, *Gentlemen*, 57. Translation of citation by Katt Hernandez. The original Swedish can be found in Chapter 8, Appendix III.

[49] Östergren, *Gentlemen*, 48. Translation of citation by Katt Hernandez. For the original Swedish text, see Chapter 8, Appendix III.

[50] More information about Östergren's departure can be found in this interview: https://www.femina.se/intervju/klas-ostergren-trodde-jag-skulle-bli-inlast-i-en-madrasserad-cell/3263510 (Accessed December 10, 2022); and here is Östergren's official entry in the Swedish Academy website: https://www.svenskaakademien.se/svenska-akademien/ledamotsregister/ostergren-klas (Accessed 10 December 2022).

point where *Mullvaden* once stood, now a more stately affair for a mixture of old Stockholmers and the newer generations who buy, rather than rent (or squat). One of the condominium associations is named *Brf Ockupanten* ("The Occupier Condominium Association").[51] A story of this place, fashioned into the kind of radiophonic work of *Skogen är bäst på bild* (The Forest Looks Best in Pictures) or *Vart ska dom ta vägen nu?* (Where Will They Go Now?)*, would be made with horses and guitars, cooperative meeting bickering or late-night coffee table philosophy, cranky wooden stairs and old plumbing. Instead, I have the story of cold-water flats at Hornstull in a similar era, told to me by Carina Månsson, in their years of wonderful evening parties, and cool women dying their hair with henna.[52]

Skrotnisse och hans vänner

In 1985, the children's program *Skrotnisse och hans vänner* (Scrapyard Nick and his Friends) was broadcast across Sweden.[53] Based on illustrations by cartoonist Jan Lööf, the protagonists of this stop-animation, puppet and superimposed film program are Skrotnisse and his son Kalle, who own a scrapyard, and Bertil Enstöring, a brilliant, but reclusive scientist. The villain of the story is Ture Björkman–a bureaucratic city planner who lives with his mother. The scientist is writing a book, living in a fantastic house-come-helicopter built by his old pal Skrotnisse. But Ture Björkman wants to steal the book before it is published. A global chase unfolds, from the scrap yard where the kind hearted, animal rescuing Kalle plays a saxophone out back on weekends, unfolding across continents and into outer space.

Figure 5: Skrotnisse and Klara Scrapyard.
Left: Skrotnisse and Kalle in Klara. Photo: Jan Lööf (Used with Permission). Right: Beridarbansgatan 18, Klarakvarteren (A scrapyard in Klara). Photo: Lennart af Petersens, 1954 (NC-BY-CC).

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[51] Here is the condominium association's website: https://www.ockupanten.se/ (Accessed November 10, 2022).

[52] This story appears in *Skogen är bäst på bild*, at 16:24.

[53] *Skrotnisse och hans vänner* (*Scrapyard Nick and his Friends*). Seasons 1–2. Television Program. Lars-Åke Kylén and Jan Lööf, drs. (SvT2, 1985).

After learning about the transformation of *Klarakvarteren* through photographs, it was plain to see that the scrapyard is situated smack in the middle of that neighborhood, already phantom by the time the program was made. The sinister bent of the bureaucratic city planner takes on new meaning. The 1980s children who watch are quietly given back their former city center, in stop animation, Rube Goldberg contraptions and jazz.

The Hidden Suburb

One of the more unique features of Stockholm's cityscape are the gigantic, concrete apartment block neighborhoods, built from the 1950s through the 1970s. There was a program, called *miljonprogrammet* or "The Million Program", to build a million new units of housing in Sweden during this time–an ambitious effort to solve housing shortages and raise the general standard of living across the country.[54] Most of suburban Stockholm was constructed through this massive act of state planning. They range in size and scope from early developments, like the more modest complexes built in Östberga in the 1950s, to the more megalithic areas like Bredäng, to those built in the dwindling years of the program, like Tensta.

The artist and film-maker Martin Eriksson Dunér builds versions of the city from the unorthodox viewpoints of invisible inhabitants and seldom-discussed histories. *Kontoret, Skärholmen* (The Office, Skärholmen), is about a tent and trailer encampment of copper thieves. They lived in an ad-hoc community in a scrap of wasteland forest, near the shopping center in the outer suburb of Skärholmen, in the early 2010s.[55] The film is comprised of a very few still shots, repeating in cycle, of the waste-ground by the mall, the trailers and detritus in their encampment, the parking structure, the highway and an underground room. The words of the copper thief Dunér interviewed are read by an actor. These steps of removal from moving film documentary or real voices give the story an air of the monumental. Walking through Skärholmen, I see the still shot of the catacomb in my mind's eye, impossibly matched in the visage of the parking structure, and hear the actor read the copper thief's words:

> One utopian dream, that I still have, is to steal the whole analogue telephone network. What copious amounts of copper! It's closed down now, and *Televerket* [the Swedish National Telephone service] are cutting it up themselves. These tunnels are actually the remnants of the cold war. We are now in digital times, the analogue network is barely used. Only a couple percentages of it. And the remaining cables are worth billions. It isn't even possible to assess how much it's worth […] They had caught me in various protected places too many times, and I had reached my quota. There was a completely different kind of police force involved, because these were protected areas. I even ended up in the situation, which was fairly comical from a societal

[54] Karl Olov Arnstberg, *Miljonprogramme*t (Stockholm: Carlssons Bokförlag, 2000).

[55] *Kontoret, Skärholmen* (*The Office, Skärholmen*). Film. Mats E. Dunér, dr. Film. (Filmform, 2013).

perspective, where SÄPO themselves confronted me, and wondered what I was planning to steal down there. And I confess: "The analogue telephone network." And they laugh at me. "What are you laughing about?" They didn't realize the magnitude of what I was saying.[56]

The dingy eye-sore of a cluster of trailers on waste-ground by a shopping mall, inhabited by some of the most outcast and impoverished people in the city, takes on new magnitudes of imagination in his words. The impossible slats between realities rarely lie in obvious places, yet are often, at the same time, in plain sight.

Figure 6: Bredäng in Winter.
Photo: Katt Hernandez, 2013.

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[56] Ibid. Aural translation of excerpt, with reference to English subtitles in film: Katt Hernandez.

In 2013, the square at Bredäng station echoed the tensions between different communities inhabiting a rapidly changing neighborhood, echoing again the larger-scale tensions of racism and classism in Stockholm. Two separate but simultaneous concerts took place, featuring teenage musicians, where the two audiences stood with their backs to one another. On the right was an assembled stage with a professional sound-man. Little girls came out dressed in periwinkle and lavender tutus, singing a waltz-like melody over a studious classical piano student, playing on a new electric piano. Their parents stood and watched, some pushing strollers, others smiling or clapping in encouragement. Less than a meter behind them, the other audience stood. They looked up at the concrete stairwell, leading to the elevated tracks of the subway. A makeshift PA had been placed on the landing, with a ratty synthesizer and single microphone plugged in through a duct-taped DJ mixer. A youngish man who looked to be a youth leader of some kind announced the first act, chanting what had been posted on xeroxed fliers throughout the square for weeks: "LÅT MAZEN STANNA!" The teenagers in the audience repeated it loudly. The parents standing behind them shifted uncomfortably, watching the young ballerinas and their pianist go studiously about their work. The kids on the landing, two boys and a girl, launched into a hip-hop song, half in Swedish, half in Arabic. No Ballardian fantasy of overwrought dystopia could have contained the poignancy of that real-life moment, and the segregation of race, class and different lives it contained.

Figure 7: Låt Mazen Stanna! (Let Mazen Stay!).
Photo: Katt Hernandez, 2014.

Days later, local musicians Elsa Bergman and Isak Hedtjärn had convinced the local *konditori* in the same square to let them play free improvisation music there for a little while. The men in the café, who often gathered there to speak of the matters of life in Arabic, were rather perplexed at first. But then Elsa marched out to the middle of the square with her bass, yelled "Låt Mazen Stanna!", and started to play. Several of the Roma women who go out begging in town during the day had gathered there for the morning, as they often did. Now they sauntered around her in circles, singing softly. The men in the *konditori* warmed up to her with grins of approval. The old ladies coming out for coffee and *kanelbulle* (Swedish cinnamon roll, as brought to the United States by its Swedish name in recent years) stopped to smile, and the hipsters gave shy thumbs-up signs.

Figure 8: Bredäng in Darkness.
Photo: Katt Hernandez, 2014.

Returning to Bredäng in 2017, I stood under a great canopy of two huge stones in the park near the water, and played with the birds, the water and the wind for a little group of people who had participated in the accompanying soundwalk to that place. An artist earlier in the afternoon had complained about the multicultural family festival happening at the edge of the walking underpass she had chosen for her own

performance along the route of the walk, but I loved the multifaceted result, with extended vocalizations, singing and echoing objects in the tunnel wafted through by children playing, local hip-hop and families picnicking and playing soccer. I determined to work in collaboration with whatever sounds I found cohabiting the site they had chosen for my own performance along the walk, and was met with city nature: magpies, motorboats, distant traffic, water and gulls.

Listening to the gulls, I thought of Marie Gavois, telling a story about *fiskmåsar* (a large variety of seagull) I would later use in *Skogen är bäst på bild*:

> In summer and spring, in spring and summer, we get seagulls here. They shriek when they have babies–Waaaah!–seagulls shriek! But now, suddenly–poof!–the seagulls disappeared, and now, the next day, there are little sparrows that have completely taken over. So now it's gone from the shriek of seagulls to this quiet whine, like: wooh-wooh-wooh-wooh.[57]

Remembering Elsa playing for Mazen, wondering what had happened to him; remembering the elder couple upstairs from us, who were so happy to have hot water after coming from a cold water flat in Södermalm in the 1960s; remembering the men in the Bredäng *konditori* who listened to Isak Hedtjärn play with eventual gladness–I listened and found the *fiskmåsar*, distant over the water. I played with the things that remained.

Walking the Ghost Quarters

Sitting in the now phantom Sergel Bageriet *konditori*, and returning to the same room, years later, in the newly opened *AM Store* Pan-Asian market and café, one could then and can now look out over the diamond-chequered plaza. The missionaries from *Klara kyrka* (Klara church), whose steeple stretches above the former Klara neighborhood, serve coffee and prayer.

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[57] This appears in *Skogen är bäst på bild* at 14:51. Aural translation of citation: Katt Hernandez.

Figure 9: Sergel Bageriet, Sergels torg, closed 2012.
Photo: Katt Hernandez, 2010.

The boys and young men who come to Plattan, with roots in Morocco or Turkey, Somalia or Afghanistan, Uzbekistan, Iraq or Eritrea, and the smaller groups of punk and extinction rebellion kids hanging out in little groups around the plaza– these are the youth now who were the youth of 50 years ago, when the municipal, but mostly youth- and activist-run *Allaktivitetshuset Gamla Bro* (The All Activity House) began its grand experiment.[58]

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[58] This was a youth center set up by the city in 1962, to try to clear Sergels torg of the large groups of kids that had started to gather there. Leadership of the center was given over to the youth, but it only ran for a short time, and was suddenly and violently shut down in 1972 by police. This history is very well documented in: *Det var en tid då allt var möjligt–all makt åt fantasin!* (*It was a Time when Everything was Possible–All Power to the Imagination!*). Mats Eriksson Dunér, dr. (Filmform, 2015).

Tunnelbana	Subway
Den här doften finns på alla tunnelbanestationer På tåget luktar det finkel	This smell is in all subway stations On the train it smells of fusel.
Loppmarknad här? I biljetthallen? Jag hittar en grön mockajacka	A flea market here? In the ticket hall? I find a green suede jacket
Reklam och gul kakel Smuts och slagord Lev! Vackra skinkor i mini	Adverts and yellow tile Filth and slogans Live! Beautiful asses in mini-skirts
Vart är alla på väg?	Where is everyone going?[59]
	-Ulf Lundell, 1971[60]

But times have changed. Instead of the ceramics room, video studio, band stage and soup kitchen in that short-lived progressive youth center, they hang out here. Protesters gather: the Syndicalists on the 1st of May, those who want to free Cuba's political prisoners in winter, Kurdish nationalists in spring, protesters against the demolition of Slussen in Fall, and a horde of shrieking Justin Bieber fans again in summer. The Roma man with the portable cimbalom hurries by, playing in the subways each day.

At the center of the square an ageless man plays the trumpet; Saturday morning jazz. Years after Sergel Bageriet closes, as the torrential roar of unseen machinery tears down the Galleria mall, and Kulturhuset readies for a possible three-year closure to renovate, he plays *There Will Never Be Another You*. In ghost music, Skrottnisse and Kalle jam with the trumpet player where the scrap-yard used to be. Johan Tobias Sergel swings Saint Klara around the edge, around the kids, missionaries, protesters, shoppers and drug dealers in a music-box waltz. Flocks of late night jackdaws cackle over the plaza, off-kilter in the dark, and young guys whistle inscrutable, bird-call greetings across the echoing late-night plaza. The vegan activists who appear in *Vart ska dom ta vägen nu?* inhabit the Day plaza, but it is a Night tableau I build in *Vädersolsmodernitet*, at once quietly nocturnal, and swept with activity. Plattan, that dingy, once-futuristic center of Sergels torg, is full of life.

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[59] Translation: Katt Hernandez.

[60] Ulf Lundell, *Fruset Guld* (*Frozen Gold*). (Stockholm, Wahlström & Widstrand, 1979), 39.
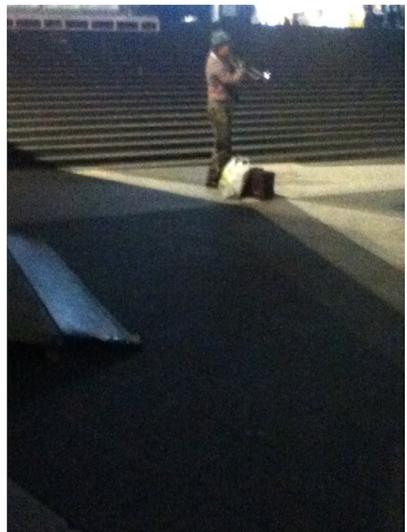
Figure 10: Trumpet player, Sergels torg.
Photo: Katt Hernandez, 2011.

Psycho-sonic cartography

"Psycho-sonic cartography," which I have already introduced earlier in this chapter, as well as in Chapters 1 and 2, is a term I created specifically for use in this project. It describes a hybrid of practices from sound-work and psychogeography that is prevalent throughout the project. As discussed above, I also use it to express my intention that this project address people in the city who dwell outside the tight-knit, experimental, academic or radical communities of artists and/or activists that both psychogeography and specific sound-work movements are, by-and-large, populated by. I will discuss both of these reasons for coining this term further in this section of the chapter. Psycho-sonic cartography takes sound as its major perceptual door into memory and imagination, as well as being a way of making representational sonic or musical work in or about space. I have done both of these things in the music and sound works of this project, and I will write more about how psycho-sonic cartography is exemplified in the works of other artists in this and subsequent chapters. Psycho-sonic cartography assigns sound and music as a unifying factor to all those practices I employ from psychogeography, and psychogeography as a unifying factor to sound-oriented practices like sound walking, the listening practices of improvised music, field recording work, listening to concrete or real-world sounds in electroacoustic music, acoustic ecology and deep listening. This draws all these varied activities into a single set of related practices, which reflects how my own work is carried out here. I needed a term to tie together practices and methods for the making of the music and sound works in this project, directed as they are towards illuminating, re-imagining or creating space and place through music, sound and sonic spatialization. In addition to tying these disparate activities together–for the purpose of taking them up from the vantage point of those of us who are focused on sound, music and listening–this is a way to address a wider swath of the population than radical political artistic practices like psychogeography or deeply institutional practices like electroacoustic music can. A view of the city built solely from any of these specialized practices addresses only those who dwell in those particular peripheries. But drawing them together, along with more universal aspects of space and place perception like cognitive mapping (hence "cartography") could offer a third way, open to all, regardless of whether or not they are in search of radical agendas, or initiated into relatively obscure institutional music genres. Psycho-sonic cartography happens in the greater public sphere, and there is no conflict with its roots in the taking up of minute features and small details, which these other practices might either proclaim as "banal," or seek to exploit as "concrete" materials, removed from their context and utilized for purposes outside their origins.

Musicians and sound artists working with spatialization are in the business of creating ephemeral places. The outsider, experimental artist or activist looks under the city to its underground, seeking alternative geographies. Brandon Labelle, in his

contemplation of the underground in urban spaces, writes about the interplay between the physical and metaphorical undergrounds of the city, the one radical, the other daily:

> I might also suggest that going underground remains the passage through which to imagine transgressing the constraints of the visible, the established, the norm. To seek the underground, even in the rather ordinary subway ride, might be to take pleasure in exposing oneself to a dizzying uncertainty […][61]

But most city-dwellers make maps; cartographies, relating their daily traversals to the map of the transport system and the streets, and populating those maps with the traces of their unfolding lives. So, psycho-sonic cartography is also a more specific set of activities related to that more daily practice, carried out in music and sound. [62]

During interviews for *Skogen är bäst på bild*, a radiophonic work built from the voices of people who live in Stockholm speaking about the city, the subject of benign neglect and unplanned spaces came up with several of the participants. Some of those I interviewed found ignored, unplanned and neglected places in Stockholm's landscape to be evocative, giving a sense of possibility or mystery, or providing refuge and solace from the capitalized model overtaking much of the cityscape. In gentrifying cities, such places, which I term as being in a state of "benign neglect", become those where the most local aspects of a place can inform its everyday life.[63] The question of benign neglect is even more complex in Stockholm, which is planned out to an unusual degree from the activities of the *folkhemmet* and *miljonprogrammet* constructions. The highly rationalistic planning of these vast national programs, which has a character to it that is unique to Sweden, both encourages and discourages psychogeographic and psycho-sonic cartographical activity. Some of the more unique psychogeographies of Stockholm lie in these conflictual features of the cityscape, where the planned becomes the obsolete, and thus holds new meanings for all who wander through their present. Plattan is a good example of uses shifting between the planned and the unexpected. Ever a hang-out for groups of disaffected youth, the nature of the disaffection

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[61] Brandon Labelle. *Acoustic Territories: Sound Culture and Everyday Life* (New York and London: Continuum, 2010), 31.

[62] I have made an audio paper on the subject of psycho-sonic cartography: Katt Hernandez, "Psycho-Sonic Cartography," *Seismograf*, no. 22 (December 2019). https://seismograf.org/fokus/sonic-argumentation-i/hernandez. I also made a presentation and paper on the term at the EMS conference in 2017 in Nagoya, Japan: Katt Hernandez, "Psychogeography and Psycho-Sonic Cartography: The Creation of Ephemeral Place Through Electroacoustic Music," in *Proceedings of the Electroacoustic Music Studies Network Conference* (Nagoya, September 2017).

[63] Although the term "benign neglect" has varied meanings in different contexts, this was the common usage of the term in my hometown of Ann Arbor as gentrification began to creep across the town in the early 1990s; it was used to express observations about gentrification before that word was in common usage. Indeed, I did not hear the word "gentrification" until I was 24 years old and living in Boston.

changes decade for decade. Planned as a gathering point, it has become a roiling mass of people from different walks of life, and the frequent protests covering every imaginable political bent were certainly not a part of the original conception of its use. Whether one enjoys its edge and variety, or finds it unpleasant, it is well outside its planners' expectations in the 1950s. It both does and does not fulfill its function, and its own self-repudiation and constant re-birth as itself are an intense and fascinating feature of the psycho-sonic cartography and psychogeography of Stockholm's cityscape.

Figure 11: Huvudsta bicycle trailer.
Photo: Katt Hernandez, 2015.

Near the subway station in the Huvudsta neighborhood, there is a completely nondescript lot sporting an auto repair shop and a pizzeria. You have to know that the tall man from Czechoslovakia, in his military fatigues and sun hat, has his 1960's house trailer parked in back. You have to observe the parents who bring their children there with bicycles in need of repair. There are pictures of the virgin Mary affixed to the trailer in small frames, and most afternoons ABBA blasts from a Bluetooth speaker perched on the window frame. Outside are the bicycles, a rack of tools affixed to the trailer's wall, and all the accompanying sounds of bicycle work, punctuated by the man's loud, friendly brand of bicycle advice. This not so temporary, yet wholly autonomous, zone is a gathering point for the neighborhood's bicycle riding children, in groups of twos and threes. As I left one day, I noticed a Mallard Duck, sitting right in front of the door of the auto-body shop. When I approached, he looked sleepily up, and I wondered if he was sick. I went in and

asked the men working about him. They replied, with serious, peaceful faces, "Han är vår gäst" (He is our guest). This nether-lot is a welcome oasis of non-design.

The way I found this place is an example of "drifting" in my own practice. I wandered around a neighborhood of *miljonprogram* origins, hyper-planned in many respects. I had gone to this particular area to see what had replaced the wonderful former second-hand shop that once occupied a large portion of one of the lower floors of the concrete monoliths, and found, to my dismay, that it had become a private dental clinic, with prices to match the higher rent. This collection of hidden, tiny details opened a door into the cityscape where oddity and iconoclastic life were possible again. It broke the banality; it refuted its own representation as a dead or boring part of the cityscape in its smaller features; it sprang to life in a hidden corner beside the gentrification happening all around. The temporary autonomous zone, which I will discuss more in the following chapters, is a temporary space like this. But it is formed intentionally, by radical artists and activists, with the express purpose of active resistance.[64] In psycho-sonic cartography, it is the ordinary, everyday activity of accidentally colliding people and ventures that create that kind of space, and it is simple, everyday acts like fixing a bicycle that contain the real gift of the *dérive.*

Music can simultaneously specify, and leave much to the listener to complete–just as the psychogeographical works and activities I have taken up in this chapter yield new ways for those who engage with them to comprehend the places they traverse. Composers who work with spatialization share qualities with the very field many psycho-geographers seek to circumvent: architecture. This is because spatialized sound is a convincing way to "build" an ephemeral place, one which is and is not present at once, inviting those who listen to experience those sonic works as places. Thus, psycho-sonic cartography takes or imagines sounds from an environment, and structures them to illuminate that environment's aspects, apparent or hidden in history, obscurity, powers that be or imagined futures that as-yet never came to pass.

Spatialized sound is an indispensable parameter of a sizable share of electroacoustic music, together with more traditional musical parameters like pitch, density or volume. The "space" in spatialization possesses qualities that can have an illusory physicality to them. But that kind of musical space, and the objects that "move" in it, are built from ephemeral components, as can be heard in all the spatialized electroacoustic works in this project. Spatialization offers an alternative way of creating space to physical world activities like renting a room or building a structure; by evoking one place inside of another, or changing the sonic landscape of a place, by virtue of the permeability of sound. Using spatialized sound to carry out these kinds of activities is a perfect model of space creation by ephemeral means. To engage in psycho-sonic cartographical music is to engage in a constant interplay

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[64] Hakim Bey, *T.A.Z. The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* (New York: Autonomedia, 1991).

where seemingly immutable space can melt and transform in the blink of an eye–or at least a shorter span of time, and with a lighter burden of materials, than architectural upheavals and flights of re-development fancies take. We can look to psycho-sonic cartographies outside the realm of this project, to see this practice echoed as an act of creating, implying or illuminating space and place by ephemeral means.

David Prescott Steed makes a literal psycho-sonic cartography, taking a cheap violin into a system of tunnels he has trespassed under Melbourne, recording himself sawing away on the open strings while walking. This creates a spectral-sonic map of the tunnels, indicating their shape and distance in relation to his walk.[65] Of course, affirming a place's better qualities is not the only use for these methods of imagining places. An example of an indie/underground electroacoustic piece which takes aim at a place for its banality is Negativland's *A Big 10-8 Place*.[66] This piece (in the form of an album) draws a literal map through field recordings, referential music and text, and slaps an impossible story onto a mundane suburban block, interspersed with mocking songs about stupidity. As the account of driving to a suburban house with orange carpets in Contra Costa County gets more and more surreal, the tellers re-own their mundane neighborhood with an imagined place, built from gleefully shattered moment-episodes of the evident house at 180-G. An earlier, well-known psycho-sonic cartographical work is Luc Ferrari's *Presque Rien*–built from field recordings.[67] Here it is the juxtaposition of materials, which create phantom places in listening, rather than physical spatialization, that place the work in this category. There is some archetypal quality to the seashore at Vela Luka, evoking memories of places never known in a wholly internal form of ephemeral space-making. Finally, there is Luigi Nono's *La Fabbrica Illuminata*, which "inhabits" a factory with its singer.[68] The roar and crash of machinery, and choruses of altered factory workers' voices, illuminated by the woman's voice of the singer, like a warning angel, creates a phantom factory, mapped onto the fantasy-scape; a ghostly warning against the ills of industrial capitalism in sweeping apocalyptic sheets.

These pieces illustrate different ways of drawing places, each imaginary and evocative. The imagined city contains impossibilities–simultaneous non-concurrent histories, places that move around stationary living things, ghosts, and imagined futures. A more specific and contemporary work of psycho-sonic cartography is Natasha Barrett's OSSTS, where a listener sits in a chair built to control virtual travel through a sonic version of Oslo over a literal map projected onto the floor,

[65] David P. Steed, "Intersections of Creative Praxis and Urban Exploration," *Journal of Artistic Research,* no. 9 (2017). Multimedia exposition. https://www.researchcatalogue.net/view/132765/132766 (Accessed March 24, 2022).

[66] Negativland, *A Big 10-8 Place*. LP. Seeland, 003 (1983).

[67] Luc Ferrari, "Presque Rien No. 1," *Presque Rien* (INA GRM 245172, 1998, LP).

[68] Luigi Nono. *La Fabbrica Illuminata* (*The Illuminated Factory*). LP. Wergo, WER 60038 (1968).

with both recognizable and surreal elements.[69] Here we must also bring up Trevor Wishart's *Encounters in the Republic of Heaven*, which is one of the major inspirations for the foundational ideas in this project. Wishart's masterful work with the voices–and dialects–of people from the industrial northwest of the U.K. fashion a sonic image of that disappearing place through the everyday stories they tell, converging in an unearthly requiem that spins the ephemeral speech-map into the otherworldly everyday.[70] This transformation of fleeting voices into an almost palpable landscape in sound is a superb example of my own idea of what ephemeral space is, and how it might be created by means of psycho-sonic cartography. Wishart writes about "virtual acoustic space:"

> The loudspeaker has in effect allowed us to set up a virtual acoustic space into which we may project an image of any real existing acoustic space such as that of the concert hall or, for example, in the case of a wildlife recording, that of a wood at night. The existence of this virtual acoustic space, however, presents us with new creative possibilities. The acoustic space which we represent need not be real and we may in fact play with the listener's perception of landscape. […] Not only does the control and composition of landscape open up large new areas of artistic exploration and expression, in the sphere of electro-acoustic music it will enter into the listener's perception of a work regardless of the composer's indifference to it.[71]

Here, using somewhat different terms, Wishart describes how an act of what I have defined here as psycho-sonic cartography–projecting "an image of any real acoustic space" into a "virtual acoustic space"–can initiate a state of "play" with the perception of the "landscape" that is evoked for those who listen. This description also notes that those who listen will interact with their perception of this "acoustic space we represent," outside the range of a composer's own intentions. Psychogeography seeks out that state of play, and the shared ability to shift perception between the one who composes or builds, and the one who listens or traverses. Psycho-sonic cartography both seeks that out, and is used to create scenarios of that kind, in represented acoustic landscapes.

Björn Hellström's book *Noise Design*, which takes up sound installations and sonic space from an architectural perspective focused on Sweden and Stockholm in particular, includes work with composer and improviser Sten Sandell, re-mapping the former site of Klara with a microphone from the roof of Kulturhuset, interpolated with organ music drawn from diagrams of the city's underground infrastructural

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[69] Natasha Barrett, *OSSTS (Oslo Sound Space Transport System)*. Intermedia Work. (2012). https://www.natashabarrett.org/installations.html. (Accessed August 2, 2018).

[70] Trevor Wishart. *Encounters in the Republic of Heaven*. Live Concert. Audiorama, Stockholm, November 18th, 2011. Aa stereo version of this work on CD is listed in the bibliography.

[71] Wishart, *On Sonic Arts*, 36.

systems.[72] This is a form of very extrapolated ephemeral space, where the lines of the organ music and the waves of traffic draw lines of imagined by-ways in sonic space, abstracted from, and overlaid again upon the evident square and the ghost of Klara past. In February 1986, Sweden's prime minister, Olof Palme, was assassinated on Sveavägen, one of the main thoroughfares at the center of the city. Conspiracies about who committed the murder have abounded since, and his killer was never apprehended. That moment spelled the beginning of the end of the dominance of the Social Democratic Party in Sweden; its violence saturated the endings of many enclaves of idealism and optimism. In 2001, composer Mats Lindström made the work *Rekviem av Svensk medborgare med anledning av mordet på Olof Palme* (Requiem by Swedish Citizen with Reference to the murder of Olof Palme).[73] The materials are deeply clipped and minimalistic; it is a *text-ljud-komposition* work through and through. Lindström obtained recordings of the police and ambulance dispatch the night of the murder, which spell it out as it unfolds; there are accounts written by children in a suburban school of what they experienced as the news came into their homes, and; there is a simple ring modulator, applied sparingly, to these materials. The voices of the children are read by local celebrities, and *Fröken Ur*, Sweden's speaking clock, dictates the minutes as Palme's death unfolds. For those who have even the most basic lived experience of Stockholm, an architecture of measured devastation spreads across the city, the suburban children's words read by the most central of subway carried voices, the ambulances coming in from all compass points, the Chopin floating inward in stoically reserved horror. The passage of voices from outer suburbs to inner centers transform the city into a memorial, crossing itself. Some years earlier, *text-ljud-komposition* composer Åke Hodell made *Djurgårdsfärjan över floden Styx* (The Djurgården Ferry over the River Styx), mapping the path of the ferry between *Gamla stan* and *Gröna Lund* (the city amusement park) in a murder of crows, traced by the mournful foghorn of the imagined night ferry.[74] And there have been projects less in the vein of electroacoustic composition as well. Further outside the reaches of concert music and artistic research are the mappers of the sound and music worlds in the city's nightlife. Stockholm played host to a burgeoning underground Techno movement in the 90s and 2000s that informs many people's imagined maps of an alternative city to this day. Rågsved was home to a large branch of Stockholm's punk scene in the 1980s, with bands like *Ebba Grön*.[75] Södermalm still holds the memory of the Swedish Progg music movement, and the ghosts of clubs that hosted *Arbete och*

[72] Björn Hellström, Noise Design: *Architectural Modeling and the Aesthetics of Urban Acoustic Space* (Göteborg: Ejeby, 2013).

[73] Mats Lindström. *Rekviem av Svensk medborgare med anledning av mordet på Olof Palme (Requiem by Swedish Citizen with Reference to the Murder of Olof Palme)*. Unreleased. (2001). Obtained from composer, September 18, 2017.

[74] Åke Hodell, "Djurgårdsfärjan över floden Styx (The Djurgården Ferry of the River Styx)" *Verbal Brainwash and Other Works*. CD. Fylkingen Records 1018-1-2-3, (2000).

[75] Lars Sundestrand, *Station Rågsved (Rågsved Station)* (Stockholm: Bonniers, 2016).

Fritid, Blå Tåget or *Träd, Gräs och Stenar.* Bredäng is home in 2022 to rap duo *Ison and Fille,* whose songs about the neighborhood play across national airwaves–and there are thousands more.

Figure 12: Musikpaviljongen Vitabergsparken (Gazebo in Vitabergs Park).
Photo: Holger Ellgaard, 2011 (CC BY-SA 3.0).[76]

In 2011, three musicians from the electroacoustic music department at KMH took over a Gazebo in Vitabergsparken one afternoon with 8 tiny, consumer-grade speakers, a mac, a USB powered sound-card and supercollider in hand. Three "incognito" composers (as the event was publicized) turned outwards from both the institutions of higher education in music and Stockholm they were situated in, and the fairly well-heeled, but still not entirely legal, house and techno scenes they had all taken an interest in.[77] Both of those worlds occupy prominent places in Stockholm's sonic maps, but they chose this afternoon to try a third way, making a

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[76] Retrieved from https://sv.wikipedia.org/wiki/Vita_bergen#/media/Fil:Musikpaviljongen_ Vitabergsparken_2011.jpg (Accessed 13 December 2022).

[77] They were, in fact, Mattias Petersson, associate professor of electroacoustic music at the Royal College of Music, and two younger composers, Daniel Karlsson and Jonatan LIljedahl, who had recently studied with him.

guerrilla concert in a gazebo. They mixed beat-honoring high-test clusters of synthetic abandon with delicate re-weavings of noise, blending with the trees of the park in the breezy spring afternoon. This was psycho-sonic cartography in all respects, and an early inspiration for the *Ghost Installations* of this project: a site-specific work in a public space, utilizing a prominent landmark, playing the sounds of that site back into itself through a musical language from local underground cultures, in a fleeting transformation of space.

In 2016, Jacek Smolicki held a soundwalk under the moniker of the "Fragmentarium Club." He gave a web address to the assembled walkers to be used on mobile phones during our soundwalk from the Central Station to *Riksarkivet* (the Swedish National Archives), high on a hill across the water. We took a circuitous route, and maintained strict silence, listening to the seemingly deserted summer city (many in Stockholm depart for their countryside cabins in summer). At appointed places, we took out our phones and played sounds, processed in a patch running in Smolicki's local server, back into the places from which they were taken–the subway station, the docks, the church bells, and finally a mixture of sound files taken from the library of the archive.

This last, one-step-removed cloud of traversing sound was a catharsis for me in the event. It was a moving *Ghost Installation*, and came to influence the way I use markers of place in combination with spatialization throughout the rest of the project. It taught me that with ephemeral architectures, gossamer structures-come-agents can be held in the hands, and places can be inhabited with the *present-day* ghosts of their own essences. From this experience, I came to view the picking up and moving of different stationary places and objects in the tableaus, collages and installations of the works of this project not only as surrealistic, but as truly architectural, and truly psycho-sonic cartography. Sitting by the *Riksarkivet* building, whose architecture is very indicative of the time in which it was built, we discussed the walk, and the sounds.[78] They cut gently across the environments we played them in exactly as memory does: like the copper thief's words in the Skärholmen parking garage, like Strindberg's lonely people-watching on Strandvägen, Henry Morgan's exploits at Hornsgatan 29, the taking of the occupied house on Krukmakargatan, now populated with the owners of once-again renovated spaces, this time in the form of rental units converted into high end condominiums.

Now I walk down Drottninggatan with August Strindberg, looking at the people in my own time, as he wills them to look back at him in his. Places hold the most intensely personal memories. It is these, most of all, the music here is made to address, taking form in response to familiar and altered environmental and sonic triggers, so different from one person to the next. In this way, the music and sound

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[78] Katt Hernandez, "En enkel förflyttning av en sak: Transpositions: Från vetenskap till konst (och tillbaka) (A Simple Relocation of a Thing: Transpositions: From Science to Art (and Back))" trans. Susanne Skog, *Nutida Musik*, no. 269-270 (2018), 48–59.

works in this project frame the outline of impossibly collective experiences with the materials of entirely disparate, private or personal ones, in shared listening situations, or collective audial *dérive*.

The practice of soundwalking was first taken up and defined as a way to attenuate one's ears to the sonic environment and defined by R. Murray Schafer.[79] It was originally conceived as a capture method, a way of re-composing what Schafer called the "soundscape," and a way to illuminate a place through listening, yielding materials and insights. In stark contrast to the *dérive*, Schafer's conception of soundwalking refuted large swaths of the soundscape, seeking to "clean" the ears so as to reject the sounds of industry and human destruction of the natural environment, instead of taking in all possible sonic material on a more individual basis.[80] This attitude towards those of us who call cities home can seem dismissive, or even condescending, at its worst. After all, city-dwellers can also re-imagine their environs through the same acts of listening and "acoustic design" that Schafer wrote so inspiringly about.[81] Even with all the complexes of unjust hierarchies and environmentally questionable infrastructures and substructures of cities, the main soundscape many people will traverse over the course of their lives is an urban or suburban one. Thus, while his observations about those aspects of the soundscape he favors are important and even often beautiful, contrasting sources that celebrate and embrace sounds of the urban world carry important inspiration for this project.

A little earlier, Pauline Oliveros was formulating what was to become her trademark set of practices, called Deep Listening.[82] Based on a number of sources, one of the seminal activities in Deep Listening was also a parallel conception of soundwalking, based on a meditative awareness of sound which is central to the Deep Listening practice Oliveros made central to much of her work.[83] Bill Fontana's *Metropolis Stockholm!* is a good example of an earlier work somewhere between a soundwalk and electroacoustic music, where simultaneous recordings were made throughout the city, brought together, mixed at City Hall and broadcast simultaneously on the radio.[84] Although a primitive composition in some respects, one might hear things that were not noticeable before, in the shuffled context offered by this kind of "stationary sound walk," broadcast again over the cityscape on the Swedish Radio in another layer of shuffling. In 1986, the appearance of subways and church bells in the same sonic space, on one of the few radio stations available, may well have been striking. But listening today, one hears a collage of cues without further

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[79] Schafer, *Soundscape*, 213.

[80] Ibid., 20.

[81] Ibid., 21.

[82] Pauline Oliveros, *Deep Listening: A Composers' Sound Practice* (New York: iUniverse, 2005).

[83] Kerry O'Brien. "Listening as Activism: The "Sonic Meditations" of Pauline Oliveros." *The New Yorker*, December 9, 2016. https://www.newyorker.com/culture/culture-desk/listening-as-activism-the-sonic-meditations-of-pauline-oliveros. (Accessed July 10, 2018).

[84] Bill Fontana, *Metropolis Stockholm!* Live Radio Broadcast. Stockholm: SR P2 (1987).

comment or information, leaving little to be inwardly built in response. Psycho-sonic cartography aims for ways of listening that lie as a third way to the above-mentioned practices. Psycho-sonic cartography does not have a top-down agenda of asking those who listen to reject or amplify certain sounds or sonic realities based on a composer's, improviser's or sound artist's own ideological agenda, as both Schafer's version of "soundwalking" and Oliveros' collected practices of "Deep Listening" do. Nor does it encourage randomizing and combining disparate aspects of the soundscape in order to tease out surface details by listening to the result as a form of composed music or sound art. As I will address later, there are other common practices around field recording which also contain the same problematic way of listening through simple combinatorics as Fontana's piece about Stockholm. Psycho-sonic cartography, however, invites us to wander, but focus; find out rather than being told; allow ourselves to listen to the specific, small and daily as they cross our own experience of place, memory and imagination, instead of judging the environment before perceiving it, or applying ideologically judgmental practices before finding out what we draw from the details of our own experiences. Far from a celebration of hyper-individualism, this third way offers a road *back* to collective memory and experience, by listening to the broader picture through different attenuated lenses, rather than the other way around. This is why it is mapping instead of geography. And in some sense, this is why it is sonic information that is taken up, since sonic information leaves far more to those who perceive it to imagine and complete than visual information.

One of the psychogeographical methods I have employed directly, which draws on a combination of *dérive* and soundwalking, is my specific method(s) of field-recording collection. In Stockholm, August Strindberg and Hjalmar Söderberg wandered in a now wholly disappeared version of the city, which still informs both memory and nostalgia, tinged, perhaps, in modern times with the mild resentment aimed at authors one must read in school. August Strindberg carried a green bag around with him, filled with his notes, some of which have been collected together in a volume entitled *Köra och vända* (Drive and Turn).[85] The book reveals a great deal about August Strindberg's own methods for gathering and imagining material for his work, especially that which takes place around the Stockholm cityscape. My field recording methods are influenced by this book of assembled journal selection. Its interplay between more outward observations and more inward writing on subjects like alchemy or the occult are strongly reminiscent of my idea of a hybrid between the soundwalk and the *dérive,* with the metaphor of "ghosts" in interplay with the cityscape. My practice of playing the violin with real-world sounds is another form of this same combinatory practice. Although I began that activity long before I had these particular words to describe it, working on this project has

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[85] August Strindberg. *Köra och Vända*. Magnus Florin and Ulf Olsson, eds. (Stockholm: Bonniers, 1999).

deepened and rearticulated that kind of drifting and playing for me in new ways.[86] The act of field recording with a machine and transposing with the violin, each in *derive,* are deeply connected practices in this project.

Psycho-sonic cartography also offers an alternative to the more prescribed way many recent electronic and intermedia works about the city take up the cityscape, which either leave all the work of figuring out what the source sounds are to the people who listen, instead of meeting them with some starting point or dialogue, or direct all listening towards a specified subject, determined by the composer. Some of these kinds of works may have real value for the communities of people who participate in their making, stemming from curated conceptual discussions of the sounds or determined subjects at hand. A good example of this kind of work is *Stockholm Noise*.[87] This was a map that was exhibited at Kulturhuset, with a locationally haphazard selection of field recordings from volunteers, made to pose the question of whether or not Stockholm was a city one might visit for the sake of its sounds. Paired with this was a set of video interviews, inter-splicing field recordings with video segments of participants, centered on one or another "*oljud*," which means "unpleasant sound" in Swedish. This approach does not leave much room for those who engage with it to decide what they think about the proposition that the environments presented might contain sonic details beyond *oljud*, or that what one person thinks is *oljud* might have entirely different effects upon another. However, the project does, in its documentary work, provide a voice about these sounds (albeit guided towards their irritating or unpleasant aspects) to people who do not often get much voice in sound art or electroacoustic composition environments, like people who work at McDonalds, living near a noisy bridge or beleaguered parents at a daycare center. Its composer, Håkan Lidbo, is a producer, coming very much from a context of media and production, and his methods here make sense in that context. There is also Kymatica's *Play Stockholm*.[88] This work featured field recordings, together with images, of several centrally located, more iconic places in Stockholm, such as the produce market at Hötorget, the harbor from city hall or the guards outside the royal palace. This web-based work was basically a numeric mixer, whereby a user could "play" the different environments (as of this writing the web page is no longer functional). Upon experiencing these works, both online and in the *Stockholm Noise* sound-map I found at Kulturhuset, my question was whether it was possible to accomplish this in an entirely musical framework. I arrived at the conclusion that if one is to map sound as a method of composition or

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[86] I have written extensively about this practice in this article: Katt Hernandez. "Aural Transposition, Psychogeography and the Ephemeral World". VIS: Nordic Journal for Artistic Research, 4. https://www.researchcatalogue.net/view/788063/788064 (Accessed 20th October, 2022).

[87] Håkan Lidbo. *Stockholm Noise*. 2012. Multimedia website. https://www.hakanlidbo.com/stockholm-noise (Accessed 10 March 2022).

[88] Kymatica. *Play Stockholm*. 2012. Multimedia website. http://kymatica.com/playstockholm. (Accessed 10 March 2022).

improvisation, the psycho-sonic cartographer must also be present in the work, directing its structures, in some way overt enough to offer the possibility of wayfinding in the given ephemeral space. A recent work that is more in line with the directed use of evocative sonic features of the environment that this project aims to bring into its works is Robin McGinley's *Stockholm Harbour Symphony*.[89] This 2011 work, made for the celebration of the Swedish National Day, involved groups of people on a timeline, each at the horn of one of Stockholm's hundreds of boats. Since the city is laid out over several islands, boats and the maritime environment are a unique and prominent feature of the urban landscape in the city. To bring them sonically to life in this way is to draw the city's ears to the individual cabins that comprise a myriad of small, private worlds in the cityscape. The psychogeography of Stockholm consists of so many such secret rooms, hidden behind the facades of towering institutional structures, sturdy *folkhemmet* buildings, medieval stone arched basements, vast new corporate developments and the very planning infrastructure which sought, long ago, to grant equality to all. For the nautical rooms of these ships, hidden in plain sight, to sound out in conducted whimsy, was a marvelous bit of reverse-engineered psycho-sonic cartography.

Offering an incomplete narrative in a musical work is a method of striding the boundary between presenting finished environments and locales, and making sure there is room in the unfinished sonic images for those who listen to complete the ephemerally generated place. But this does not mean leaving materials un-worked-upon. Raw, recorded soundwalks presented as complete compositions offer little to complete, as noted in Chapter 2. The lack of any narrative beyond the recording itself restricts the agency of those who listen. In 2014 the anthology *The Acoustic City* came out,[90] which I quoted earlier in this chapter. To my ears, the collection proceeds in some respects from the lineage of Luc Ferrari's work, especially *Presque Rien*.[91] But the importance of Ferrari's work to psycho-sonic cartography is that in that work, instead of a soundwalk which is simply played back with barely any further working upon, as many of the tracks on the CD which accompanies the anthology are, careful choice and ordering of field recordings offers a great deal of the implied tale of a day. Other examples of walks with enough structure to be compelling as compositions include Janet Cardiff's *Walk Book,*[92] which has changeable instructions that serve as a vital part of its structure (and even the processing of the materials at hand), or Christina Kubisch's *Electrical Walks*, evocative enough to offer the listener a meeting point in the ephemeral parallel

[89] *Stockholm Harbour Symphony*. Video. Robin McGinley, dr. Stockholm: Self-Published (2011). https://vimeo.com/66516644. (Accessed March 10, 2022).

[90] Gandy and Nilsen, *The Acoustic City*.

[91] Ferrari, *Presque Rien*.

[92] Janet Cardiff, *The Walk Book* (Köln: Walther König, 2005).

world her machines psycho-sonically map.[93] Open narrative is, rather, an invitation into the *derive*; it is the construction of musical forms and sonic environments that are able to be heard in different ways by different people, and perceived as different sorts of work all at once. To create open narrative, in fact, requires careful attention to form, density, contrast and the working over and juxtaposition of materials. Cardiff and Kubisch each accomplish this through such compositional means in the examples above. Cardiff's *Walk Book* offers different levels of addressed communication, non-linear reading of the and listening to the media the composition is contained on, and portions left out, leaving those who engage with it to choose how and when they will take up different parts of the work. Kubisch's *Electrical Walks* are localized to the communities she carries them out in, and she lets each person who participants wander (a kind of *derive*) through the city, with the composition unfolding as ordered by their steps. Although the music and sound works in this project do not contain explicit walking, many imply it through materials used in different works, and the open narrative each work is made to create space for is carried out internally by those who listen. They are designed to encourage psycho-sonic cartographical drifting in the city of the imagination.

Dan Fröberg Comes to Town

Psycho-sonic cartography as manifested in music and sound art allows for the illumination of concrete or evident realities with wholly abstract materials. Acousmatic music, on the other hand, is made of sounds decoupled from their sources. The seemingly hard line between abstracted acousmatic music, and the abstract music illuminating the concrete is, in fact, a spectrum. It is by drawing from across this spectrum that sonic art-forms can most colorfully and poignantly sound back into places with newly imagined ephemeral architectures and ghosts. A large share of the music and sound works in this project are an attempt to interface with and enhance this spectrum, which is parallel to the ways people interact with the cities they live in. To accomplish this, I have utilized a wide host of sonic techniques, some of which are abstract, and some of which are abstracted, containing or evoking traces of the concrete world. These psychogeographical, psycho-sonic cartographical works are made to evoke ephemeral places, and their very methods of creation act as metaphors for ghosts, spirits and other possibilities. Like a city, the structures evoke their own stories.

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[93] *Electrical Walks*. Christina Kubisch, dr. Video. Self Produced (2013). https://vimeo.com/54846163 (Accessed May 21, 2013).

Figure 13: Rönnells antikvariat (Rönnell's antiquarian book shop).
Photo: Katt Hernandez, 2016.

Rönnells antikvariat (Rönnell's antiquarian book shop) is one of those rare bookstores that is, itself, like something out of a wonderful book.[94] Located near the center of central Stockholm's most ostentatiously extravagant neighborhood, this marvelous center of books, music and art is under more and more imminent threat of closure. In 2014, the landlord was once again making noises about evicting the storied shop. Then music artist Dan Fröberg came to town. As chronicled on the LP that came out of his live appearance at the shop:

> A sorcery and exorcism to shield Birger Jarlsgatan 32 for eternity, that in all worlds Rönnells is protected unto the end of the world, to call forth all of book-kind's indwelling angels, protective spirits, and drive out those market rate demons and elemental spirits of greed out of reality once and for all, and transform them into green frogs.[95]

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[94] Here is the website of the shop: https://ronnells.se/ (Accessed December 12, 2022).

[95] Dan Fröberg. *Twentytwo equals twentytwo*. LP. Hålltjeften/Fröberg (2014).

Days later, Rönnells got a stay of execution as their lease was renewed. In the shifting smoke and mirrors between music, magic, imagination, psychogeography and the evident city, Dan Fröberg performed a work of psycho-sonic cartographical conjuring, re-imagining this room of the city back into existence through magical re-mapping and sorceries of sound.

My own work in this particular project claims no such supernatural power. In other (and continuing) artistic lives, I have engaged in more such overtly supernatural practices. But in the context of a PhD project, I felt called to embrace something wholly different. The stance of making artistic work from inside a large academic institution is one of reflection, and that reflection is situated some steps removed from the wider world. This demands more subtle, complex and gentle work; a counterpoint to the city and its transformations, just and unjust, which it reflects upon. In this project, I am reaching for the magic of the ordinary, and the ghosts of that daily life's memories and imagined futures: the daily life of anything from a banal shopping mall to a contested city plaza to a venerated local bookshop. Pursuits around magic and other supernatural work do not match these aims and, as I practice them, have no place in an institutional, academic setting. Hence, even though both have their place in psychogeography and many of the other practices and theoretical branches of this project, I found that I could neither conflate the activism I had done earlier in life, nor the more outsider-situated and magic-driven musical practices I have spent much of my life engaged in, with the artistic research that a PhD of this kind must be. Finding ways to take up and honor each of these ways of being and doing in the places that seem proper in this project has been a constant task. Engaging with psychogeography, and defining psycho-sonic cartography, provide some means for doing that. But learning of this event at Rönnells, and listening to its documentation, has given me ways to address these disparate strains in my practice as situated inside an institution. Freberg's performance and LP teeter on the edge of magic, activism and musico-sonic art. This project must also do so, if in a different way: each illuminates the path for the other. From here, even in its understated flamboyance, I hear Fröberg's performance as a shining example of the very subtlety, gentleness and complexity this project seeks out. The way he uses acoustic artefacts is different from the way I use them, but none-the-less informs the basic sonic and musical aesthetics of the music and sound works I have made here. Knowing this story has informed the overarching conceptual work of this project as well, lighting a tenuous but true third way between the protest of the street, the improvisation of the artspace and the artistic research of the academy. In ghosts, magic and ritual, at the same time Fröberg cast sorceries for Rönnells to live another day, this is the ultimate act of Stockholm psycho-sonic cartography that I have heard. What is more, Fröberg's piece shows that the unspoken, the implied and the cryptic are sometimes the most powerful actors in all these strains of practice alike; I have drawn upon that revelation throughout the project, from the method of open narrative, to the fore- and- backgrounding of acoustic artefacts as ephemeral places, to the processing of field recordings to half-recognizability, to the way I conceptualize psycho-sonic cartography.

A World of Pure Imagination

The music and sound works of this project all draw upon psychogeography and psycho-sonic cartography. I have given examples of that in this chapter, using both specific instances in particular works, and more general practices throughout the music and sound works of this project. One of the larger-scale explorations of psychogeography as a music creation principle in this work is that of agency and mobility. In ephemeral space, objects can become agents, and agents can become gestures. This is in evidence throughout the electroacoustic works of the project, as well as throughout the sound installations, and can be described in two sorts of actions. The first action, where recorded objects and people alike become features of ephemeral architecture, has already been discussed, in the tableau of *Sergels torg* in *Vädersolsmodernitet.* It is also in use in *Orogenesis*, where a programmatic depiction of a forest rave approaches from afar, arrives and then surrounds the people who listen to the work.[96] The second action, where aspects of recorded physical places can pick up and move, is best exemplified in *Vädersolsmodernitet*, where a recorded kitchen becomes the agent who moves around the people who listen, rather than the person who is in that kitchen.[97] The ghost installations take this even further, utilizing sounds that pertain to a given place to animate that place with its own materials. *Virvelns trädgård* (The Garden of Verticils) was built to pan rapidly and often, mixing in gesture with the wind to give the garden at the Moderna Museet a pensive feeling, indicating the nostalgia much of the installation took as its subject. But this also animated the physical trees in that place, creating a second, ephemeral glade in combination with the original. *Ghost Installation: Gärdet* was installed in the building at Stockholm University for the Arts where radio and television workers receive their training. Here, I used very sparsely spaced out materials, many of which were drawn from that history. Several people who came to the installation said they thought they heard those materials elsewhere in the building, even though there were no speakers installed nor ways for the sound of the installation to travel there. The installation had done its job of animating the space with its own materials. To give this kind of agency to the ephemeral places the works of this project create–to allow them to make a *dérive* even as those who listen are encouraged to do the same–is one of the fundamental explorations I have made of psychogeography through the music and sound works in this project. Through these works, I seek to animate the aspects of place that spring wholly from all our imaginations.

I have also involved other artists, who joined in or allowed collaborative works to become a part of this project, in my practices of psychogeography and psycho-sonic cartography, and they have, similarly, involved me in their own artistic practices. In

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[96] This section begins at 9:23 in the piece.
[97] This section occurs from 3:26 to 3:45 in the piece.

my collaboration with Jenny Soep and Jacek Smolicki, I played visual interpretations by Soep of field recordings made by Jacek Smolicki on the violin, walking in a single line and playing them all in a single take. This extrapolation and return of the long-held practice in my work of transposing real-world sounds, as an act of micro *dérive,* contains multiple layers of psychogeographical practice. It also has elements from the soundwalking of acoustic ecology, making it psycho-sonic cartography; I mapped the interpreted field recordings out in sound, walking a trajectory through the Detroit gallery. As discussed in Chapter 3, I also brought field recordings to the members of the Deuterium ensemble to carry out the transposition of real-world sounds together. We made a shared psycho-sonic cartography of those recorded places, each of us bringing the sounds and instrumental transformations of those sounds to the group by way of our individual memories and imaginations. When working with Karin Johansson on *Ghost Prelude*, we reflected on the ways organs interact spatially with the churches where they are installed, wholly unique to each instance, mirroring the individual nature of places that are inhabited by specific communities over long periods of time. We collaborated on ways to employ techniques of microtonality, timbral polyrhythms and acoustic artefacts to awaken a sense of the work both interacting with spaces at hand, and creating ephemeral space within them.

These are some of the ways in which psychogeography and psycho-sonic cartography have been explored, utilized, reflected upon and manifested in the music and sound works of this project. The re-imagined places I have written about and created works for are illuminated and brought to life, mirroring the mindscapes of people who dwell in or traverse them. We live in as many cities as there are inhabitants, each disappearing into a myriad more new cities, forming with every new moment of life, to be brought forth and re-imagined in psychogeographies and psycho-sonic cartographies the evident world can only begin to imagine. These practices create the Ephemeral City by traversing it, while evoking its traversal. Disappeared or never-where places rise and vanish along the pathways and sidewalks to meet us, alone or in company. Music and sound works with secret maps to places as disparate as impossibly wonderful bookshops, industrial towns in northern England or the whisper of a long-vanished forest rave in Stockholm echo back those ephemeral places, forming, dispersing, different for each of us, sometimes joining in burning moments willow-the-wisp community at the edge of a gathering point remembered or imagined. Between the *dérive* of psychogeography and the meditative listening of soundwalking, psycho-sonic cartographies sing back from unlikely places, illuminating the ephemeral city.

These practices take place in space, with close attention to sense of place. In the next chapter, I will take a wider view of space and sense of place, and look to spatialization as both a method for and a metaphor to architecture–one of the forces in the cityscape psychogeographers act to subvert and circumvent.

140

Chapter 5: Space, Place and Spatialization

"Only the ephemeral is of lasting value" - *Eugene Ionesco*[1]

Ephemeral Space

This chapter defines the concept of *ephemeral space* from different angles. Ephemeral space is the gossamer realm where the cognitive maps, memories, imagined objects, futures and stories of the one who inhabits or traverses a place, interweave with the architectures, sites, rooms, features and geographies of the space at hand. This interwoven layering of inner worlds onto outer ones forms a third, non-material space: ephemeral space. It is what is produced by the transformative action of stories, the sense of place that overlays an otherwise drab space, and it is the ambience that shared locales of gathering are imbued with. Ephemeral space is also used to describe some of the sonic activities of this project. It is one of the possible creative powers of spatialized sound, where sonic architectures and spatial structures are literally constructed with thin air, like imagined cities are. All these elements taken together form the creation of, reflection on and evocation of ephemeral space in this project.

One of the central activities of this project is to create models of ephemeral space in music and sound works, in order to illuminate that kind of space as a possibility for those who encounter or listen to those works. This activity follows from the fact that the main "building" material for this type of space is sound. Sound is an ephemeral material, capable both of crossing physical boundaries more visceral materials cannot, and of bounding space with a spontaneous and changeable ease that is not possible with more solid substances. This chapter takes up a discussion of the production of space; some examples of sense of place; how site, location and tableau function in the project, and; how spatialization can illuminate, create or animate aspects of both evident and ephemeral places.

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[1] Baz Kershaw, "Performance Studies and Po-Chang's Ox: Steps to a Paradoxology of Performance". In: *New Theatre Quarterly XXII:1* (February 2006).

I will begin with some anecdotes. Then, using those as illustrative material, I will turn to theoretical sources. I will draw together the work of Lefebvre, Ingold, Bachelard, Tuan and Bollnow, which deal with space from a theoretical, anthropological or philosophical point of view, with further examples of electroacoustic theory, music and sound art, which deal with space in artistic practice. I will also discuss how the music and sound works of this project employ methods and approaches drawn specifically from this theoretical branch, continuing from that discussion in Chapters 2 and 3. I will then turn to cognitive mapping and other theoretical work around sonic work that addresses space, taking up Gollidge, Stimson, Schaeffer, Blesser and Salter. Finally, the chapter concludes with a return to ephemeral space, drawing conclusions specific to the theoretical and anecdotal discussions of the chapter, and connecting those discussions to the music and sound works in this project.

Four Januaries

These four anecdotes illustrate different experiences of ephemeral space. Each of these stories has had a profound effect on the works in this project. Geographically, these occurrences are distant; in time they are sequenced. However, in ephemeral space they are concurrent, present and impossibly close, the memory resurrecting the story, the stories illuminating each time and place with the other. This entire PhD project is my own imaginary trek through the streets and rooms of cities, given here so that those who read this thesis might turn inwards and find new wandering to walk. In this way, someone reading can experience some small part of one of the major aims here: that those who interact with this project should gain a better understanding of their own, individual imaginary city, using mine and the others I have written about here as an example.

January 23rd, 2000: Dunkin' Donuts, Corner of Broadway and 116th Street, New York

I had gone to New York to visit a friend in hospital, where I played Ottoman Mevlevi music for him, and listened to the stories he wanted to tell that were not the ones his family wanted to hear. When the hospital closed, I learned that my place to stay for the night had evaporated. In my pocket I had my bus ticket for three days hence, three dollars and sixty-three cents. It was almost midnight, one of those legendarily cold east coast nights, with a temperature clocking in at under -20.

The money would go for a payphone, to try to find a charitable friend with a couch, and an all-night indoor waiting spot. The only thing open on the Upper West side

was a 24-hour Dunkin' Donuts. Not my usual haunt–but you could get a coffee the size of your head for a dollar twenty-five.

As I ordered my coffee, a policeman in line got a huge smile on his face. "Somerville!" he said "Do you live in Somerville?" This was, indeed, the area of Boston where I lived. Even though I was from Michigan, I had picked up the accent somehow, living there for several years. The sound of it made this man homesick, so he bought me my extra jumbo-sized coffee and went off into the freezing cold night.

I sat down. In the corner, there was a bespectacled man in a bucket hat and green wool blazer, scribbling poetry in several school pads, with a stack of books on the table. He was in his own world, stern and delicate. At the table beside me, there were two middle-aged gentlemen. One had on a dark blue suit. The other had a blazer on over a thobe, and a colorfully embroidered skullcap. Between them were piles of xeroxed articles, a Bible, and a Koran.

"Ma'am" asked the man in the suit, "Have you considered taking Jesus Christ as your lord and savior …?"

"No, no, no!" said the man with the colorful skullcap across the table, smiling affably, "The young lady wants to hear about Allah …".

Soon I learned they were years-long friends, each a self-made scholar of his respective religion. They met here, late nights, to hold spiritual and scholarly conversation, debate about their holy books, and discuss their Christian and Muslim beliefs. They had the air of professors and autodidacts I'd seen long ago in Ann Arbor where I had grown up, meeting to discuss books they were reading, or the psychology, art history and medieval literature scholars I knew who took coffee most afternoons in Cambridge to discuss things.

After some conversation, I slunk out to make my first round of calls. 40 cents and no luck. My hands already numb from the cold, I scurried back to the Dunkin' Donuts, where the two men at the table beside me were watching my coffee.

At 1:00 am, the manager left. The two young guys working the counter checked out the door to make sure he was really gone, and then reached up into the ceiling. Down came a cassette deck, jerry-rigged into the Dunkin' Donuts speaker system. The rinky-dink synth-pop, so carefully chosen for its marketing qualities, gave way to a fantastic alternative.

"What's this?" I asked them.

"Jordan! It is music from Jordan!"

And so it was: Jordanian music for dancing, which the two younger fellows behind the counter did as the night wore on. I ventured out twice more before I finally

reached a friend, and went off with my last money to get a one-way subway ticket to her house in Brooklyn.

Dunkin Donuts is a multinational fast-food chain. Like many fast-food chains, every inch of it is carefully planned to extract the highest possible profit. The entire place is designed to move customers in and out as fast as possible, with purchases at a high clip.

What this story demonstrates, with the most everyday examples, is the ephemeral transformation of space through imagination. The executives of Dunkin' Donuts surely never foresaw the two self-made scholars using the Broadway and 116th Street Dunkin' Donuts as their own little Library at Cordoba. Nor would they think the man in the corner, whether it was poetry or mad rantings (or both) he scrawled in his notebooks, would be there for hours at his work, redefining their carefully laid out decor. The change in music changed the whole tenor of the glaring pink, orange and white room, and dancing was definitely not a part of employee training. Here a little group of night folk transformed a seemingly un-transformable space, their imaginations filling the void of a lack thereof, in the aftermath of the destruction of whatever tin-ceiling shopfront sat, ghost-like, behind the facade.

17 January, 2017: FST Apartment, Hufelandstrasse, Berlin

One day I ask my friend Gary Kendall if he would like to collaborate. Kendall worked as an electroacoustic composer, professor and one of the world's foremost experts in spatialized sound for many years, but has shifted the direction of his life to become a shamanic energy healer. As a response, he sends me these five meditations, as shown in Figure 1, below.

Five Meditations

Visualize an image of yourself exactly as you are in this moment.
Let that image hover out in the space in front of you like you could reach out and touch
it.
Direct your palms toward that image and send yourself whatever energy you most need.
Become the source of your own healing.

First thing in the morning, sense what you are feeling.
Just let it be whatever it is in truth. There is no need to simplify.
Then, ask that a Sphere of Oneness be placed around and through you,
and let that first feeling react to the presence of Oneness.

Give all of your attention to the top of your head, to a point right in the center.
Gather all of your attention there, and then move your attention to a point one inch
above your head.
When that feels stable, move your attention an inch higher and an inch higher as your
awareness gets used to being outside the body.
Keep rising up until you arrive at a place of deep security and wellbeing.

Identify a feeling of anxiety within yourself—not the thought behind it, just the feeling.
Focus on that feeling until it becomes clear and constant. Hold onto it.
Then think of a place on the Earth that is particularly beneficial for you. Travel there in
your mind.
Share your feeling with the Earth until it leaves you empty.

Think of something that is important to you. It doesn't matter if it is good or bad.
Visualize this thing as an object or a symbol, and put all of your thoughts and feelings
about its role in your life into it so that everything is gathered there.
Now visualize this thing moving into the space of your heart, not the space of your
physical heart, but into the feeling space of your heart center.
Let it move deeper and deeper until it disappears and you are left with a different feeling.

Figure 1: Five Meditations: Gary Kendall, 2017.

I sit in the winter hush of the *Föreningen Svenska Tonsättare* (the Association of Swedish Composers, or "FST") apartment in Berlin, where I have been granted a week-long residency, to record the improvisations. I place a stereo microphone very close to the violin, to capture the "space" of the instrument as its own "dimension", while reaching for the spaces so starkly and minimalistically described in the meditations with my perception and imagination, while I play. As I have done for years together with electroacoustic improvisors, I emulate the procedures described both by imagining the given activities as *places* I am playing in, and by playing as if I were throwing sounds against the surfaces of those "spheres", which, in some concert venues, creates subtle spatial effects, even using only a violin.

Kendall studied extensively with indigenous Peruvian shamanic practitioners, and trained both there and in the United States as an energy healer, while at the same time teaching electroacoustic music at Northwestern University in Chicago. These pursuits live as a union in his work, and this is why this story is important. Here we have a model of how imaginary space, sonic space and concrete space can all inhabit the same point, transforming each other, place upon space upon dimension, taken in part (and in retrospect) out of the electroacoustic x.1 sphere, back into other pursuits. Kendall's spheres are eerily like the ones I worked with in institutional settings for much of the project. Spherical acousmoniums are one of the models in this project for a framework for ephemeral space. Kendall has transmuted his electroacoustic world into one where he traverses different dimensions, all super-imposed onto one another in space. This process is also similar in many ways to the ephemeral space I believe all city-dwellers possess, with different realms of memory, imagined memory, futures, stories and other impressions superimposed onto the evident city; like the different layers of spatialized materials in electroacoustic music or sound, or the transmuted "dimensions" in Kendall's shamanic work. In Kendall's writing about a composition with the name of an ancient city, *Quoso*, he describes an almost mirror image to the Ephemeral City this project takes up:

> […] it lies in the center of a spinning energetic vortex. The Inca honored this place and called it the "navel of the earth," because spiritual energies came in and out there and fed the earth […] Establishing a city in such a location reflects a commitment to engage the spiritual world, its challenges as well as the nourishment provided by these energies. An energetic vortex does not necessarily make for a place of peace and calm. Rather, higher dimensional forms are constantly being brought into the physical, three-dimensional world […][2]

The spheres of spatialization transmute into the spheres of extra-dimensionality. The impossible layering of sonic upon physical upon imaginary space, and the motion of worlds about the people who listen, transforms into spheres and travels in, out

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[2] Gary Kendall, "Qosqo: Spirituality, Process and Structure". In *Proceedings of the 2005 International Computer Music Conference*. Barcelona, Spain (2005), 1.

and through metaphysical space. In this way, these meditations are the most basic, raw form of spatialization, a minimal score interpolating other-dimensional spaces onto concrete and imaginary ones alike; dimensional forms emerging from ephemeral spheres into seemingly more solid ones.

I play the meditations in the Berlin apartment. Then I walk out into the clear, cold evening, and walk the city a little apart from all I see, still dwelling in spheres, walking beside my own image, feeling the plethora of beneficial places of Earth beneath the stone and concrete city floor.

26th January, 2016: Kungl. Musikhögskolan, Stockholm

After decades, the new music school building at *Kungliga Musikhögskolan* has finally opened its doors to the public, and inaugural events are happening in every hall and atrium. In one of the new concert halls, *Lilla Salen*, is a magnificent, permanently installed work. Its composer is William Brunson, who has been devising it for the better part of seventeen years.

Not long after arriving in Stockholm in the early 1980s, Brunson became the producer at the city's oldest new and experimental music organization, Fylkingen. Over his five years there, he was instrumental to the design of a unique, new intermedia hall; an octagonal theater with a floating dance floor, a video projection room, a small control room and electronic music studio, a dressing room with theater entrances, and a height-variable quadraphonic system of Meyer UPA 1A's, as well as an additional four UPA 1A speakers to create more configurations.

The Swedish broadcast ethos is a presence in both halls, as Brunson got to know engineers and producers at the Swedish Radio during his time at Fylkingen, organizing the broadcast of many of the organization's concerts, and taking in as much of their skill and lore as he could. Then, there is the composition itself.

Figure 2: Klangkupolen.
Photo: Katt Hernandez, 2017.

It is called *Klangkupolen* (The Sound Dome). It drops from the ceiling with motors in three cascading rings, with a total of 29 Genelec 8050 speakers, including a central "Voice of God" at the top–and there are an additional 16 Genelec 8050s one may set up on stands to create a fourth, lower ring. *Klangkupolen* also has four huge Genelec subs, each occupying a corner of the carefully designed room, acoustically tuned for the most exact, palpable listening experience with music for speakers. Here, the nearly impossible making of spatialized low bass frequencies is even possible, as some of the students try out the very first year the composition is in operation.

Brunson's composition, told as an on-going dream to students over decades of teaching at the conservatory, has affected the fabric of spatialized music throughout the city of Stockholm and beyond. A few years before, two of his former students, Marcus Wrangö and Magnus Bunnskog, founded the Audiorama listening salon with support from philanthropist L.G. Nilsson. This room had a dome of two rings, with 17 Genelec 8050s, and four Genelec sub-basses buried in the floor. The *Klangkupolen* is a step up from that, even as *Elektronmusikstudion* (Electronic Music Studio, or "EMS"), the national electronic music studio complex for Sweden, re-designs two of its studios to match these configurations more closely, and the 2017 *Svensk musikvår* (Spring of Swedish Music) festival builds a similar structure out of a varied group of speakers at Fylkingen for an evening of electroacoustic

148

music. The design of the *Lilla Salen* itself looks eerily familiar to me, as if Fylkingen has passed into a kind of heaven. The magnitude of its dome is a direct conversation with Audiorama, in turn inspired by it. In New Zealand, Clovis McEvoy, John Kim, David Rylands and John Coulter write to obtain the plans and specifications from Brunson, and build their own 29 speaker model of *Klangkupolen*, using a plywood geodesic dome, in an old industrial building, in the middle of the New Zealand wilderness.[3] Space begets space begets space; potentials as composition, composition as place.

The ephemerality of this particular and unique spatial composition lies in its nature as a set of potentials. Before his passing in March of 2022, Brunson had worked tirelessly trying to finish a work around the idea of Hope: the one creature that did not escape Pandora's Box. He felt he had failed in his task, but I disagree; instead of building a traditional, fixed-media piece, he built *Klangkupolen*. What could be a more eloquent expression of hope in music than such a composition, not stating one person's musical ideas, but ready to send forth a myriad of as-yet unimagined musics from generations to come?

7 January 2002: Harvard Square, Cambridge

The Tasty closed its doors in 1997, just as I was arriving in Boston. This storied little diner had more evocative grit than most anything else in the neighborhood of small-scale bookshops, record stores, cafes and watering holes that once adorned the outer edge of the Harvard campus. Its closure and replacement with a bank was one of the early blows of gentrification that eventually reduced much of the square to corporate franchises and empty storefronts, hungrily awaiting the next short-lived tenant, increasingly owned by multinational business concerns looking to hide a little capital in foreign real estate investments.

The Tasty was tiny–nothing more than a lunch counter, selling mid-twentieth century diner fare. Above it were offices, also tiny and cheap, which errant writers, scholars and other eccentrics rented for their deliberations. These, too, were dry-walled and institutionally carpeted over for the bank, which was the only tenant with the ability to pay the outrageous new rents.

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[3] More about that project can be found at its website: https://sounddome.org (Accessed 13 November 2022).

Figure 3: The Tasty.
Left: The Tasty in Operation. Photo: David Puthenry, 1985 (CC-BY).[4] Right: The Sign for The Tasty.
Photo: Mike Smith Franklin, (CC BY_SA 4.0).[5]

By January of 2002, there was an ATM booth directly where the Tasty once was. At the Zeitgeist Gallery, an art-space where I spent the better part of six years organizing and agitating, Alan Nidle (the owner of the gallery), Rob Chalfen and Ian McKinnon (two regular organizers and agitators) sometimes brainstormed on an idea of Alan's: to take the ATM booth over for a moment, and turn it back into the Tasty.

One day that January, Alan and Ian decided they were going to Do It. There was a massive blizzard that day, but they were determined. They made a cardboard and tempura-paint likeness of the old, fluorescent "Tasty" sign and–megaphone, dixie cups and a thermos of coffee in hand–tramped through the blizzard to Harvard Square. Alan had done his share of street stunts, Ian is a dedicated street performer, and both were maverick pranksters on the grandest of scales. They were, by all accounts, in fine form that day. They hung up the "Tasty" sign in the ATM booth, and invited people in for their approximation of the long-disappeared diner's cheap, deliberation-sustaining coffee. The ghost of the much-loved, lost, little lunch counter, ephemeral yet solid: a paper moon, a plastic tree, it was never make-believe, if you believe in the Tasty.[6]

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4   Retrieved from https://en.wikipedia.org/wiki/Tasty_Sandwich_Shop#/media/File:The_Tasty_sandwich_shop_in_Harvard_Square.jpg (Accessed December 13, 2022)

5   Retrieved from https://en.wikipedia.org/wiki/Tasty_Sandwich_Shop#/media/File:The_Tasty,_Harvard_Sq.JPG (Accessed December 13, 2022).

6   Jason Goins, "Tasty Owners Will Not Reopen Famous Diner: Three more chains to open Square branches". *The Harvard Crimson*, Vol. CXXIV, (February 19,1999). https://www.thecrimson.com/article/1999/2/9/tasty-owners-will-not-reopen-famous/ (Accessed December 13, 2022) and; *Touching History: Harvard Square, the Bank and the Tasty Diner.* Frederico Muchnik, dr. Mighty Visual Productions (2005).

Ephemeral City Crossings

Going to get some groceries one day at a major supermarket chain, I was met with the mooing of cows by the dairy aisle, and miniature rainstorms emanating from the ceiling near the produce section. These sound installations were apparently put there in order to induce ideas of nature and freshness, in order to encourage customers to buy more of these foods. As a sonic advertisement, they may well have been effective. However, one then has choices about how they come to affect one's own ephemeral overlay of the grocery store. Do they combine with memories of a silent version of the shop in earlier days? Do they bring the face of a friend or loved one wrinkling their nose or giggling when the artificial cow comes on, or of a group of teenage girls in 1980s clothing shrieking and laughing with after-imitation? Do they invoke the brief whisp of a radio interview I heard in passing with Björn Hellström that year, where he discussed these same grocery store anomalies? Or do they overlay his collaborative work with Sten Sandell from the roof of the *Kulturhuset* above the shop, an extrapolated sonic map of the under-tunnels of the area, laid over the electric cattle herd of the Hemköp deep below?[7] These respondent creations of the imagination, laid back over the place at hand, are ephemeral space. The recording of the cow is not. Ephemeral space is almost wholly subjective and individual - but *not quite*. There are points of gathering, where the feathery ends of individual experience meet and form a momentary, collective layer with the evident world. These communally experienced, ephemeral spaces are deeply important to reclaiming sense of place, and this fairy-dust convergence is often where its greatest power lies. Ephemeral space can resonate in architectures, using transversable materials like sound, but architecture is a professional discipline, where the creation of ephemeral space finds its free reign in dancing around and re-interpreting such structures, rather than solidifying them. Thus, an advertising-driven sound installation made by an architectural office's corporate sound designer might contribute to the ephemeral space of those who pass through it, and combine in some unpredictable way with their own experiences and impressions of the space at hand– but the commercially driven installation itself is not and never can be ephemeral space in and of itself.

Regarded from this frame of the anecdotal and experiential, where the vast majority of people in cities dwell: Ephemeral space is simultaneously created by means beyond the daily, and from materials as daily as coffee in a Dixie cup. Ephemeral space is music, dancing, contemplation and deliberations drawn from what is gone or what might be. Ephemeral space is interpolated, ghostlike, onto physical spaces that have been designed to refute unique, local or iconoclastic community life. Ephemeral space is a composition unto itself, a holder of potentials, possible stories, imagined futures. Ephemeral space is imagined in spheres as broad and detailed as

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[7] Björn Hellström, Lecture at the Royal College of Music in Stockholm, 2016.

any universe, all co-inhabiting the same infinitely unfolding point. Ephemeral Space is ancient religious books, mad poetry and Jordanian dance music meeting under fluorescent lights.

Definitions

Before moving into the more theoretical portions of this chapter, it is necessary to define some terms more specifically as they are used in this project. The question of the meaning of terms like "space", "place", "site" and "location" is variable between different researchers. However, it is taken up in ways that are particularly relevant to this project in work from other fields, especially architecture.[8] I have chosen some researchers, whose works are widely used by practitioners in these and related disciplines, to address the term here. Some of these researchers' books are also found in the libraries of those working with spatialized sound.

Yi-Fu Tuan was a researcher in geography, and worked at several universities in North America. He has written several books about the role of human emotion, perception, ethics, community and society in relation to different geographies, spaces and places throughout his life.[9] As Tuan states in the opening words of his book *Space and Place: The Perspective of Experience*: "Space and Place are basic components of the lived world; we take them for granted. When we think about them, however, they may raise unexpected meanings, and raise questions we had not thought to ask."[10] He then cites the physicists Bohr and Heisenberg visiting Kronborg Castle, asking "Isn't it strange how this castle changes as soon as one imagines that Hamlet lived here?". This question illustrates the fundamental difference between space and place in this project, as well.[11] Henri Lefebvre was a multi-disciplinary philosopher and Marxist sociologist based in France.[12] In his work *The Production of Space*, "space" is something which is *produced*, from inception to use, with the term "space" containing both of the aspects Tuan defines

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[8] Frank Ching. *Architecture:Form, Space and Order*. (Hoboken: John Wiley & Sons, 2007); Simich and Varke, ed., *The Language of Architecture: 26 Principles Every Architect Should Know*. (Beverley: Rockport Publishing, 2014); Steen Eiler Rasmussen, *Experiencing Architecture*. (Boston: MIT Press, 1964); Nick Kaye, *Site-specific Art: Performance, Place and Documentation; Engaging Spaces:Sites of Performance, Interaction, and Reflection*. (New York: Routledge, 2000).

[9] For more about Tuan's life and work, see: http://www.yifutuan.org (Accessed 15 November 2022).

[10] Yi-Fu Tuan, *Space and Place: The Perspective of Experience*. (Minneapolis: University of Minnesota Press, 1977), 3.

[11] ibid, 4.

[12] For more about Lefebvre's life and work, see: https://www.oxfordbibliographies.com/view/document/obo-9780190922481/obo-9780190922481-0005.xml (Accessed 13 December 2022).

separately as "space" and "place".[13] Another researcher, Gaston Bachelard, was a philosopher who was also based in France. He wrote on a variety of subjects throughout his life, but his book *The Poetics of Space* is another widely read work on the subject.[14] Bachelard has yet another approach to examining space and place in this work, where he seeks out the poetics of space through memory, daydream and imagination in houses, by corners, nests and other abodes. Otto Bollnow, a philosopher based in Germany, took up space as being lived, or experienced, departing from mathematically and haptically evident space.[15] Finally, Tim Ingold, an anthropologist based in the U.K., writes about space from what he calls "dwelling" and "building" perspectives, showing the constant shifting between architectural perspectives on building space, and perspectives formed from the context of life inside of and endemic to that built space.[16]

Space

For the purposes of this project, the term "space" is used in three ways. First, it is a resource–one which can be used to conduct activity or build structures in, declare boundaries around or through, be owned, or have its ownership subverted. In cities, space is such an all-powerful and demanding commodity that it must also be defined as a resource here. Space can also be turned into a "place", as I will discuss below.

The second way "space" is used in this thesis is in reference to specific, technical aspects of music and sound work. In its most basic form, *spatialization* is the motion of sound through space, or the setting of sound and music in particular points in space. Spatialization can be carried out in a concert venue, theater, home system, sound installation or in any number of other kinds of sites or locales, using headphones or, more often, speakers. Spatialization is both a technique for utilizing space as a musical parameter, and a way of exploring spatial properties in music and sound arts. It has been a factor in recording since its inception, where even early recordings of jazz bands released in mono made the attempt to imply a photo-realistic, spatialized audio image of the musicians.[17] Spatialization has developed to influence recording techniques in the lion's share of music recorded in studios. And is also widely in use in movie theaters across the world. At the time of this writing,

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[13] Henri Lefebvre, *The Production of Space*. (Oxford:Blackwell, 1991), 36, and; Tuan, *Space and Place*.

[14] Gaston Bachelard, *The Poetics of Space*. Translated by Maria Jolas, with a foreword by John R. Stilgoe. (Boston: Beacon Press, 1994).

[15] Otto Bollnow, *Human Space*, trans. Christine Shuttleworth, ed. Joseph Kohlmaier. (London: Hyphen Press, 2011) [German orig. 1963].

[16] Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*. (London and New York: Routledge, 2000).

[17] Listening sessions with jazz record collectors Rob Chalfen, Steven Provizer and Chris Rich, 1997 - 2006.

it is being taken up by game designers and those working with various other virtual reality formats, as well as new ways of mixing music in headphones for a 3-D effect. So "space", in this project, often refers to what Wishart terms "virtual acoustic space", as discussed in Chapter 4.[18]

The third way "space" is defined within this project is in the continuum *between* its function as a resource and its use as a musical parameter. In the music and sound works of this project, spatialization often functions as an allegory, and parallel practice, to architecture. It is one of the building blocks for the creation of ephemeral space throughout many of the music and sound works here. This is in evidence throughout the project, through the use of spatialized tableaus, the placement or animation of stationary or de-spatialized sounds from field recordings in the newly created ephemeral space, the spatial effects of acoustic artifacts, the sonic effects of using site-specific materials to activate the unique acoustic qualities of those sites, and through the collaging of different field recordings, voice, music and other materials into composite, re-imagined or impossible places in the city. The transposition of real-world sounds and the use of Foley work, as well as the spatialization of these materials, further furnishes those ephemeral spaces with aspects of physical or evident space. At the same time, regarding space viewed as a resource, the works of this project have taken place across a range of sites. Some were performed in well-heeled institutional settings, some in local venues, some in re-purposed rooms, some on simulcast FM radio/stream-casts and some, literally, on the streets. There is also the shift in time, where pieces have been played in places which have transformed, and the work played there addresses those previous days. This shifting of the sounds recorded or transposed from one kind of space or time into another, via installation or performance, is an ephemeral re-arrangement of the hierarchies of the city, and thus a kind of conceptual spatialization. This third usage of "space" allows for the fantastical to be brought into some half-physical form, and illuminates the way the imagination transforms space. This relationship between architectural and sonic space will be taken up later in this chapter.

Place

The term "place" is used within the bounds of this project to mean a space that is bounded and defined by conscious articulation; by specified names, features, uses, structures, histories or stories. Places exist in space, and they contain delineated space both within and outside themselves – in abundance or, in the case of many contemporary cities, in short supply. Here, again, space is defined as a resource, rather than as an abstract idea. When contemplating the everyday life of the city, "place" takes on the additional meaning of a demarcated community gathering point. Roy Oldenburg called such gathering points "great good places", and wrote

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[18] Trevor Wishart, *On Sonic Arts*. (London: Routledge, 1996), 36.

about their disappearance in the United States.[19] The market-driven removal of such places is also going forward at break-neck speed in Stockholm, and this disappearance is an important driver of my work with this project.

Location

"Location" is used here as a more cartographic term than "place". It is more specifically demarcated, without the connotations of history and use that "place" have; it is more utilitarian. I also use the related word, "locale", in a similar way in this text. In spatialized music and sound work, this is part of the common vernacular for talking about the location of sound or musical materials in a given audial space. In Ambisonics, a particular system for making spatialized music and sound, the locating of sonic objects in space is discussed in terms of higher or lower "resolution" at different "orders" (or numbers of speakers), where resolution corresponds to how exact the location of sounds and musical materials in the room is, as well as the clarity and detail of moving sonic or musical gestures.

Site

To explain and define how the term "site" is used in this project, it is necessary to touch upon how it has been used by others. It has been explored and defined more thoroughly in sound art and visual art than in writing on music. Although musicians who are doing site-specific work have begun to use it more in their vernacular, theoretical discourse about sound, electronic music, spatialization and site-specific work often runs parallel to, but separate from, the theoretical language of the sound art world. Joanna Demers writes that the difference between sound art, or sound installations, and music:

> lies in 'site specificity', meaning that sounds are constructed to interact with the locations where they are heard. Through this emphasis on location, site-specific art works expose the artificial demarcation between themselves and the venues in which they are encountered […] As such, sound art encompasses not only sounds but the architectural and acoustical properties that shape and nurture them, as well as the larger societies that generate them.[20]

However, many musicians utilize this kind of site-specificity in their work. The idea that musicians cannot make site-specific work because their particular art-form was

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[19] Ray Oldenburg, *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community*. (New York: Marlowe and Company, 1999).

[20] Joanna Demers,"Field Recording, Sound Art and Objecthood". *Organised Sound 14* (1), (April, 2009), 39; here she is also citing the writings of Brandon Labelle, Christoph Cox, Daniel Warner and Randall Davis.

not considered in the original formulation of "sound art" is outdated, to say the least. Long before such terms came into usage, this kind of site-specificity was employed by musicians, from Gabrieli's music for San Marco to Luigi Nono's use of spatialization as inspired by such renaissance work, to many more.[21] Thus, in my view, a more constructive way to approach site-specificity as a musician is to take practices in both spatialized music and in site-specific sound art into account. To that end, I have also studied sound art during the course of this project, and made music and sound works for the project from within a course on the subject.[22]

In more day-to-day vernacular, not specifically concerned with artistic work, a "site" is a *kind* of place, one that holds some specific activity or history, as in "construction site", "the site of the former church" or "the site of the planned cafeteria". Thus, site-specific work either creates an occurrence of a site in a place, or illuminates the site of some occurrence, or both. When I conceive of "sites", I am, in fact, working from this definition–not the more common one from Alan Licht. Licht is credited with the creation of the term "sound art", but his idea that site-specific sonic work must somehow be "Beyond Music" is one which is counterproductive–especially in the current day, with so many new intermedial technologies available to ever widening groups of people, and all the intermedial possibilities of that new accessibility. [23]

In the realm of electroacoustic music theory, spatialization is most often seen purely as a musical parameter, contained firmly in the ethos of the larger history of 20th century art music, the multichannel concert hall, or the placement of multi-channel arrays in sites they dominate as portable concert halls. Georgina Born, a musician and cultural anthropologist based in the U.K., regards spatialized work in three lineages or conceptions: the departure of 20th century music from pitch-space; the lineage of electroacoustic music, and; what she regards as newer, less institutionally based practices sound/soundscape art.[24] She describes the spatialization used by most electroacoustic composers as being "Euclidean", a concept of space and spatialization entirely connected to the geometry of the concert hall.[25] In this view, spatialization only becomes transformative beyond this "Euclidean" quality– including the ability to transform sites–when it is taken up by "sound artists". They belong firmly to Born's "sound/soundscape art" category; in her model, too, their lineage is traced solely from musical sources, rather than the wider fields of art from

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[21] For further listening: E. Power Biggs, Gregg Smith Singers. *Gabrieli in San Marco - Music for a capella choirs and multiple choirs, brass & organ*. Sony Classical, 1996. CD and, Luigi Nono. *Canti di vita e d'amore, Per Bastiana, Omaggio a Vedova Wergo*, 1993. CD.

[22] That course was "Sound Art as Critical Practice", taught by Åsa Stjerna and Jenny Sunesson at Stockholm University for the Arts during the Autumn term of 2019.

[23] Alan Licht, *Sound Art: Beyond Music, Between Categories*. (New York: Rizzoli, 2007).

[24] Georgina Born, ed. *Music, Sound and Space: Transformations of Public and Private Experience*. (Cambridge: Cambridge University Press, 2013), 15.

[25] ibid, 52.

which sound art came.[26] However, I do not find the "Euclidean" spatialized motion she refers to in my own listening to everything she places in the lineage of "electroacoustic music". Born holds that "In sum, a Euclidean and statistical model of timbral space is derived from subjective perceptions in order, in part, to drive sound synthesis controls […]".[27] There are, however, wider fields of influence at play, even at the inception of spatialization in the lineage of electroacoustic music, than simple concert hall logistics and technical depictions of subjective perceptions. Early experiments with spatialization, in studios where the electroacoustic music she is referring to was composed, were, rather, *theatrical*. Stockhausen's spinning microphone experiments, for example, which he calls "etudes",[28] gave way to *Gesang der Jünglinge*. In this work, the spatialization evokes a *dramaturgical* motion, drawn from both theatrical opera and church mass staging practices, to depict the plot of the work. This theatrical spatialization is secondary to the use of spatial gestures as *musical parameters*, in tandem with rhythmic, timbral and pitch gestural materials.[29] Mario Davidovsky's work with extending piano into electronics across space as an extension of the inner chamber of the instrument in *Synchronisms 6* illustrates the usage of spatialization techniques beyond Born's "Euclidean" model even more starkly, bringing work with materials into play more than work with concert hall aesthetics.[30] Morton Subotnick's *Sidewinder* utilized quadraphonic spatialization to enhance mixing possibilities, in ways drawn not from timbral space in a concert hall, but as an extension of the way recording engineers arrange instruments on a stereo "stage".[31] Subsequent works by a plethora of composers utilize the gestures of spatialization in similar ways, either as part of a constellation of purely musical parameters outlining a musical gesture, or as dramaturgical elements. Even though these and other works are within the lineage Born defines as "electroacoustic composition", their use of spatialization falls outside the "Euclidean" practices she describes as endemic to that lineage. Moreover, her three-part system of lineages/concepts does not even touch upon the wider world of spatialized electroacoustic music practices outside western institutions, which were largely left to obscurity in the 20th century, but are being found and released to the public now by researchers working with the decolonization

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[26] Born, *Music, Sound and Space*, 15-18.

[27] ibid, 11.

[28] Karlheinz Stockhausen, "Studie I (Study I)" and "Studie II (Study 2)". On *Studie I / Studie II/ Gersang der Jünglinge*. Deutsche Grammophon, LP 16133, 1957. LP.

[29] Karlheinz Stockhausen, "Gesang der Jünglinge (Song of the Children)". On *Studie I / Studie II/ Gersang der Jünglinge*. Deutsche Grammophon, LP 16133, 1957. LP.

[30] Mario Davidovsky, "Synchronisms No. 6". On. *The Contemporary Composer in the USA*. Turnabout Vox, TV-S 34487, 1972. LP.

[31] Morton Subotnick, *Sidewinder*. CBS, M 30683, 1971. LP.

of the genre, and the representation of a more diverse body of work, in the wider canon of electronic and electroacoustic music–most notably Cedrik Fermont.[32]

Some of the works in this project make use of spatialization both in a purely theatrical way, and in a musico-gestural sense, but it is always a secondary factor inside the larger project, with each work illuminating, emulating or creating ephemeral space. This evocation of ephemeral space can never be Euclidean, since it is wholly imaginary, and its ultimate spatialization is carried out in conceptual space between the playing of the music and the imaginations of those listen.

So, my own music and sound works in this project, inspired by a host of works in sonic art by others, inhabit both the sound art and the electroacoustic music realms, without the need for one to negate the other. Whether approaching sites, or recreating and re-imagining them in concert venues, my focus is on the activities, histories, stories and imagined futures of those sites, rather than genres of site-specificity. I am more interested in receiving and illuminating the information each site has to give, by whatever methods of music or sound art doing that work requires, than placing myself in any particular theoretical school of thought. If I were to ally the works of this project with any of the agendas within either electroacoustic music or sound art, I would be colonizing the site with those agendas, rather than opening the space for those who listen to take part in engaging with and creating ephemeral space. I have, however, taken up specific methods and techniques from studying the theoretical writings of these different genres. Rather than larger-scale questions of defining artistic genres, the objects of this pursuit are more self-contained: affecting counterpoint between ephemeral space and site; balancing the tensegrity between my sonic images, the physical apparition of the site, and the imaginations of those who listen, and; exploring the spectrums between music, sound work and sense of place.

Tableau

In this project, I also use the term "tableau", to describe a technique of evoking aspects of several places at once, creating a composite space. The use of this term originates in my study of Stravinsky's work *Les Noces*, where the movements, which correspond to the archetypal rituals of a traditional Russian folk-wedding, are conceived as tableaus, as I have discussed in Chapter 2.[33] Tableaus appear in many of the compositions that comprise this project. In a tableau, multi-spaces constructed of field recordings, synthesizer work and spatialized motion drawn from elements of those spaces are transposed onto a given room or site. The use of the term

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[32] Fermont's exhaustive database of electronic music of all kinds from Africa, Asia and the Middle East, including substantial numbers of electroacoustic music composers, can be found here: http://syrphe.com/african&asian_database.htm (Accessed December 13, 2022).

[33] Igor Stravinsky. *Les Noces*. With The Dimitry Polrovsky Ensemble. On *Les Noces*, (Nonesuch Explorer Series, 7559-79335-2, 1994, CD).

"tableau" is also inspired by those I have seen built of cardboard, fabric, paint and wood-block prints in Peter Schumann's work with the Bread and Puppet theatre, as well as the diorama boxes in the Empire S.N.A.F.U. Restoration Project.[34] These, too, evoke places and events across the boundaries of time periods or sites. Rather than aiming for photo-realistic depictions of place, which could insist on too specific of a representation to allow inner space for those who listen to counter-imagine the ephemeral space, a tableau sets a number of different materials in-between the musical, concrete, spatially located and gestural in counterpoint; the still and moving elements interact in hocket, both in musical gestures and in ways to imply possible shifts in the given space. Thus, tableaus depict a multiplicity of possible imagined places. They are also a musical image of, or metaphor to, the way one can imbue a place or site with memory or imagination.

Ephemeral Space

Beyond these terms–space, place, site, location and tableau–is the overarching term they draw towards in this chapter: *ephemeral space*, as defined at the opening of the chapter, and ultimately, the *Ephemeral City*. *Ephemeral space* is produced from a mixture of concrete, transformed and non-concrete materials, overlaying and thus subtly transforming the perception and experience of a space, place, site, locale or location. The tableaus I use in some of the music and sound works in this project are both ephemeral spaces in and of themselves, and juxtaposed materials offered to those who encounter them, for use in accessing or creating inward ephemeral spaces.

The Evocation of Ephemeral Space

In this theoretical exploration of different models of space and place, the aim is to further define the term *ephemeral space*, and further explore how that is evoked. To that end, I will take up some models from other researchers here. In this section of the chapter, I will turn to Lefebvre's fundamental writing on the production of space,[35] tempered by Otto Bollnow's writings on space as a spectrum between the "mathematical" and the "lived",[36] and Tim Ingold's "dwelling" and "built" perspectives, as well as his writings on landscape as the holder of stories.[37] This project addresses the city in terms of activism, as well as ephemeral space and

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[34] For more about the Bread and Puppet theater: http://www.breadandpuppet.org, and for more about the Empire S.N.A.F.U. Restoration project see: http://empiresnafu.org/.

[35] Lefebvre, *Production of Space.*

[36] Bollnow, *Human Space.*

[37] Ingold, *Perception of the Environment.*

psychogeography, so it is important to take up Lefebvre's work, since his idea of the "right to the city",[38] which I will take up in Chapter 6, is a predecessor to his theory of the production of space.[39] I also take up these writings because this project takes up the activity of the production of *ephemeral* space in order to highlight the way people in cities affect their own experience of, and stories about, space and place in the cityscape. Moreover, some of these writings are so prevalent in discussions about these subjects that it is important to situate the work of this project in relation to them.

Models of Production and Evocation

Henri Lefebvre's model for the production of space, outlined in the first chapter of his 1974 book, *The Production of Space*, outlined its subject in a constantly interacting triad of processes, whose definitions I have paraphrased here for the sake of brevity:

Spatial Practice is comprised of the conventions around the production of space, which emanate from a given society's established traditions, customs and practices around the creation and use of space.

Representations of Space are those kinds of representations of space made by architects, city planners, designers and others who devise ways to put Spatial Practice into action through production.

Representational Space is space as it is directly experienced by the "inhabitants" and "users" who arrive in it, once it has been conceived, planned and built through Spatial Practice and Representations of Space. Importantly, their use of the space *completes* its production. By experiencing, using, inhabiting and living in the given space, the "inhabitants" and "users" additionally produce what Lefebvre called **Social Space,**[40] which transforms the results of Spatial Practice and Representations of Space in retrograde.[41]

The way the music and sound works of this project take up the *production* of ephemeral space can be illustrated in a triad which is a reworking of Lefebvre's three tier model for the production of *space*.[42]

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[38] Henri Lefebvre. "The Right to the City". In *Writings on Cities*. (Oxford: Blackwell, 1996).

[39] David Harvey. *Rebel Cities: From the Right to the City to Urban Revolution*. (New York: Verso, 2012), x.

[40] Lebebvre defines social space as a social product, separate from physical or mental space, whose production is hidden by factors that could be considered "ephemeral" by the terms of this project. Lefebvre, *Production of Space*, 27-30.

[41] Lefebvre, *Production of Space*, 33, 38-39.

[42] ibid, 33.
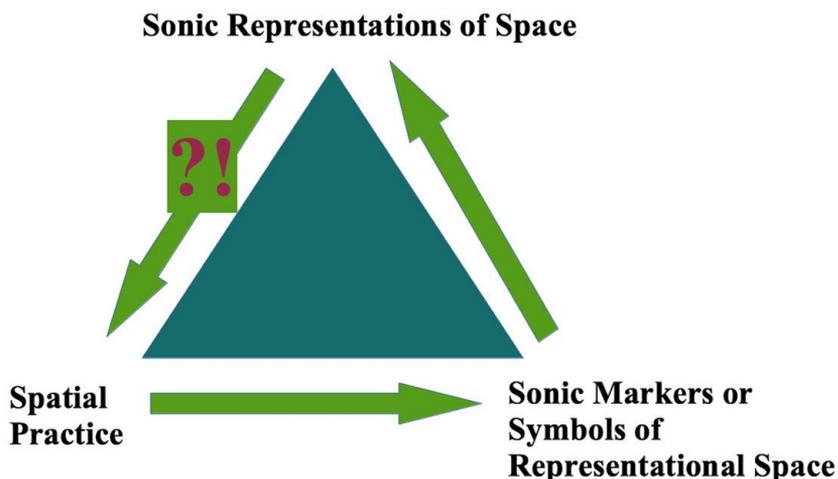
Figure 5: The Production of Ephemeral Space in the Music and Sound works.
Image; Katt Hernandez.

Lefebvre's use of the word "production" emanates from his alignment with Marxist usage of the word, and his work deals in large part with the *relations* of production, as also defined by Marx.[43] But Lefebvre's model re-defines space, itself, as something that is actually *produced* from the raw materials of social and societal structures. The important thing about Lefebvre's model, for those who work to shift the balance of power in cities to the greater masses of their inhabitants, lies with the third part: *Representational Space*. Here, those who enter the space as "users" are the final, but indispensable *producers* of any given space, by the action of their social interactions and behaviors in it.[44] This aspect of Lefebvre's model goes hand-in-hand with the aims of this project, where it is solely those he would call "users" who are in the position to produce *ephemeral space*.

Here, too, there is a parallel to Chtcheglov's idea of the *dérive* as "disintegrating into representation".[45] Both are addressing space as defined by what Chtcheglov called "inhabitants" and Lefebvre more often called "users"–but studies of space by more institutionally based researchers also depart in important ways from psychogeography. Lefebvre's model shows a wholly hierarchic interplay between those who determine an original, or even hegemonic, *practice* of space, those

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[43] Karl Marx. *The Communist Manifesto*. (New York: W. W. Norton & Company, 1988).

[44] Lefebvre, *The Production of Space*.

[45] Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/articles/SI/en/display/1 (Accessed July 11, 2018).

privileged to make impactful *representations* of space, and those meet and transform the result with their own representations through use. Chtcheglov offers a "use" of a different kind, more in line with the work of this project, and in some ways this is where the project departs from Lefebvre's model. Lefebvre vigorously dis-includes literary imagination from his triadic process, thereby omitting a large range of possible representational interactions with space; he deems this facet of the imagination's action on space as merely "descriptive", rather than an act of production:

> When codes worked up from literary texts are applied to spaces–to urban spaces, say– we remain […] on the purely descriptive level. Any attempt to use such codes as a means of deciphering social space must surely reduce that space itself to the status of a *message,* and the inhabiting of it to the status of a *reading.*[46]

In fact, a whole swath of artistic, poetic or creative activities are also excluded from his model, in step with the sometimes dogmatically political bent of his work.[47] His specific decrying of whole artistic fields spells out a clear place where this project diverges sharply from his model of space production.[48] Since Lefebvre finds the conflation of poetry and politics noxious,[49] there is a fundamental difference between Lefebvre's definition of the production of space and the work of this project, where artistic work and political situations reflect one another in the production of the ephemeral space, and surrealistic tableaus, used in works throughout this project, offer the people who listen a scenarios through which to produce that kind of space for themselves.

Tim Ingold has another take on how those who enter a space take part in shaping it. He uses the term "landscape", which I equate here with the *cityscape*, and address through work around different *soundscapes*. His view of the "landscape" as a holder of stories extolls us to:

> move beyond the sterile opposition between the naturalistic view of the landscape as a neutral, external backdrop to human activities, and the cultural-istic view that every landscape is a particular cognitive or symbolic ordering of space.[50]

This view speaks volumes to the city-dweller, whose environment vacillates constantly between these artificially opposing poles. It is also another take on the evocation of ephemeral space, through the idea that the landscape, in and of itself, can be reordered by that which is wholly "cognitive" or "symbolic". Ingold organized his

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[46] Lefebvre, *Production of Space*, 7.

[47] ibid, 9.

[48] ibid, 18.

[49] ibid, 18-21.

[50] Ingold, *Perception of the Environment*, 189.

inquiry into space into three approaches: biological, psychological and philosophical. Between these is a common point of departure: "[…] the agent-in-its-environment, or what phenomenology calls 'being in the world', as opposed to the self-contained individual confronting a world 'out there'"; he goes on to assert that: "it is through being inhabited, rather than through its assimilation to a formal design specification, that the world becomes a meaningful environment for people."[51]

This is an empowered view of those who enter, dwell in or traverse. Ingold's "Dwelling perspective" has similarities to what Lefebvre called "users" who act out "Representations of Space". However, in Ingold's model, the "building" and "dwelling" perspectives operate in a more cooperative feedback system.

Hence, Ingold ascribes more creative agency to those who enter space in the "dwelling perspective" in relation to those working from the "building perspective" then Lefebvre does to the "users" and "inhabitants" in his model. The essence of Ingold's "building perspective" is that "worlds are made before they are lived in […] acts of dwelling are preceded by acts of worldmaking."[52] Ingold's model is, however, more cyclical than hierarchical; the "building perspective" is in continuous interaction with the "dwelling perspective" in a more co-creative relationship than the branches of Lefebvre's triad:

> Building […] cannot be understood as a simple process of transcription, of a pre-existing design of the final product onto a raw material substrate. It is true that human beings […] have the capacity to envision forms in advance of their implementation, but this envisioning is itself an activity carried on by real people in a real-world environment, rather than by a disembodied intellect moving in subjective space […] people do not import their ideas, plans or mental representations into the world, since that very world […] is the homeland of their thoughts.[53]

Ephemeral space also contains elements of both Lefebvre's "Representations of Space", and of Ingold's "built perspective." However, the less hierarchic interchangeability of Ingold's model is more in line with the way ephemeral space is evoked, where the Ephemeral City is called into being through a cooperative and continuous interplay between the imaginary and the evident. As I have discussed in earlier chapters, I chose organs and synthesizers for this project because I saw them as instruments in the business of world creation, a kind of metaphor or echo to the activity this project seeks to encourage for those who engage with it. For Ingold, as well, we are creatures who create worlds.

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[51] Ingold, *Perception of the Environment*, 173.
[52] ibid, 179.
[53] ibid, 186.

In this project, the cityscape is overlaid and reshaped with memory, imagination and the ghosts of the imagined city. For Ingold, this space is something beyond a thing which is produced:

> […] the landscape tells – or rather *is* – a story […] It enfolds the lives and times of predecessors who, over the generations, have moved around in it and played their part in its formation. To perceive the landscape is therefore to carry out an act of remembrance, and remembering is not so much a matter of calling up an internal image, stored in the mind, as of engaging perceptually with an environment that is itself pregnant with the past.[54]

Taken back into the realms of this project, the cityscape is giving birth to the images it contains, at the behest of its inhabitants. Regarding the Ephemeral City through Ingold's model is a suspension of disbelief, where the ephemeral space we produce was already there, waiting to meet us.

In 1963, Otto Bollnow also took up a study of space. Like Lefebvre in his search for a specific "science" of space and its production,[55] he felt that a "coherent systematic interpretation" of space was lacking.[56] Bollnow gives a more rationalistic definition than Ingold's, and a more visceral one than Lefebvre–even though he references Cassier's work with mythological space as important and useful to his own work.[57] Here, space is "lived" or "experienced" rather than "produced", or even "dwelt" in.

Although this is not the active sort of inner activity that the evocation of ephemeral space demands, the lack of a more politicized or specific agenda gives Bollnow's definition more room for inward creative activity, since living and experiencing are less specific and more multifaceted actions than producing–or even dwelling, or storytelling. Bollnow first differentiates "lived" or "experienced" space from what he called "mathematical" space:

> If in everyday life we speak without further consideration of space we are usually thinking of mathematical space–space that can be measured in three dimensions, and meters and centimeters–as we have come to know it at school and which provides the basic system of a reference when measuring spatial relationships in everyday life.[58]

In Bollnow's mathematical space, everyone is using the same set of practical tools, rather than starting from enforced stances in sequenced hierarchies. "Experienced space", according to Bollnow, is "space as it is experienced in concrete human

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[54] ibid, 190.

[55] Lefebvre, *Production of Space*, 10.

[56] Bollnow, *Human Space*, 17.

[57] ibid, 16.

[58] ibid 17.

life".[59] In his perspective, space has a distinct center, with a system of axis connected to the body. There are then further distinctions between areas which flow into one another, and those which are sharply demarcated. Bollnow's experienced space is "rich in content, for which there is no analogy in mathematical space", because the "structure of experienced space" gives its areas and locations qualitative differences; "every location in experienced space has its significance". This means that the space at hand "opens up to an infinite extent", by virtue of significance and experience endlessly being overlaid upon one another.[60] Bollnow's definition of experienced space does not even contain the hierarchies of building and dwelling, or the harsher hierarchies of spatial practice, representations of space and representational space, but focuses wholly on perception and the body. Although experienced space is built up by what could also be called "representational" means, through markers of significance I most often call "memory and imagination" in this project, the kind of space these representations of significance create in Bollnow's model is a space unto itself: ephemeral space.

Importantly, his model also addresses the same individual differences in experienced space that the music and sound works of this project are made to address: "How strongly this [experienced] space is linked as a correlative to the human being living in it again emerges from the fact that it is not only different for different individuals, but also changes for the individual according to his specific state of mind and mood."[61] The counterpart to experienced space, "lived space" is where other forces contrast or even impinge on experienced space. He cites Minkowski to define this, writing that lived space is: "[…] for the self, the medium of physical realization, counter-form or extension, threatener or preserver, place of passage or resting-place, home or abroad, material, place of fulfilment and possibility of development, resistance and borderline, organ and opponent of this self"[62] Thus, in Bollnow's model, the point at which the more forceful aspects of lived space exert transformative action upon the subtle structures of experienced space has less to do with monolithic hierarchies, than with the duality between the imagined and the evident. This duality is then outlined in much starker terms by Bollnow: "Space is […] given to humanity in a double manner […] as something that belongs to humanity like a limb, and then again as something which faces us from the outside as hostile or at least foreign."[63]

It could be said that the evocation of ephemeral space is almost always the solitary act of sole individuals, and thus works against the very kind of meaningful place creation this project aims to illuminate. However, communities and cities are full of

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[59] ibid, 21.

[60] ibid, 16-18.

[61] ibid, 21.

[62] ibid, 21.

[63] Bollnow, *Human Space*, 21.

the multi-layers of shared experience and vision. These are formed by individuals who, without the sovereign dignity of their private inner worlds, would not be able to join together in communities of any substance. Weirdly, what is seen as the worst building block in neo-liberal capitalism for those who oppose it–the focus on the individual life and experience at the expense of wider communities and groups–is also where the utterly non-material, "ownership" of the Ephemeral City lies. This is because it springs from the subtle, gentle and complex differences between how each individual lives in and experiences the evident cityscape, from which the Ephemeral City is evoked. In the differences between them lie myriad points where counterpoints prevail or commonalities dovetail. Taken together, they ultimately refute and offer an alternative life to the collectively lived space of oppression or disempowerment, dominated by massive development projects, international franchises and neo-liberal capitalism's most aggressive face. It is for this reason that the evocation of ephemeral space seeks a third way, outside dogmas and ideologies, and all else that shouts at us from the ramparts.

Both Lefebvre and Ingold seek to show models where those who enter built or determined space have some part in its production or formation, by virtue of their imaginative, social or perceptual powers. Lefebvre seeks to break his own triad by allowing those lower in the hierarchy to co-produce what those higher on the ladder have already produced, through "use" and the further production of "social space". Ingold seeks to equalize the physical shapings of builders and designers with the cultural and story-informed shapings of those who enter their built spaces. The evocation of ephemeral space I am addressing in this project is a third process, which occurs after, and sometimes in reaction to, these sets of poles run their courses. If there are, as Bollnow writes, forces that are hostile, then the hostility is transmuted through that post-dualistic process. If that space belongs to us like a limb, then it is an ever-meta-morphing one. Ephemeral space thus informs experienced space. According to Bollnow, Gaston Bachelard (whose work I will address later in this chapter) interprets "experiences in experienced space" as "something merely subjective, that is, as the work of the poetic power of imagination".[64] But why the diminutive tone? The poetic power of the imagination is what gives experienced space its stories, suggestive qualities and imagined futures–its luster and sheen. This is also the story Ingold sees held in the landscape. Ultimately Bollnow arrives at the same conclusion, but on more practical terms: "The spatiality of human life and the space experienced by the human being thus correspond to each other in a strict correlative. Every statement about the one at the same time contains a corresponding statement about the other."[65]

The community gardens built in vacant lots in American cities in the 70s and 80s are a good example of how representation and use, building and dwelling, can act

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[64] ibid 17.
[65] ibid, 24.

upon one another in ways that transform space with new imagination. Here, the conceived and conventional *Spatial Practice* for the given space (a vacant lot) was drug use, dumping and crime, mixed with occasional use as a space of benign neglect for those who dared wander there as urban explorers, stray cat finders, or simply to look at the weeds and wonder. The lived experience was one of neglect; the story contained in that landscape was one of desolation. Architects, urban planners and the rest ignored these spaces because they occurred in places in the city where there was insufficient capital or possibility of profiting from their professional activities to bring about actions from the *building perspective* or justify the step of *Represented Space*. However, those arriving in *dwelling perspective*, who Lefebvre would relegate to the status of "users" creating *representations of space*, were the residents and frequenters of the neighborhood–and some of them were also community organizers. They both created new norms and conventions of *spatial practice*, and imagined new stories and possible lived experiences with regard to derelict urban space. They then also become the makers of *representations of space*, taking their *dwelling perspective* up to inform a new *building perspective*. Neighborhood residents and activists built the original community gardens–not professional architects and designers on the city's payroll. Finally, they became, once again, users of and dwellers in the newly produced space, completing it with the newly conceived *representational space*. It was only at the end of the 1900s that city planners started to take note, either razing these grassroots community spaces in favor of now-profitable new buildings in what the professionals of *represented space* continued to see as nothing more than somewhat altered vacant lots, or bringing the top-down model to community garden planning, using the bottom up conventions originally designed by mere "users" to inform the work of professional architects and urban planners.[66] Procedures like these are much closer to the evocation of ephemeral space than Lefebvre's procedure, and embrace the more counterpointing model of Ingold's perspectives. This endowing of the cityscape with new stories, full of creative imagination, is a wonderful example of the ephemeral procedures the works of this project are aimed at illuminating.

The definition of ephemeral space as something that is produced by the people who traverse, dwell in or occupy it draws upon an aspect of Lefebvre's production of space, which he initially mentions as important to his process, but ultimately diminishes: *mental space*.[67] This is the realm of writers and other artists, as well as scholars who use the metaphor of space to describe different paths of reflection and thought. It is here, in the realm of *mental space* that this project's work dwells, inextricably intertwined with *social space*. This departure from Lefebvre's three-

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[66] To read more about these movements, there is a history of community gardens in New York city here: https://www.nycgovparks.org/about/history/community-gardens/movement (Accessed March 13, 2022); and of the more recent Philadelphia Orchards Project here https://www.phillyorchards.org/ (Accessed March 13, 2022).

[67] Lefebvre, *The Production of Space*, 3-5.

part model is central to the production of *ephemeral space*, which requires the ability to engage with literary, artistic, poetic, musical, visionary or otherwise creative imagination; to engage with exactly the kind of *mental space* Lefebvre (fervently) excludes from his model.

And yet, Lefebvre engenders those who act in *representational space* with gentle, subtle and incontrovertible tools: "This is the dominant–and hence passively experienced–space which the imagination seeks to change and appropriate […] it overlays physical space, making use of its symbols and objects."[68] Here, his triad meets the same literary imagination, mental space and even a touch of the surrealism he so vehemently refutes. It is also here that the story of the cityscape, analogous to Ingold's story in the landscape, is contained. The Ephemeral City is built from objects and symbols; poetics and creative imagination; stories and memories–cues that trigger the Ephemeral City within us. These are the ephemeral building blocks of perspective, drawn into form by those who enter or dwell in a given space. The "ghosts" of this project are nothing less than the stories the landscape holds, as Ingold writes about. The ephemeral space of this project is the transmutation that all those who lived the Four Januaries carried out, saturating space with acts of world building and story inscribing, tiny and grand. It is carried out every day, by still more teeming masses of city dwellers and traversers alike, across the cityscape in day-to-day life. The evocation of ephemeral space, in its immateriality, co-creative production and ever ongoing storying of the cityscape, is something that no aspiring dominant force from the edifices of convention, authority, economy or social norms can ever take away.

The Mood Mall

There is an excellent example of a space in Stockholm where a hierarchic process for the production of space have been followed in marching order: Mood Mall. This example demonstrates how a neoliberal, expressly capitalist space can be produced so exactly along the lines of Lefebvre's model, which is meant to refute exactly this. Here, no expense has been spared in providing a concept experience at every corner. There are professional sound installations and curated music at various points, and specially designed scents perfuming different sections along the corridors, giving each area a characteristic sensory aspect. There is faux "graffiti" and "street art" adorning some walls, and fabricated food stalls, to give the impression of some multinational city, simultaneously a Blade Runner alley and a slick Scandinavian capital. There are comfortable and well-guarded places to sit in the corridors, for the shoppers to experience some facsimile of unplanned street life while carrying out the activities of consumption the entire operation is ultimately designed to ornament and encourage.

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[68] ibid, 39.

Outside this bizarre construction is Cajsa von Zeipel's work, *Pretty Vacant*: a drug-suggestively skinny teenager in a high-thigh skirt and leather jacket sculpted in shiny white plastic, towering eight feet above the entrance, ironically anti-selling the mall's wares. Further outside still is the real street, barricaded off by the mall's high walls, boasting the lack of benches, crevices, and other places of unplanned human rest and contemplation that its combination of broken windows theory and 21st century hypercapitalist design have so efficiently done away with in this and so many other places.[69] In this preconceived "urban" world, there is no one with a cane who is living the need to sit without buying something first. There are no broke, lonely people who want to watch the passers-by. There is no conceived method given for how a city-dweller who does not have the resources to shop at the Mood Mall might exist in this place, and carry on some inconceivably non-commercial business.

Figure 6: The Mood Mall, with Pretty Vacant at the door.
Photo: Holger Ellgaard.[70]

The Mood Mall illustrates the hierarchical nature Lefebvre's procedure contains, born of its reactionary bent. Those doing the conceiving of *Spatial Practice* in such a model can only be those in a position of power over and separation from the people

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[69] James Wilson and George Kelling. "Broken Windows". In *The Atlantic Monthly*. (March, 1982).

[70] Retrieved from https://sv.wikipedia.org/wiki/MOOD_Stockholm#/media/Fil:Mood_Stockholm_2013a_01.jpg (Accessed December 16, 2022).

who will wind up actually *designing* it: those architects, marketing consultants, aroma and sound designers and faux "street artists" who are in the position of producing *Representations of Space*. In addition to its ultra-planned environments, security guards walk the tracts of designer shops and restaurants, making sure the space is not used too far outside the bounds of the *Spatial Practice* or *Representations of Space* it is built from. Thus, the action of *Representational Space* is arrested for one group of *"users"* by another.

And yet, the Upper West Side Dunkin' Donuts, which has a similar process in the production of its initial space, had both its *Representations of Space* and assumed *Spatial Practice* turned head over heels by its "*users*" and "*inhabitants*". This transformation was carried out through actions of daily, yet extraordinary, poetic, storied and imaginative *mental space*. This very type of space, which Lefebvre excludes from his triad, lit up creative new uses by individuals carrying out acts like poetry writing, spiritual-literary discourse, DJ-ing and dancing. Some might argue that a Dunkin' Donuts seems more "neutral" than the Mood Mall. I would argue that its extremely top-down, carefully calibrated design–aimed at extracting the highest profit by pushing out the most specified marketing–can only be seen that way because it is so ubiquitous. It is an endlessly repeatable franchise aimed at some imagined "everyman", where the Mood Mall only exists in one example, aimed at a more specified and socio-economically exclusive target audience. The Mood Mall has also gone some steps further in design and practice than the Dunkin' Donuts that January night did to arrest such creative action by its users. But who is to say it can't also be reimagined? Only time will tell.

Kungliga Musikhögskolan

The new buildings housing the Royal College of Music in Stockholm have an atrium with a contemporary new restaurant, which opened in 2016, when the school moved into these new facilities from its old home in a former high school on the same site. Aspects of this transference showcase another important factor in the evocation of ephemeral space: *benign neglect*. Benign neglect, as I use the term in this thesis, is a situation where those who are in positions of power over the use of a given space cease to enforce its rules, regulations, conventions or standards to a certain degree, resulting in new and sometimes unexpected uses on the part of those who enter that space. Changes in economic or organizational circumstances, delayed renovation plans, or other demands for a shift in focus over the given space are all possible reasons for benign neglect to drift to the fore. It is important to note that this term, as I use it in this thesis, does not refer to extreme cases of abandonment, but more to a half-conscious loosing of the reins. Spaces in this state can then be re-purposed by those who use, inhabit or dwell in them, in ways that those who have stopped looking did not plan. Those engaged in that re-purposing may not even know the usual, but neglected, rules or expectations. Spaces in a state of benign neglect

possess a sleepy quality, where the reason for the design of things is partially forgotten, and regulations are dreamily distant.

Benign neglect was the order of the day in the college's former building, razed to make way for the new, glass atrium enclosed wonder. According to several students and faculty I talked to there, as well as my own experience of the old school, it was common for students who could only afford to bring lunch in Tupperware containers to sit in the old building's entrance hall, a former assembly hall which had been converted into, and re-named, *Ljuscaféet* (The Light Cafe). There, they could sit together with their colleagues and professors who could afford the focaccia sandwiches at the school's sleepy student canteen.[71] This situation of benign neglect created a culture of shared space, where this activity would ordinarily not have been permitted because the official, but ignored, rule was that only paying customers could eat or drink at the tables in *Ljuscaféet*. When new owners took over the school canteen, the staff tried to enforce this rule for a few days, but gave up. The perseverant benign neglect that pervaded the space of the old KMH building–born of waiting decades in a repurposed old high school for the imagined future of a grandiose new school building to arrive–inadvertently created the conditions for this culture of shared space beyond the usual boundaries of the price of lunch.

No such interaction is permitted in the atrium bar and restaurant of the new Royal College of Music. The new building is just that–new, lofty and grandiose. The economic demands of building it have riveted the focus of the powers that be non-neglectfully back upon its facilities–so the culture of shared, benignly neglected space evaporated in this new room.[72] The rules have been remembered anew, and a combination of architecture, economics and hopes for a more ambitious profile for the new music school have brought them back into effect.[73] Students who bring their own lunches must now sit in a condoned-off side area with a wall of microwaves that is only available during lunch hours, or in another section of the building entirely, which has been dubbed *Skamkorridorren* (The Corridor of Shame), to eat their budget meals.[74] This accidental shift away from a non-policy born of neglect has thus erased the *Spatial Practice* that had grown in the community of the school's "users" throughout the previous years–one which became an important part of the fabric of

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[71] This was both my own and many others' experience with the old school's cafe, from 2009 through 2015.

[72] Here is some information about the costs of building the new school facilities: https://www.fastighetssverige.se/artikel/akademiska-hus-investerar-800-miljoner-i-nya-kungliga-musikhogskolan-i-stockholm-10209 (Accessed December 17, 2022), and https://sverigesradio.se/artikel/6507635 (Accessed December 17, 2022).

[73] The rules banning non-customers from sitting in the school's main, public Atrium restaurant area can be found here: "Restaurangens bord och stolar använder du när du handlat i restaurangen (You may use the Restaurant's Tables and Chairs when you have made a Purchase in the Restaurant." https://www.kmh.se/backstage/service/pa-campus/mat-och-dryck.html (Accessed November 12, 2022).

[74] According to several students and staff who expressed dismay about this situation, from 2016 - 2021.

the daily culture of the school, in its former building. One where people were able to sit together, sharing conversation and ideas over lunches of different means.

This is an example of a wholly un-intended, but still significant, transference of a single, central gathering point for all, to a new, stratified and economically segregated collection of spaces and exclusions, mirroring the complexities of the commodification of space across the wider city in microcosm. It is an interesting example, because it is so unusual that an actual community of people, which previously inhabited an older space of benign neglect, is transferred, in its entirety to a new, no-longer-neglected space on the same footprint of ground. The transformation of the KMH community's long-developed conventions of *Spatial Practice* in this scenario illuminates how the *Representational Space* of benign neglect can be re-co-opted by newly re-organized *Spatial Practice* that emphasizes profit or ambition, and *Representations of Space* that fall in marching order, effectively wiping out unofficially created spatial cultures that a large swath of users–or, in Ingold's perhaps more appropriate language for this crowd, world-makers and story-tellers–once filled with a far more shared kind of life.

Figure 7: The new Atrium at the new Kungliga Musikhögskolan.
Photo: Katt Hernandez, 2017.

But even here, even now, space is transmuted in another way. One improvement in this grand new sky-lit place is that the greater public is openly invited to sit in the new atrium, where–even if the rule was neglected at times–access to the old *Ljuscaféet* required an invitation from someone officially working in the school. Now, there come elderly women from the neighborhood, who buy only the cheap cups of coffee, which is enough to allow them a seat. They adorn the slate blue, cleanly designed tables with fringed old flowery scarves in bright colors, which clash gleefully with the sleek, minimalist design of the glass curtain wall atrium, and commence playing bridge. Their garish scarves, their pursuit so contrasting to the "cultural work" going on inside the building, their place at a later point in life than the bright young students studying music, their refusal to join the restaurant's Business Concept: these markers turn the designed space and its conceived use into a place outside the plan. They transmute the place into one pre-dating the lofty glass atrium by decades, conceived from the spontaneous kind of life such new places often try to conceive away. Their activity there is far beyond social; it is story-based, harkening to times pre-cell phone, pre-virtual media, pre-neoliberal marketing, when people met through physical, quietly ritualized activities like the playing of cards to socialize. To be sure, there have been monolithic transformations like that which the Royal College of Music has undergone, duplicated across Stockholm and many other cities–but this subtle, complex, gentle moment that unfolds on some passing afternoons benignly neglects the dominant space for an imagined one.

The Production of Ephemera

In 1978, one of Stockholm's few well-known occupied buildings, *Mullvaden* was evicted by police on horseback, as I wrote about in Chapter 4.[75] People who had been there, or lived there, told me stories of its brief life, full of artists, seekers, musicians, activists and young believers in the *progg* movement, including an entire theater company that did street performances.[76] Description melds with memory, even for me as someone who did not witness the occupation of *Mullvaden,* because I have lived in underground communities with people who have similar stories of occupation and eviction, held both as individual and collective memory. Thus, if I pass by it, the architectural, urban and political code of the current day structure is subverted by my purely descriptive picture. I then, individually, produce the space again in layers, not simply as one which is the present-day building, but as one that also contains the ghost of this rare former moment of occupation, entwined with other such rare moments in other cities. Standing longer before the site, the architecture of the building that was demolished swims beneath the surface of the

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[75] Johan Holm, *Mullvadarna 20. Tidningen Södermalm*, 13. (14 September, 1998).
[76] Conversations with Bure Holmbäck, Per Kreuger, Lennart Westman and "Atan", 2008-2012.

new one, with even earlier former Södermalm residents, perhaps the working-class parents of some of those kids who squatted *Mullvaden*, living in cold water flats.[77]

In his poem *Description without Place*, the mirror of Lefebvre's place without description refutes the dichotomy:

> It is possible that to seem–it is to be,
>
> As the sun is something seeming and it is.
>
> The sun is an example. What it seems
>
> It is and in such seeming all things are.

Of course, the title belies its own assertion. "All things are"–can only be, can only even seem to be–in the myriad of all places produced in space. The new house at *Mullvaden* seems real, and it is.

> …It was a Queen that made it seem
>
> By the illustrious nothing of her name.
>
> Her green mind made the world around her green
>
> The queen is an example . . .This green queen
>
> In the seeming of the summer of her sun
>
> By her own seeming made the summer change [78]

And just so, the idealistic dwellers in the former occupied house also seem to be there. They make *Mullvaden* seem, and it was…they made the block change, through the ghost of their actions, through the seeming of their homes. They are the Queen, transforming summer and the sun, however fleeting. I walk Mariatorget with their example.

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[77] Listen to https://sverigesradio.se/avsnitt/1086862 for more information about Mullvaden. (Accessed March 15, 2022).

[78] Wallace Stevens, *The Collected Poems of Wallace Stevens*. (New York: Vintage Books, 1990), 339.

The Production of Space in Music and Sound

Before concluding this section on the evocation of ephemeral space, it is important to tie this theoretical discussion back to the music and sound works of this project. These works emerge from the artistic and anecdotal, rather than the theoretical; they reflect on and re-imagine lived experience, mirror it back and illuminate other facets of it as artistic works. So, too, the concept of ephemeral space is initially an entirely visceral, emotional, creative and subjective idea, driving the artistic work of this project. The sociologist, the architect, the designer, the urban planner, even the activist – these conceive, analyze, design and place space, and partition it into designated places which may or may not capture the imaginations of those who come to use them after in the way they planned. The musician conceives, analyzes, designs and places space through their work as well, but also lives in the space they create, *together* with those listening. Erik Clarke writes: "In the context of group improvisation, the players must all somehow combine that intense physical involvement with their own material while simultaneously remaining open to, and aware of, everything that is going on around them." For me, this all-encompassing kind of listening extends beyond the performers, and opens to include listening to those who are in the "audience", as if they, too, were participating in the making of the music; treating them as part of that "everything" that goes on in the room. This practice has shown me that no matter how physically separated the "audience" and the "artists" are made to be by the design of a given performance space, the ephemeral meeting of imaginations is far more difficult to stratify. For while listening is the first, most important act of the musician, the inner interplay of creative work in the solitude of imagination that takes place in the act of listening is something available to everyone in that room. This mirrors the way users, experiencers and imaginers who enter or dwell in a space are in constant, world-making interplay with the designers, builders and architects of that space.

It is assumed in this project that those who listen have the capacity to interpret and meet these music and sound works with their own stories and imaginations, in ways beyond any sort of preconceived notion of the social versus the artistic. It is assumed that their act of listening and imagining, though not physically manifested as my own offering is, are just as important. Unlike the attempts to reach a practice or science of space that Lefebvre, Bollnow and Ingold worked on, there is no definitive *science* to how this meeting in listening takes place, any more than there is a definitive way that people evoke ephemeral space, because it is so different from one person to the next. In this way, artistic work has the potential to mirror back or illuminate ways of dwelling in seemingly immutable space that shift *representation* in those spaces: the representation of use, the representation of ownership, the representation of the most important stories the cityscape holds. Cooperative or shared experiences form organically from these individual traversals, a third way between the dogmatic Marxism of thinkers like Lefebvre, and the dogmatic neo-capitalism pushed by current-day city planners and corporations.

A space where music and sound work is carried out is inscribed at the moment of performance. It becomes a different kind of site, with an altered sense of place. This transformation happens by virtue of the simultaneously individual and cooperative imagination; the poetics of the site as conceived by the person(s) who enters it to listen, and; the dual activities between those who create the works, and those who listen. This performative inscription is just how the spaces where life is lived beyond the original design are conceived anew, through these facets of interactions between memories, stories, experiences, sorrows, ideals and dreams. Spaces are inscribed with myriad layers of places by the people who traverse or dwell in them. The imaginary cityscape that each of us carry, co-create, share or hold secret – live in, wish for, hope for, and build every day of our lives – is the essence of ephemeral space.

Architectures of Place, Architectures of Sound

Signals across the Night

DN-Skrapan (The Dagens Nyheter Skyscraper)–is *blåmärkt*, meaning it is an officially designated historic landmark.[79] The high rise, built to house the offices of the newspapers Dagens Nyheter and Expressen, is built to look like a printing press. Vertical rows of windows fall in font-suggestive lines, with an enclosed fire escape whose spiral staircase emulates the mechanism of a press. The top of the building is the truly programmatic feature: a line of letters on rotating boards, seemingly rolling out of the "press" below, swiveling between the titles of the newspapers, "Dagens Nyheter" and "Expressen", all through the night. Or at least they did until recent years, standing still in tandem with the slow disappearance of paper news.

There are several cities whose skylines have unique or idiosyncratic signs, giving residents and visitors alike a sense of place. In Boston, the Citgo sign, which flashes over the Charles river in its endlessly repeating red triangle of logo lights, has been saved several times by stalwart townies.[80] The older of two John Hancock insurance buildings, standing beside one another, still sports a light at its Zenith that turns red or blue depending on the weather, with its fortune telling rhyme: *Solid Blue, skies of blue; flashing blue, clouds in view; steady red, rain ahead; flashing red, snow instead*. In Stockholm there is the electronically animated, fluorescent Stomatol toothpaste sign, in early 1900's design, endlessly squeezing white, fluorescent toothpaste onto a red, fluorescent brush. Now, the spinning letters of the *DN-skrapan* stand frozen. The Dagens Nyheter editorial offices have been gone since the 1990s; the programmatic image of a whirling printing press becomes more

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[79] More info about the DN building's classification is here: https://stadsmuseet.stockholm.se/om-hus2/klassificering-och-k-markning/stadsmuseets-kulturhistoriska-klassificering/.

[80] Associated Press. "A Deal has been reached to save the iconic Citgo sign." *Boston Globe* (February 27, 2017).

anachronistic by the hour. These are the architectural stalwarts of the accidental realm that is sense of place, fragile and nocturnal.

Figure 8. DN Tower.
Photo: Holger Ellgaard, 2009 (CC BY-SA 3.0).[81]

Ephemeral architectures

The first definition of architecture in the Merriam-Webster dictionary is "The art or science of building".[82] It gets more complex in the second definition, where architecture can also be "formation or construction resulting from or as if from a conscious act" or "a unifying or coherent form or structure".[83] Although architecture is as much a professional trade as the more conceptual fields it encompasses, this

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[81] Retrieved from https://commons.wikimedia.org/wiki/Category:DN-skrapan#/media/File:DN_skrapan_2009.jpg (Accessed 2 August 2023).

[82] https://www.merriam-webster.com/dictionary/architecture (Accessed August 12, 2022).

[83] https://www.merriam-webster.com/dictionary/architecture (Accessed August 12, 2022).

second definition, where architecture can become a metaphor, is where it also crosses with ephemeral space. Access to, and permitted uses in, different formations, constructions, buildings and structures in the cityscape are the most important questions in densely populated urban areas. To build anything in a city requires significant resources; even repurposing or rebuilding a place can be a challenging mission. However, since sound is ephemeral, spatialized sound can become transitory brick and mortar. Thus, this project utilizes spatialization of different kinds in several works, and makes inquiry both into spatialized music as a tool for transforming space by ephemeral means, and into greater theoretical studies of space and place.

How are sound and music works able to enhance the ability of those who listen to connect with or form ephemeral *architectures*? How are those ephemeral architectures evocative of, or a metaphor to, the ephemeral spaces overlaid across the cityscape? R. Murray Schafer wrote about the "soundscape", as I have touched upon in earlier chapters.[84] His work has been the touchstone for any number of artistic and aural explorations of the urban environment,[85] and his term "soundscape" is in common usage when discussing that which it defines:

> The sonic environment. Technically, any portion of the sonic environment regarded as a field for study. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment.[86]

These "abstract constructions" are a form of ephemeral architecture, built from the materials of music and sound. They are "unifying or coherent forms or structures", the second definition of the word "architecture", when "considered as an environment". Schafer's idea of a "soundmark" is a reworking of the word "landmark". Here, it refers to a unique and prominent feature of the *soundscape*, the whole of which is ephemeral.[87] But Schafer did not conceive of these activities as place-making; he conceived of practices like sound-mapping and soundwalking, originally, as *musical composition*, where the map was actually a score, and listening an act of *orchestration*.[88] His model does not take the visual into account, nor the boundaries of power and ownership that shape cityscapes. It is also tremendously stratified according to a hierarchy of pre-industrial and post-industrial sounds, straight-jacketing the free play of the imagination for those who listen strictly within his original practice. However, repurposing the original act of "re-composing" the soundscape in Schafer's work is an important component of the

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[84] Schafer, *The Soundscape*.

[85] Some of these include the World Soundscape Project, and artists like Hildegard Westerkamp, Jacek Smolicki and many others.

[86] Schafer, *The Soundscape*, 256.

[87] ibid, 256.

[88] ibid, 203.

evocation of ephemeral space.[89] Although Pauline Oliveros' 1971 work *Sonic Meditations* are free of this overt kind of stratification, they also have an agenda. Hence, they can refute those aspects of a place that are not conducive to either meditative listening or the acts of feminist empowerment Oliveros was after, when she wrote this work.[90] So even though I have taken great and abiding inspiration from both of these artists' work, I find each one denies a part of my experience as a city-dweller. Brandon LaBelle comes to sonic arts from another vantage point, rooted in sound art, and making the case for the independent artistic field of sound studies. He thus embraces the urban soundscape and its noise, aiming to:

> […] provide careful consideration of the performative relations inherent to urban spatiality, and also to expose sound studies as a practice poised to creatively engage these relations. Combining research on urban theory, popular culture, and auditory issues, the work opens up an expanded perspective on how sound conditions and contours subjectivity by lending a dynamic materiality for social negotiation. It gives challenge to debates surrounding noise pollution by appreciating the breadth of sound as based on conditions of disjunction, temporality, and difference.

This is an example of the more nuanced work on cityscapes I have found in writings addressed to sound artists, as opposed to the classic works on the soundscape I encountered when entering the world of the electroacoustic music canon. To that end, it is important to take up some work around ephemeral architecture that has that more open and nuanced take on different kinds of sonic environments, and places it on a more equal scale with sound work, and music in particular.

Ruth Salter, an independent researcher who has worked at the New England Institute for Technology and Boston University, and Barry Blesser, a professor at M.I.T., also have a different perspective on these matters than Schafer. Much of their writing on this subject from a study of both sonic arts and acoustical engineering. Their perspective is defined by an interest in illuminating aspects of all sorts of *sonic* space, rather than specific kinds of environments–without the categorization of "hi-fi" and "low-fi" sounds that make Schafer's work problematic for those working with urban soundscapes.[91] Blesser and Salter describe what they call *acoustic arenas*: " […] we define *acoustic arena* as the area where listeners can hear a sonic event (target sound) because it has sufficient loudness to overcome the background noise (unwanted noise)."[92] It is important to note that in their model, the "listener" is quietly given the power to determine their own "target", rather than being directed towards particular kinds of sounds or listening: "The definitions of target and unwanted sounds are social

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[89] Schafer, *The Soundscape*.

[90] Pauline Oliveros. *Sonic Meditations*. (Sharon, VT.: Smith Publications/American Music, 1971).

[91] Schafer, *The Soundscape*.

[92] Barry Blesser and Linda-Ruth Salter, *Spaces Speak, Are You Listening?: Experiencing Aural Architecture*. (Boston: MIT Press, 2009), 22.

concepts determined by those who occupy or live within an acoustic space, rather than abstract concepts determined by aural architects ."[93]

An acoustic arena does bear some resemblance to the soundscapes that Schafer designated earlier in his writings about soundmarks and sound-mapping. Schafer decried the ability of artificial or industrial sounds to encroach upon peoples' ability to listen to the "hi-fi" sounds that are his particular target, and this was one of the driving motivations of his work with that kind of listening.[94] However, in terms of empowering people listening to a soundscape, Blesser's and Salter's model of acoustic arenas goes a step further than Schafer's of a soundscape, giving the ultimate ephemeral empowerment to shape space back to the occupants, listeners or users: "It becomes more powerful, however, when we think of the arena's occupants as 'aural architects' who shape their arena, rather than as passive occupants who simply use a space designed by an architect"[95]

By becoming *aural architects* through the act of listening, the "occupants" of an *acoustic arena* become equal to those who practice what Lefebvre called "representations of space":

> The properties of acoustic arenas are determined both by the acoustic designers and by those who occupy those arenas. Aural architecture is thus a social system rather than a simple application of physical science to spatial design […] Once built, the spatial design is relatively static and inflexible. Only the occupants remain free to change their arenas by modifying their social and sonic behavior. In this sense, aural architecture is adaptive and dynamic, even though the physical space may be static.[96]

It is *this* kind of activity that the music and sound works of this project are made to illuminate and give rise to.

In 2005, a group of artistic researchers in Sweden formed Urban Sound Institute (USIT), and did extensive work with sound installations in public spaces. Reading about their project was important to developing approaches in my own work, especially the care they took in considering possible scenarios of perception and effect at all stages of creating their many installations. USIT's work was also of great inspiration to my own consideration of the subtle, the gentle and the complex.[97] It was further illuminating to find that they had reached conclusions when working with this intersection between sound and space that I was also approaching with my somewhat different initial inquiries. The USIT group focused wholly and specifically on sound as a marker of sense of place, observing that: "The same sound

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[93] ibid, 24.

[94] Schafer, *The Soundscape*, 250-253 and 256.

[95] Blesser and Salter, *Spaces Speak*, 26.

[96] Blesser and Salter, *Spaces Speak*, 22.

[97] Catharina Dyrssen, ed. *Ljud och Andra Rum. Sound and Other Spaces*. (Gothenburg: Bo Ejeby Förlag, 2014).

can lead to very different private sound memories […] a sound experienced earlier in life, perhaps cannot be properly identified in a new environment, but still gives the person a sensation that the sound belongs to that place."[98]

The USIT group sought out tools and techniques to bend, alter or create sonic mirages in the soundscape, in order to direct those who engaged with their installations specifically towards the *sonic* aspects of the environment, by working to reorient the perception of "accents" (dominantly identifiable sounds) or "marinades" (background sounds), in a given space.[99] Accordingly, their artistic works carried out activities like placing spatialized, virtual sonic environments into physical environments quite different from those in the installations; using parabolas and ultrasound generators to locationally place sounds into spaces, rather like invisible entities or objects, and; working with haptic arrays to affect sound and vibrational effects within the bodies of those who participated.[100] USIT proceeds from purely sonic starting points in their work, where I proceed from psychogeographical and socio-political ideas, seeking out the materials of my own music and sound works from there. However, they reached similar conclusions: The sonic aspects of places are experienced in a private way, and differ completely from one person to the next, affecting which "accents" identify a place differently for each person in it.

Summarizing their experience, that what Blesser and Salter call acoustic architecture is not often in play when professional architects design a space, the USIT group illustrates (and admonishes): "Architects could spend more time with acousticians, learn more about how sound propagates, and is perceived and experienced in different rooms. […] Architects should listen more to materials. Architects should stop designing restaurants with polished concrete walls."[101] These problematic features of some of the more prominent architectural features of new public and commercial spaces makes the concept of the acoustic arena, as defined by Blesser and Salter, all the more important for music and sound artists working with the transformation of space. As I walk through *Gallerian*, a mall at the center of Stockholm, I see groups of teenagers there, hanging out day after day, just like I did in the equally polished, hard-surface enclosed shopping malls in 1980s Michigan. Perhaps that harsh reverberation from polished concrete walls, which so many sound artists and purveyors of experimental music find so difficult, is an "accent" that signals good times for those kids. Perhaps they rebel against it by inhabiting it, day after day. Perhaps it gives them a sense of safety, or freedom. The architectures of occupied and explored public spaces these teenagers seem to dwell in are just as ephemeral as the irritation of academic sound artists taking a rushed

[98] Dyrssen, *Ljud och Andra Rum*, 16-17.

[99] ibid, 84-89.

[100] ibid, 34-35, 79-83 and 119-121.

[101] Dyrssen, *Ljud och Andra Rum*, 43-45.

coffee in the mall, and both are equally important markers of the sense of place at *Gallerian*. Although I delineated this project's method of open narrative from the specifically focused perceptual questions in Håkan Lidbo's *Stockholm Noise* in Chapter 4, it is important to point out here that this is the only work I have come across that really explores this "irritating" kind of acoustic arena.[102] Ephemeral space doesn't always have to be precious.

Even in this sonically adversarial environment, the power of memory and imagination to actually affect and shape physical space is given the designation "aural architects" by Blesser and Salter, and designated as a privately experienced reality that differs between people by the researchers in the USIT group: even here, people are able to meet the environment with the act of listening, and reshape it. This act of empowered listening binds the dichotomies of representation and use, dwelling and lived perspectives, into a singular act in the act of *listening*. The layers of headphones, local conversation or music, larger room sounds, wanted or undesired, outer sounds permeating the room are features with which to *spontaneously build* sonic space. As I write I am sitting in a library deciding between the man on his phone, the drone music in my headphones, the sound of typing, the kids going to the children's room, the opening and closing of the bathroom doors, the clerks at the information desk talking to people, the rustle of newspapers being taken up and read, and the return of books in the book-drop. If I tune into this environment, I can experience paper life still in effect, family life, library life, digital life, the way the drone music I am listening to colors the space as a soundtrack, or blots it out. From these elements, I can architecturally design the best space for writing–because sound is ephemeral. It can instantly be moved, changed, re-targeted and modified by people who did not design a space, both in production and in this more subtle way, in listening, where many of the more solid, physical properties of that space cannot. This is why the act of listening can become an act of "aural architecture". In this way we can–and do–shape all the spaces we inhabit.

Gaston Bachelard wrote about the *poetics* of space, focusing on dwelling-places, and drawing extensively on literature.[103] Bachelard also addresses the way literary and collective memory overlay and transform place. In the introduction to his book *The Poetics of Space*, he states a basic premise which my own work shares: "Space that has been seized upon by the imagination cannot remain indifferent to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination."[104] This is a very different view from Bollnow, who responds to Bachelard's work on the poetics of space from the standpoint of his work with "experienced" space: "Seen from this point of view,

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[102] Håkan Lidbo. *Stockholm Noise*. Multimedia website. (2012). https://www.hakanlidbo.com/stockholm-noise (Accessed March 10, 2022).

[103] Gaston Bachelard, *The Poetics of Space*. (Boston: Beacon Press, 1994).

[104] ibid, Introduction xxxxvi.

experiences in experienced space seem to him to contain no objective realization. He therefore interprets them as something merely subjective, that is, as the work of the poetic power of the imagination."[105]

But as artists, it is the imagination that we are in the business of working with. While imagination is always individual, it can also be collective, placing the poetics of experienced space on a third way between the subjective and the objective. It is the collective experience of a place that creates aspects of it, which in turn gives rise to ephemeral space. Applying Bachelard's poetics to the transmutation of space by ephemeral means is another way of illuminating the possibilities of subtly transforming space and place through force of imagination, as this project aims to do.

These different ways of interacting with space through the listening imagination, from what Bachelard calls "poetics", are drawn from the nested hockets between literature and place, or between the imaginary and the concrete. Blesser's and Salter's concept of "acoustic arenas" delineates space into arenas based on a combination of the reach of sonic elements in space, and the choices someone listening to them makes. Technically, these sonic elements are ephemeral, but often no less insistent for their gossamer nature, setting up different degrees of choice for those who are in a space with them. That which Schafer defines as "soundmarks" in the "soundscape", which can be re-composed through "sound-mapping", offers a sonic interaction with space that is more specifically tied to *musical* listening than that of Blesser and Salter, tracing maps-as-scores over the cityscape. The artistic work carried out by members of the USIT group projects a variety of re-imagined places over the cityscape in sound. Anyone who engages with those installations might also engage in that listening re-imagination and sonic re-shaping of space in the group's installations, which offer new perspectives on and transformation of the places and sites they address. Each of these practices walks in a reality that has the potential to be wholly separate for each individual who picks up and tries one of these ways of listening because–by the very act of being listening to–spaces and places "cannot remain indifferent" to their memories, imaginings, mappings and wonderings."[106] So each person who takes up one of these practices is given a tacitly articulated message: that they, too, are the possible architects of their own acoustic arenas, the creators of their own maps, the fashioners of their own soundscapes–and the wider arenas of the places they spend their lives in.

Ephemeral tidings and Ghost histories

The DN building is silent, of course, but if one sees it with the memory of the sound of printing presses–or even imaginary memories of those machines–the serene late-night switch-back of "Dagens Nyheter/Expressen" at its zenith fills the night sky with

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[105] Bollnow, *Human Space*, 22.
[106] Bachelard, *The Poetics of Space*. Introduction xxxxvi.

the churning click-clack of the news of the world, running through its courses. The ghost-history of a whole genre of Swedish language writing is flung out across the sleeping city. The front pages of the papers are posted each day in the windows of tobacconists and convenience stores, so the once-twirling letters send their signal to everyone running in to get cigarettes, coffee, chocolate or snus. In recent years, as the letters stand still on "Dagens Nyheter", another layer of ghost memory is added: the slow-motion stoppage of presses in the face of the digital information age.

When boarding the ferry at Slussen, if you've heard *Djurgårdsfärjan över Styx*, you may hear Åke Hodell's phantom crow calls, intoned: "*Karons Kråkor: Kraa! Kraa!*". They might seep before you over the Mälaren as he travels across the water, so many years ago, from his former home in Gamla Stan to his new abode on Djurgården: the island where he felt himself an exile.[107] An ephemeral Mälaren cohabitates with the apparent one. Just as the architecture of the DN building sends a silent signal of ghost news, so Charon's Crows transform the ferry route into a realm of deathly traversal.

Passing Eras in Space

Slussen lies between Gamla Stan and the northern edge of Södermalm, at the heart of the city. It once had a wholly unique architecture, looping in circular roads and walkways under the main square, with music clubs, secret rooms, gathering points, record shops and cafes embedded in its evocative 1930s spirals.
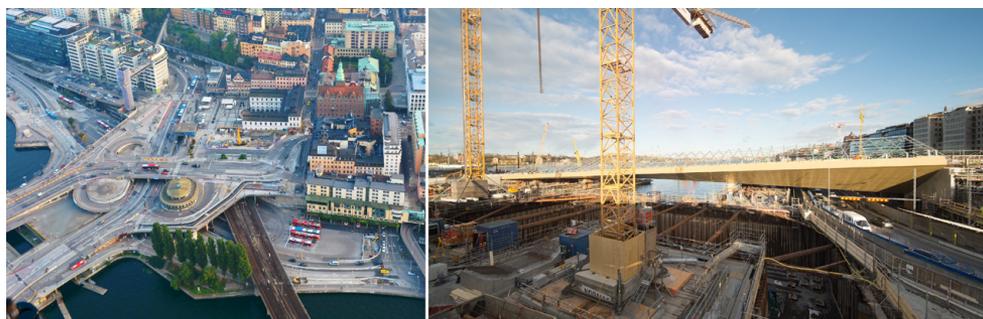
Figure 9: Slussen, then and now.
Left: Slussen from 1935, before rebuilding. Photo: Johan Fredriksson, 2014 (CC BY-SA 3.0).[108] Right: Slussen bridge is the central part of the new traffic design. Photo: Arild Vågen, 2020 (CC BY-SA 4.0).[109]

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[107] Conversation with Åke Forsgren, friend to and collector of the works of Åke Hodell.

[108] Retrieved from: https://sv.wikipedia.org/wiki/Slussen#/media/Fil:Slussen,_flygfoto_2014-09-20.jpg (Accessed December 13, 2022).

[109] Retrieved from https://sv.wikipedia.org/wiki/Projekt_Slussen#/media/Fil:Slussens_nya_huvudbro_April_2020_04.jpg (Retrieved December 13, 2022)

But in 2022, Slussen has been torn down, and is being rebuilt as a franchise-filled shopping mall, its looping roads and round cafe replaced with a huge bridge in dull, self-consciously tacky gold. The local businesses and secret gathering places have all been destroyed, and the new mall is planned without one, single space for music or culture, to replace the three music venues that were torn out.[110]

So, in stark contrast to the nostalgia Bachelard assigns to the transposition of memory onto place, there are adversarial aspects to the creation of the ephemeral city for each of us. When we lose important places to changes determined by powers we cannot control; when we must remember those disappeared places on the spot, to hold them in some diaphanous continued existence; when we fiercely see and hear the histories that transpired in places, long ago, that are now blanched of all trace: ephemeral architecture is the structure of those by-gone places that remain. Further, they are the images out of which new places can be drawn.

Sense of Place

Sense of place is a term that was originally coined by Yi-Fu Tuan, and he has written extensively about it over his career. He connects sense of place with a lack of change: "Place is an organized world of meaning. It is essentially a static concept. If we see the world as process, constantly changing, we should not be able to develop any sense of place."[111] And yet, people do develop a strong sense of place throughout the fabric and lives of cities, which change constantly. Tuan describes sense of place in an urban neighborhood as forming in reaction to the threat of change:

> The street where one lives is part of one's intimate experience. The larger unit, neighborhood, is a concept. […] The larger unit acquires visibility through an effort of the mind. The entire neighborhood then becomes a place. It is, however, a conceptual place and does not involve the emotions. Emotion begins to tinge the whole neighborhood–drawing on, and extrapolating from, the direct experience of its particular parts–when the neighborhood is […] threatened in some way, real or imagined. Then the warm sentiment one has for a street corner broadens to include the larger area. Houses and streets do not of themselves create a sense of place, but if they are distinctive, this perceptual quality would greatly help the inhabitants to develop the larger place consciousness.[112]

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[110] Jacek Smolicki. *Para-archive: re-thinking personal archiving practices in times of capture culture*. (PhD thesis, Malmö University, 2017), and; https://www.svt.se/nyheter/lokalt/stockholm/bevaka-slussen-om-nya-bron-kanner-sorg (Accessed October 10, 2022).

[111] Tuan, *Space and Place*, 179.

[112] Tuan, *Space and Place*, 170.

I would argue that sense of place is more subtle than that. It is not the sole province of memory, but is formed in the everyday details of being there, even when no threat is present–through the afore-discussed psychogeography; through the act of its constant production, use, traversals and indwelling that inhabitants and visitors alike engage in, and; through the evocation of ephemeral space. In the sonic realm, places cross each other in moving waves: sonic boundaries are fluid. Every third Monday, *Hesa Fredrik* ties all Stockholm into a single exercise of imagined emergency.[113] This strange, slightly disquieting sound floating out over the fabric of the city is just such an unbounded feature of many different places, binding them together through fluid acoustic arenas, and creating a sense of place through its paradoxical stability, rather than its message of imagined threat.

Cognitive Mapping

Just a few years after the emergence of psychogeography, another group of people was investigating ways to map space in the mind in the 1960s. These were researchers in psychology, geography, cartography and other disciplines. They called the subject they were studying "cognitive mapping". The definition has shifted as the subject developed. One definition of the term, from Downs and Stea in 1973, states that it is: "a process composed of a series of transformations by which an individual acquires, stores, recalls and decodes information about the relative locations and attributes of the phenomena in his [sic] everyday spatial environment".[114]

Ingold has also written about cognitive mapping in his work, but critically. Cognitive mapping was often researched in laboratory settings, sometimes using animals like rats or bees as its subjects, or limiting activities to highly constrained arenas. Ingold writes about James and Carol Gould's into the use of cognitive mapping by bees. They set out to learn if the bees could only navigate along a known route, or if they could create a new cognitive map when removed from that route in transparent jars. The bees did, indeed, spontaneously navigate with success, demonstrating that they could carry out this complicated cognitive task. Ingold argues that there are "double standards" in such experiments: "[…] human wayfinding is a highly complex, skilled process. However, there seems good reason to suppose that it is skilled precisely to the extent that it goes *beyond* the simple computational operations described by cognitive map theorists."[115]

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[113] For more information about *Hesa Fredrik*, see: https://www.forsvarsmakten.se/sv/information-och-fakta/var-historia/artiklar/hesa-fredrik/ (Accessed December 15, 2022).

[114] Reginald Golledge and Robert Stimson. *Spatial Behavior: A Geographic Perspective*. (New York: The Guilford Press, 1997), 224.

[115] Ingold, *Perception of the Environment*, 222-223.

Similarly, in the work of this project, the cognitive map is an important machine part of the ephemeral city, as street signs and landmarks are to the physical town. However, humans making cognitive maps have far more nuanced, multi-layered imaginative processes woven into their cartographies than the heavily limited subject experiments from which the term was coined.

So here is another practice where the tiny, everyday things that compose the imaginary city are addressed. What is more, the maps that subjects draw for the various studies of cognitive mapping are remarkably similar to the maps R. Murray Schafer had participants create for what he called "sound-mapping".[116] So, in addition to providing a more conventional, practical lens to investigate the creation of the ephemeral city, cognitive mapping provides a parallel line of inquiry to both psychogeography and sound-mapping.

Researchers Golledge and Roger articulate four stages of space perception:

1. vague awareness
2. spatial location
3. recognizing components or attributes
4. assigning meaning[117]

Interestingly, this model of spatial awareness maps very well onto Pierre Schaeffer's Listening Quadrant, showing connections between modes of listening and cognitive mapping:

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[116] Pierre Schaeffer. *Treatise on Musical Objects: An Essay Across Disciplines*. Translated by Christine North and John Dack. (Oakland: University of California Press, 2017), 203.

[117] Golledge and Stimson, *Spatial behavior*, 227.

4. TO UNDERSTAND (comprende)	1. TO LISTEN (écouter)	

- for me: signs
- in front of me: values
  (meaning-language)
Emergence of a sound content and
reference to, encounters with,
extra-sonorous concepts;
	- for me: indicators
	- in front of me: external events
	  (agent-instrument)
	Sound *production*
		1 & 4:
		objective

3. TO HEAR (entendre)
 	
- for me: qualified perception
 	
- in front of me: qualified sound
object
 	
Selection of certain
specific aspects of the sound
	2. TO PERCEIVE AURALLY
	(ouiir)
	- for me: raw perceptions,
	  vague idea of the object
	- in front of me: raw sound
	  object
	
	Reception of the sound
		2 & 3:
		subjective

3 & 4: abstract	1 & 2: concrete	

Figure 10: After Schaeffer's Four Modes of Listening. [118]

The closeness of the processes between listening and cognitive mapping show how awareness, perception, understanding and meaning feed back into and are reflected back by creative processes, like the re-imagining of everyday space and place. Blesser and Salter address this meeting of different disciplines in their own discussion on cognitive mapping as it relates specifically to the sonic aspects of space, once again stressing the dual nature of this mapping practice as both creative and responsive:

> An internal spatial image is a cognitive map of space–a private construction that includes a mental response to sensory stimuli modified by personal experience […] The cognitive map of space in our consciousness is subjective, distorted and personalized–an active and synthetic creation–rather than a passive reaction to stimuli.[119]

Blesser and Salter then describe how the arranging of space through sonic materials into cognitive maps is also a creative act, which meets and remakes, rather than demurring to, the work of designers, architects and others who work with "representations of space": "Evidence shows that cognitive processing of spatial attributes is plastic, flexible, adaptive and dependent on the way individual listeners

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[118] Schaeffer , *Treatise on Musical Objects*, 81.
[119] Blesser and Salter, *Spaces Speak*, 46.

188

conduct their lives."[120] So the act of listening, in varied and intentional ways, is an important tool for the reshaping of space by ephemeral means. This "distorted, subjective and highly personalized" map Blesser and Salter describe is *not* just a utilitarian act of dumb repetition; it is not the simple computation of a bee finding its way back to the hive. It is a subtle act of counter-architecture. It illuminates a third way between the overtly creative and radical act of psychogeography, and the wholly structured, disciplined work of architecture and urban planning.

Sense of Place and Architecture for All

Writing on architecture and spatial awareness, Yi-Fu Tuan describes the effect of architecture on consciousness, and on "feelings about space"–a central aspect to sense of place. Reflecting on the "master builders" of the middle ages, he writes:

> Building is a complex activity. It makes people aware and take heed at different levels: at the level of having to make pragmatic decisions; envisioning architectural spaces in the mind and on paper; and of committing one's whole being, mind and body, to the creation of an ideal […] The built environment […] has the power to define and refine sensibility. It can sharpen and enlarge consciousness. Without architecture feelings about space must remain diffuse and fleeting.[121]

Tuan arrives at this conclusion after pointing out that even the roughest human dwelling is built with an *awareness* befitting that more "complex activity".[122] This is demonstrated in the 1960s exhibition at New York's Museum of Modern Art, *Architecture without Architects*, where this fundamental human ability is celebrated and explored in a whole exhibition of what curator and architect Bernard Rudofsky called "un-pedigreed architecture".[123] Echoing Walter Benjamin's earlier lament for the loss of more grandiose such spaces in Paris,[124] Rudofsky shows photos of a town square replete with arcades in Spain, writing: "The disappearance of age-old pleasures and privileges is the first unmistakable sign of progress. Whereas less than a century ago every Spanish town and village boasted miles of covered ways along its streets, today they are disappearing fast".[125] Here, the "progress" Rudofsky laments is from "un-pedigreed" architecture to the more professional kind that came with the mass redesign of cities in the 20th century.

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[120] ibid, 46.

[121] Tuan, *Space and Place*, 106-107.

[122] ibid, 102.

[123] Bernard Rudofsky. *Architecture without Architects: An Introduction to Non-Pedigreed Architecture*. (New York: Museum of Modern Art, 1964), 2.

[124] Walter Benjamin, *The Arcades Project*. (Boston: Belknap Press, 2002).

[125] Rudofsky, *Architecture without Architects*, plates 71-74.

Ingold's work with dwelling and building perspectives also touches upon architecture without architects. However, he has a strong critique of this almost nostalgic view, that original "age-old" or "un-pedigreed" architecture holds fundamental or lost human ways of life. Writing on the superfluous search for some fundamental architectural ideal contained in the first human domicile (or "first hut"), he writes:

> For it is the patterning of our thought, not the patterning of the archeological record, that sets up a point of origin at the intersection of two axes, one of evolutionary change […] the other of historical change […] To explode the myth of the first hut thus requires nothing less than the dissolution of the dichotomy […] between evolution and history, or between the temporal processes of nature and culture.[126]

The dichotomy between "pedigreed" and "un-pedigreed" architecture could be seen as falling into the same category of false mythology. In the ephemeral city, the "un-pedigreed architect" is a third sort of person than in these writings of Tuan, Rudofsky and Ingold, who builds in ephemeral or transitory ways. They evoke space not out of some idealized version of nature, or a vision of humanity living closer to it in bygone days, but out of what has already been built, in a patchwork of the most ideal and non-ideal places and structures. The patchwork becomes the ephemeral cityscape.

In 2000, Ingold refuted one of his earlier statements from 1987: "making is the equivalent to the cultural ordering of nature–the inscription of ideal design upon the material world of things".[127] His development of the dwelling and building perspective model of space represented a sharp turn away from and even a refutation of this earlier statement on what "making" is:

> To argue that the forms of buildings arise as a kind of crystallization of human activity within an environment clearly puts paid to my initial dichotomy between design and execution. […] a dwelling perspective ascribes the generation of form to those very processes whose creativity is denied by that perspective […][128]

The commonality of these views on architecture that Tuan, Ingold and Rudofsky simultaneously uphold and critique are that they are pursuits any supposedly "un-pedigreed" human being can take up. Thus, the inner imagination's "pragmatic decisions, envisioning of architectural space and creation of ideals"–new ideals; deviant ideals–can evoke a city in return for the city it finds. As Ingold points out, the result need not be an idealized form that hops, fully formed, out of some pre-fashioned moment-composition of archetypal architecture. The making of ephemeral architectures draws on the vast potential for individual variety, and the

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[126] Ingold, *Perception of the Environment*, 186.

[127] ibid, 178.

[128] Ingold, *Perception of the Environment*, 186.

basic human ability to seek beyond what is already known. When the city is rebuilt by ephemeral means, idealism falls away where lived experience and inner life meet–in the space between the imagination and the street.

Transient spaces, Ephemeral Homes

Gaston Bachelard wrote about space in terms of what he called *poetics*, focusing on dwellings and intimate spaces, and drawing on literature pertaining to them.[129] Here he writes about the transposition of individual memory, and with it, a quality of waking dream-like "oneirism", onto that particular kind of place:

> For the real houses of memory, the houses to which we return in dreams, the houses that are rich in unalterable oneirism, do not readily lend themselves to description. […] The first, the oneirically definitive house, must retain its shadows. For it belongs to the literature of depth, that is, to poetry, and not to the fluent type of literature that, in order to analyze intimacy, needs other peoples' stories.[130]

But how does Bachelard's nostalgia-tinged idea of the childhood home match up with the childhoods and rites of passage lived out in present-day urban environments? Neither ephemeral nor poetic space is the sole property of dreamy memories or nostalgia, as Bachelard's own experiences and memories pertaining to space–which a significant portion of his work draw upon–are almost exclusively made up of. It is important, after taking up Bachelard, to look to the memories and experiences of people experiencing space in different ways than him, and see how his ideas function in different contexts.[131]

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[129] Bachelard, *Poetics of Space*.

[130] ibid, 13.

[131] ibid, xxxvi.

Figure 11: Station and City.
Left: Perrongen, Bredäng station. Photo:Jonas Bergsten, 2006 (Public Domain).[132] Right: Kungsgatan, Night. Photo: Katt Hernandez, 2013.

Rap artists Ison and Fille have made several tracks about the city they know as home. Their complex picture of the subway station in Bredäng, the Stockholm Central station and the trains themselves shows a combination of present moment nostalgia for immediate time, dangerous space, neighborhood pride, and creativity and friendship refuting societal oppression. The station, as they portray it, contains all the possibilities of the world beyond the suburb, beyond poverty, racism and limitation. Even as plain clothes guards come to frisk and harass them, the song and the video show how truly, this city is *their* place, an ephemerally extended home worthy of writing like Bachelard's on the subject:

"Hanging out at the station, got no cash, so I skip the turnstiles

[…]

Hey-hey, Central Station, 16 dudes in downtown city,

Making life in the town like a wall full of graffiti

[…]

The security cameras are like the paparazzi,

Check out my rhymes like a street mariachi,

Play the dice of life and hope for an Yatzy,

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[132]   Retrieved   from https://upload.wikimedia.org/wikipedia/commons/6/69/Stockholm_subway_bred%C3%A4ng_20 060912_002.jpg (Accessed 13 December 2022).

192

That drink goes to my head, starts to make me a little cocky

[…]

So "take your seat before the doors close",

And come hang out at the station where us guys crowd in,

Talking through seat after seat where the kids have been hanging out,

Because we hang out at the station, we've got no money,

I know I don't have millions, but you know who I am

[…]

One day we'll travel around the world, the only question is when,

You know I stand behind my brothers, until the day we're there."[133]

The station is a platform near a family kitchen in the concrete block apartments of Bredäng, high up across the air. Bachelard's poetics are transformed into the current day poetics of local neighborhood rap culture, which in turn indicates how complex the idea of intimate space is in the city. Many city dwellers live in an expanded "home" of many rooms flung across the town, any of which might be transposed by memory or imagination, sorrows or ideals. Their official home might be the apartment where they return at 5am, but their dwelling space reaches beyond that, spanning the stations and subways all the way to the city center, which they claim as their own shared domain of adventure and parties, night-lighting the streets of daily walks, and the rooms of regular work and leisure–with the day you might hop the turn-style and travel 'round the world. City dwellers live in ever-spinning mansions of endlessly transforming space. What is more, the ephemeral is not always bright, happy or kind. Otherwise it would be superfluous and irrelevant to the complex lives of those who evoke the ephemeral city from places and experiences outside the idealized. Hence, the ghosts of these "dudes" are always somehow there now, at Bredäng station, ready to back their comrades up from inside a mobile phone shrunken YouTube video, overlapping the alley where security might come to bully a younger guy, re-empowering the one against the other.

Ephemeral Senses of Place

Although, like Tuan and Rudofsky, Bachelard focuses a portion of his work on widely acknowledged poetic and literary artists, he also shows the poetic act of transforming space through memory and imagination to be the ability of all. Indeed,

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[133] Ison och Fille. *Stationen*. (Hemmalaget, 2010. Video). Translation of selection by Katt Hernandez, original Swedish in appendix.

by giving the example of one person who reads about the remembered rooms of another, Bachelard observes that the completely individual memory of one person can trigger, inform or co-create that of another:

> The values of intimacy are so absorbing that the reader has ceased to read your room; he sees his own again. He is already far off, listening to the recollections of a father or a grandmother, […] in short, of the human being who dominates the corner of his most cherished memories.[134]

And just as someone who is reading can experience this transference, so it can be experienced in aural stories or conversation, while passing this or that place by, or in aspects of everyday life. Rudofsky's exhibition of "un-pedigreed" architecture; Tuan's exploration into the everyday perception of space and place, and; Bachelard's work showing that poetics and intimacy have the power to transmute that space yet again illuminate how the evocation of ephemeral space is possible from different vantage points: the perceptual, the practical, the poetic. The wide range of people and environments in their writings show that these pursuits are possible for anyone. Ephemeral architectures can be the social interactions in a small-town Spanish arcade, the house of memory overlaid from childhood upon another long-gone room, the expanse of history contained in an old castle or the city that denies your dreams, re-claimed in subway rides, stealing away into the city lights.

Spatialized music and sound work

I will now turn to the third stated subject of this chapter: spatialization. In this section, I will write about spatialization as it relates to the evocation of ephemeral space, and how I have taken spatialization techniques from a variety of sources and experiences into the practice of this project. The methods of spatialization employed in the music and sound works here have been inspired by–or learned from–pieces I have studied for this project, which I will also write about here.

Åke Hodell's *Strukturer III* spatializes the ominous threat of world-wide war in a wholly unique way, with recordings of gunshots and explosions mapped onto the ever more advanced weaponry used in each successive war. It is rarely played in its entirety; but it was so played by multi-artist and media digitization technician Mats Lundell in 2020, in its original quadraphonic format, at his *Galleri Mellanrum* (Gallery "Gap") space.[135] The recording was played from a 4-track, reel-to-reel tape,

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[134] Bachelard, *Poetics of Space*, 14.

[135] More about the *Galleri Mellanrum* can be found here: https://www.facebook.com/GalleriAsen (Accessed December 13, 2022).

originally from the Swedish Radio. Lundell built the system with two Audio Pro A4-14 speakers at the front, and two speakers from *Förenade FNL-grupperna* (United NLF groups) at the back, giving it the sound of the time in which it was made, on instruments related to the wars it depicts. This way of hearing it could never have occurred inside an institutional space, where preference would be given to flashy new speakers over lovingly collected and restored historic artefacts. This concert was a fantastic example of spatialized music as an act of re-transforming physical space by ephemeral means within the confines of a concert or exhibition space setting. In some of the music and sound works of this project, the music is composed to form an entirely imagined environment in a concert space, like this work. In others, elements of imagined environments are brought into public, unusual or outdoor locations, which *Galleri Mellanrum* has aspects of, situated as it is in the basement of a suburban residential apartment complex.

I have discussed methodology in Chapter 2 and 3. But here I will address how that methodology relates specifically to spatialization as it is being discussed in this chapter. One of the techniques in the spatialized works in this project has been to create tableaus from combined materials that emulate a single place or site built from many. For example, the opening of *Vädersolsmodernitet* (The Sun-Dogs of Modernity) is built from several different street protests with different aims, at different locations and in different years, opening with girl-scouts shouting out their troop song on a train platform as part of the tableau. The girl-scouts move about the room; the orator from the syndicalist gathering in another year stays fixed in one corner. The post office marching band plays the *Internationale* at *Norra Bantorget* in 2012, while the protesters who tore down the Sweden Democrat party's racist advertisements at the Östermalms torg subway station come hollering in from behind, years later, and march the other way. A single anarchist on Kungsgatan emerges from yet another day, and ends the section shouting "Anti! Anti! Anti-kapitalism!" before vanishing upwards in unreal decay. The spatialization here seeks to emulate the motion I observed in these and many other street protests. A protest is a space which shouts demands, but even here, those who listen are given choices about what to focus on. Different people will focus on different things in the tableau as it is played, creating layers of new imaginary tableaus–imaginary spatialization.

The *Ghost Installations* are more primitive, but also more effective at transmuting the sites where they are installed. Here, specific motion cannot be predicted, as they are built from pre-made, pre-panned sounds that are then essentially played at random. The ability to create very fine gradients of weighted randomization is the best tool in SuperCollider for emulating synchronicity or a sense of haunting, drawing disparate elements together from the various material sets in a space between my choices and SuperCollider's binary determinations. This random factor is also a way of creating the open narrative so important for these ephemeral spaces, since agency is only partial in some sense. At the moment the works are played,

culpability becomes an important factor in allowing space for those who listen to overlay and re-perceive the given site, as the sounds appear emanate directly from the site, and fly around or move within it.

Acoustic effects can also create spatialization, both in speaker-driven music, and in music played on wholly other instruments. In *Ghost Prelude*, difference-tones are created with half-stopping on the organ, which are then played against further counter-rhythms. This combination of techniques creates a multi-layered effect in space, and can even give an effect similar to that of the randomized stereo files in the *Ghost Installations*, where sounds appear to leave their source and flutter or ululate around the room. In *Under stjärnvalvets drömmar* (Under the Starry Future), there is the added site-specific quality of the Reactor Hall, whose stone-hewn walls are reverberant in complex ways, and the wooden slats controlled from the organ's volume pedal, which can seem to physically throw sound about the room. While difference tones are not possible on the Skandia organ, as they would be on an organ with traditional stops, the different mechanical vibratos so characteristic of the Wurlitzer can combine with particular sonorities to achieve a similar effect, as can close seconds, and clusters utilizing either certain of the built-in Foley effects, or the two microtonal stops on the instrument.

In *Deuterium: Mimer*, one of the aims was to awaken a specific and spatial quality in *Mimerlaven* ("smelting facility"–a five story abandoned concrete cube with unique reverberations), where electronic music groups are programmed each year as part of the Norberg festival. It was explained to me by John Anker, the head sound engineer for the 2011 festival, that impressive standing waves could be created at the center of the room. This gives the whole structure a viscerally physical pulse. Most accomplish this by playing large-scale bass frequencies on electronic instruments through the sound system Anker built so carefully each year. We created those waves of physical bass frequencies with two hurdy-gurdies, a nyckelharpa and a violin through the same system. Of course, Anker's *Mimerlaven* sound system was a huge, frequency-spatialized instrument, too–but even in the space directly around an acoustic violin, spatialization is possible through the layering of different kinds of microtonal systems, and timbres that clash and form the needed difference tones and acoustic artefacts. Thus, the violin creates a micro-world around itself, which is one of the main images for me in the composition of larger ephemeral spaces using these tools.

These are some of the ways I have taken up and transmuted spatialization in the music and sound works of this project to become tools for the evocation of ephemeral space, and there are more examples in Chapters 2 and 3. All of this work is, in turn, inspired by other works.

Spatialization in the Works of Others

Different Uses of Spatialization

In this section, I will visit some of the musicians and sound artists whose work has influenced how I work with spatialization and the production of ephemeral space in this project. Before I turn to those other artists, it is important to talk about different uses of spatialization techniques.

It is important to note the difference between the *evocation* of place and *spatialization* here. Luc Ferrari's *Presque rien,* Negativland's *A Big 10-8 Place,* and Åke Hodell's *Djurgårdsfärjan över Styx* are three important electroacoustic compositions that evoke place by way of *materials* rather than specifically through spatialization techniques. Works like these can have every bit as much power to evoke ephemeral space as multichannel or installation works. However, although it can be used in combination with such place-evoking materials, spatialized music and sound work is a category of its own.

Spatialization, used as a technique in creating music, can be regarded as a musical parameter, alongside frequency, duration, volume and density. A good example of the use of spatialization as a musical parameter at a very advanced and multi-facetted level is Natasha Barrett's *Involuntary Expression*. Barrett's use of spatialization is so convincing hat it veers into place emulation in some respects. Here the concert hall could be heard to be emulated as itself, drawn through deeply detailed–but utterly acousmatic–sonic objects, spatialized through the room. But the use of spatialization to intentionally emulate places or environments–even highly abstract ones–is something beyond a simple musical parameter. Place emulation may contain static materials, spatialized into relatively stationary positions in the field of the speakers. Sounds that move, rather than being purely gestural in the musical sense, are taken up in order to emulate the real motion of objects, forces, creatures or people. Many composers working in traditional electroacoustic music studio environments since the 1970s have taken their inspiration around the transposition, depiction, illumination and transmutation of space and place from composers and scholars like R. Murray Schafer and Barry Truax, and their ideas around Deep Ecology.[136] This move towards environmental listening takes a step further into place emulation from that of a composer creating an environment with moving objects which are fundamentally musical in nature. This kind of spatialization puts sense of place and the transmutation of space before any purely musical or (as Dennis Smalley called it) spectromorphological concerns.[137] It is

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[136] Barry Truax, ed. Handbook for *Acoustic Ecology*. (Burnaby: Cambridge Street Publishing, 1999).

[137] Deniz Smalley. "Spectromorphology: Explaining Sound Shapes." *Organised Sound* Volume 2, Issue 02 (1997): 107-126, and; Georgina Born, ed. *Music, Sound and Space*, 14.

important to note that such a field of place can also be created with abstract and acousmatic sounds, as I will discuss below.

Spatialized Works, Spatialization Concepts

Here I will take up some works of spatialized music by other artists that I have specifically drawn upon, or been most inspired by, in making the spatialized music and sound works for this project. I will touch on these works briefly in this section; for a more in-depth look at these works, please refer to the online exposition of this project, or listen to my audio paper, *Psycho-sonic cartography: Creating the Imaginary City through electroacoustic and electronic music in word and sound*.[138]

At one of the inaugural concerts opening the new Royal College of Music in Stockholm, Bill Brunson played the first half of his 1997 composition *Creature Comforts* in a new, spatialized version made for the new *Klangkupolen*.[139] The composition was re-mixed with stunning exactitude into a three-dimensional work so precise that one felt it possible to reach out and touch the exact location of each sound in the room. Brunson's spatialization was a redevelopment of techniques the world's top studio engineers employ when making records; a stereo mix pulled into solidity, outside the realms of Ambisonics and minimalistic vector panning entirely. I have taken on some of Brunson's techniques in my own work, since I studied with him, and since his particular take on spatialization techniques give the imaginary places I am working to evoke cohesion, which risks being lost in multi-layered works. I thought of this performance and its techniques, which Brunson described to me, particularly when composing *Vädersolsmodernitet*, where large amounts of disparate materials had to be arranged in space in ways that were comprehensible by the people who listened to the work. At the same time, working with high test equipment in that way has made me very conscious of the different in approach to works that use consumer grade equipment, like the *Ghost Installations.* This spectrum between exacting technical precision and making educated guesses about how unpredictable equipment and spaces will interact with one another mirrors the city, in all its gradients of small and grandiose. On the most technical end of the scale, the substantial writing Gary Kendall has done about spatialization techniques over many years has had a direct effect on how ephemeral space is physically and sonically produced in several of the spatialized works of this project, as I often had his articles open on the desktop while I worked.[140] What is more, the ephemeral

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[138] Katherine Hernandez. "Psycho-sonic cartography: Creating the Imaginary City through electroacoustic and electronic music in word and sound". In *Seismograph*, No. 22 (December 2019). https://doi.org/10.48233/seismograf2205 (Accessed November 28, 2022).

[139] William Brunson. *Creature Comforts*. Live concert at *Kungliga musikhögskolan* in Stockholm.. (January, 2016).

[140] Gary Kendall."Spatial Perception and Cognition In Multichannel Audio for Electroacoustic Music." *Organized Sound*, 15:3 (2010); Gary Kendall, "Why Things Don't Work: What You Need To

traversal of the myriad realms of individual, community, and city consciousness's that overlay the cityscape is something I found echoed in, and was thus inspired by, in the dimensional spheres of Kendall's shamanic work. Finally, Kendall's electroacoustic and shamanic practices are joined together in his work *Ikaro*.[141] With this work in my mind's ear, I look back to the city, and find that magic is like the rain–an everyday quality of ephemeral space.

One of the first works I ever heard that contributed to the idea of ephemeral space in spatialized music for me was Evan Chamber's *Upper Midwestern Apologia*.[142] The piece is full of sounds recognizable as the flora and fauna of Michigan, built from careful processing and spatialization of recordings of a small handful of instruments and objects, like a wooden toy, or a clay flute. This Foley-work approach, rooted simultaneously in deep ecology and *musique concrète*, is another way to evoke places in sonic work. This understanding of Foley work as an effective way to address real spaces in electroacoustic music is still with me, so Foley work is a part of the compositional work in this project as well. Although I have not used *concrète* recordings at all, the spatial construction of the tableaus in several of the works is something I also conceive of as a kind of Foley work. The way I have assembled multiple cityscapes from single moments of time in field recordings is directly related to and drawn from the way wooden toys and clay flutes became fields of summer crickets. More recently my, new ideas about theatricality have been introduced to my concepts of spatialization by the composer Kent Olofsson. Olofsson has developed an interdisciplinary practice of composing for theater.[143] The production of this kind that most affected my own work was *Skellefteå/Malmö*, a play by Jörgen Dahlqvist, which Olofsson did music and sound to, after the manner of his "composed performance" work.[144] There were three concurrent sound systems in evidence, bridging all barriers between the ascetic sound cathedrals of electroacoustic music and the theatrical wonder-wheel of systems like *Fantasound.*[145] The chaos of the combined systems mimics the chaos of the sonic world outside, precisely because it is technically "inaccurate", and I have taken this

Know About Spatial Audio." Co-authored with Andres Cabrera. *Proceedings of the 2011 International Computer Music Conference*. (2011).

[141] Gary Kendall. "Bridging A Shamanic Worldview and Electroacoustic Art." *Proceedings of the 2011 EMS Network Conference*, New York. (2011).

[142] Evan Chambers, "Upper Midwestern Apologia". On *XVI Concorso internazionale Luigi Russolo di musica elettroacustica*. CD. Fondazione Russolo-Pratella, EFERP 94 (1994).

[143] Kent Olofsson,.Composing *The Performance: An exploration of musical composition as a dramaturgical strategy in contemporary intermedial theatre*. (Phd dissertation, Lund University, 2018), 233-34.

[144] Teatr Weimar. *Skellefteå/Malmö*. Actors: Linda Ritzèn and Andrè Christensen. Text by Jörgen Dahlqvist. Music/Sound: Kent Olofsson. Performance at Bastionen Teatern, Malmö. (March, 2018).

[145] More about Fantasound: http://www.widescreenmuseum.com/sound/fantasound1.htm (Accessed February 27, 2020).

way of working up directly in *Orogenesis* and *Walter Benjamin in Ulvsunda*, as well as in all of the *Ghost Installations.*

Trond Lossius works extensively with Ambisonics and high-fidelity soundfield microphone recordings, and is another composer whose work has influenced this project. *Edgelands*, a composition by Lossius from 2020, takes up the subject of suburbs and other liminal spaces in and around cities. The work is made with Ambisonic field recordings, where Lossius consistently finds that

> […] in all recordings is that a dualist categorization and separation of nature and culture makes no sense in these surroundings. Insects, birds, leaves, sheep, wind and water cohabitate the sonic environment alongside footsteps, voices, dogs, traffic, trains, metros, ventilation fans, airplanes and helicopters. The suburb soundscape is truly Anthropocene.[146]

Edgelands illuminates the suburban anti-secrets, shows their imaginary potentials and daily micro-worlds, and gives the people who listen back a detailed marvel of the cast away places where city-dwellers increasingly live and work. The depicted suburb outside Bergen is both unique and echoing its counterparts, including the Stockholm suburbs I have often lived in. This newer kind of cityscape is the holder of newer kinds of memory, and Lossius' work opened my ears to them in Stockholm. The suburbs depicted here do not need to have ephemeral space created *for* them, because they already have an ephemeral quality, in being regarded as non-places, wastelands and between-sites. In *Walter Benjamin in Ulvsunda*, before getting acquainted with Lossius' work, I found the best sounds I knew to address the suburb were abstract ones, with mixer diffusion emulating the motion of highways-come-radio waves, and huge drones in shivering beat-tone conflict evoking a wide, melancholic space of sameness. I made *Vart ska dom ta vägen nu?* (Where Will They Go Now?) after I had come to know Losssius' work. In addition to trying my first Ambisonic composition with this work, I looked for the real and differentiated sounds of the periphery, to use in collage, motion and counter-pointing juxtaposition with the voices I took from the city's peripheral places– central and suburban alike.

Returning to the more central city life, there is Karin Rehnqvist's 2006 "happening" work, entitled *Vem ropade?* (Who hollered?), a site-specific composition for the market square at Hötorget in central Stockholm.[147] Here musicians stood with the people working in the vegetable stalls that dominate the square, imitating their calls, and then the windows over the square opened with live performances of voice and brass material drawn from the life and history of that square. This piece influenced the way I think about spatialization in the sound installations of this project. *Vem ropade?*

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[146] Trond Lossius. *Edgelands (2019):Electroacoustic composition (3rd order ambisonic) for multichannel loudspeaker array*. Program Note/Article (2019), 2.

[147] Unpublished documentation sent to me by the composer.

showed me how it is possible to use musical spatialization as a site-specific technique without electronics at all. Rehnqvist transposes the square with its own memory of outer places, the voices of the urban now joining the voices of the long ago and folkloric far away, festooned in bells, *näverlur* (birch horn, a traditional Swedish folk instrument) and brass horns. What is more, by doing everything acoustically, Rehnqvist's work demonstrated the importance of focusing first on the materials of the site at hand, before delving into questions of electroacoustic technique. This revelation is a founding principle in how I have worked with the gathering and composition of materials from and about the sites of the *Ghost Installations*.

Finally, the work that has had the deepest impact on many aspects of this project, including how I conceive of spatialization as a tool for evoking ephemeral space, is Trevor Wishart's *Encounters in the Republic of Heaven*.[148] Here, the aim was to "immerse the listeners in a community of human voices"; the only source sounds for almost all of the work are the voices of its subjects.[149] Wishart's virtuosic conversance with the voice as a source material for a vast array of possible musics is in shining evidence here, where murmurs become vast sonic fields, evocative of disappearing landscapes, words become conscribing outlines of rooms, laughter becomes abstracted clusters of sonic gestures, and finally, speaking becomes an unearthly choir, surrounding us before dissipating into a broad, receding plain. This piece, alone, inspired much of the work in this project. Here the memory of daily, lived experience, embodied in the disappearing dialects of northern England, becomes a reflection of the place they depict in surround: in ordinary detail and phantasmagorical hyper-reality; in heavens of the by-gone.

So, in making the music and sound works of this project, these composers and their works are some of the ones I have drawn the most important inspiration from, both technically, and in the way I use those techniques in the evocation of ephemeral space and the ephemeral city.

Across the Kitchens of Sweden

On New Year's Day of 1969, the Swedish Radio broadcast a second version of *Strukturer III,* entitled *Den svenska och internationella vapenexporten önskas gott nytt år 1969* (The Swedish and International Weapon Export Industry Wish you a Happy New Year, 1969).[150] It utilizes a single, mono microphone, and lasts 3 minutes and 40 seconds. It starts with a text-sound-composition, with Åke Hodell reciting, into that single microphone, the *names* of the guns and weapons used in

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[148] Trevor Wishart. *Encounters in the Republic of Heaven*. Live Concert.Audiorama, Stockholm (November 18, 2011); Trevor Wishart. *Encounters in the Republic of Heaven*. Lice Concert.Norberg Festival, Norberg (November 28, 2012).

[149] Trevor Wishart. *Encounters in the Republic of Heaven*. Book and CD. (Berlin: Edition Rz, 2010), 28.

[150] This version of the work is extremely rare, and it exists in only one example, on a single CD-R. It was played for me by private collector Åke Forsgren in Stockholm.

progressively more massive and brutal wars, with the volume of the microphone being raised in proportion. Finally, the volume overtakes the speech, whistling, bomb-like, and then screeching in a final shriek of deathly feedback. The "spatialization" of this work was conducted across the entire nation of Sweden at prime-time, where this frantic recitation bloomed into an insistent, incontrovertible "bomb" in every kitchen radio in the land.

Turning back to the city, from this fantastic example of pirated airwaves from within the establishment, is a turn back to the ordinary days that preceded and came after this explosive moment, long forgotten by most of Sweden. The recording of this work I heard is held on a single CD-R, in a private collection, unreleased even years later–perhaps because no posthumous release could ever do it justice. It uses the hardware of daily kitchen life as its sounding instrument; an ordinary object to speak of the massive extraordinary force of war. The work of this project is also to focus on ordinary things, in order to let them lead back to the extraordinary world of human imagination. Lossius' work in the suburbs of Bergen and other cities illuminates the unassuming co-joining of trains, animals, commuters and suburban non-gardens as an outerscape of daily travel, to and from the center. In my own work here, I have built tableaus and sonic collages that juxtapose elements of Stockholm places, highlighting the daily local and cross-town traffic of their dwelling lives. Wishart's work in north-east England turns the daily minutia of weekday stories into a disappearing heaven. In my own music and sound works, I am searching for and animating what heaven left behind. Rehnqvist transforms Hötorget into a hundred-year arc from the rough calls of the middle eastern vegetable sellers to the *kulning* singing of the women who once sold their fish and farm yields there. I seek out the same simultaneity of time periods in my work, as a portal to many possible cities, always open for reconfiguration. Brunson built a Greek chorus around the ethos of late 20th century broadcast mediums, seeking the last creature Pandora managed to trap back in the box– in Pirsig-like meditations through a Pynchon-esque whirligig, echoing off the walls of McLuhan's mediums.[151] It is from Brunson's work that I have taken permission to compose ephemeral cityscapes in multi-layered sonic detail and complexity, eschewing a more minimalist approach. The city possesses its own whirligig; the Strindbergian "dynamo" of the ephemeral city is unplanned, non-aligned, and full of secret dreams kept almost, but not quite, out of sight. Maybe they peer through the curtain of field recordings that make up so many of the music and sound works in this project. Maybe they shine when animated in spatialization. Maybe they help to illuminate the dreams of others. That is my own hope, here.

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[151] Referring to: Robert Pirsig. *Zen and the Art of Motorcycle Maintenance*. (New York: William & Morrow, 1974), Thomas Pynchon, *V*. (Philadelphia: J.B. Lippincott Company, 1963), and Marshall McLuhan,. *Understanding Media: the Extensions of Man*. (New York: Signet Books, 1964). Brunson told me in several conversations about his compositions, over the years I knew him, that these books were instrumental to this piece.

The Ephemeral City

In conclusion, the evocation of ephemeral space is possible for everyone. Working with spatialized music and sound affords a particular means of sharing my own version of the ephemeral city, and my understanding of the larger concept of ephemeral place as universally available to and re-creatable by anyone. This daily ability is evident in stories–masses of stories–every day, in January, or in all the months of the year. Bachelard wrote about the poetics of space. In this project, stories big and small, real and imagined, are the poetics of the ephemeral city. Fragments of stories make up much of the fabric of all of the spatialized works in the project. Those which use field recordings as a major material, like *Vart ska dom ta vägen nu?, Skogen är bäst på bild, Vädersolsmodernitet,* and all of the *Ghost Installations*, give those who listen access to a shared palette of materials from which to participate in the co-evocation of the Ephemeral City. Even the rest of the works, where real-world sounds or aspects of real-world space are transposed, transmuted or drawn in abstract materials, contain some of this same potential.

Bollnow's model of space draws together a mathematical perspective and an experienced one. The music and sound works of this project use re-conceived mathematical space, built in the ephemeral material of sound, to make artistic work about the possibilities of that experienced perspective of space in all its many forms. Lefebvre created a model of the production of space that grants great empowerment to those who come to that space after it is initially conceived and built. The way the music and sound works of this project evoke ephemeral space, especially through spatialization, is a taking up of artistic pursuits drawn from that model, which the model itself does not, ultimately, include. Ingold's model of building perspective and, especially, dwelling perspective offers another level of empowerment beyond Lefebvre's for those who inhabit and traverse places. It is only from something like the dwelling perspective that people who listen to these works or encounter this project can truly make use of its materials and artistic work. "Standing", through listening, in the tableaus of *Orogenesis* or *Vädersolsmodernitet*, or even in the beat-tone suburban waste of *Walter Benjamin i Ulvsunda*, an ephemeral dwelling perspective meets the imagined city.

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[152] Arlen, Hamburg and Rose. "It's only a Paper Moon". On Cliff Edwards (Ukelele Ike). *It's Only a Paper Moon/Night Owl*. 78 rpm Record. Brunswick 01646 (1933).

By creating these music and sound works, I, too, am making models; models where, through artistic, musical and sonic expression, people who listen are invited to become co-audial architects, after the definition of Blesser and Salter. Their cognitive maps are re-configured and offered back to them, to be taken up and seen anew. Architectures of stone, concrete, glass and steel are met with architectures of sonic ephemera, especially where *Ghost Installations* meet sites with the materials of their own alternate possible states. Sites and concert venues alike are met and transformed again by those who listen, with inner architectures, re-imagined. The traces of sense of place that live, embedded in the field recordings, transposed from real-world sounds, augmented in processing and re-built in spatialization reach back to each individual who meets them. They re-construct the Ephemeral City again and again, from fragments or whispers of recognized places and times, built from the incomplete, imaginary trace-city depicted in so many angles and aspects throughout the music and sound works of this project.

Spatialization is the major technique by which most of the ephemeral spaces of this project are built, echoing the force of architecture that is such a major shaper of the cityscape, and creating architectures of ephemeral space, superimposed onto and woven through whatever place they are played in. Sometimes it is carried out in symmetrical, studio grade speaker arrays; sometimes in small, consumer grade speakers; sometimes in acoustic artefacts, as with *Ghost Prelude*. Even where there are no overt spatial effects or spatialization, it remains as a conceptual element, as with the *Deuterium* pieces, or the radio programs for *Datscha* and *Collo Bora Dio*. The wide variation in spatialization practices in this project is why I have coupled theories of space and place with theories and techniques of spatialization in this chapter: to emphasize that my usage of spatialization techniques, effects and in the conceptualization of the music and sound here, when taken together, serve as an artistic model of my own idea of the evocation of ephemeral place.

Looking at the city with newly listening eyes, we can hear the news as it is sent over the night from the DN building, and mourn the day the letters ceased to spin, taking their leave with the rest of the twentieth century. We can look at the flagstone streets and listen to the din of wooden cartwheels and horse-hooves, where the deafening silence brought by modernization projects and post-twentieth century gentrification in a late-night Gamla Stan is an important sound to take in. The sounds of trains, waterways, voices, or ships' engines offer a hand of solace or camaraderie when you wait for the train at Ison and Fille's station in Bredäng, when you pass the callers at Hötorget, walk along the shore of Skeppsholmen or take the Djurgården ferry in the night. Gradients of listening and cognitive mapping give way to a phantom, walking always beside you, and all around you, changing in your dreams as the River Styx tries to tell you that your life will always be one of exile or, in kinder eras, shows you a visage of sun-dogs and white rainbows.

This chapter has addressed how we can affect our own experience of space and place through the evocation of ephemeral space. The next chapter addresses the more

public and shared spheres of community life in cities, and different kinds of activism, where participants seek to shift space and the meaning of places by virtue of direct or artistic action.

Chapter 6: Urban Life and Activism

Imagining the Impossible City

If the ultimate possibility I am working to illuminate in this project is that of the ephemeral city, then the community life and activism I have been a part of in the cities where I have lived are what casts that phantom on the wall. Engaging in the life of the city, through participating in the local life specific to that city, as well as its activism or community organizing, is also another way to evoke ephemeral space. In this chapter, I will discuss my own experiences with activism, take up some theoretical writings that take up the subject of who has the right to determine the course of city life, write about several examples of movements and events that act to transform the cityscape, and connect these experiences, writings and examples to the music and sound works of this project.

It is important to first define how I use the word "activism" within this thesis, and to situate myself to activism within the context of this project. The activism I am writing about here, and which I have engaged with over the course of my life, is firmly rooted in a combination of lineages from traditionally left, progressive, and anarchist movements, as well as more locally focused, neighborhood-based community organizing. There are aspects of this project which are directly connected to my own experience of and participation in activism in the United States against gentrification, as well as the struggle for affordable housing, and the organization of spaces for arts and community gathering–driven by actors invested in those communities, rather than institutions, large corporations or large-scale commercial concerns. I experienced and participated in this activism as part of a wider context of parallel street activism focused on stopping the wars the United States was perpetuating during those years (from 1991–2009, when I left the country). I also engaged in activism around issues of economic justice, ranging from marches with Unions or organizations like Jobs with Justice, to actions like the original (pre-anarchist) Food Not Bombs organization, or the anarchist-driven Skillshare conventions. These different causes were inextricably linked for me, and for many of the others I met who were engaged in activism.

I was also deeply involved in what I will call *artistic activism* during my time in these cities. I use the term artistic activism, which I will define in greater detail later in this chapter, to describe artistic activities like playing music, doing street theater, or operating puppets which are, in and of themselves, carried out as a form of

activism. A large part of artistic activism, for me, was carried out through the organizing of and playing in what were called *artspaces*. These were essentially fleeting spaces, either operating at a loss, or earning just enough for one person in a gaggle of volunteers to take something home on occasion. The protests I both saw and participated in during that time also often incorporated music, dance, performance art, theater, puppetry or visual art, often emanating from the communities around artspaces. The stories of the artspaces I was involved with are far too complex to delve into within the scope of this project, but it is important to note that there was a wide cross-over between the activist community and the artspace community. Artspaces in Boston had to fight for the right simply to put on music without making huge structural changes to their rental spaces for fire code compliance, or paying massive yearly fees to the city for entertainment licensing. Their activism was contained in their existence, defending art they felt was a form of free speech, and well outside the bounds of anything so commercially driven–or viable–as "entertainment".[1] The people who ran these spaces were fierce, and faced exhilarating victories, heartbreaking defeats, and little in between. Artspaces functioned as small local businesses, much as the left-wing and anarchist bookstores did, except their volunteer-run nature meant they could take up battles with the city a mom-and-pop shop could not afford to fight. My experiences with these organizations, and their alliances with anti-war, social justice, anti-gentrification and affordable housing organizations, as well as with local businesses and neighborhood figures, informs the work of this entire project, as I will show in this chapter.

Street activism is important, and has the potential to affect change when paired with other activities. From the perspective of the life of the cityscape, street-based activism is most often designed, paradoxically, to do exactly what advertising does: shout, convince and communicate a strong message. As I will discuss in this chapter, this project is *not*, in and of itself, a form of activism. It is rather a reflection on different ways of reclaiming and co-creating space by virtue of the imagination. The music and sound works here act as mediums of this reflection, in hopes that they, along with this writing, will inspire those who come into contact with this work to engage in reflection of their own. What is more, the *contemplation* of different kinds of activism and community organizing is within the realistic and legitimate bounds of an artistic PhD project in Music. This room for contemplation is something that activists do not always get the opportunity to do. Their time for sitting and reflecting on things in the way someone conducting this kind of PhD project does can be limited by the time needed to engage in working hard on different struggles on a volunteer basis. As someone who has been engaged in different forms of activism and artistic activism throughout my life, being given the opportunity to reflect on

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[1] For an idea of what kind of music went on in artspaces as I knew them, this collection of programs entitled "No Commercial Potential" on one of Boston's several college radio stations, offers a good picture: https://www.wzbc.org/after-hours-ncp. (Accessed August 5th, 2023).

the world from a separated (institutional) vantage point is a privileged one, where I hope to be of service to others.

The ways of perceiving, contemplating and co-creating the ephemeral city I will take up in this chapter–rooted in, or inspired by, different forms of activism–is the most collective of the three theoretical branches I present in this thesis. To claim the streets and their rooms and spaces towards creating another possible world, however fleeting, is a transmutation of space. To walk those streets looking and listening through the lens of suppressed stories, dissident histories, and alternative futures is another transmutation. If Margaret Mead extolled activists to remember that it was small groups of dedicated individuals who most often got real change accomplished,[2] then the work of this project is to go a step further into the seemingly impossible, to say it is the collective *imagination* of small groups of individuals, and the ways their individual imaginations overlap, that is the wellspring of re-imagining, re-discovering or re-telling the lives of cities. The life of the city, and the forms activism takes when people fight for it, are endlessly informed and inspired by this subtle force.

Gentrification, Urban Decay, and the Fairy-Dust between

One of the conditions surrounding both activism in cities, and making sound and music works about them, is that the fabric of most people's relationship to the space of cities is utterly utilitarian. We live out the details of our days with far more focus on the specific activities of work, family, leisure and friendship than on the large-scale changes in the wider urban environs. These more local aspects of life are the traversals from which sense of place takes form, so familiar as to seem unshakable. It is only when those environs are threatened, or irrevocably transformed, that many people realize the extent of things that stand to be lost. Direct action is very rarely driven by the action of the majority, even if a majority agrees whole-heartedly with its principles and aims. There's that slogan again, "Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has."; it was prominently featured on the walls of many of the places where I joined gatherings of activists.

In the cities I lived in before moving to Sweden, there is one kind of capitalist venture that is an important meeting point between urban life and activism: the local business owners who invest in the community. The importance of local businesses I knew there is not at all in such strong evidence in Stockholm. One example is illuminated by the fierce activism that sprang into play, trying to save just such a

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[2] Donald Keyes. *Earth at Omega: Passage to Planetization*. (Boston: The Brandon Press Inc., 1982), 125. Note: This is the first appearance of this quote, published after Mead's passing, so there is some debate about whether it was, indeed, Margaret Mead who came up with this, or whether it was Keyes, who was one of her associates.

handful of tiny, locally owned businesses in the heart of a neighborhood square. Central Square lies smack between Harvard and M.I.T. in the city of Cambridge (which, while technically a separate entity, is part of the central Boston metropolitan area). The area has a rich history. The New England Candy Company factory was still in operation on the edge of the M.I.T. campus when I arrived in 1997, sending out wafts of chocolate, peppermint and tutti-frutti breezes, and there were also once other factories right in the neighborhood.[3] Communities of immigrants from all over the world had settled in Central Square starting in the mid-1800s,[4] and a large middle-class Black community had built an enduring neighborhood to the south of the square, starting just after the Civil War.[5] Several artspaces and galleries, dense with gatherings, publications and merry prankster-esque events, were still active in Cambridge then.[6] *Morphine* had worked on their music nearby, and after his untimely death, an intersection in the area was named for Mark Sandman.[7] The neighborhood was so colorful that I could easily fill an entire thesis with stories! Arriving there, I knew I had found the place in the world where I truly belonged. But it was not to last.

In 1994, Boston's decades-old rent control had suddenly and brutally been removed, thanks to a concerted effort from landlords there. This drove the community into a chaos of evictions, which were happening at a fever pitch when I arrived in 1997.[8] The encroaching M.I.T. campus was also gobbling up huge swaths of the neighborhood.[9] Central Square itself, with its tight-knit community of several locally owned businesses, was also about to be razed and replaced with luxury condos in a development called the Holmes Project.[10]

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[3] Boston Globe Staff. "History of NECCO, the New England Confectionery Company". *Boston Globe*, (July 16, 2015); https://historycambridge.org/candy/nabisco.html (Accessed 23 March 2022); https://historycambridge.org/industry/simplexwire.html (Accessed 23 March 2022).

[4] See: https://globalboston.bc.edu/index.php/cambridge/ (Accessed 23 March 2022).

[5] See: https://www.cambridgema.gov/GIS/News/2022/02/africanamericanhistorytrail.aspx (Accessed 23 March 2022)

[6] For more about these artspaces, see: https://historycambridge.org/performance-spaces/zeitgeist.html (Accessed 23 March 2022); https://historycambridge.org/performance-spaces/out-blue.html (Accessed 23 March 2022); https://historycambridge.org/performance-spaces/nameless-coffee.html (Accessed 23 March 2022); https://historycambridge.org/performance-spaces/middle-east.html (Accessed 23 March 2022), and; years of work and conversations with local artists and artspace organizers Alan Nidle, Marcus Nechay, Eric Zinman, Ian MacKinnon, Rob Chalfen, Tom Tipton, Joseph Sater and Karen Boutet.

[7] Tom Sacks. "Life After Death: The Legacy of Mark Sandman and Morphine." In *Huffington Post*, https://www.huffpost.com/entry/life-after-death-the-lega_b_225352 (Accessed July 3, 2009).

[8] Paul Cantor. How Cambridge Lost Rent Control. Shelterforce, (March 1, 1995), Special to the New York Times; Battle Goes On as Rent Control Is Defeated in Massachusetts. *New York Times*, Section A, page 18 (November 11, 1994).

[9] https://capitalprojects.mit.edu/projects/university-park-expansion (Accessed 23 March 2022).

[10] https://www.holmesbuildingcambridge.com/ (Accessed 23 March 2022).
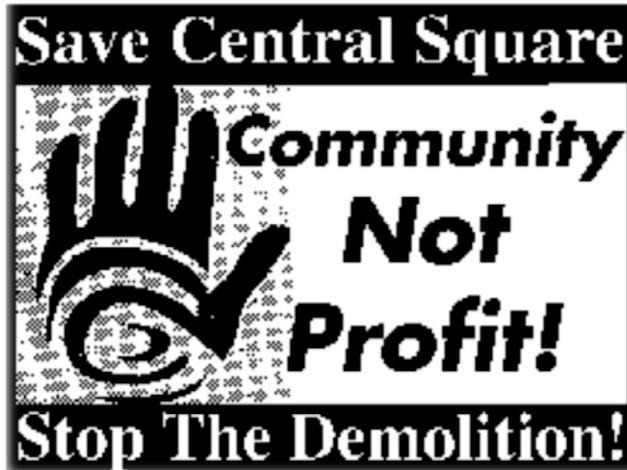
Figure 1. Save Central Square Handbill
(the pixelation is a part of the image, which was put together on older computers by volunteers). Photo: Katt Hernandez, date unknown.

Enter *Save Central Square*. This fiercely dedicated group, as diverse as the neighborhood, met weekly in a church basement.[11] I was given two jobs. Since I worked as a secretary and paralegal, I was to go and dig up everything I could about the owner of the building with the doomed storefronts, and I was also to lead a *daily* protest against the new Starbucks that had opened. The owner of the Donut Shop had been tricked out of his lease after more than 60 years there. He could not afford a lawyer, and met the one working with us too late to stop Starbucks from taking over his old shop at drastically increased rents.[12]

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[11] Jay Scheide. "A History of Save Central Square". In *The Cambridge Candle*. Vol. 1. No. 1. (November/December 1998), http://www.cambridgecandle.com/candle_online/nov_dec1998/history_scs.html (Accessed 13 December 2022).

[12] Abby Fung. "Woolworths Closing Marks End Of an Era". *Harvard Crimson*, Vol. CXXIII. (October 8, 1997), http://www.rwinters.com/vote/williamson2011.htm (Accessed 23 March 2022) and, Conversations with David Hoika and James Williamsson.

Figure 2: Central Square before it was torn down.
Photo: Markus Nechay, 1998. (Used with permission).

We also attended zoning board meetings and spoke out. It was the sort of place where gaggles of poets turned up, doing slam-poetry condemnations on the official comment hour, leaving the developer and his lawyers, who were reminiscent of the villains out of a Capra movie, bemused.[13]

The building housed a left-anarchist bookstore called the Lucy Parsons center. But the owners of the other businesses there were certainly not activists.[14] These small, local enterprises–some many decades old–were centers of daily life for the communities they served. In her film *The Last Day of the Golden Donut*, where I appear in the background, Caroline Toth interviews many people who say this is one of the last places they can afford to go out in the changing square, and more who grieve the impending loss of the great diversity the little lunch counter hosted.[15]

In a 1997 protest against the Starbucks I'd been assigned, I learned the importance of *direct listening* as a form of gentle activism, addressing the subtle and the complex. As an outspoken 23-year-old, horrified to find the city I'd fallen in love with in the throes of one of the worst gentrification processes in the country, I was enraged that this chain store had gone in across from the site of the Holmes building project, which was central to the area's most painful struggles around affordable housing and the eviction of beloved local businesses and community gathering points. The eviction of the Harvard Donut Shop could not stand!

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[13] Although not noted in the official documents, here, beyond one letter noted as a "copy of Tao Te Ching Poem", here: https://www.cambridgema.gov/-/media/Files/CDD/ZoningDevel/SpecialPermits/sp133/133_decision.pdf (Accessed 24 March 2022), I witnessed this at three planning board committee meetings reviewing the permit for the Holmes building between 1997 and 1998.

[14] These included Surman's clothing, the Golden Donut Diner, an Ethiopian restaurant and a Greek corner store, Garcia Vega tobacconist, and a couple more, along with a CVS (franchisee) pharmacy.

[15] *Last Day of the Golden Donut*. Caroline Toth, dr. Independent Production (1999).

212

We began our work with loud, abrasive force. "Boycott Starbucks!" we shouted, at all and sundry who came to the door. I was there every afternoon for three months, in sun, rain, and snow. As I stood there, day after day, I began to realize that we were not having much of an effect. We got called "Crazy". We got told to "Get a life!". We were quipped at to "Get out of my way!". I began to wonder: *why* did people *want* to go to Starbucks, anyway? Pondering that question, I convinced my fellow protesters to try out a different method.

We printed up a list of locally owned cafes within two minutes' walk of the offending Starbucks. Then I asked that instead of shouting at people, we greet them with friendliness, ask them *WHY* they were going into Starbucks, listen carefully to their answers, and then offer the list of other cafes, *asking* them, rather than shouting at them, to consider going elsewhere.

The next weeks were a meditation on listening. I heard bitter disillusionment, feelings of utter powerlessness, and a kind of deterministic fatefulness. I heard that very few people connected the power of the three dollars they were about to pull out of their pocket with the power of that money, collected into a large corporation's coffers. I listened to their sadness at the changing times in the neighborhood. I listened to their desire to simply resign, accept what was happening, and give their sadness a rest. In those weeks, I met four enthusiastic supporters of Starbucks. I pointed them out to my comrades, and we made an agreement not to bother them, since, clearly, we were either going to have to agree to disagree, or get into shouting matches that were not going to accomplish anything.

After three weeks, even those four people were no longer there. Starbucks stood *empty,* day after day. And it was then that I got a phone call from CEO Howard Schultz. I drew up all the reason my over-driven 23-year-old self could muster to try to explain the difference to him between the neighborhood that was getting destroyed, and the kind of shopping mall area I had grown up near in south-eastern lower Michigan, where a Starbucks would actually have been both welcome and helpful. "Why not Detroit?" I asked. "Why not one of these neighborhoods that really *needs* new jobs and a coffee shop–not this one, where your presence is destroying decades of local culture, and the lives of people who are a deep part of this community?" I will never know if he was just being polite, to bemusedly debate a young activist for fifteen minutes before he got on with his plans for the day, or if he really just didn't understand. But it was a sign we were doing something right!

Figure 3: Central Square from above, cropped to show the same block pictured in Figure 2, after it was razed and replaced with the Holmes building.
Photo: Erik Kilby, 2008 (CC BY-SA 2.0).[16]

Sadly, listening is a hard task-master. As more and more people lost their homes and businesses of decades, my comrades, all of whom had deeper roots in the area than me, lost their patience. The shouting returned, and with it, the Starbucks filled again. The Holmes building was razed, and its garden of small, local businesses was destroyed. But this experience has remained with me, all these years, begging the question of what it means to act, and when those moments arrive, fragile and fleeting, where the best form of activism is to stop and listen. I rarely find myself able to live up to this lesson. But at least it is there, demanding I try. And certainly,

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[16] Retrieved from https://en.wikipedia.org/wiki/Central_Square,_Cambridge#/media/File:Central_Square_from_abo ve.jpg (Accessed 13 December 2022)

214

this act of listening is something I have contemplated again and again in my musical work, as well as in the use of methods (which I have defined in Chapter 2) like open narrative, mixed tableaus, and the transposition of real-world sounds. All are ways to listen to that which is not often listened to. They are employed to give people, in the act of listening to one of the music or sound works in this project, the experience of having the work at hand at least mimic the action of listening in return, and illuminate the possibility of listening inwards as well as outwards. After all, it was listening, not shouting, that created the quiet effect of emptying out that room.

One of the aims of this project is to illustrate that engaging with subtlety can be a form of activism. The use of open narrative, as discussed in Chapter 2, is perhaps the most overt manifestation of this, where the goal is to invite a multiplicity of evocations, rather than to project a singular sonic image. In my wider practice as a player of concerts of freely improvised music on the violin, I listen to the people sitting in the audience at all times while I am playing, as if they, too, are fellow musicians, with whom I am creating music in the moment. That practice influences my methods of making music and sound works in this project, as well. It is, in turn, something that is directly influenced by those weeks I spent outside the Central Square Starbucks.

Of course, many of the music and sound works made for this project are through-composed pieces. But even if they had been process-based, the mechanical sensors some artists use to create "interactive" work are not at all *listening*. I have employed open narrative instead of using such devices. This is the closest way I have found to have fixed media or through-composed works emulate the act of co-listening. There is also the use of primitive spatialized music in outdoor, public environments, carried out in the *Ghost Installations*, as well as *Virvelns trädgård* (The Garden of Verticils), as a way of "occupying" space in a subtle, gentle way, which allows for both individual imagination and cooperative co-listening. Then, there is the practice playing from a concentrated state of listening with sounding objects that cannot listen in return, and the above-mentioned practice of listening to the audience when playing live concerts, as if they were the most wonderful musicians, themselves. Thus, the music and sound works in this project are made with the hundreds of people I listened to over those weeks in mind, telling me about their woes and difficulties, how tired they were, how they wished things would stop shutting down, how they imagined something better and sometimes the wish for change was too painful to contemplate. Because! In the light of having someone–even a kid–even attempt to listen to them, they saw that another world is possible for just a moment, and took a coffee in that fairy-dust place.

Klarakvarteren and The West End

The two cities I dedicated myself to most fully, Stockholm and Boston, have eerily parallel histories, of having central neighborhoods wholly torn down and replaced with very different new areas in the id-twentieth century. In Boston, there was the West End. In Stockholm, there was Klara, which I have already touched upon in the chapter on Psychogeography.

From the1950s through the 1970s, "urban renewal" was sweeping over the face of cities across both Europe and the United States This era saw the tearing down of whole quarters of cities, to be built up with modern concrete apartment blocks, shopping centers, municipal and office buildings, many in the anti-grand brutalist style for which concrete is the iconic material.

Figure 4: Scollay Square in the West End, as it looked from the 1800s until the 1960s.
Photo: Unknown/Boston Historical Society, 1880. (Public Domain).[17]

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[17] Retrieved from https://en.wikipedia.org/wiki/Scollay_Square#/media/File:Scollay1880s.jpg (Accessed 13 December 2022).

Boston's West End neighborhood was just four blocks from the Boston Common, at the center of the city. I first learned of its demise on my commute to work in the late 1990's. People stood outside my subway station at rush hour, handing out a little local neighborhood paper called "The West Ender"–even though the West End had been entirely razed 30 years earlier. This was how strong of a sense of fierce local identity remained with those who had roots there.

According to the opening page of the West End Museum's website:

> The history of the West End is one of a largely immigrant neighborhood displaced or destroyed by 'Urban Renewal' in a campaign that saw a third of Boston's downtown demolished between 1958 and 1960, but it's also the history of a diverse community that produced several influential people, boasted a unique culture and included many places of historical significance.[18]

Meanwhile in Stockholm, Klara–a strikingly similar area–was being razed at the center of the city. Both Klara and the West End were populated by a mixture of workers, small workshop craftspeople, writers, artists, and others in a swirl of diversity. Both were neighborhoods of working-class families, small business owners, and strong local community, both affordable for those of more modest means to live in, both right in the heart of downtown. The mechanisms for how these two neighborhoods were razed to the ground, dispersed, and replaced differed in some ways, and while there was a combination of idealism and greed in both instances, each has different measures of cynicism, modernism, and utopianism. However, the results are strikingly similar.
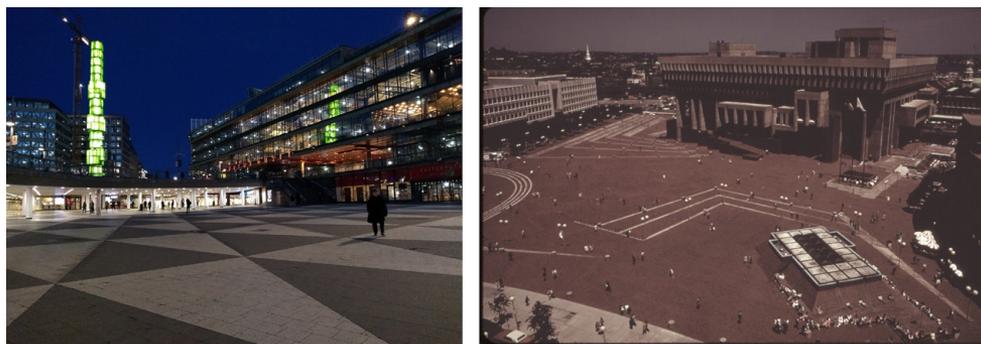
Figure 5: Two Plazas.
Left: Sergels torg, Stockholm. Photo: Katt Hernandez, 2019. Right: Boston City Hall Plaza, which looks much the same today. Photo: Ernst Hallberstadt, 1973 (Public domain).[19]

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[18] For more about the West End, see: https://thewestendmuseum.org/ (Accessed March 24. 2022).

[19] Retrieved from https://catalog.archives.gov/id/549999 (Accessed 13 December 2022).

Both squares feature a great, empty plaza, each of which has been considered eye-sore and trouble since construction. Each has also played host to protests, groups of teenagers hanging out, evangelizing, people engaged in substance abuse and other formerly un-planned uses, blended with haphazardly timed municipal efforts to try to invigorate these plazas with markets, temporary seating or art projects. Both plazas feature brutalist, but also idealistic, concrete structures built to house activities in service to the public; in Stockholm, *Kulturhuset,* and in Boston, the City Hall. Both are flanked by office buildings and large-footprint retail buildings, and both become ghost towns at night (and even, on more unfortunate days, some mornings and afternoons) instead of the lively, colorful life each former neighborhood once boasted. In the awful late-night silence of both of these plazas; in the bleak winds that sweep around their huge, concrete- and- glass anchor buildings, they become as deserted as winter steppes. On such nights, it is difficult to imagine either the scorn or the idealism that saw the eradication of entire neighborhoods as a form of collective upward mobility, much less perceive any trace of the ghost of these former places.

Figure 6: Traces of Klara and the West End.
Left:Kafferepet. Photos: Katt Hernandez, 2012, 2021. Right: The Red Hat. Photo: "M2452", 2010 (Public Domain).[20]

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[20] Retrieved from https://en.wikipedia.org/wiki/Bowdoin_Street#/media/File:2010_BowdoinSt_Boston8.jpg (Accessed 13 December 2022).

Meanwhile, in Stockholm, the poet Nils Ferlin stands outside Kafferepet, eternally about to light a cigarette outside *Klara kyrka* (Klara church). The church has been taken over by evangelists, but he is still there, outside one of the last *konditori* (traditional Swedish coffee shop) left from the olden days of Klara. And here, in Boston, is the Red Hat, the last of the storied, turn-of-the-century pubs of the West End, in one of its only remaining buildings. Anyone can decide to look.

The Right to the Life of the City

The term "the right to the city" has two parallel histories, with a few different meanings: one where it was first coined by Lefebvre, preliminary to his work on the production of space, and; one where activists have simply hit upon the term independently. Eventually, the two disparate definitions came to meet, and this merged term has been in common usage among activists working to fight gentrification and recreate cities in the image of affordable housing, affordable business spaces, and common spaces for community for about a decade as of the time of this writing. I will discuss these different versions of "the right to the city" and their convergence in this section. I have also created a related term here, drawn both from these sources, and references Jane Jacob's work as an activist concerned with what she calls "the life of the city": *the right to the life of the city*. It is the right to the life of the city that spatial resources engender the physical possibility of for those who dwell in cities. The right to the life of the city is the right to an empowered part in the life of the *physical* spaces and places of the cityscape. This is exemplified in the story of the Golden Donut, above, and the fierce fight to save it, as part of the wider struggle to stop the gentrification of Central Square. A sizable portion of the community life of cities I spent the first 34 years of my life in took place in these simple eateries, in the way they served everyone from surgeons to construction workers, students to pensioners, and in the way these spaces made it possible for conversations to spring up between them all. Such establishments gave their clientele a moment of the right to the life of the city through their ownership by residents of the same city, and in their affordability and openness to people from all backgrounds and walks of life. In Stockholm, there is the disappearing life of the older *konditori* culture, which, while less encouraging of spontaneous meetings between strangers than American donut shops and diners, was also a place where people from many walks of life shared space and sometime connection in unique, locally owned places. There are more examples of the right to the life of the city, which I will go into as this chapter proceeds.

The Right to the City

The essay where Lefebvre first defined his version of "the right to the city" is very much of its time.[21] It was written in 1968, just as massive uprisings took place in Paris. Lefebvre begins with decrying what he calls "the old humanism", declaring the need for a "new humanism", paired with a new "science of the city".[22] He defines two streams of necessary activities: "a political programme of urban reform" and "mature planning projects", as what this science necessitates.[23] He then goes on to discuss the rise of *rights*, and specifically human rights, as an important idea that had recently come to light,[24] and then turns to a right he does not believe holds water: the "right to nature".[25] This, he argues, is in fact a form of urbanization, where the previous, rural ways of life have died out, and urban dwellers then seek to colonize those formerly operational rural communities with vacations, retreats, and other idealized leisure activities that have little to do with the life of the countryside.[26] Almost extrapolating it out of this "pseudo-right" to nature, Lefebvre finally introduces the *right to the city*:

> […] the *right to the city* is like a cry and a demand. This right slowly meanders through the detours of nostalgia and tourism, the return to the heart of the traditional city, and the call of existent or recently developed centralities. The claim to nature, and the desire to enjoy it displace the right to the city. This latest claim expresses itself indirectly as a tendency to flee the deteriorated and unrenovated city, alienated urban life before at last, really living. The *right to the city* cannot be conceived of as a simple visiting right or as a return to traditional cities. It can only be formulated as a transformed and renewed *right to urban life.[27]*

The tract is deeply Marxist, insisting that a movement to claim the right to the city can only come from "the working class".[28] It concludes with a rather condescending passage decrying the lives of all who happen to commute to work and earn a living, as being in a "sorry state" of "derisory and untragic misery".[29] So the term "right to the city", which has come into common usage with this century, is both inspirational and problematic from the start.

There is another writer who developed a different theory about how people who live in cities can claim empowerment. In addition to her writings, she was engaged in

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[21] Henri, Lefebvre. "The Right to the City". In *Writings on Cities*. (Oxford: Blackwell, 1996).

[22] ibid, 148–150.

[23] ibid, 151–155.

[24] ibid, 157.

[25] ibid, 157.

[26] ibid, 157–158.

[27] ibid, 158.

[28] ibid, 158.

[29] ibid, 159.

community organizing and local activism. She is, in fact, one of the most important figures in 20th-century urban activism: Jane Jacobs.

Death and Life

When making *Skogen är bäst på bild,* I interviewed a woman who was very dedicated to community organizing in her Solna neighborhood of Hagalund, and had written her bachelor's thesis about the area.[30] There is a section featuring her voice, which I have paired with a recording of a youth orchestra at Christmas time, playing the opening movement of Grieg's *Holberg Suite* in the hall of the Central Station, where she works. In this segment, which begins at 13:21 in the piece, she proclaims that Jane Jacobs is her "Goddess". This is from a point in the longer interview where she described how important Jacob's work was to her, both in her studies, and especially when engaging in neighborhood activism in Hagalund. Jacobs was a journalist, who got her education directly in the world of 1930s New York's newsrooms. She wrote books and articles about the city that were published for the general public, rather than for a specifically academic audience, so her work is far more widely read than that of philosophers like Lefebvre.

Jacob's most well-known work, *The Death and Life of American Cities*, was first published in 1961.[31] The very first line reads, "This book is an attack on current city planning and rebuilding", and goes on with an impassioned description of the trouble with monolithic urban development:

> Monopolistic shopping centers and monumental cultural centers cloak, under the public relations hoohaw, the subtraction of commerce, and of culture, too, from the intimate and casual life of cities. [...] That such wonders may be accomplished, people who get marked with the planners' hex signs are pushed about, expropriated, and uprooted much as if they were the subjects of a conquering power. Thousands upon thousands of small businesses are destroyed, and their proprietors ruined, with hardly a gesture at compensation. Whole communities are torn apart and sown to the winds, with a reaping of cynicism, resentment and despair that must be heard and seen to be believed.[32]

Importantly, the book offers an alternative vision. Far from being solely reactionary, it is an almost poetic work on the alternatives to the disastrous scenario outlined above. This sentiment was echoed in Stockholm. In his 1992 documentary, *Staden i mitt hjärta* (The City in my Heart)*,* filmmaker Anders Wahlgren decries the destruction of Klara in terms similar to Jacob's description of monolithic,

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[30] Carina Månsson. *Gamla Hagalund möter nya Hagalund: en analys av en stämplad stadsdel i Solna.* Bachelors exam. (Stockholm: Stockholm University, 2013).

[31] Jacobs, *Great American Cities*.

[32] ibid, 4–5.

conquering powers.[33] Like both myself, and some of the activists I knew in Boston, Wahlgren was part of an experimental artspace earlier in his life: the 1960s *Pistolteatern* (the Pistol Theater). The theater was in *Gamla Stan* (the Old Town), which survived the mid-century juggernaut of urban renewal. Like Petersens, whose work documenting the last days of Klara I have taken up in Chapter 4, Wahlgren also meets those affected by the tearing down of Klara–but it is now 1992. He speaks with a metal worker, while the artisan makes silver and pewter ornaments using molds that have been in his family workshop since the 1700s. He was one of the few lucky ones, who managed to find a new space after the neighborhood was torn down. They discuss the fact that this craft can't be carried out in a far-flung suburb, since passing foot traffic is such an important part of his livelihood.[34] Indeed, in all the suburbs of Stockholm, I have never run across such craftspeople, settled in the heart of hundreds of years old shops, their handicraft practices worn into the very walls and floors. Wahlgren's film is an anguished outcry for the life of the city that was taken from him, and the communities he was a part of in that vanished place. But if Klara had survived, it is entirely likely it would have fallen prey to different monolithic forces, of the kind that have transformed much of the Gamla Stan neighborhood into luxury hotels and condominiums, and filled a large share of its storefronts with franchises and tourist-oriented businesses, with every square meter going for astronomically high rents. That process was slower, but it, too, has chased away the uniquely local life of the city that both Jacobs and Wahlgren argue so passionately for the defense of. While Wahlgren's documentary, like Petersens' own short film and many photographs, is a beautiful, outraged eulogy for the memory of Klara, Jacobs' writing proposes alternative futures. Both expressions are necessary to reclaiming the right to the life of the city. But in this Chapter, I will turn to Jacobs.

Diversity and the Life of Cities

The major quality Jacobs argues is needed in cities in order to give them life is *diversity,* emphasizing "a most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially".[35] It is from this subtle web of diversity that the life of the city springs. One of the central arguments this project sets out to demonstrate is that activism that focuses on the subtle, gentle, and complex aspects of the cities it fights for is at least as important as that which is confrontational, reactionary, or direct. This is because the subtle, gentle and complex aspects of the life of the city, which are often its most defining and locally empowering features, are the first things swept away by the economic

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[33] *Staden i mitt hjärta*. Anders Wahlgren, dr. Documentary. Stockholm: Suecia and SvT, (1992). https://www.svtplay.se/video/emBnQDj/staden-i-mitt-hjarta-1?position=1728&id=emBnQDj (Accessed 14 December 2022).

[34] ibid, 28:38 - 30:51.

[35] Jacobs, *Great American Cities*, 14.

brutality of gentrification, monolithic urban renewal projects, and the effects of globalized corporate feudalism on that life. Jacobs writes:

> However, most city diversity is the creation of incredible numbers of different people and different private organizations, with vastly differing ideas and purposes, planning and contriving outside the formal framework of public action. The main responsibility of city planning and design should be to develop–insofar as public policy and action can do so–cities that are congenial places for this great range of unofficial plans, ideas and opportunities to flourish, along with the flourishing of the public enterprises.[36]

The environment Jacobs describes is one of subtlety and complexity, by virtue of its small-scale and decentralized nature, contained within the larger framework of the greater city. To illustrate Jacob's idea of diversity as it played out and was destroyed in Stockholm during the era of urban renewal, we need look no further than Lennart af Petersens' photography of the dwindling days of Klara, as discussed in Chapter 4,[37] or Wahlgren's interviews with those who remembered it some decades later. The neighborhood was home to the offices of several newspapers, the *ateliers* of artisans, some of whom who made much of the stone and metal relief work on the buildings of their own neighborhood, and countless small, locally-owned businesses of the sort that Jacobs so ardently gives examples of in street after street of the American cities she wrote about.

The Teeth of Urban Renewal

In her explanation of how the death of cities commences, Jacobs writes:

> If it appears that the rebuilt portions of cities and the endless new developments spreading beyond the cities are reducing the city and countryside alike to a monotonous, nourishing gruel, this is not strange. [...] Extraordinary governmental financial incentives have been required to achieve this degree of monotony, sterility and vulgarity.[38]

In the cases of both Klara and the West End, such incentives made the tearing down of whole neighborhoods possible. According to the West End Museum's website, the fatal legal structures were the Housing Act of 1949 and the Federal Aid Highway Act of 1956. In the case of Klara, the mechanism was more local.[39] Hjalmar Mehr, a leading proponent of the tearing down of the area and building something radically

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[36] ibid, 141.

[37] Lennart af Petersens. *Från Klara till city: Stockholms innerstad i förvandling*. (Stockholm: Liber, 1985).

[38] Jacobs, *Great American Cities*, 6–7.

[39] https://sverigesradio.se/avsnitt/47786 (Accessed March 24, 2022).

new, was a social-democrat politician who actually grew up in Klara.[40] He was first the financial commissioner of the city of Stockholm, then governor of Stockholm County, from the late 50s through the mid-70s.[41] Joakim Garpe, who worked first as a city manager and then as a city commissioner from the mid-50s to the mid-60s, and Åke Hedtjärn, a city engineer who was the head of operations for the tearing down and replacement of Klara, were also instrumental to the project.[42] Facing vehement criticism, Mehr responded, showing the idealism that urban renewal represented for him and, indeed, what he saw as his own form of activism, on behalf of people living at a desperately poor standard:

> What's so romantic about lower Norrmalm? [...] Lower Norrmalm´s property portfolio already went rotten, it was thrown together during the times of bull markets by private construction bosses. They put up the tenements. I'm one of the only people talking about this who's lived there all along. My mother moved every year, every two years. Big, primitive apartments with outhouses and rats in the yard, devilish and foul. In other words, these are properties that are ready for redevelopment. Romanticism is for those who live well. Then poor people will keep living in rotten tenements indefinitely. The property portfolio that has been there has no aesthetic, architectural, cultural or historical value.[43]

Jacobs made a trip to another Boston neighborhood, the North End, in 1959. It was her second time there, and, she was enchanted by the carefully re-built and renovated homes, scores of new small businesses, and general atmosphere of life and friendliness she encountered. Jacobs called a friend who worked as a city planner in Boston to express her excitement, asking where all the money had come from for the impressive renovations she observed. The city planner was not impressed:

> "Why in the world are you down the North End?" he said. "Money? Why, no money or work has gone into the North End. Nothing's going on down there. Eventually, yes, but not yet. That's a slum!"

> "It doesn't seem like a slum to me", I said.

> "Why, that's the worst slum in the city. It has two hundred and seventy-five dwelling units to the net acre! I hate to admit we have anything like that in Boston, but it's a fact"[44]

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[40] https://sok.riksarkivet.se/sbl/Presentation.aspx?id=9233 (Accessed March 24, 2022).

[41] https://stockholmskallan.stockholm.se/post/28904 (Accessed March 24, 2022).

[42] Anders Gullberg. City : *drömmen om ett nytt hjärta : moderniseringen av det centrala Stockholm 1951–1979*. 2 vol. (Stockholm: Stockholmia, 2002).

[43] ibid, 446.

[44] Jacobs, *Great American Cities*, 9–10

Learning that the money for the renovations had come from the neighborhood residents and business owners themselves, saving up and helping each other out, only strengthened Jacob's conviction that we need more "slums" like this.[45]

Figure 7: Huddinge Centrum.
Left: *Tråkigt vykort* (Boring Postcard): Huddinge Centrum in the 1960s. Photo: Holger Ellgaard, (Public Domain). [46] Left: New Centrum (Huddinge). Photo: Holger Ellgaard, 2010 (CC BY-SA 3.0).[47]

It is important to note that the "equality" of social-democratic planning, with its town and neighborhood centers, or *centrum*, duplicated across the face of the whole country, is mapped onto *perfectly* by the corporate franchise model, whose repeatability it mimics to perfection. In their idealistic but artificially planned "diversity" of a grocery store, a pharmacy, a pizzeria, a *Pressbyrån* or tobacconist, and some kind of municipal amenity all clustered around a transportation stop, they were an unknowing prototype for the shopping malls of today. Corporate franchises fit the *centrum* model like a baby seal-skin glove.

Segregation in present-day Stockholm follows an even more dreadfully, if accidentally, organized pattern than in the United States, with newer, father-flung *miljonprogram* (Million Program) neighborhoods often inhabited exclusively by people with backgrounds outside Western Europe. Interestingly, these neighborhoods often have a vibrant life of locally owned businesses, and locally concerned organizations. Like the North End Jacobs encountered, they are seen as slums, and are not given the same economic investments as areas with faster or more extreme gentrification. Here is the ten minutes of fairy-dust between neglect and

[45] ibid.

[46] Retrieved from https://sv.wikipedia.org/wiki/Huddinge_centrum#/media/Fil:Domus_Huddinge.jpg (Accessed 14 December 2022).

[47] Retrieved from https://sv.wikipedia.org/wiki/Huddinge_centrum#/media/Fil:Huddinge_centrum_2010a.jpg (Accessed 14 December 2022).

redevelopment, where sense of place is strengthened by necessitated local organization, in all its subtlety, gentleness and complexity; in all its diversity.

The Development of The Right to the City

Although one version of the term "the right to the city" was defined by Lefebvre, a more contemporary researcher who has worked extensively on the concept is David Harvey. Harvey is an interdisciplinary scholar in anthropology, economy, and geography who, like Lefebvre, is strongly Marxist. His writings, interviews and lectures have informed activists fighting for economic justice and against gentrification. Harvey defines claiming the right to the city as "to claim some kind of shaping power over the processes of urbanization, over the ways in which our cities are made and remade, and to do so in a fundamental and radical way."[48]

Of course, the "radical way" Harvey is talking about is a Marxist one, which places him squarely in the position of an observer in many circles of activists in cities in the U.S. Capitalist ventures–the so-called "Mom and Pop shop" and their off-shoots–are often the lifeblood of neighborhoods in the U.S. where inhabitants have the kind of right Harvey describes. The less celebrated or respected state of these kinds of local business in Sweden effectively removes an important set of voices from the debate about gentrification in Stockholm. This can be shown in the more state-driven, social-democratic urban renewal projects I have written about in Stockholm in this chapter, as well as in some of the discussions of Klara in Chapter 4. Although Harvey describes an economic "surplus" from production on a global scale that should then be distributed equally as the ultimate "right" he is talking about, he sees local capitalist ventures like small shops and locally owned businesses, even though they are technically outside his ideal world, also offering some small share of this redistribution.[49] Hence, Harvey's version of the right to the city is a very different idea from Jacobs' model of diversity, even though the activists who take it up often fight for an imagined city that contains elements of each.

The Right to the Disappearing City

In Stockholm, some aspects of the right to the city, as Harvey imagines it, were enshrined in a truly staggering system of economic rights and social welfare infrastructure for much of the 20th century. However, between 1998 and 2011, 24% of the city's formerly rent-controlled apartments were converted into condominiums, with the process only continuing at break-neck speed at the time of

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[48] David Harvey. *Rebel Cities: From the Right to the City to Urban Revolution*. (New York: Verso, 2012), 5.

[49] ibid.

this writing.[50] Often they were sold first at cut-rate prices to their rental inhabitants. The possibility to profit from what was formerly part of the social welfare system meant that while technically, each tenant could decide for themselves, the majority of renters in a building often either bought or sold their apartments off, and these newly minted property owners then put pressure on the remaining tenants to eventually give up and do the same.[51] Harvey writes about a similar process taking place in the wholly different environment of the *favelas* (or slums) of Rio. There, former renters who bought their condominium-converted apartments soon found themselves unfavorably trapped in them. They then sold them for so little money that they did not have enough left to be able to afford decent housing, putting them in an even more precarious position than where they began.[52] Ironically, this new form of condominium in Sweden was called *bostadsrätt*: "the right to housing", whereas the rent-controlled form was called *hyresrätt*: "the right to rent". In Stockholm, the first to sell off their newly self-owned apartments made a fraction of what the apartments jumped up to be worth, while those who waited saw their value go up astronomically. Meanwhile, queues for the disastrously reduced rent-controlled apartments have gone from 4 years to 20 or more.[53] Neighborhoods are split asunder, and the pressure of capital investment drowns the kind of egalitarian urban planning that the right to the city demands.

Harvey offers a clarified definition of "heterotopic" spaces, as first taken up by Lefebvre:

> Lefebvre's concept of heterotopia […] delineated liminal social spaces of possibility where something different is not only possible but foundational for the defining of revolutionary trajectories. This something different does not necessarily arise out of a conscious plan, but more simply out of what people do, feel, sense, and come to articulate as they seek meaning in their daily lives. Such practices create heterotopic space all over the place.[54]

These spaces are "eventually reclaimed by the dominant praxis",[55] according to Harvey. But there is a third process, which is the place where artistic work can sometimes live, and the artistic works of this project are squarely placed: the imprinting of those disappeared heterotopic spaces, as memories or stories, or even

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[50] Annadotter, Kerstin and Werner, Britt. *Från hyresrätt till bostadsrätt – hur påverkas bostadsområdet?*. (Research Project, The Swedish Royal Institute of Technology, 2013); https://www.hyresgastforeningen.se/stod-och-rad/ombildning/ombildning-till-bostadsratt/ (Accessed 27 March 2022).

[51] Conversations with residents of buildings which were converted in Hornstull, Zinkensdam, Tensta and Solna, 2010-2022.

[52] Harvey, *Rebel Cities*, 19-20.

[53] https://bostad.stockholm.se/statistik/aktiva-kotider-per-ar/ (Accessed 27 March 2022).

[54] Harvey, *Rebel Cities*, xvi.

[55] ibid, xvii

visions for alternative futures, onto their former sites and locales. These imprints inform, in cyclical reprisal, "what people do, feel, sense and come to articulate as they seek meaning in their daily lives". Efforts at preserving or building a neighborhood which do not take the histories and lessons of these imprints into account disintegrate into dogmas as gray and uninspiring as any 1950's suburb. The bland, new franchise-aspiring café that replaces a formerly colorful locally owned business in city after city, with random historical pictures in black and white slapped onto the plain, new walls (hastily culled from some dusty city historical society file) is a good example. What is more, the vast majority of people who live in cities are *not* activists–but those who do not engage in activism *still* create the city by living in it, and this life contains both the empowerment that the right to the city declares, and that same life of the city Jacobs writes about.

In both Klara and the West End, efforts to save each neighborhood were ultimately defeated. What happens after activism fails? What do those who remain have left? The one thing a real estate investor can never own: their imaginary city and cities; their maps of the Ghost of City Past; their visions of another possible future. As I write this, in 2022, there is a new drive in the city of Boston to reinstate rent control, almost 30 years after it was buried and left for dead.[56] An imaginary Boston, which many people are fighting for, includes this new reinstatement of policy that was removed all those years ago; the idea of the right to the city winks in the windows. The ghosts of all who were driven from the area still remember, and the people who were never there suddenly find those ghosts beside them, in an intricate web of diversity, more ephemeral still. Meanwhile, back in Stockholm, I make these music and sound works in hopes of awakening the ghosts of this other city for myself, and for those who listen. Stockholm, with the continuing dismantling of the *folkhemmet* and the ongoing hyper-gentrification of the city, needs its ghosts, too. The work of this project, then, is to evoke the flown city, taken away in its pasts, futures, and parallel present days, for those who listen to take up and recreate.

The Right to Transformation

The right to the city must also contain the right to its transformations, beyond any theory or tradition, since transformation is one of the principal actions of cities. Harvey describes Jacobs as being steeped in "traditionalism", and Harvey himself is steeped in traditional Marxism.[57] Writing about the current, hypercapitalist phase of city development, Harvey's dismay at current developments echoes Jacob's dismay at mid-century ones:

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[56] Simon Rios. "Wu launches committee to deliver rent control policy recommendations". *WBUR News*. (March 10, 2022); Tim Logan. "Bill to allow rent control in Mass. takes a step forward on Beacon Hill". *Boston Globe* (May 29, 2020).

[57] Harvey, *Rebel Cities*, 10.

> The post-modern penchant for encouraging the formation of market niches, both in urban lifestyle choices and in consumer habits, and cultural forms, surrounds the contemporary urban experience with an aura of freedom of choice in the market, provided you have the money [...] Shopping malls, multiplexes, and box stores proliferate (the production of each has become big business), as do fast-food and artisanal market places, boutique cultures and, as Sharon Zukin slyly notes, 'pacification by cappuccino'.[58]

Activism against these kinds of transformations creates an urban life of a particular quality in and of itself. The days of this kind of activist are steeped in a kind of community uncertainty, and form a diffuse, only somewhat location-based "neighborhood" of people engaged in similar pursuits. This "neighborhood" breaks up when it is dispersed over such a wide swath of displacement that its members no longer have enough in common to act together. Still, this dispersed area is bigger than the traditional neighborhood by quite a stretch, and can sometimes possess unlikely cohesion and strength. Take the fight over the centrally located cafe surrounded by Elms in Stockholm, which I will write more about later in this chapter. Although it is called *Almstriderna* ("The Elm Struggle", or the fight to save the elms from being cut down), the struggle was as much about saving one of a very few central gathering places for otherwise dispersed younger people as it was about saving trees.

Harvey also describes the right to the city as something like a mythological beast: "So is pursuit of the right to the city the pursuit of a chimera? In purely physical terms this is certainly so. But political struggles are animated by visions as much as practicalities."[59] These visions are a part of the ephemeral space this project aims to illuminate. It is the chimeric quality of another possible world that activists are fighting for.

Agonism or Diversity?

The political theorist Chantal Mouffe has written about "artistic activism." Her description of urban public space as necessarily "agonistic" is a far harsher picture than the "community" sense of individual histories, paradoxically co-extant in their conflictual natures, that I am after:

> the public space is the battleground where different hegemonic projects are confronted, without any possibility of final reconciliation. I have spoken so far of the public space, but I need to specify straight away that we are not dealing here with one

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[58] Harvey, *Rebel Cities*, 10.
[59] ibid, xvi.

single space [...] public spaces are always plural and the agonistic confrontation takes place in a multiplicity of discursive surfaces.[60]

In this model, there is no place for the imagination; all activities are dogmatized into the eternal hegemonic confrontation. The artistic activism that comes from such a view is reduced to "counter-hegemonic interventions whose objective is to occupy the public space in order to disrupt." Mouffe's definition of artistic activism holds the people who inhabit or use public space on a regular basis in total condescension, in a model of public space that is overly theorized, too neatly cut into oppression and oppressor, and condemned to the most brutally simple of its myriad aspects. However, in specifying that "public spaces are always plural" and possess a "multiplicity" of "discursive surfaces", the passage almost contradicts its own fatal assessment, speaking to the multiplicity of cities that exist in the myriad imaginations the city gives such a vast swath of cues to. It is important to look beyond this reactionary stance, or through it to the potential of the multiplicity of public space. It is equally important to argue that those engaged in research, in particular, have a responsibility to delve into the subtle, the gentle, and the complex, and not focus solely on the most agonistic aspects of the struggles at hand.

The philosopher Bruno Latour has written something he calls a *manifesto*.[61] He problematizes the act of "performing a critique", echoing the trouble with the agonistic model described by Mouffe. He states that:

> [...] *what performs a critique cannot also compose*. It is really a mundane question of having the right tools for the right job. With a hammer (or a sledgehammer) in hand you can do a lot of things: break down walls, destroy idols, ridicule prejudices, but you cannot repair, take care, assemble, reassemble, stitch together. It is no more possible to compose with the paraphernalia of critique than it is to cook with a seesaw. Its limitations are greater still, for the hammer of critique can only prevail if, behind the slowly dismantled wall of appearances, is finally revealed the netherworld of reality.[62]

The mirror image of that "netherworld of reality" is the ephemeral world of imagined place, which has just the same nature and properties. It is the city some urban activists dream of uncovering, and the "hammer of critique" is not the only way, and sometimes not even the best way, to reach it. The Ephemeral City is *always* waiting behind the wall: the walls of franchises, the walls of rental apartments sold off as condominiums, and all the walls of public space. The ephemeral world behind

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[60] Chantal Mouffe. Artistic Activism and Agonistic Spaces. In *Art & Research, A Journal of Ideas, Contexts and Methods*, Vol. 1, No. 2 (2007). http://www.artandresearch.org.uk/v1n2/mouffe.html (Accessed 2 October 2016).

[61] Bruno Latour. "An Attempt at a Compositionist Manifesto." *New Literary History*, Vol. 41 (2010), 475

[62] ibid.

those walls does not need to engage in the struggles of agonism, even though it can be hidden, obscured, and denied by such forces. It is simply *there*, in the small details and daily places of each individual city life, and of each collective one. It waits outside the plurality that demands reaction in the agonistic model. Activism is an important force in defending physical access to that place. It is an important tool in demanding the social and economic justice that grants and equalizes that access. But as I have already noted, an artistic PhD project in Music cannot claim to be activism. Much of this project's artistic and written work reflects on spaces and places that have already been lost, many of which had activists try to defend them, and lose. I have asked above: What happens then? What remains? As a sometime activist who has been a part of those losing struggles of agonism, I must ask these questions. And the answer I find is this: as a life-long musician engaged in an artistic PhD project in Music, I am in the business of the imagination. Artistic work emanates, first and foremost, from the imagination, and seeks to interact with, affect, inspire or pose questions to the imaginations of others. The music and sound works I have made here seek to part the walls, and spin moments of real and imagined netherworlds into fleeting reality, ghost-like–a whole city of ephemeral places, remembered or imagined: still there.

21st Century Space Oddities

As I address this tension between agonism and diversity, it is important to mention a conservative/nationalist sub-movement that has become very visible in Stockholm in recent years, and is fundamentally different from what I use the term "activism" to describe in this project. This sub-movement, which I find truly disturbing, is where groups like the nationalist, populist, far-right SD,[63] have taken up older architectural styles as part of their cause. This is new to me. I have only seen progressives, leftists, and others with more inclusive world views take up the protection of older architectures and uses of space to the same extent in the cities of the U.S. where I lived. However, a sizeable portion of those who are drawn to urban activist groups in Stockholm like *Arkitekturuppropet* (Architecture Outcry), *Stoppa förfulningen av vår stad* (Stop the "uglification" of our city), or *Rädda Stockholm* (Save Stockholm) also oppose the entire mid-century social democratic ideology of equality and welfare for all, and thus associate the architectural styles employed in *Folkhemet* and *Miljonprogrammet* with that ideology. The SD party has garnered 30% popularity in the country, and is Sweden's second largest political party at the time of this writing. A brutally nationalist bent against anyone from second or third generation immigrant families to asylum seekers to those who do not assimilate to conservative social norms–coupled with a false nostalgia for a supposedly bygone

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[63] SD stands for *Sverige Demokraterna* (The Sweden Democrats). As stated in earlier, in Chapter 3, this is a hard-right, anti-immigration nationalist political party that has risen to prominence in Sweden, especially between 2015 and 2022. For more information about their party program, see: https://sd.se/vad-vi-vill/ (Accessed 17 August 2022).

era of a Sweden that mirrors those prejudices–is part of the reason these kinds of groups fight for bygone architectural aesthetics here in Sweden, coupling those older aesthetics with their ideology.[64] The above-mentioned urban preservationist groups once drew people from many sides of the political spectrum, but as adherents to nationalist movements like SD have become more prominent in their membership, many of the discussion threads have been hijacked and twisted to support their political messaging. If it is not already obvious, it is important to point out that, although many of the hard right and, ultimately, authoritarian actors in the debate about large-scale changes in Stockholm have co-opted terminologies and methods of "activism", both this project and its author are vehemently against the use of urban activism to further agendas of racism, classism, nationalism or right-wing populism of any kind.[65] Lost architectures have a far more important role to play, beyond such petty aims, in the ephemeral places this project seeks to deepen and illuminate. The Ephemeral City–as I have written–is for everybody.

Temporary Autonomous Zones

I have so far addressed this text to more traditional forms of activism, like those connected to ideas like "the right to the city", or the other activist groups I have written about. I have also addressed community organizing and the embrace of what Jane Jacobs called "diversity". Now, in a sharp departure from Mouffe's definition, I will take up what I will call *artistic activism*. Artistic activism, as defined in this thesis, is a form of activism where dance, music, theater, puppetry, visual art, performance art or other artistic activities are an integral part of a protest or– importantly– other action, carried out to affect change. This includes the activism of creating arts-focused spaces like bookshops, galleries, or performance venues that are focused on change, as well as many other kinds of activities. Hakim Bey wrote about "Temporary Autonomous Zones", or the T.A.Z., as a form of radical artistic and gathering action.[66] Bey refuses to overtly define the T.A.Z., stating that "If the phrase became current, it would be understood without difficulty",[67] which Bey believes would dilute the power of the idea. Instead, he takes the reader through

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[64] Per Brandt. "SD lanserar eget förslag för nya kvarter på Kungsholmen". In *Mitt i Kungsholmen* (March 31, 2020) Accessed December 18, 2020. https://www.stockholmdirekt.se/nyheter/sd-lanserar-eget-forslag-for-nya-kvarter-pa-kungsholmen/reptcw!X7cgerd0cHgIm2Lk6so@YA/; Arvid Hallén and Eric Norin. "Folkviljan har talat – arkitekterna har fel". *Expressen* (December 13, 2021).

[65] Although specifically aimed at progressives in the U.S: working to counteract the work of Republicans and Conservative Democrats, an excellent book about how right-wing, fascist and nationalist groups co-opt the traditional language of the left in order to benefit from the resulting confusion is: George Lakoff. *Don't Think of an Elephant! Know your Value and Frame the Debate: An Essential Guide for Progressives*. (White River Junction, VT.: Chelsea Green Publishing, 2004).

[66] Hakim Bey. *T.A.Z. The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. (New York: Autonomedia, 1991).

[67] Bey, *T.A.Z.*, 97.

a series of anecdotes about Pirate Utopias, ZeroWork enclaves, anarchist liberated zones and guilds of medieval assassins.[68] Bey's text is full of grandiose proclamations about revolution and more tales of outsider iconoclasts creating fleeting spaces of impossibility. His vision of T.A.Z. is only part of a larger framework of change and resistance, appearing and evaporating again, brought into existence "with a simple act of realization."[69] While his writing informed and inspired aspects of my prior life in Boston, especially as far as artspaces and artistic activism were concerned, the T.A.Z. exists in this project in a more gentle form.

In some sense, many local businesses, lively street corners and neighborhood street markets, are Temporary Autonomous Zones – certainly, artspaces are! – flickering in and out of being as points in that fragile web of diversities Jacobs describes as the stuff of neighborhood life. Even though both they and their creators exist inside of, and are dependent on, aspects of the dominant economic cultures, so did the revolutionary iconoclasts of Bey's vision of the T.A.Z.. Pirates were hired by monarchs, after all, to say nothing of assassins, and anarchists enclaves of revolutionary liberation are created only because these systems necessitate resistance.[70] The same massive and decidedly un-T.A.Z.-like systems were also the originators of the then-new internet, which Bey hoped would overcome its roots as a government, institutional and military project, and blossom into a myriad of Temporary Autonomous Zones. Meanwhile in Stockholm, the Sunday flea market overtakes *Hötorget* with bygone baubles, fur coats, tools, coffee cups and trinkets, then evaporates to make way for the vegetable hawkers, still there as the area is built and rebuilt again, with ever more fabricated and franchised economies looming above and around. In the skeletal foundations of a subway station that was never built, kids gather and rave to electronic dance music, then disperse, leaving only the ghost of *Silverpilen* ("Silver Arrow") to run its phantom course across the wilderness of *Kymlinge*. As the city winks in and out of existence with the lights of its windows, so the visions of people, engaged in passing or in largess with the struggle for the right to that city, flash across streets, shopfronts, homes, and church basements. Sometimes they bind into a more solid reality. Sometimes they disperse. Sometimes they leave traces of themselves as mythological creatures of ephemeral hope.

Psychic Martial Arts

In East Cambridge, another portion of the neighborhood surrounding Central Square was getting bought up and torn down, house by house. In the late 80s, before *Save Central Square*, many of the same people had fought tooth and nail to stop the razing

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[68] ibid, 95–96.

[69] Bey, *T.A.Z.*, 100.

[70] R. Buckminster Fuller. *Operating Manual for Spaceship Earth*. (Zurich, Switzerland: Lars Müller Publishers, 1969), 5–9.

of nearby Cambridgeport.[71, 72]As in the case of the West End, shill companies were hired to buy up properties to be removed, but one man stood firm against the tide, creating something between a TAZ and a seeming sphere of flamboyant sanctuary.

Figure 8: Peter Valentine's house.
Photo: Katt Hernandez, 2018.

This man was Peter Valentine, who owned a house at the center of the planned development.[73] Staying savvy about law and planning as the project moved forward gave him a stupendous advantage over the developers. With full consciousness of the mechanics of the situation, he demanded a *whole new house* right nearby, to replace the one he would be losing, and miraculously won this concession. The house, pictured in Figure 8, is still there at the time of this writing, covered in purple

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[71]   https://web.archive.org/web/20120325022424/http://main.wgbh.org/ton/programs/5513_01.html (Accessed December 13, 2022); https://web.archive.org/web/20120225082346/http://main.wgbh.org/ton/programs/5513_02.html (Accessed December 12, 2022)

[72] "The 2010 census reflected the continuing infill of high-end residential construction with a count of 12,220. While a 21.6 percent increase from 2000, the number of children and teenagers declined by 6.5 percent. Further reflecting the neighborhood's gentrification, the median household income increased from 1979 to 1999 by 66.4 percent while the citywide increase was 40.4 percent." Retrieved from https://historycambridge.org/research/cambridgeport-its-people-and-their-stories/ (Accessed March 25, 2022); Conversations with Cambridge residents Don DeVeccio, James Williamsson, Bill Cunningham, Jay Scheide, David Hoika, Hatch Stereat, Larry Beeferman and Monica Raymond.

[73] Cambridge Chronicle Staff. "Cambridge community rallies to assist Peter Valentine after pipe bursts in his iconic home". *Cambridge Chronicle* (August 2, 2021); Ryan Tebo, dr. *Moose and Grizzly Bear's Ville 20139*. (Cambridge, MA: CCTV/Zip Docs, 2008, 5:27).

paint, with its images of stars, moose, bears, and more. There is a little plastic holder for his "Psychic Martial Arts" fliers, which he teaches for a modest fee. Valentine became an expert in matters related to asserting the rights of city dwellers to city planning and zoning boards with good results, and many people facing eviction struggles got his advice and help during my time there.[74] His artistic and spiritual work are inextricably connected to his activism, such that the subtle, the gentle, and the complex are mirrored in the strange, wonderful house. Artistic activism, colorful subtlety, and a continuation of at least one iota of the life of that ephemeral Cantabridgia, against all odds–it stands as a secret testament to the work of countless activists, all they lost and some of what they imagined. This kind of visionary art-as-activism is not in evidence in Stockholm, where government funding is a part of cultural life and expression in ways it never was and never can be in the United States. But Peter Valentine's house, transformed with paint, scrap wood, and cast-off fencing, is an example of a physical manifestation of the most impossible kind of Ephemeral City.

When I make *Ghost Installations*, I am creating a Temporary Autonomous Zone of sorts–but one that is far more subtle, gentle, and complex than what Bey might have imagined. When I go out with my violin and transpose the city with my hands, sometimes performing that activity on-site as in *HearHere: Bredäng*, sometimes recording it as in *SO(U)LEN(SKIN(NER)*, sometimes letting it disappear into the aether of solitary improvised music, sometimes performing it where it cannot really be recorded, as the solo violin improvisation I made in the R1 Reactor Hall the night *Under stjärnvalvets drömmar* was performed in 2021–all of these things are *echoes* of the artistic activism I spent so much of my earlier life engaged with. They are reflections upon more overt actions. They are homages to parades, hollering with bells and colorful costumes, festooned with papier-mache puppets. They are one of the reflections this project makes on activism, looking from a distance–listening for the cosmic moose.

Activism for the City

Activist Projects as Ephemeral Space

How are activist projects involved in the evocation of ephemeral space? Community building of this kind builds collective, cultural memory through shared action, at a small enough scale to connect that cultural memory to specific places. In downtown Boston, Tent City is emblazoned over the door of the apartment complex named for

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[74] Conversations with Oni Gallery founder Lydia Eckels, Zeitgeist Gallery founder Alan Nidle and community activist Hatch Stereat.

that protest; you cannot walk by without seeing the struggle that built that house, much as the condominium complex at the former site Mullvaden in Stockholm still bears the name *occupant*, as discussed in Chapter 4.[75] Even though the current structures on these sites absolutely refute the protests for which they are named to one or another extent, they remain emblazoned with their own counter-action. The Cambridge Womens' Center, founded in an act of squatting and occupation at the height of the 1970s feminist movement, gathers women still.[76] The volunteers of a permaculture-inspired community garden initiative, the Philadelphia Orchards Project, worked together to transform space from the ground up, instead of just experiencing its transformation from the top down, and still walk in the fruits of their labor.[77] Even if the orchards, gathering places, and affordable housing are replaced with luxury condos after some years, the community that built them, and some who see their traces, can always have that version of those places in their minds' eyes. When disempowering transformations arrive from the top down again, they will have the knowledge that urban space is mutable, and that the story of its mutability can be carried by communities into new forms of activism and creation.

Urban Activism in Stockholm

I have written about activism in the United States because it was while working with and encountering the above projects that I first came to the conclusions I have described in this thesis, about the way some forms of activism are a shaper of what is called "ephemeral space". Now I will turn back to the city that is the main subject of this project, Stockholm. Activism has a different history and character in Stockholm, even with the parallel histories of urban renewal and gentrification the city has to those I knew in the United States I will take up some significant events in Stockholm's history around urban activism here.

The Elms at Kungsträdgården
In May of 1971, the juggernaut of urban renewal was continuing its path from *Sergels torg* towards *Kungsträdgården* (The Royal Gardens), where it was planned that the age-old elm trees would be taken down, and the little outdoor tea kiosk, which was one of the only places in Stockholm open at night for young people, would be removed. *Sergels torg* was to be the new, designated hang-out and meeting place for all. Such quaint old spots as the kiosk and its trees seemed archaic in the lofty eyes of the city planners, when there were grand new designs to be carried out.

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[75] A history of Tent City can be found here: https://www.massmoments.org/moment-details/activists-erect-tent-city-in-boston.html (Accessed December 13,2022)

[76] A history of the Cambridge Women's Center can be found here: https://www.cambridgewomenscenter.org/about (Accessed December 13, 2022)

[77] More about the Philadelphia Orchards Project: https://www.phillyorchards.org/ (Accessed December 13, 2022)

Figure 9: Almstriden 1971.
Photo: Lennart af Petersens, 1971 (CC BY-NC).[78]

By 1971, many Stockholmers had had enough of these massive redevelopment projects. After the razing of the entire Klara neighborhood, and its replacement with the department stores, office buildings, and banks which rose around *Sergels torg*, people came out *en masse* to physically stop the cutting down of the elms in what is now known as *Almstriden* (the Elm Struggle).[79] The protest was attended especially by youths, as well as notable political and cultural figures alike. As the police retreated, the protest became a *folkfest* (street party) as the protesters stood their

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[78] Retrieved from https://stockholmskallan.stockholm.se/post/22801 (Accessed February 23, 2022).

[79] Björn Gustafsson. *Almstriden*. (2009). https://web.archive.org/web/20090117011500/https://alternativstad.nu/Dokument/almstriden.html (Accessed September 9, 2018).

ground.[80] The Elms stand around the little kiosk today as a spirit of hope, even as the neighborhood around *Kungsträdgården* has gentrified.

Figure 10: The Elms at Kungsträdgården.
Photo: Katt Hernandez, 2013.

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[80] ibid.

Slussen

For the entirety of my time in Sweden, many have been in an uproar over the tearing down of *Slussen*, the city's iconic central traffic crossing, built in a distinctive style in the 1930s. Its underground, looping tunnels and edges were once home to a number of little local businesses, two music clubs, an iconic cylindrical former cafe, and an elevator to the top of the mountain that is a landmark – the memory and identity of a great many people.

Figure 11: Imagined Slussen.
Left: Lithograph of Slussen, made by artist Tor Hörlin in 1968, in the window of the Hundörat bookshop. Photo: Katt Hernandez, 2010. Right: Poster protesting the tearing down and rebuilding of Slussen. It reads "Think again! Don't sell out Slussen and our cultural heritage!". Photo: Katt Hernandez, 2011.

Who knows what, if anything, will be possible in the sterile new *Slussen* they are building, whose center is a mall planned solely to host international franchises, and whose new bridge is a straight, gold-painted monstrosity, which was shipped in on a massive barge from the factory in China where it was built.

However, the elms survived. The youth have long since passed into advanced age, and the kiosk is no longer open late. But it still serves lunch to the folks strolling through the gardens. At *Hundörat antikvariat* (the "Dog-Ear antiquarian bookshop)[81] near *Medborgarplatsen* (Citizens' Plaza), 300 copies of the above lithographs of *Slussen* in its heyday are unearthed from an attic, fluttering through the windows of the shop and into the secretive homes of their new hosts.

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[81] For more information about the bookstore: http://hundorat.se (Accessed December 13, 2022).

Figure 12: Graffiti at New Slussen construction site.
Photo: Katt Hernandez, 2013.

Stockholm today is a different city entirely from the one that lost Klara and then saved the Elm trees. While some of the musicians who spearheaded the movement are still playing regularly in the city, the heyday of *progg*, so intertwined with *Almstriderna,* is long past.[82] The 60s and 70s, with all their idealism and rebellion, are the stuff of a deep, pervasive nostalgia in Stockholm. Although I experience this in daily conversation, one can also see it in established forums, like the documentaries on the national Swedish public television service, where episodes often climax with scenes from the 60s, replete with energetic young people protesting the Vietnam war, making art, playing guitars.[83] When making my own work about the city, it has been important to take that outsized nostalgia into account both critically and compassionately, drawing materials both from the way the ghosts of this time inform Stockholm to this day, and balancing them out with materials

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[82] https://www.youtube.com/watch?v=7YIytY82qXo (Accessed December 13, 2022), https://ronnells.se/events/valkommen-till-bokreleasen-for-antologin-kjell-westling-musiken/ (Accessed December 13, 2022).

[83] *Sanna och Tonnie*. Birgitta Öhman, dr. *Moki*, (Svt, 2005, 57:00); *De utvalda barnen*. Jasper Lake, dr. Episodes 1–3. (SVT2, 2021).

from the new, different wells of artistic and community activism that are springing up all around the Stockholm of Now.

Another World is Possible

Urban activism is often more grounded in daily work and concrete long-term goals than the street marches most often associated with activist pursuits. Affordable housing initiatives, community gardens, neighborhood gathering points, food cooperatives, locally focused bookshops, neighborhood building projects (or the resistance to unwanted new projects), and centers for various populations in need of solidarity or support are the work of this slower kind of activism, and it is often far more enduring.

Domes of Visions

I have referenced "imagined futures" throughout this project as the twin inhabitant of the ephemeral city, together with memory. Dreams of future cities take form in structures that become architectures of activism. Here is an example of four geodesic domes, with their roots in the visionary ideas of R. Buckminster Fuller.[84] R. Buckminster Fuller has figured prominently in my imagination and conceptions of utopia since an early age. The history of Black Mountain College is one I constantly return to as an example of a gentle, subtle force in society. That is where Fuller built the first model of a geodesic dome, and was in the company of such 20th-century luminaries of new arts in the last century as John Cage, Merce Cunningham, Josef and Annie Albers, and others. These histories are well documented in the work of many authors, such as Mary Emma Harris and Martin Duberman.[85, 86]

C.H.A.R.A.S.

There is quite a different sort of book describing how Fuller's work might connect with the work I am doing now: *C.H.A.R.A.S.: The Improbable Dome Builders*, written by Syeus Mottel.[87] At the time of this writing, I do not currently own a copy of the book; it is woefully out of print, and was removed from the library where I borrowed and read it many times between 1999 and 2003. But I will paraphrase it here. In the 1960s, New York City was experiencing a tragic renaissance of ghettoization by virtue of various factors, including systematic racism. In the lower east side, there lived a group of people who found out about Buckminster Fuller and

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[84] Robert Marks. *The Dymaxion World of Buckminster Fuller*. (Chicago: Southern Illinois University Press, 1960).

[85] Martin Duberman. *Black Mountain College: An Exploration in Community*. (New York: E.P. Dutton & Co., Inc,. 1972).

[86] Mary Emma Harris. *The Arts at Black Mountain College*. (Boston: MIT Press, 1987).

[87] Seyeus Motell. *C.H.A.R.A.S.: The Improbable Dome Builders*. (New York, NY: Drake, 1973).

became inspired. Called C.H.A.R.A.S.–an acronym drawn from their first names–this group was instrumental in the community gardens movement as well. Fuller sent an apprentice engineer out to teach the group the mathematics required for building a dome. They focused on a vacant lot where drug users hung out by day, and homeless people slept at night. The book details how this group of neighbors, against odds beset with gang violence, drugs, and economic oppression, pieced together the materials, time and information needed. They built the dome, which was a weird, pink color due to the ferrocement they used as covering over its paperboard structure. When Fuller got word of its completion, he boarded a plane to come and see it right away. The last page of the book, which I remember vividly, features a rather astonished-looking Fuller, staring up into the pink dome alongside an exuberant looking crowd of its builders.

The C.H.A.R.A.S. movement is still very much in evidence in the same neighborhood of New York. In 2023, I travelled there, and standing over a community garden the group founded was a billboard-style mural of the organizers in their dome. On a nearby building, which was the group was getting evicted from, was a colorful triptych in street art stretching for blocks, depicting the members of the group in the 2000s as the elder activists of the community. At the end of writing this thesis, I learned that a new version of that book I loved and lost–to the same kind of disempowering changes at the Cambridge Public Library this project is all about!–has been re-released in recent years. The Ephemeral City proved to be manifested time and time again between 1973 and this very moment for C.H.A.R.A.S. and those who joined them; in struggle and creation, improbable, not impossible–the city is built anew again.

The Dome of Visions

The Dome of Visions dominated the most publicly visible part of *Kungliga Teknisika Högskolan* (the Royal Institute of Technology, or "KTH") campus from September, 2015 to October, 2017.[88] A great Plexiglas dome based loosely on Fuller's original "dymaxion" concept, it stood on the main thoroughfare of a city with a rich history of "Bucky" domes. For this reason, one of the works of this project, *Deuterium: Dome of Visions*, was made as a site-specific performance for it.

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[88] NCC. *Dome of Visions: The Architecture.* http://domeofvisions.dk/the-architecture. (Accessed December 13, 2022).

Figure 13: Dome of Visions: Architectural Model inside the Dome.
Photo: Katt Hernandez, 2016.

The Dome of Visions, like its sister structure in Denmark, is mobile, and is continually moved to locations in different cities. Although neither is a "true" geodesic dome, architects Kristoffer Tejlgaard and Benny Jespen worked from the idea of one for the dome that stood in Stockholm. Stefania Dinea, a master's student at KTH, designed the interior rooms and levels of the Stockholm Dome of Visions, inspired by a very different set of principles and ideals: Minecraft. Built, financed and run as a partially private project by *NCC*, a multinational construction firm, this quasi-geodesic dome has quite a different history than the two previous Stockholm examples, which I write about below. But like its predecessors, the Dome of Visions welcomed gatherings of different communities, through projects in music, visual art and installations, along with meetings of all kinds of engineers, environmental specialists, scientists, architects, and urban design and planning specialists from the local community and beyond. During its time in Stockholm from 2015 – 2017, the Dome of Visions was a gathering point for research and artistic work of the kind that reflects on and informs urban activism, simultaneously in the grasp of and refuting its origins with a multinational construction company to touch its roots in the plethora of movements that took inspiration from Fuller and his work.

Bucky Domes at Moderna Museet

There have been two more geodesic domes of note in Stockholm, both of which were designed and built by the artist and architect Bengt Carling. Both were located in the garden of *Moderna Museet* (Museum of Modern Art), the first in 1971 and the second, commissioned by *Arkitekturmuseet* (the Museum of Architecture), in 2012. I have worked with several musicians who were a part of the concerts with Don Cherry in the earlier manifestation of the dome, and was one of the producers, curators, and performers in the second incarnation. The day it was completed, I went to see Carling, and he asked me to play for him there that first afternoon, which I did.

Figure 14: Bucky Domes in Stockholm.
Left: Bucky Dome. Moderna Museet 2012.Photo: Per Åhlund, 2012 (Used with Permission). Right: Bucky Dome, Moderna Museet, 1972. Photo: Bengt Carling, 1972 (Used with Permission).

Carling was also an instigator of *Drakfesten* (Kite Festival) at Gärdet for many years, which led me to add the subtle sounds of wind and a kite to *Ghost Installation: Gärdet*.[89] In the 1960s, when Buckminster Fuller's ideas saw a resurgence of popularity among young, would-be world changers, Carling was an avid follower of Fuller's famously long lectures, hitch-hiking around the United States to follow him.[90] Carling's work with kites, flags, and geodesic domes have the quality of the ephemeral, in that they are an artistic expression of nomadics, and shift space with materials that are, to one degree or another, barely there. These practices are a manifestation of Carling's fiercely activism-oriented practice. Geodesic domes are light, airy structures, barely encompassing an area, yet transforming it with a very distinct sense of place drawn both from Fuller's own ideas, and from the mid-20th-century forms of idealism, activism, and dreams of alternative futures these domes came to represent. Spending time with Carling while I was joining in the work of programming and playing concerts in the second Bucky Dome at the Moderna

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[89] Andreas Öhman. "När drakarna intog Gärdet". In *Dagens Nyheter*, Monday, 14: May (1984).
[90] Conversations with Carling in 2011.

Musset deeply influenced–and inspired–my idea that ephemerality can be radical, empowering, creative and transformative.

In Sweden, the workers' movements of the 20th century were able to gain more ground than those in the United States. Evidence of *folkhemmet* is in every corner of greater Stockholm, but this particular manifestation of idealism carried its own conflicts about the right to the city. In *Sergels torg,* soon after the building of *Plattan,* the plaza filled with disaffected, loitering teenagers–much to the dismay of city officials. The city opened a youth center nearby in 1969, to try to contain the problem. It was an experiment, where the youths were put in charge of running the space. They filled it to the gills with music, film, free meals, art and doors open to all. It played host to a thriving Stockholm counter-cultural scene, especially the *Progg* movement, until it was shut down by the authorities in 1972.[91] A film by Martin Eriksson Dunér, *Det var en tid då allt tycktes möjligt – All makt åt fantasin!* (Everything seemed possible then – All Power to the Imagination!) shows us a burgeoning snapshot of this experiment at *Allaktivitetshuset Gamla Bro* (The All Activity House on Gamla Bro Street). The film is made entirely from footage filmed with the center's own equipment, by its organizers and participants.[92] Lonely pensioners, outsiders, and others with no place to go can be seen sitting here and there in the scenes of art making, music playing, meeting, hanging out, and dancing. I recognized people I knew in some of the scenes. However, when I approached them, eagerly asking for stories, I was met, consistently, with pained reticence. The story of the center ended badly, as Dunér's film documents; the kids filmed their own eviction, with police pushing, kicking, and hitting them as they fled their fragile utopia. Indeed, they continued filming as they dispersed, on trains, throughout the country and perhaps beyond, evaporating into the wider world. And now, in canisters recovered from that dispersal, the story reaches us anew: *All makt åt fantasin!*

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[91] The *Progg* (short for "Progressive") movement was a leftist music movement from the late '60's until the late '70s Sweden, which drew on elements of Swedish folk music and art-rock, with bands such as *Arbete och Fritid*, *Träd, Gräs och Stenar* and *Kebnekajse*.

[92] *Det var en tid då allt var möjligt – all makt åt fantasin!*. Dunér, Mats E., dr. (Filmform, 2015, 1:00).

Figure 15: Pirathamnen.
Photo: Katt Hernandez, 2012.

In more recent years, there was once a gleefully squatted cluster of colorfully decked-out, trashy boats along *Årstaviken* (Årsta inlet), called *Pirathamnen* (Pirate Harbor). It, too, became a place where outsiders gathered. Interviews conducted by filmmaker Håkan Berthas, featured those who both hung out and lived there, one calling it the closest thing Stockholm had to *Christiania*.[93,94] Eventually, the city went after *Pirathamnen*, impounding the organizer's boat and clearing away the rest. But the boat was saved from hock by a spirited crowd-funding campaign, and the end of the documentary features the owner, smiling as he putts off down the *Mälaren*. I walked by *Pirathamnen* many times, almost daring to knock. The day I saw its towed off, leaving burnt remains to the side, I wished I had been more brave. Now, looking at the water from the picturesque walking path, I see the faintly

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[93] *Sista piraten på Söder*. Berthas, Håkan, dr. (SVT2, 2020, 29:00).

[94] Christiania is a district of Copenhagen which was taken over by leftist activists, and transformed into a huge, decades-long temporary autonomous zone of legendary size and scope. In recent years, Copenhagen has re-privatised the land, once held in a state of communal occupation by the activists. But those who founded it, and those who believe in the ideals around which it was founded, still inhabit and drive the community in many ways. For more information about Christiania, see: https://www.christiania.org (Accessed December 16, 2022).

remembered visage of raggedly flags in the tides, reminding me that next time, I must not hesitate.

Artistic Activism

In the above examples, artistic activity plays a role in the evocation of ephemeral–and sometimes wholly physical–places. Some of them are given phantasmagorical qualities by the artistic aspects of their evocation or creation. Thus, artistic work can be taken up as an aspect of resistance, education, community building or the creation of alternative places or gathering points; artistic activity can be an important part of the creation of Temporary Autonomous Zones. In this section, I will discuss *artistic activism*, where artistic work forms the central act of resistance and creation. What follows are examples where the artistic activity is the primary *form* of activism.

Mosaic Possibilities
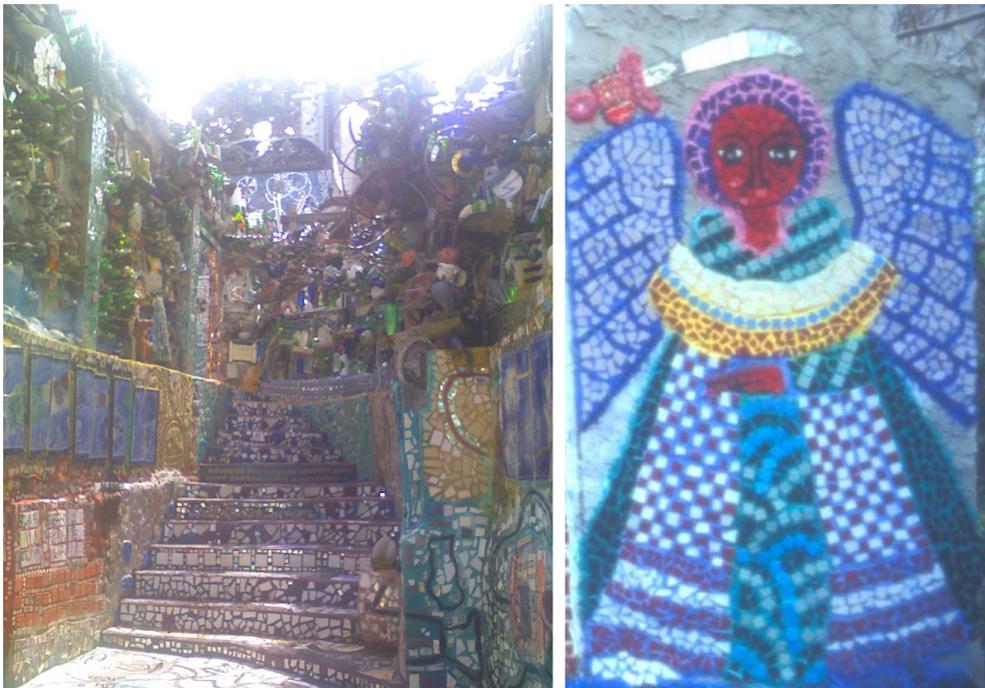
Figure 16: Magic Gardens and Villages.
Left: Philadelphia's Magic Gardens. Photo: Katt Hernandez, 2007. Right: Village of Arts and Humanities: Angel. Photo: Katt Hernandez, 2008.

In the early 1990s, North Philadelphia community members took stock of the blighted condition of their neighborhood and the sorry state of the city's support for activities that might give something back to the young people there. Led by artist Lily Yeh, they took over a vacant lot and a cluster of abandoned houses, and built Philadelphia's Village of Arts and Humanities.[95] They gave each house a theme: poetry, dance, ceramics, video. In the center is an outdoor stage, where young people (here defined as up to the age of 25) can put on events and exhibitions of the work they have done here. Striking is the wall where avenging angels are depicted in multi-hued mosaic, swords in hand, watching over the souls of those who have been killed by gun violence in the neighborhood, and over the living alike.

Mosaics and murals are a sparklingly visible manifestation of imaginary worlds and futures overlaid onto the existing cityscape. The use of mosaics to transform urban space in Philadelphia, in particular, originates with one artist: Isiah Zagar. He began covering locally owned businesses, alleyways, and vacant lots with his own kind of mosaic work in the South Street area of Philadelphia during the late 1960s, bringing many Philadelphia dwellers into his activities as assistants and apprentices over the next decades. His dazzlingly colorful mosaics are made with cast-off or donated bottles, tile, plates, mirrors, cups, and bicycle wheels; he also has a kiln, where he makes special tiles, depicting himself as a many armed maker, and he also fires one-sentence, abbreviated stories in tile about all kinds of people in the neighborhood, which are spelled out through the cavalcade of multi-colored flash and mirrors that cover the surfaces of any wall he gets to adorn.[96] So the walls are given back their ghosts in words and clay, as I work to give back ghosts in sound.

When I first went to the Magic Gardens in 2007, I came upon a man, who told me gruffly, "You should take out your violin and play in one of the rooms!" Yearning to do just that, I replied that I wished I could meet and ask the person who had built this wonderful place if I might. Then he stood up, clapped his heart and said "I'm the owner! Now PLAY!" And so I did, most every week, for the two years I lived in the city. Anywhere Zagar's mosaics were, or indeed, those of the artists who came after, like the creators of the Village for Arts and Humanities, you knew you were in the magical Philadelphia. It was a version of Philadelphia transformed beyond all mundanity, greed, and violence for just a moment–an alternate Philadelphia that was alive against all odds, offering soaring possibilities.

Saint Erik's Fire

In the summer of 2011, someone pulled off a fabulous act of guerrilla street art across the way from *Kungliga biblioteket* (The Royal Library): the Stockholm Hyenas. The installation of the life-sized, concrete hyenas was flawless. They were

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[95] More about the Village of Arts and Humanities: https://villagearts.org/ (Accessed March 27, 2022).

[96] More about Isiah Zagar's Magic Gardens: http://www.phillymagicgardens.org (Accessed March 27, 2022).

set on pedestals that lay seamlessly in the paving slabs. They had red, glass eyes, and tails made of real hair. They seemed to be impregnated with something particularly upsetting to the kind of small dog women in fur and bling like to keep; not one chihuahua passed by without challenging a hyena to a death match.

Figure 17: The Hyenas at Stureplan.
Photo: I99pema, 2011(CC BY-NC). [97]

Together with these animals was a plaque. It was more hastily done; perhaps plaques are harder to install. It featured the same outline of Saint Erik, the patron saint of Stockholm, that is featured on all art and culture installations that are put in place by the city's cultural and historical offices, except this Erik wore a pirates' eyepatch. It featured a critique of "party arrangers" in a tangled mass of ills related to classism, gentrification, and the commodification of community and culture in Stockholm. The artist, who goes by the moniker "Olabo",[98] was confronting the nouveau riche culture that has established itself in the *Stureplan* neighborhood with this intricate prank. It took the city officials over two weeks to recover their wits, and remove the hyenas.

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[97]   Retrieved   from   https://commons.wikimedia.org/wiki/File:Hyenorna_vid_Stureplan_11.JPG (Accessed December 13, 2022).

[98] Adelai, Amina. "Hyenorna vid Stureplan tillbaka." *Svt Nyheter* (March 8, 2017).

Förorterna: Artistic activism in Stockholm's suburbs

Meanwhile, the organization *Förenade förorter* ("Suburbs United"), held spoken word competitions, called *Ortens bästa poet* (The Suburb's Best Poet) in the late 2010s.[99] As large sectors of the Swedish media were (and still are) constantly painting the suburbs as no-go zones full of gang crime, poverty, and social problems supposedly caused by immigration, this was one way to resist the ongoing smearing and downgrading of neighborhoods and whole communities. The performance poetry here was a simultaneous act of artistic work and community activism that drew thousands to its events.[100] The funding for *Ortens bästa poet* was cut in 2018. But this artistic activism that weaves through the fabric of the city, straddling action and daily life, must surely hover in *orten* (the suburbs), ready to take new forms and spring to life in new ways.

Ortens Bästa Poet is one of a lineage of initiatives that have taken place since the inception of *miljonprogram* suburban areas. In the late 1970s, another unplanned zone of problems had manifested in the newly built suburb of Rågsved. The teenagers and young adults who lived there were deeply dissatisfied with how little had been planned for recreation or culture in their neighborhood. Unlike some of the other new *miljonprogram* areas, there was scant to do beyond sitting around in the area park. Even the *konditori* had closed its doors, leaving nothing in its wake. Boredom, accompanied by hard drugs, ran amok with the lack of cultural centers, gathering points or recreational activities for the young people in the area. In 1978, *Oasen* was founded by a loose federation of local punk bands, theater groups, football teams and others. Those involved with the space spoke out about the creation of the large *Kulturhuset* at the city center, at the same time as the centers of some of the concurrently built, massive new suburbs languished. *Oasen* filled with activities, including a wholly Rågsved-based punk scene of bands. When *Oasen* was evicted from its initial space, they occupied spaces in Rågsved centrum in protest in 1979, with more concerts and activities. *Oasen* continued until the early 1980s, featuring both local and touring acts.[101] Bands ranging from groups that had only one show to well-known groups like Ebba Grön, sang out about the conditions *Oasen* was created to ameliorate right there in the space, artistically engaging in the physical creation of the ephemeral vision of a culture house for the neighborhood. This, too, is artistic activism.

The first three numbers of the postal code for Bredäng, Vårberg, and Skärholmen, suburbs to the southwest of the city, is 127. I first encountered predecessors to the *127* organization when I was living in Bredäng in 2013, run by teenagers from the

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[99] https://forenadefororter.se/ (Accessed March 27, 2022).

[100] SvT Nyheter Staff. "'Ortens bästa poet' läggs ned (The Suburb's Best Poet loses funding". *SvT Nyheter* (December 17, 2018)

[101] Westerlund, Mikael, dr. *Välkomen till Rågsved [Welcome to Rågsved]*, SvT, 1998, 1:00, and; http://www.punktjafs.com/?p=3461 (Accessed August 18, 2023).

area. *Forum 127* has since grown into a whole cluster of organizations.[102] One of these is *Folk i SKHLM*, a group that runs an art gallery, a lower-cost rental theater, community meeting rooms and a dance studio in the central *galleria* of Skärholmen.[103] In February of 2022, I attended a visual art show there: *Black Sun, White Mountains*.
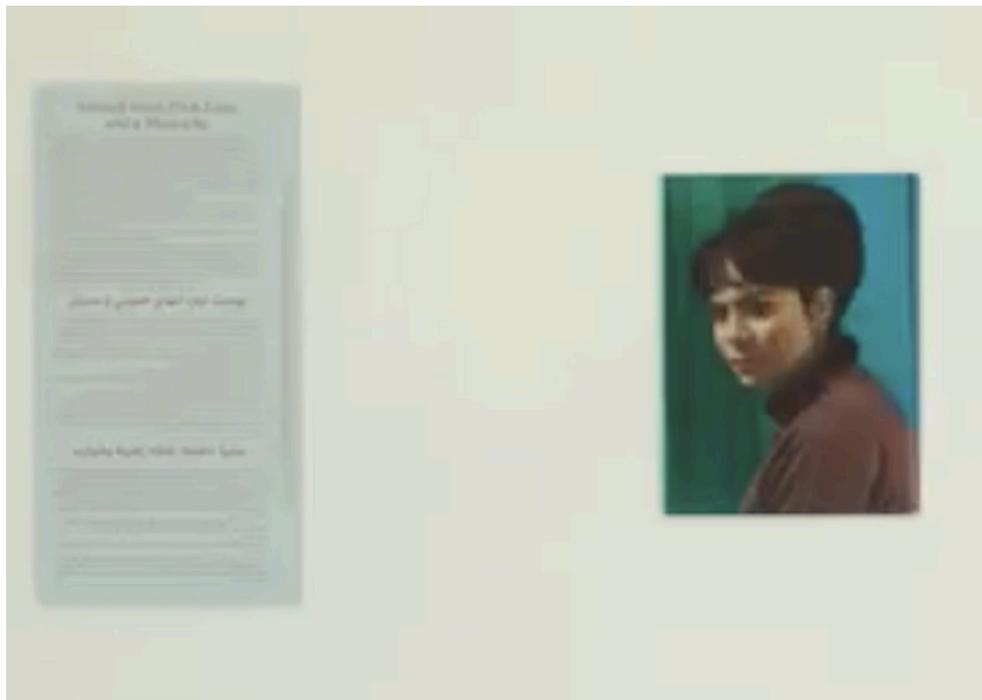

Figure 18: From the Black Sun, White Mountains opening, featuring the work used for publicizing the exhibition at Ateljé SKHLM.
Photo: Katt Hernandez, 2022.

It was, as the gallerists wrote:

> A poetic video work on the rootlessness of being a refugee of war, collages made from cut paper money and a portrait of a woman fire-fighter. These are some of the artworks that will be shown in the exhibition, [...] where nine artists show work that relates to Lebanon, and how it is, or can be, to be a younger Lebanese person today.[104]

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[102] https://www.facebook.com/127Forum/?ref=page_internal (Accessed December 13, 2022).

[103] https://folkiskarholmen.se/ (Accessed December 13, 2022).

[104] https://folkiskarholmen.se/2022/01/11/black-sun-white-mountains/, (Accessed December 13, 2022). Translation: Katt Hernandez

251

This was a powerful exhibition illuminating the day in, day out upheavals of immigration and emigration, and the isolation and non-understanding of being an immigrant in Sweden. The works ranged from focusing on women's lives, and those of whole families in transit and resettlement, to transgender identity in the Lebanese community, to the devaluation of the currency of Lebanon. I have seen other exhibitions at Ateljé SKHLM, also showcasing work from artists with roots across the world, who live in the 127 area of the city. There is no equivalent to these kinds of exhibitions anywhere in the city center. The activists of *Folk* and *Forum 127* give space and place to the real voices of their neighborhoods, instead of having to mediate their voices through the predominant, exclusionary, and sometimes even openly hostile cultural world of central Stockholm.

Influenced and informed by artistic activism of this kind, I have tried to make sure the wider city is always addressed in some way with the music and sound works of this project. One of this project's possible flaws is that, for the majority of the time I was engaged in working on it, I was well inside the fortified world of Stockholm's institutional culture establishment. It was only in the last two years of work, when I faced exclusion from that world, that I truly began to go out and try to inhabit the areas outside that particular milieu in the city. Thankfully, there are some works, like *Ghost Installation: Cyklopen*, *HearHere: Bredäng*, *Ghost Installation: Tomteboda*, *Ghost Installation: Internationella Biblioteket*, *Vart ska dom ta vägen nu?* and some of the tableaus in *Vädersolsmodernitet* which explicitly seek to reach into the true and wider map of the city, in order to offer inhabitants from every neighborhood of wider Stockholm who might listen to these works materials and imaginings by which to meet and bring their own ephemeral cities into focus.

The Gentle, the Subtle, and the Complex

The subtle, the gentle, and the complex are deeply important, and often neglected, aspects of the life of the city–from the daily fabric of the cityscape to the grandest scales of city planning and development. One aim of this project is to create space within the music and sound works here for individual contemplation at the level of these fragile qualities. Another aim, within the musico-sonic space this project creates, is to lift up those tiny fragments of Stockholm's life, shouting or whispering, that defy the contempt enshrined in what psychogeographers sometimes call "banalization".[105] My experience with urban activism has led me to the conclusion that creating this kind of space is the best way to both honor and reflect on the

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[105] Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/articles/SI/en/display/1 (Accessed July 11 2018).

activism I have seen and been a part of within the framework of a PhD in artistic research. It is also the closest I can come to doing work that resembles artistic activism within that framework. While some of the work in this project is also is a meditation on louder and more confrontational kinds of activism, working with open narrative, abstraction, modulation, and transposition methods is an expression of this conclusion. The ability to evoke ephemeral space for the gentle, the subtle and the complex is something I have only felt was possible from the separated position of doing a research project, and as I offer this project to everyone who dwells in the city, I offer it to the activists amongst them, who I hope will gain something from the music, sound works, writings and reflections here. In the midst of the many struggles urban activists are engaged in, it can be difficult to reach for these quieter aspects of wider city life. It is my hope that engaging with this project will lift up the importance of the daily city in its smallest degrees.
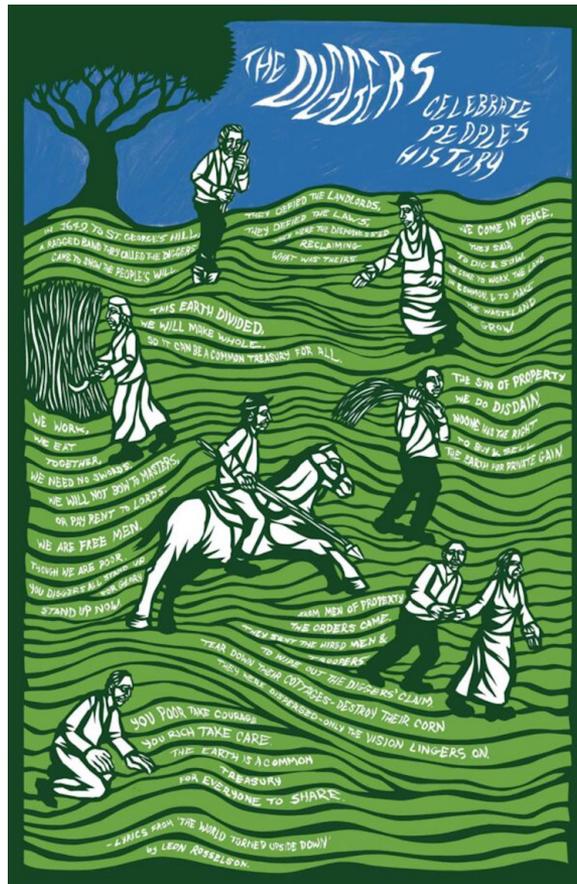

Figure 19: The Diggers.
Screenprint: Erik Ruin, 2007 (Used with permission).

Figure 19 is a poster by Philadelphia artist Erik Ruin, who works extensively with cut paper images and screen printing. He has worked on several posters in the Just Seeds political art collective's "Peoples' History" series, depicting the stories of activists from all over history and the world.[106] Here we see the story of the Diggers, "An homage to the 17th century British revolutionaries who created small agrarian communities in hopes of actualizing their beliefs that all are equal and that all property should be held in common."[107] The words are taken from Leon Rosselson's song *The World turned Upside Down*,[108] and end with a paradox: there is no victory here. All the same, this very ghost of the Diggers is posted on many an anarchist bookshop, artspace, and collective house wall I've visited, including my own practice room. The ghost of the effort informs the struggle now, as much as the solidity of the accomplishment, in another time and place.

This poignant song, set to these images of the Diggers, disappearing down a winding river into the ephemeral lexicon of stories, is mirrored in the work of this project. The drivers of both creative activism and direct action are ephemeral, in that they harken to the same memories or imagined futures that ephemeral space holds; a struggle for the houses of another possible future, or yearning back to the lost bookshop, coffee house, video game hall, lunch counter, music shop, community center or artspace. Some of those are the lost rooms of earlier, imagined futures– tomorrow is today. Just as ephemeral space cannot be grasped by the monolithic forces that claim physical space, so the ephemerality of imagined futures persists through oppression, resistance and loss. The Diggers look back from the wall, centuries later, and remind me to listen for invisible traces.

The story of night wandering teenage boys, whistling across the dark machines under *Sergels torg* in *Vädersolsmodernitet*; the story of the cafeterias that have disappeared, juxtaposed with the young girl who is greeted with wreaths of flowers as she arrives at the height of World War II, juxtaposed again with the righteous refutation of a city bureaucrat as a far-flung suburb's school is cut from the budget in *Vart ska dom ta vägen nu?;* the former community garden, worked a hundred years ago by rail workers outside what used to be the national Post Terminal in *Ghost Installation: Tomteboda;* the story of an artspace and its changing guard of birds as it awaits demolition, in counterpoint with the windows of old Klara that were saved and secreted away in *Skogen är bäst på bild*; the purpose-built international library from the 1920s, an architectural gem once home to hosts of Stockholm's immigrant communities and townies alike, reading the news of the world, now turned into a franchise office supply store, in *Ghost Installation:*

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[106] The Peoples' History series can be viewed here: https://justseeds.org/project/cph/ (Accessed December 13, 2022).

[107] https://justseeds.org/product/the-diggers/

[108] Leon Rosselson. "The World Turned Upside Down Parts 1 & 2". On *The World Turned Upside Down: Rosselsong 1960–2010*. (Fuse/PM, PMA 0014-2 CFCD 077, 2011).

Internationella biblioteket–these are moments captured and played like mayflies into the ether, searching to join hands with all the stories I never imagined. To awaken them for a moment–not in shouting, but in sound, in music–is a reflection on all that activism sought to save, thus winning it back for a moment; not in struggle, but in grace.

As I have made all these music and sound works, one thing became abundantly clear: I have made this project using field recordings of Stockholm because I did not record the Boston I knew before it was gone. Where I lived fully in an ever-evaporating whirl of activism and artspaces in Boston, I composed, listened, played, and improvised music, observing and recording the city through listening, in Stockholm. As I have made these pieces and installations from those recordings in Stockholm's great electronic music studios, second-hand domiciles, and secreted away, rented rehearsal rooms, I walk with the ghosts of long-flown spaces, protests, and nights in Boston and beyond to this day, together with Jane Jacobs, the West Enders, the suburban poets, the Stockholm pirates and the Stureplan hyenas. I march with one foot in the cardboard Bread and Puppet street pageants, and the other beside the "Skolstrejk" children congregated around Greta Thunberg, demanding a future. I wander simultaneously through the Bucky Domes and the Magic Gardens, passing by late night conversations under the night elms–by Nils Ferlin, eternally lighting his cigarette, outside *Klara kyrkan*.

Figure 20: Nils Ferlin outside Klara kyrka
Photo: Katt Hernandez, 2017

Chapter 7: The Ghost Quarters

There is no life I know
To compare with pure imagination -
Living there, you'll be free
If you truly wish to be. – Willy Wonka[1]

Memory

The Filene's Basement Twins

In Boston, there was a sight you always kind of hoped you'd see once you'd heard about it: the "Filene's Basement Twins." They were two older women, twin sisters who always dressed exactly alike, and would go colorfully out on the town and buy new clothes at Filene's. Filene's basement was the discount room of the Filene's department store, one of the grand old mid-20th-century department stores now flown in the face of big box commerce, located at the very center of the city. The grandiose building, complete with a carillon and dedicated entrances from the central subway station, was one of the major community gathering points in Boston, since everything from high fashion to rock-bottom discounts could be had in the same building right downtown. One day I got on the Red Line, and my friend pointed and whispered, "There they are, the Filene's Basement Twins!".

They were un-smiling, almost stern, in their neon, flower, and clashing pattern outfits, their perfectly matched presence astonishing whatever subway car they rode in. They stared fiercely around, without making eye contact with anyone, holding on to their big, matching bags from the department store. These women were *not* engaged in anti-gentrification activism; they were shopping at a national chain store. Yet they were legendary in Boston, so local and of that former time that they are un-locatable in the world-wide online. They created the space of the subway. They created the space of Filene's whenever they were there. And no one could have planned or invented them. Years after I have left that former home of a city, they are still–eternally–stepping onto the subway to the attention of all riders, right before my eyes. Even though Filene's is nothing more now than a gaping hole in the

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[1] Anthony Newley and Leslie Bricusse."Pure Imagination". In *Willy Wonka and the Chocolate Factory* directed by Mel Stuart (Paramount Pictures, 1971), 100:00.

ground, surrounded by fences. Even though they may well both be gone. Filene's comes alive for me then, and the gapping pit at Downtown Crossing fills with coursing crowds of Bostonians from every conceivable walk of life, carrying out the daily act of finding the clothes they will wear on those streets.

Walks through New England History

Markus Nechay is an artist and historian living in Cambridge who takes walks and makes artwork about deep and crossing histories in Boston, New England and other places where he has roots or imagination.[2] His work is saturated with historical spirits, because the history of the places he inhabits seem to live with him in as much tangible presence as the present of the day. On its 225th anniversary, he walks the docks of Boston to visit and contemplate the U.S.S. Constitution, where I played 25 years before for the sailors and navy men gathered onboard for its anniversary that year. On Indigenous Peoples' Day in Massachusetts, he walks the Squantum peninsula in Quincey to sketch, and journeys to the annual pow-wow in Mashpee. In a post on the 13th of August, 2022, accompanied by photographs of his walk along the river, he writes:

> Historical Digressive Thinking In Action. Found the 1822 Susquehanna River bridge posts. Talked to somebody about it being for Wagons. Walking by the Canal and Railroad tracks, googled "1922 Station Wagon", being a Wagon you feed in a gas Station. REO SPEEDWAGON (a Saccharine '70s band) appeared. The historical cycle is complete. [3]

Nechay has walked many river lines and other paths of prior eras, which tales he bears from one room to the next. In recent years, he has found a new medium for the telling, through social media. I have focused on individual experience over and above history in this project, because the artistic works of this project can only be addressed to each, individual person who listens. But there are those, like Nechay, for whom larger histories and individual life are consciously and intricately entwined. I have also steered clear of the "haunting" of the cityscape by the smartphone in this project. One reason is that the metaphor of radio waves as ghosts relates very directly to the use of modular synthesizers in a number of the works, as I have described in Chapters 2 and 3. It is also because the kind of subtle, gentle, and complex communing with the ghost of place I have sought to bring forth through this work is shouted over by the imperative beeping and flashing of the ever-more-pervasive hordes of smartphones; their constant demand that we direct our attention away both from what is inside our minds and what is before our ears and eyes, into

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[2] More about Nechay's work: https://blogs.massart.edu/mjnechay/ (Accessed 12 December 2022).

[3] From the Facebook page of Marcus Nechay, https://www.facebook.com/markus.nechay. (Accessed October 30, 2022).

their spiraling voids of information mining, corralled communication and advertising. It is important to point out, however, that every so often, someone like Nechay finds a way to take a radical practice–like psychogeography–and direct the many-headed monster back into the service of the ephemeral.

There always was a Sun

Back in Stockholm at *Kafferepet,*[4] just outside the churchyard of *Klara kyrka* (Klara church), there was a window from which a view circumscribing some of the few buildings left from the original Klara could be seen. Figure 1, below, is the only picture I have of the view through that window.

Figure 1: View from window in Kafferepet.
Photo: Katt Hernandez, 2017.

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[4] *Kafferepet* has a more complex definition. The name of this cafe, which closed during the writing of this thesis, is an expression with its origins in the 1700s. It has the connotation of a social occasion for women, perhaps on the occasion of a wedding, funeral, convocation or graduation, drinking coffee along with various traditional Swedish baked goods. The closest equivalent in English might be the "Ladies Tea".

This *konditori* (traditional Swedish coffee house) was unusual for a centrally located Stockholm establishment, because of its multicultural diversity, and the coffee cultures of lands around the world that could be seen in daily evidence there. There were late afternoon groups of people from many cultures: men from Iraq, Lebanon, and Syria; lunch groups of taxi drivers from Croatia; Tunisian and Moroccan men playing Backgammon; meetings of two simultaneously intent and relaxed people in the tradition of Swedish *fika,*[5] and more across its tables, punctuated by students and tourists. Instead of those from other places in the world having their afternoons relegated to the outer suburbs, they were right at the city center. Now, *Kafferepet* is gone, along with all the other businesses on the block. The statue of Nils Ferlin in the little plaza where its outdoor seating once was is dwarfed by vinyl and scaffolding, and the magic window into the snow globe of a disappeared Klara inaccessible to the public. I looked out of it many times over a decade, and showed it to friends, always wondering who else had seen the ghost of Klara just outside, imagining that the surrounding *Åhléns* (a department store), the concurrently built *Orgelpipan* (The Organ Pipe) building, the only modern building in the image, and the new *Scandic Klara* hotel were only a glimmer in some city planners' eye. Indeed, at some tables, *Orgelpipan* even faded from view, leaving a view entirely from before its inception.

Ephemeral places are evoked from imagination. Without the stuff of stories, there can be no ephemeral space. Even a formal academic text must yield in the face of this basic truth that any of Bachelard's imagined happy children in their poetic homes might have been able to explain for him.

In C.S- Lewis' *The Silver Chair,* three children are brought to Narnia, to save a prince from a would-be usurping sorceress. Traveling with them is a "Marshwiggle" (creatures known for gloomy un-frivolity) whose name is Puddleglum. After many adventures, they find the prince, hypnotized into believing that the dark, ugly prison where he is being held by a sorceress is the entirety of the world. The sorceress catches the children and, throwing a nefarious green powder onto the fire, hypnotizes them as well. They try to tell her about the Sun, but she replies that it must surely be a figment of their imaginations, drawn from the visage of her dour lantern, barely lighting the dank cave. "Yes", they sigh, "There never was a sun."

But Puddleglum launches himself from the somnolent enchantment, and stomps out the enchanted fire, burning his foot in the process and filling the room with a reality-affirming stench, shouting: "Suppose we have only dreamed, or made up, all these things–trees and grass and sun and moon and stars […] In that case, it seems to me that the made-up things seem a good deal more important than the real ones."[6]

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[5] This expression, *fika*, means roughly to meet up with a friend or a group to have coffee or tea. It is a term that exists expressly in the Swedish language.

[6] C.S. Lewis. *The Silver Chair*. (New York: Collier: 1971), 159.

The fast food restaurant selling half-plastic burgers wants to tell us there never was a late-night taxi cafe. The franchise triple-sugared latte cafe wants to lull us into thinking there never was a *konditori*. The advertisement-ridden streets, replete with perfume, streaming release and fashion posters, audiobook ads and flashing multi-nationally leased screen-boards, want to tell us there never was a bookshop, music venue, or record store. The five sisters want us to believe there never was a Klara, the new luxury condominium houses at Hammarby sjöstad want us to believe there never was a *folkhemmet*, the straight, gold bridge at Slussen wants to proclaim there never was a punk movement. But it is in the magic of that matter-of-fact imagination, as daily as the rain, that this basic human ability dwells–to transmute the world, to name what is not real, to name what is more real than anything.

Discussion and Reflection

The music and sound works of this project are made for city-dwellers, especially those displaced or disoriented by massive changes to the cityscape, as a collection of reflections this project makes on the first research question posed in Chapter 1. In answer to that research question, the music and sound works offer a host of different musical and sonic scenarios and materials, which people might engage with through listening and counter-imagining, to deepen or transform their own versions of the Ephemeral City. Thus, my reflective response to the first question has been carried out through the creation and performance or installation of the music and sound works here. In these works, I have used tableaus, moving sonic images, space-altering acoustic artifacts and the site-specific re-animation of previous or as-yet un-lived places, in order to illuminate ephemeral space as something anyone can take part in creating. I have made this body of works as an artistic manifestation of the ephemeral city, which each person holds, and its possibilities. Reflecting further on the first research question, these works are offered in the spirit of illuminating the power of the imagination, with the hope that either regaining or recreating a sense of place, history, or belonging anew, beyond material things that are beyond most all our control, is within that power. Acts of psychogeography awaken a new sense of place in those places seemingly tread or developed into oblivion, so these acts of psycho-sonic cartography are a sonic path to those newly re-awaked places: this is what I explore in Chapter 4. In Chapter 6, I write about those who carry out activism, and especially artistic activism. These reshape and bring new meanings to the spaces in which that activism is carried out, both to individuals, and to communities, great and small. The music and sound works here take the materials of psychogeography, psycho-sonic cartography, urban life and activism to resound these possibilities.

I define ephemeral space, and make an exploration into space and place, in Chapter 5, taking up the spatial theories of Lefebvre, Bachelard, Ingold, Bollnow, and Tuan, among others. To review, "ephemeral space" is defined in that chapter as the realm where the imaginary city of the one who inhabits or traverses the cityscape is interwoven with and layered upon the evident city, forming a third, non-material place: the Ephemeral City. How can artistic work that takes up the evocation of ephemeral space give city-dwellers materials they might use to either regain or create a sense of place, history or belonging? Ephemeral space is evoked through whatever lens the one evoking it takes up. This can be an intensely internal, personal act, even when carried out by communities. What is more, articulated awareness of such practices is not required to take part in them. Anyone can wander and let the city take them where it will. Anyone can engage in artistic activism. Everyone has an imagined city they walk in, layered in days across the concrete one. Artistic works, like the ones I have made for this project (see Chapters 2 and 3), or like artistic works others have made (see Chapters 4, 5, and 6), can deepen and inform the basic human activity of reaching the Ephemeral City. By traversing the ephemeral cities of artists, who articulate the act of evoking ephemeral space through their work, this everyday ability and activity in the lives of most everyone, can be illuminated and enhanced. For example, *Vädersolsmodernitet* contains elements of many different places in Stockholm, and different people who listened to it have responded with a wide array of different counter-images in their mind's eye, describing memories, wishes, or revelations about the city where they live. Even the verbal stories in *Skogen är bäst på bild* and *Vart ska dom ta vägen nu*? resonate differently for different people as well. In the music and sound works of this project, each juxtaposition and tableau is answered and completed by a different ephemeral city–that of each individual who listens. At times, their imaginary cities meet, and sense of place is fleetingly reborn. Thus, I have made these kinds of music and sound works to respond to and reflect upon the question of how artistic work that takes up the evocation of ephemeral space can give city-dwellers materials towards a deepened or renewed sense of place, history or belonging. Sense of place does not have to relate to direct memory. As I describe in Chapter 4, there are many people in Stockholm too young to remember Klara, who experience nostalgia for it nonetheless. Jan Lööf understood the power of artistic work to reawaken sense of place when he created *Skrotnisse* (Scrapyard Nick). Although this is an artistic work, and not an empirical documentation of the history of Klara for Young People, it plants a dream seed in the mind's eye of those who watch it, making Klara a familiar place–even as a phantom–in ways more empirical work never could. As described in Chapter 5, Alan Nidle and Ian MacKinnon understood this when they reanimated an ATM with the visage of a disappeared diner, the long-gone Tasty. And in Chapter 6, Bengt Carling understood it when he built his "Bucky Dome" a second time in the garden of *Moderna Museet*, bringing the visage of a more optimistic, creatively fiery time back to a Stockholm much transformed.

Taken as a whole, the music and sound works of this project form my own version–or one of my own versions–of an ephemeral Stockholm. I have created this alternative to the evident city to pose my second research question for reflection. Both in creating these works and writing this text, I claim that imagined alternatives to the evident city can, indeed, give people materials to re-empower their sense of place. I have focused particularly on places that have been removed by forces of gentrification, urban renewal, privatization or large population growth, because these seemed the most prominent forces driving urban transformations that are disempowering and disorienting. There are ephemeral spaces to be found even in the substance of such changes that I have not often experienced, but that another person would evoke, in their own visage of the Ephemeral City. People populate the cityscape with their memories and imaginations in all the ways this project has shown. They do this most often as a matter of course across daily life, simply by dwelling in and traversing the city, as I have written about in depth in Chapter 5. A deeper connection with that city of ghosts, quietly overlaying the evident cityscape, gives back a sense of place, even where all outer markers and traces have been torn out–as I have found in talks with people who listened to these music and sound works at every one of their performances or installations. Psychogeography is one practice for exploring and deepening one's connection to the ephemeral, invisible and imagined facets of the cityscape, and psycho-sonic cartography is another, as I have shown in Chapter 4. This awakening of the ghosts of place is more than passing or wistful fancy; it is a kind of *re-empowerment*. Chtcheglov dreamed that the "continuous dérive" would make the city disintegrate into representations.[7] But as the psychogeographical practices I have covered in Chapter 4 that sprang from his writings came to show, those layers of representation meld with the evident city, infusing it, re-animating it and ultimately giving it back as a holder of imagination–no matter how much it has been physically transformed by vast or unjust forces. When those engaged with artistic activism around struggles for space and justice in the city take up those visions, they meet the physically altered cityscape with alterations of their own, in mosaics, puppets, poetries and artspaces. I have shown some examples of this in Chapter 6. For those who remember the music clubs at Slussen, they come to life in remembered concerts through passing traversal. For those who remember Klara, the remaining walking streets fill with cars again. For those who remember *Distro*,[8] they come alive at the sight of a Walkman, or even *Kulturhuset* in just the right light. To consciously engage with this imagined

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[7] Gilles Ivain (Ivan Chtcheglov). "Formulary for a new Urbanism (Formulaire pour un Urbanisme Nouveau)". Originally published in *internationale situationniste* n.-1-juin-1958. In this thesis I have used an English translation of the text found here: http://library.nothingness.org/articles/SI/en/display/1 (Accessed July 11, 2018).

[8] Distro was a book, video and cassette exchange for youth at *Kulturhuset* in the late 1990s. There is little about it online, but here is an article about a brief resurgence in 2006: https://www.svd.se/a/32a1753d-783a-3ec1-8cfb-4cacb19a39e4/distro-marknaden-tillbaka-pa-lava (Access December 16, 2022).

cityscape, rather than simply letting it sleepwalk in subconscious cognitive maps and bygone days, is to imbue the places at hand with the places unseen. To become aware of the Ephemeral City is to return to the greater one, maybe finding your way home. Different forms of activism, which I have written about in Chapter 6, are the most overt and collective way to imagine alternatives to the evident city. Psychogeography is a way to do that in the moment, in solitude, and in search of the uncharted cityscape. The cognitive mapping, acoustic arenas, sound walking, deep listening, psycho-sonic cartography, and transposition practices I wrote about in Chapters 4 and 5 are still more ways to do that from a more subtle angle, focused on practices around space and sound.

There is value of asking these questions as an artist, rather than a city historian, sociologist, architect, or political scientist. Artistic work grants the opportunity for many stages of reflection, and allows for that reflection to be creative, in tandem with the creative act of evoking the Ephemeral City. The music and sound works in this project reflect on those questions I pose in Chapter 1 by illuminating stories and imagining possible memories and futures, through a variety of methods as described in Chapters 2 and 3.

I have written about different configurations of listening, and the field between individual and collective experience within the bounds of this project, in Chapters 2 and 5, especially. Here I will write some concluding reflections on this particular aspect of this project, in response to the third and final research question posed in Chapter 1, regarding the interplay between individual and collective stories, memories, and imagined futures, and how this plays out in listening. In the instances where a group of people attend the same concert, the illumination of stories, memories, and alternative futures is experienced, in part, collectively, and those who listen can communicate with one another from a position of shared experience to find points at which individual experiences turn out to be shared. In other instances, people can walk around in the works in an outdoor, public space, at whatever pace they like, coming and going over a several-hour period. This is the case for all of the *Ghost Installations*, as well as *Virvelns trädgård,* the transformation of *Vädersolsmodernitet* from a concert work to a two-day long installation at the Alliances and Commonalities conference[9] and an event I produced at *Rönnells antikvariat*, where I played *Skogen är bäst på bild, Vädersolsmodernitet,* and *Vart ska dom ta vägen nu?* as looping sound installation. In those compositions-come-installations, there was still an opportunity for dialogue amongst the people who listened, since they still drew people, collectively, to a shared room. The radio programs I made as part of this project were played multiple times in multiple broadcast arenas–even though these also had a live performance component. Except for those who listen to the radio in groups, or were at the live performances as they

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[9]   Documentation of the conference: https://www.uniarts.se/english/news/news/news-autumn-2018/relive-alliances-and-commonalities-2018/ (Accessed August 25, 2023).

were first broadcast, each person who listens in this case is separated from the other, and each is listening in a different space, and all who listen to the radio are having the additional layer of that medium added to whatever they finally evoke in return. So across performance, installation and broadcast mediums, there are different gradients of individual and collective listening experiences.

There is a collectively imagined space that transcends the different listening scenarios outlined above, contained in the actual materials of the works. Stories that many people know, like the transformations of central neighborhoods, or references to popular culture, widely known historical events, or imagined futures that have been promulgated city-wide create simultaneous ephemeral places in the minds of many. The dawn chorus depicted at 3:21 in Vädersolsmodernitet adds another layer of mixed individual and collective representation, between the archetypal birds and the personal experience of them each individual might have–and there are many other examples throughout the music and sound works here. Bobbie Ericson's *En gång i Stockholm* (Once upon a time in Stockholm), as sung by Monica Zetterlund, gave the entire public listening to the national broadcast of the 1963 Eurovision Song Contest a shared winter fairytale world, traversed in snowy starlight by a pure white sailboat in an eternal summer of love.[10] I have become one of the Stockholm dwellers who know this song. Alongside all the night winter walkers who might hear it drifting through the first snow, I see the boat sail past a dream Klara, alongside Riddarfjärden. The sailboat is at once an individual representation and a collective one. Returning to the artistic works of this project, there are examples of representational materials in different states of individual or collective recognizability. The *Hesa Fredrik* warning signal I recreated on the Skandia organ in *Under stjärnvalvets drömmar* was collectively understood as just that by ten or more people, who were at the premiere in December of 2021. The Foley work, programmatic recreations, and interpretations of dynamite blasts at 5:00 in *Orogenesis* represent–for me–the nearly 400 blasts that were required to build the new facilities at the Royal College of Music, where I worked on the piece. Someone listening might associate this with one of the many other building projects in Stockholm that required dynamite, or the one incident of bombing in the city during the second World War, or of the criminal practice of attacking apartment buildings with dynamite that has been a public issue in recent years, or any number of other things that were not at all what I was thinking of when I made the work[11]–or, they could simply hear the blasts in the tableau as low, heavily

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[10] Bobbie Ericson. "En gång i Stockholm (Once upon a Time in Stockholm)". Performed by Monica Zetterlund. *Melodifestivalen* 1963. Kåge Sigurth, dr. Sveriges Radio/SVT (1963).

[11] There is a more recent article about the bombing here: Johan Lindberg. "Gåtan: Bomber ven kring huset 1944 ("The Riddle: Bombs whistle around the house in 1944)" In *SvD*, (September 9th, 2012). http://blog.svd.se/mittstockholm/2012/09/05/bomber-smallde-runt-huset-1944/ (Accessed December 16, 2022). There is also a wikipedia article where the author has taken photos of records fo the bombing from the National Archive, which is only available in Swedish: https://sv.wikipedia.org/wiki/Bombningarna_av_Stockholm_och_Str%C3%A4ngn%C3%A4s_1944 (Accessed December 17th, 2022).

punctuated percussive sounds that diffuse into diagonal motion, are superseded by midrange-pitched synthesizer sounds and fade out. With nothing more than the information that the piece is about Stockholm, any number of representations can fill the world of that tableau.

As I have written in Chapter 2, with reference to Andean and Young, the individual experience of listening is ultimately one that belongs to the one who listens, far more than the one who creates the music to be listened to. This mirrors the premise that the Ephemeral City can, as I cite from Solnit in Chapter 1, make the landscape of memory tangible; that it is a cross-possession between the place and the one who inhabits it.[12] The different ways of listening outlined in Chapter 2 by Emmerson and Tenney also speak to the question of how the interplay between the individual and the collective play out. One may listen from an objective set or a subjective one; from inside the context of the music, or from the wider world in which it plays. One may meet abstract and abstracted materials with abstract or abstracted listening, as well. The sound of the Skandia organ, for example, evokes the cinema with such abstracted force that anyone listening might abstract their own experience of other cinematic organs from it. The placement of sounds back into their sites carried out in the *Ghost Installations* is abstracted from hidden or invisible aspects of the site, so that those who listen might meet the place at hand with a counterpoint of abstract ideals. In this way, the act of listening is an allegory to wayfinding through psychogeographical phantom-scapes of stories, memories, and alternative futures, shifting between the individual and the collective; through sonic materials built in layers of wholly, partially, or seldom shared psycho-sonic cartographical recognition.

Reflection on the Music and Sound Works

The music and sound works of this project are made to trigger and inform the imaginative abilities I have inquired about in the research questions in Chapter 1, which are innate in everyone. I used combinations of unusual timbral materials and real-world sounds, in order to open those sounds to interpretation; array them in tableaus of open narrative, or; give them an aspect of motion, in counterpoint to the motion of the people who listen through the cityscape. These and other methods of working with materials in this way are discussed in Chapters 2 and 3. In making the music and sound works in the project, I have created several, separate works that can each stand on their own. However, there is a second aspect to the collection, where can be regarded as a whole. Taken in this view, as discussed in Chapters 1, 2 and 3, the totality of works outlines a whole, multifaceted image of one possible imaginary city. The works are made to implicitly ask those who encounter this project: "Here is a sonic half-movie for your ears of my version–my vision–of Stockholm. What is yours?"

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[12] Solnit, *Field Guide to Getting Lost*, 58.

In order to reach this subtle, gentle, and deeply complex inner world with care and respect for those who listen, I employ several methods in the creation of the various music and sound works of this project. Here I will review these methods, which I discuss in Chapters 2 and 3. I have worked with some materials to obscure them, or juxtapose them with one another, so as not to paint too clear of a picture for too long. I have made use of open narrative, where there is no clear story, so that people who listen will wonder, and in so wondering, fill in the gaps. I have abstracted much of the purely musical material from concrete sources, so that even then, there is a subliminal trace of place. I have intentionally made some of the synthesizer processing so that it evokes radio, in order to add this layer of everyday ghost transmission to the mix, whispering: *you can change the channel*. Throughout the process of making these artistic works, I have drawn directly from real-world sounds in Stockholm that I either found, or had pointed out to me by others, in order to make sure that all the music and sound works in the project truly relate to the experience of being in Stockholm. Some of the more abstract works, like *SO(U)LEN(SKIN(NER)*, *Orogenesis, Ghost Prelude* or *Deuterium: Mimer* required a program note or an explanation of the methods used in their composition to guide the people who listened to them towards searching out Stockholm within their sonic bounds. Works that featured secondarily represented real-world sounds through Foley effects, programmatic composition or transposition, like *HearHere: Bredäng*, *Deuterium: Dome of Visions* or *Under stjärnvalvets drömmar*, only required such guidance part of the time. Works that employed clearly identifiable field recordings or spoken text, like *Vädersolsmodernitet, Skogen är bäst på bild* or *Vart ska dom ta vägen nu?* came across as having to do with Stockholm to the majority of people who listened, and then spoke to me about what they heard or imagined. The *Ghost Installations*, as well as *Virvelns trädgård*, were the most easily understood by the people who engaged with them, since they play materials from the sites they are concerned with *in* those actual sites. There is also the online exposition of this PhD project, featured in its entirety, which is a combination between a written and an artistic output. It contains an additional interactive map, and also a repository with recordings, scores, program files, images and/or video documentation of all 27 of the music and sound works.[13] Those who engage with the online exposition are able to jump between all the different aspects of this project as they wish, as well as selections of texts from this thesis and other writings, musical excerpts and field recordings from throughout this project, laid out across a map of Stockholm so as to imply the *dérive*. It is my hope that this online exposition and repository of works will offer further avenues for the illumination of the Ephemeral City between and in the totality of the several different works that comprise this project.

The nature of psychogeography as a shifter of current representations and creator of new and unexpected ones is an important component of the practice of psycho-sonic

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[13] The online exposition and repository of music and sound works can be accessed here: https://www.researchcatalogue.net/view/1361322/1361323.

cartography, which has been, in turn, central to the process of making the artistic works of this project. In addition to combining aspects of the *dérive* of psychogeography with practices like the sound walk from Acoustic Ecology and Deep Listening, which I describe in Chapter 4, psycho-sonic cartography takes the sonic city and shifts materials from the concrete, to the representational, to the phantom realms and back again, turning them before the mind's ear to give different angles and reflections. Some of the materials used in making the music and sound works here are clearly representational of places or the stories people tell of them. In *Skogen är bäst på bild* and *Vart ska dom ta vägen nu?*, the stories people tell are the sole determining force for the structure, subject matter, and electroacoustic composition of the piece. Both the sound collages I made around their stories, and the way I juxtaposed different people and times, are my own representation of what their words, in turn, represent. The same could be said of the passages of juxtaposed, clearly recognizable field recordings in the music and sound works of this project. It is in the space between these close, but different, representations of those city places that someone who listens may find their own, third space. The abstract works of the project, as I have taken the term from my reading of Emmerson (as discussed in Chapter 2), are representations in and of themselves. Rather than presenting the people who listen with arrangements of representational materials, these works, like *Orogenesis*, *SO(U)LEN(SKIN(NER)*, *Ghost Prelude* or *Deuterium: Mimer*, offer a field of listening that can easily be listened to as free of any hint of the concrete sonic world. In some sense, they are the most open of the music and sound works for those who listen, since their models of space and more distantly removed tableaus of places and times in Stockholm are mostly known only to me. This means that works in this project like those listed above can be filled with representations of the city evoked entirely by the people who listen, and meet the work with far more of their own imagined cities than mine. The project contains a varied spectrum of works, from the abstract to the abstracted, in order to offer those who listen an equally wide spectrum of perceptual and imaginative possibilities. I have aimed to create sonic environments that lead inwards from these outward representations of the Ephemeral City, inviting those who listen to turn outwards again with new-found representational cartographies, and wander through all their many imagined cities. Ultimately, I have sought to offer ephemeral space as a wayfinder to ephemeral place, and the Ephemeral City.

I addressed the evocation of ephemeral space in detail in Chapter 5. All of the music and sound works of this project are created in service to that act, with the aim of giving those who listen materials and artistic interactions that inspire them to engage in that evocation. There are several simultaneous acts of space creation in the composition and/or improvisation of each of the music and sound works of this project. There is the work of spatialized gestures, which in turn imply moving objects in space, evoking a spatial construct. This is a characteristic of almost all spatialized electroacoustic music, as well as other forms of multichannel and otherwise spatialized music and sound work. However, within the works of this

project, spatialization is always employed with the aim of creating a spatial construct that evokes different aspects of the cityscape. This usage of spatialized gestures is thus different from the use of spatialization as a musical or theatrical parameter. There is also the building of sonic "rooms" through the use of speaker arrays, which is a method of ephemeral architecture and, in turn, a method of evoking ephemeral space. Sonic architectures, built from the ephemeral material of sound, are impervious to many of the limitations of the brick-and-mortar world, and changeable in the blink of an eye. They are places with wings, shape-shiftable, and can be transformed by almost immaterial forces. There is the use of spatialized tableaus, as I have described in Chapters 2 and 3, which are in turn built of imagined or re-created places in sonic media, drawn from field recordings, transpositions, programmatic and Foley work. These half-realistic, half-montaged tableaus are readable in several different ways, so that they may offer different versions of the evocation of the city from one person to another. There is the activating of rooms and other spaces through acoustic artifacts and sound installation techniques. This technique transmutes the space of the room where the works that employ it are actually performed. Rather than evoking combinations of half-complete ephemeral locales, this kind of spatialization illuminates the ability of wider physical spaces to be transformed by ephemeral means; it is a form of audial smoke and mirrors that holds out the possibility of animated memory and imagination as an aspect of space. In each of these ways of making the music and sound works of this project, open narrative is constantly employed, so that there is always room for someone to listen co-creatively, as I have discussed from many different angles throughout the thesis. Spatialization is thus used as a vital component for illuminating the evocation of ephemeral space in this project, but I have also been inspired by the works of some others, such as Åke Hodell and Luc Ferrari, who accomplished this wholly through the choice and setting of materials in some of their stereo works, presented on conventional media like LPs.

It is impossible to predict, with absolute certainty, how people will interpret one's music. For some, this is a vexation, but in my practice, it is one of the greatest rewards. If someone who listens is moved to hear something new, find new streets in their inner, ephemeral Stockholm, contemplate the way places hold the reflection of the lives people have lived in them, or gain a deeper sense of place, belonging and, ultimately, empowerment, then this project has achieved its aims, and created scenarios in music and sound to respond to questions of whether artistic work can give city-dwellers materials to create their own ephemeral cities, imbued with a renewed sense of history or belonging, or illuminated alternative futures. If someone who listens is moved to meet or even supersede my representations with their own, then the work of this project has succeeded to an even greater degree than simply reflecting on these questions. Then it has truly offered the people who listen materials that they might take up, to meet this collection of music and sound works with new, inwardly created ephemeral cities, departing back into a cityscape that has been illuminated, deepened or enhanced. When I have performed or installed

the music and sound works here, I have talked to many of the people who listened, and received feedback from those people that they had these kinds of experiences in listening to these works. This is the most important point at which new knowledge is created in this project; at the moment when those who engage with the artistic works here access, expand, reimagine or discover new things about their own ephemeral cities. It is a knowledge that is created inwardly, at the moment of listening and engagement, and it is different for each individual. It is this kind of knowledge that artistic research in music and sound is particularly suited to creating–new, inward understandings that are brought about in the collective space between performance and listening.

Ghosts

Throughout this writing, I have used the metaphor of ghosts often. However, I have kept the field of hauntology largely out of the picture. The "ghosts" I refer to are most often metaphors for the way people populate space with the memory and imagination of their daily lives, and not a direct reference to the haunting aspect of ghosts. Furthermore, one of the primary aims of this project is to offer the people who encounter it materials for re-empowering sense of place. Creating openness in the fabric of the music and sound works here is essential to that aim, so that those who listen have breathing room within their listening experiences, allowing conceptual space for their own innermost experiences, beliefs and interpretations. Insisting upon any particular science or art of hauntology as a way of perceiving the city would imbue the work with too specific a set of narratives about memory for this to occur. In Stockholm in particular, there is also the rationalistic bent of the modernization project that took place throughout much of the 20th-century in Sweden, which renders the haunted to an imagined and perhaps distastefully viewed past of a century or more. Ghost stories are surprisingly absent from the majority of the source material I have encountered about the city, and also from the daily life I have observed here. I also possess a different cultural perspective, as I come from cities in the United States, where the lore and experience of ghosts and haunting are far more in evidence than in Stockholm. Thus, to insist on hauntology, rather than letting "ghosts" remain an open metaphor, seemed more like laying my own perception over the city than staying with the aim of leaving space for others to do so. Finally, there are some things in my wider practice that have to do with ghosts, hauntology and the other-worldly that–for me–simply do not belong in this particular kind of institutional, academic pursuit of an artistic researched based PhD project. These kinds of practices most certainly do belong there for many other researchers and artistic practitioners, which I have every respect for. But for myself, such doings are matters of the most private and personal kinds of beliefs and experiences–not of publicly published research. Hence, I have left the metaphor of

ghosts undefined throughout this project. Curiously, at the discussion during my 75% seminar, I found that this did not at all hide the subject of hauntology from view, and that people who were at the concert, installations and seminar that day took up an involved discussion on the subject of ghosts and haunting on their own. Coming from those who listen, rather than from me, this manifestation of hauntology in the project suited its aims.

Having situated hauntology and ghosts in the project here, it is important in this final discussion to take up the metaphor to some further extent. Certainly, I have been deeply inspired by researchers who absolutely include esoteric practice and hauntology in their own work. Geraldine Hudson's work in Stockholm has, in particular, had an influence on and been an inspiration to my own work here, both in its psychogeographical aspects, and its esoteric ones.[14] Here I will write more closely about her's and others' works and writings, as a final reflection on the ghosts of memory and imagination flung across the cityscape by thousands of people, each night and each day.

In the mid-2000's, I worked a bit with Living Theater member Rain House. As a part of our process, Rain House showed us videos of the Living Theater's performances and exploits, from the years when she/they was a part of the ensemble. One, in particular, begins in the dull, locked ward of a long-term psychological hospital in Paris. The artists sit, interspersed amongst the patients, leading a rather subdued call and response: "Freedom is Freedom! Life is Life!". In the next shot– impossibly, but happening! –they walk determined across downtown Paris, the Living Theater and Hospital Patients, hand in hand. The call and response has become a heartfelt holler, as they cry "Freedom is Freedom! Life is Life!" across the streets of the city. Their walk endures those short moments; to this day I wonder if or how the participants were transformed by one another. Meanwhile, in 2007,[15] founder Judith Malina established a new venue for the Living Theater for some few years, on the lower east side of New York. I saw two kinds of productions there that she performed in. One was closer to the Living Theater's work of the 1960s, a hybrid production and workshop based on aspects of *Paradise Now!*, with the then-contemporary element of Burning Man adherents, who had been drawn to the Living Theater by commonalities in the two groups, led by Malina.[16] The other, a production called *Maudie and Jane*, was a more "traditional" play, featuring

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[14] Geraldine Hudson's website: https://geraldinehudson.org/ (Accessed 14 December 2022).

[15] The opening year is indicated by the production archive here: https://www.livingtheatre.org/ ensemble (Accessed 26 August 2023).

[16] I attended this workshop/production in 2009, and I believe it was one of the "Bilingual Acting Workshop" programs listed here: http://web.archive.org/web/20091125091852/http://www. livingtheatre.org/ (Accessed 14 December 2022). It was Malina and one of the participants in the workshop who explained to me that the premise was based on aspects of *Paradise Now!*. To learn more about the *original Paradise Now!*, this film is a good starting point: *Paradise Now: Living Theatre in Amerika*. Marty Toop, dr. (New York: Ira Cohen/The Living Theater, 1969. 45:00).

Malina.[17] She played an older woman at death's door, opening the heart and mind of a younger, career-driven woman to new and greater life possibilities. This play featured nudity and sexuality, as many of the Living Theater productions did. But in this production, the body of the elderly woman in the play became Malina, herself, taking those materials into visceral old age, a decades-later answer to the "body beautiful" ethos of the heyday of the Living Theater. In her article *Hauntology, Performance and Remix: Paradise Now?*, Edyta Lorek-Jezińska writes about a project of the same name by Komuna Warszawa, which uses digital technology and re-mixing of materials to "spectralize" artists of the 1960s, with the effect of "a melancholic sense of disappearance, impossibility and technologically produced vacuum."[18] I would argue that remixing the departed cultural artifacts of the 1960s is the animation of corpses, while haunting is the far more fruitful animation of phantoms. Rain House was certainly not re-hashing things, but lived in the ever-present moment of Boston, where she/they found her/themself, making new work and new collaborations drawn upon her/their earlier experiences with the Living Theater. Back in the Lower East Side, Malina's haunting of her own body was poignant with the flown beauty of youth, health, and lust in that scene of the play, alone in her late life character's apartment, simultaneously the imagined old woman and the present actress animating her. Nothing could have contained the ghost of *Paradise Now!* like those twin performances in the new Clinton street theatre that year, poi-dancing young Burners on the jagged plywood platforms one night, Malina almost dancing at the end of life and the beginning of phantomhood in the next. And nothing could have illuminated the once-imagined future like Rain House's slowly processing, hand-changing, circles of all of us, proclaiming humanity to a new crowd of younger and older Boston artists and activists. Rain House died in 2007–a picture of them swinging lithely on a suspended bar was placed in the theater lobby on Clinton street: alive, ever spinning. Malina died some years later, after she promised to be dragged screaming from the premises if the theater was eaten by the extreme gentrification of New York, and carried out that promise with such ghost-birthing wails as only a founding member of the Living Theater could have.[19] Meanwhile in 2006, I am still in Boston, where a group of us first watch those rare video tapes of the Living Theater Rain House has, then perform together with her/them at the activist-driven Encuentro 5 space, in a Now

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[17] Luciano Nattino. *Maudie and Jane*. Hanon Reznikov, dr. Performed by Judith Malina and Pat Russel. The Living Theater, New York. (2007). The original announcement for *Maudie and Jane* is archived here: http://web.archive.org/web/20091003001525/http://www.livingtheatre.org/maudieandjane.html (Accessed 14 December 2022).

[18] Edyta Lorek-Jezińska. *Hauntology, Performance and Remix: Paradise // Now*. In (AVANT, Vol. VIII, No. 2/2017), 133.

[19] Judith Malina. *Full Moon Stages: Personal Notes from 50 Years of the Living Theater*. (New York: Three Rooms Press, 2015).

of older and younger artists meeting on joined ground.[20] The ghosts of all these performances and experiences walk with me in Boston, in New York and in Stockholm all these years later, as I know they do for others in those evaporated gathering points.

Back in Stockholm, Geraldine Hudson's work *Landvätter* (Spirits of Place) was carried out in Stockholm during the Walking Festival of Sound in 2019.[21] The work combines "two heterotopic sites, one urban and profane in Stockholm, one rural and sacred in England. By using the method of the cut up, manifested as a physical happening, the site is transformed into a hierophany (Sacred space)."[22] This joining of esoteric and psychogeographical practices in simultaneous ritual and activist work is a good example of the kind of work I have left hidden in this project, in order to maintain open space for multiple interpretations and experiences in this, my own project. At the same time, I have been both influenced and inspired by this work of Hudson's in particular, when contemplating the layering of memory and imagination over the cityscape.

In his short meditation on the nature of existence–drawn from the contemplation of a single work of ancient Chinese painting, poetry and calligraphy–David Hinton addresses the duality and ultimate co-joining of absence and presence.[23] The work of art he draws upon, entitled *Broad Distance Pavilion*, depicts the artist on a mountain precipice, looking across a high expanse of mist and sky at another, distant mountain range. It seems peaceful at first glance, but there is a poem, written on the lower right of the work in calligraphy, which describes the place hidden by those mists: a city in ruins, abandoned.[24] This image paints the ghost of place, still churning into disappearance, the way physical place-experiences mask one another; the way places hold the memory of their inhabitants or, as Solnit describes, "the tangible landscape of memory", in ever more layered obscurities.[25]

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[20] This performance took place on April 28th, 2006 at Encuentro 5 in Boston. It was produced by Amatul Hannan and Nate Peyman, as part of her OURStories project, which brought together elders and younger makers, thinkers and do-ers in the Boston community for several events at that time. There original announcement for the event is archived here: http://web.archive.org/web/20060615022203/http://www.encuentro5.org/ (Accessed 14 December 2022).

[21] For more information about the work: https://geraldinehudson.org/landvatter/ (Accessed 14 December 2022); For more information about the Walking Festival of Sound that year: http://www.wfos.net/stockholm2019/program.html (Accessed 14 December 2022). The title is an alternative spelling of the Swedish word *landvättar*, when is a ghost or spirit of place in western Nordic mythology.

[22] Quoted from the website describing the work: https://geraldinehudson.org/landvatter/ (Accessed December 11, 2022).

[23] David Hinton. *Existence: A Story*. (Boulder: Shambhala, 2016).

[24] Ibid.

[25] Rebecca Solnit. *A Field Guide to Getting Lost*. (New York: Penguin Books, 2006), 58.

Throughout this project, I hold that places also hold the ghosts of alternative states to those remembered, in a tangible landscape of stories and imagined futures. This is what differentiates the work of this project from an expression of nostalgia. In the television series *Mad Men*, set in the 1960s, advertising writer Don Draper is asked to promote a new home slide projector. It is the first model to stack the slides in a circular wheel instead of a rectangular holder (in real life, this projector was once ubiquitous throughout family homes in the United States). He begins his presentation recalling a conversation with a colleague, who says that while the most important word in advertising is "new", there is a delicate, but more potent word in their trade: nostalgia. Don Draper speaks further of nostalgia, with its roots in Greek describing the pain from an old wound, concluding that the new slide projector is not a modernistic mid-century spaceship, but a time machine: "[…] going backwards, and forwards, taking us to places where we ache to go again."[26] It is not a *wheel*, but a *carousel*. It lets us travel, as he poignantly concludes, "[…] the way a child travels; around and around, and back home again, to where we know we are loved".[27] The carousel is a beautiful place to visit–to be a child. But to dwell on it leads in circles. The Kodak Carousel slide projector evokes only memory, to be ridden through, backwards and forwards, along its inscribed course. The Ephemeral City is not a carousel; it is drawn from the shared powers of memory, stories and imagined futures that truly evoke all its potentials, spiraling–not circling–through its inter-generational courses. Places often hold the most intensely personal and life-changing ghosts, as almost visceral co-inhabitants. War, a force in living memory both in the painting Hinton takes up, and in many of the world's major cities, has long been absent from Stockholm's streets. But how many Broad Distance Pavilions are there between Stockholm's precipices? How many inhabitants of the city who have seen war in other places perceive it in their sense of place here, in the mist of unknowing, between the near mountain and the far? This form of ghost is less overtly haunting than it is like the transmuting *landvättar* Hudson evokes between two distant sites: spirits of memory and imagination, transforming and transformed by spirits of place. The beauty of the mountains belies the catastrophe below, merging the present and the absent: "They are whole, a single existential tissue."[28] This is a far more subtle form of haunting, and a less anthropomorphic one, than the ghosts of nostalgia or the departed. Here, the human meets the landscape, and the ephemeral cityscape is a manifestation between the two.

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[26] *Mad Men*, Season 1, Episode 13, "The Wheel", directed by Mathew Weiner, written by Matthew Weiner and Robin Veith, featuring Jon Hamm, Elizabeth Moss and Vincent Kartheisser, aired October 18, 2007 in broadcast syndication, Lionsgate Films, 2007. Scene Retrieved from https://www.youtube.com/watch?v=suRDUFpsHus (accessed 26 August 2023)

[27] Ibid.

[28] Hinton, *Existence*, 8.

Pure Imagination

Throughout the artistic and theoretical work of this project, I have reflected on ways individuals can affect their own experience of the city through both individual and collective memory and imagination. Through practices like the evocation of ephemeral space and psycho-sonic cartography, and the imaginative interactions brought about by psychogeographical practices like the *dérive* and psycho-sonic cartographical practices like soundwalking, as well as the many other practices discussed here, anyone can be brought into closer, deeper and more detailed contact with both their innermost imaginary city, and the Ephemeral City created by a community of imagined cities in tandem. In outer life, through activism, psychogeography or traversing the exterior life of the city, gossamer structures blink into tissue-fine existence, and temporary autonomous zones light the way. In inner life, through the augmented cognitive mapping of psycho-sonic cartography or the evocation of ephemeral space, the Ephemeral City, in all its imaginary streets, rooms, oases, and by-ways, takes on the qualities of tangibility in sense of place, belonging, and visions forward. Sometimes, these practices are forgotten or unknown to the greater share of people in a city. Sometimes, there is nothing in the environment that encourages people to drift in, listen to, imagine or reflect upon the inner cities they have built. After all, those inner cities are made, for most people, in the course of ordinary days, quietly and almost unconsciously. Artistic work is one way to illuminate these subtle, quiet–but extraordinary–possibilities in new ways.

Through working on this project, I have found that the most compelling stories that build the evanescent structures of the Ephemeral City are often about things that disappeared. Perhaps that is because of the specific nature of the two cities where I have spent most of my adult life, Boston and Stockholm, with their twin histories of having their central and once most vital neighborhoods razed. Perhaps it is because gentrification leaves so many empty rooms in its wake. But there is something compelling, almost animistic, about the twin, windswept plazas that now mark the center of each city: haunted by the disappearing memory of Klara or the West End, or by the future that never happened. If you stand there, in *Sergels torg*, in City Hall Plaza, you stand between these never-lands, together with the wind and the commuters; the kids, the builders, and the protesters; the ghosts of future past. In looking into the future that never came, we can scry for what cityscapes may come.

Mitt Stockholm, 2022

It is an evening at the beginning of November. I stand at the zenith of Nybohovsbacken, a mountain behind Liljeholmen one must climb over 150 steps to reach the top of. The wreaths and garden decorations on the 1960s *miljonprogram* courtyard have grown dusty, and hang limply from their moorings. The bright piles of leaves have darkened, and lie in wait for the first snow. The concrete ballast around the side of the mountain offers scant cover for the pair of deer who wander, cautious, along the precarious footpath dropping steeply below. Magpies scoff from the ramshackle frames of their earlier nest. The wearily pink winter sun has already begun to set. Its sheaves of whitish light glance pale amber off the apartment windows of Gröndal, seep across the water to Hornstull, drift over the penthouse condominiums by Kungsholms kyrka, gild the glass curtain wall of the Nordic Light hotel, redden the brick of City Hall, shimmer along the geometric windows of the Five Sisters, fade in pensive beams over Kista tower, Hagakullen, the gas tanks at Ropsten and glitter onto the eternal, shimmering carnival rides at Gröna Lund*,* settling into a dull, rosy glow across the northern skyline. There are no church bells, past their hour as it is; only the beginnings of the winter wind, the softly rattling magpies, and the distant sound of Essingeleden and its masses of traffic above the waters of the city.

From here, the entirety of the Stockholm I know is visible, as one walks around the crest of the mountain. I stop to look at an observation tower in Årsta, on the other side of the subway tracks far below, wondering when over the coming year I will finally find it and climb to the top. From there, I will look back at my own reflection, here, staring back months ago, now. In my mind's eye, I remember walking up Hagakullen with Geraldine Hudson, to work on a performance ritual we planned there, to find the gravestone to Klara someone had placed there, in sight of the city center that replaced it. In my mind's ear, I hear Piak, who I interviewed for *Skogen är bäst på bild*, now six years ago. We have since lost contact, but he is always there now, recorded in 2016, talking cheerfully about *his* Stockholm, and all he could see from another high place along the north shore of Södermalm. Just behind him, just above, August Strindberg stands, looking out over the city he will leave for so much of his troubled life, only to return and wander at sea level, brooding, dreaming of a house at the north of the city that might still save him, as his later life and loneliness set in. So, too, I look over the city, and see my whole life laid out in tiny detail below, a far-flung ephemeral city of dollhouse events, people, and meetings; dreams, stories, and former days–waiting to be found again, waiting to be remembered, waiting to be transformed. I promise the winking, shimmering city fading out into twilight before me that I will walk with its ghosts again tomorrow. I turn and go back to the stairs, to return home.

Appendix

Appendix I: Music and Sound Works

Taken together, all the 27 works of the project form my own version of The Ephemeral City. The totality of the works, including recordings longer texts on each, can be found in the online exposition and repository of works:

https://www.researchcatalogue.net/view/1361322/1361323

List of Works by Instrumentation

This is a list of the works in the project, arranged by instrumentation.

String Works

SO(U)LEN(SKIN(NER). Solo F# Violin. 2016.

hearhere: Bredäng. Solo F# Violin. 2016.

Detroit Gallery. Solo F# violin; created in equal collaboration with Jacek Smolicki and Jenny Soep. 2017.

Reaktorhallen (Reactor Hall). Solo F# violin. 2021.

Deuterium: Mimer. Nyckelharpa, 2 Hurdy-Gurdies and F# violin; created in collaboration with Lisa Gerholm, Fredrik Bergström and Bruno Andersen. 2015.

Deuterium: Dome of Visions Nyckelharpa, Hurdy-Gurdy and F# violin; created in collaboration with Lisa Gerholm and Bruno Andersen. 2016.

Deuterium: Virkesvägen. Hurdy-Gurdy and F# violin; created in collaboration with Bruno Andersen. 2019.

Mixed Strings and Electronics

Walter Benjamin in Ulvsunda. Fixed Media, Mixer DIffusion, Violin and Voice in irregular 47 channel system. 2018.

Radio Ghost Violin, Fixed media, Four radios and Four Radio transmitters) 2019.

Organ Works

Cantus Arc. Violin and organ; created in equal collaboration with Mattias Risberg. 2015.

Ghost Prelude. Organ; created in equal collaboration with Karin Johansson. 2015-2018.

Under Stjärnvalvets drömmar (Under the Starry Future). 1926 Wurlitzer Unit Orchestra; Additional works for the instrument were created for the concert premiere by Milton Öhrström and Klas Nevrin. 2021.

Multi-Channel Works

Orogenesis. x.1 fixed media composition. 2016.

Vart ska dom ta vägen nu? (Where Will They Go Now?). Ambisonics fixed media composition. 2020.

Vädersolsmodernitet (The Sun-Dogs of Modernity). x.1 fixed media composition. 2017.

Radiophonic Works

Skogen är bäst på bild (The Forest Looks Best in Pictures). Double stereo fixed media composition. 2017.

Nightingale Show. Radio art programme made for Datscha Radio's program "Nacht Gärtnern I:Die Nacht der Nachtigallen (Night Gardening I:Night of the Nightingales")". 2019.

Ephemeral Cities. Radioart programme made for Kate Donovan's "Elements" program on Cola Bora Dio. 2018.

Installations

Virvelns trädgård (The Garden of Verticils). mp3 players and JBL bluetooth speakers; installed in the garden of *Moderna Museet* as part of Stockholm Music and Arts. 2016.

Ghost Installation: Cyklopen. 3 Raspberry Pi machines,6 no-name brand USB Speakers; as part of the Cyklopen 5 year anniversary festival. 2018.

Ghost Installation: Sparvkvarteren. 1 Raspberry Pi machine, 8 JBL Go speakers; as part of the Coyote Collective Exhibition *Pioneertown* at Virkesvägen 3. 2019.

Ghost Installation: Långholmen. 1 Raspberry Pi machine, 4 JBL Go speakers. 2018.

Ghost Installation: Gärdet. 8 MiFa A1 speakers; as part of the Sonotopia event produced by the Sound Art as Critical Practice course at Stockholm University for the Arts. 2019.

Ghost Installation: Tomteboda. 8 MiFa A1 speakers. 2021.

Ghost Installation: Rönnells. 8 MiFa A1 speakers. 2022.

Ghost Installation: Internationella Biblioteket. 8 MiFa A1 speakers. 2021.

Ghost Installation: Kafferepet. 8 MiFa A1 speakers. 2022.

Scores

The following pages are the scores used for the pieces that have them. These are working documents rather than engravings, and many are made for specific performers. Most are made to be used together with improvisation.

Figure 1: Deuterium: Mimer: Single Page.

① [B on A string]
H [F# on D string] double stop; loose, slow rhythm w/ SPACE

② High B on A string; loose, slow Rhythm w/ SPACE
H

③ [High B on A string]
H [High F# on D string] double stop; single stroke/rest/single stroke

④ A string; Bb D Bb ──→ A Bb D Bb
M   Melodic with pauses between phrases

⑤ A string; D G ──→ D C G C
M   Melodic with pauses between phrases

⑥ D string; F G D G D
M   Melodic w/ pauses between phrases

⑦ A string; F# [pause] F# A [pause]
L'

⑧ A string; F# [pause] F# G [pause] end on G
L'

⑨ [F# on D string] ──→ [G on D string]
M [C# on G string]   [D on G string]
        loose Rhythm, No pauses

⑩ [G on D string] [Open D] [Open D   ] loose Rhythm/pause
L²[D on G string] [Open G] [A on G string]

⑪ F# on C string / E F#
L²   Long   / Melodic w/ Mordents

⑫ [C on D string] [C on D string] [F# on D string]
L²[C on G string] [E on G string] [E on G string]
   Alternate long strokes with pauses

⑬ [WAIT A While] ──→ A string; [C# C D# (C#)] ──→ End on [E]
H   Melodic with pauses

Figure 2: Deuterium: Mimer: Word Score.

281

Figure 3: Deuterium: Mimer: Extra Material.

Figure 4: Deuterium: Dome of Visions: Page 1.

Figure 5: Deuterium: Dome of Visions: Page 2.

284

Figure 6: Deuterium: Dome of Visions: Word Structure.

STADSBIBLIOTEKET

→ Low C drone, MAKING SLIGHT Rhythms with bow & keys

→ Soft tremolo on C and Db

→ Key sounds (like steps echoing in the hall)

BREDANG Fåglar

→ Immitate AN ANGRY björktrast or skata (ch-ch-ch)

→ Fluttery tremolo on Middle D, sometimes Adding the Eb Above

→ Bounce the bow RApidly on the Eb, so it makes more Noise than tone

TekNiskahögskolan Ⓣ

→ Constant RUNNING Notes on one pitch/sound (like the escalator)

→ Drone on A below Middle C, sometimes Adding Ab above it

→ Immitate TURNStyles

Skärholmens Brygga

→ soft, AIRy drone on A below Middle C which Almost dissAppears At times

→ sof, AIRy drone on E Above Middle C with occasional D

→ Pizz/keys to immitate bells on boats

→ Soft knocking

→ Sing-song drone between A below Middle C And the one below that

(transcription Sections ARE open to each player's
interpretation)

Figure 7: Deuterium: Dome of Visions: Word Score 1.

Geodesic Rhythm I

→ Learn Melody from Recording
Mode: D Eb F A C

Geodesic Rhythm II

→ Airy, open chords in Rythm:
C B A D C B D C B A D
G G D A G G D G G D A . . .

Geodesic Rhythm III

Alternate with violin between

→ Play triplets: A A F | A A F | G A F | G A F . . .
                 G   G   A

And

⟶ Varied Melodic drone on C# (above middle C)

⟶ Rapid improvised ornaments in Mode : C E F# G# and
as you like.

Geodesic Rhythm IV

→ Melody from recording, mode G A C D (E)
("bird-like")

Figure 8: Deuterium: Dome of Visions: Word Score 2.

Figure 9 Deuterium: Virkesvägen: Page 1.

288

Figure: 10 Deuterium: Virkesvägen: Page 2.

Figure 11: Deuterium: Virkesvägen: Extra Material.
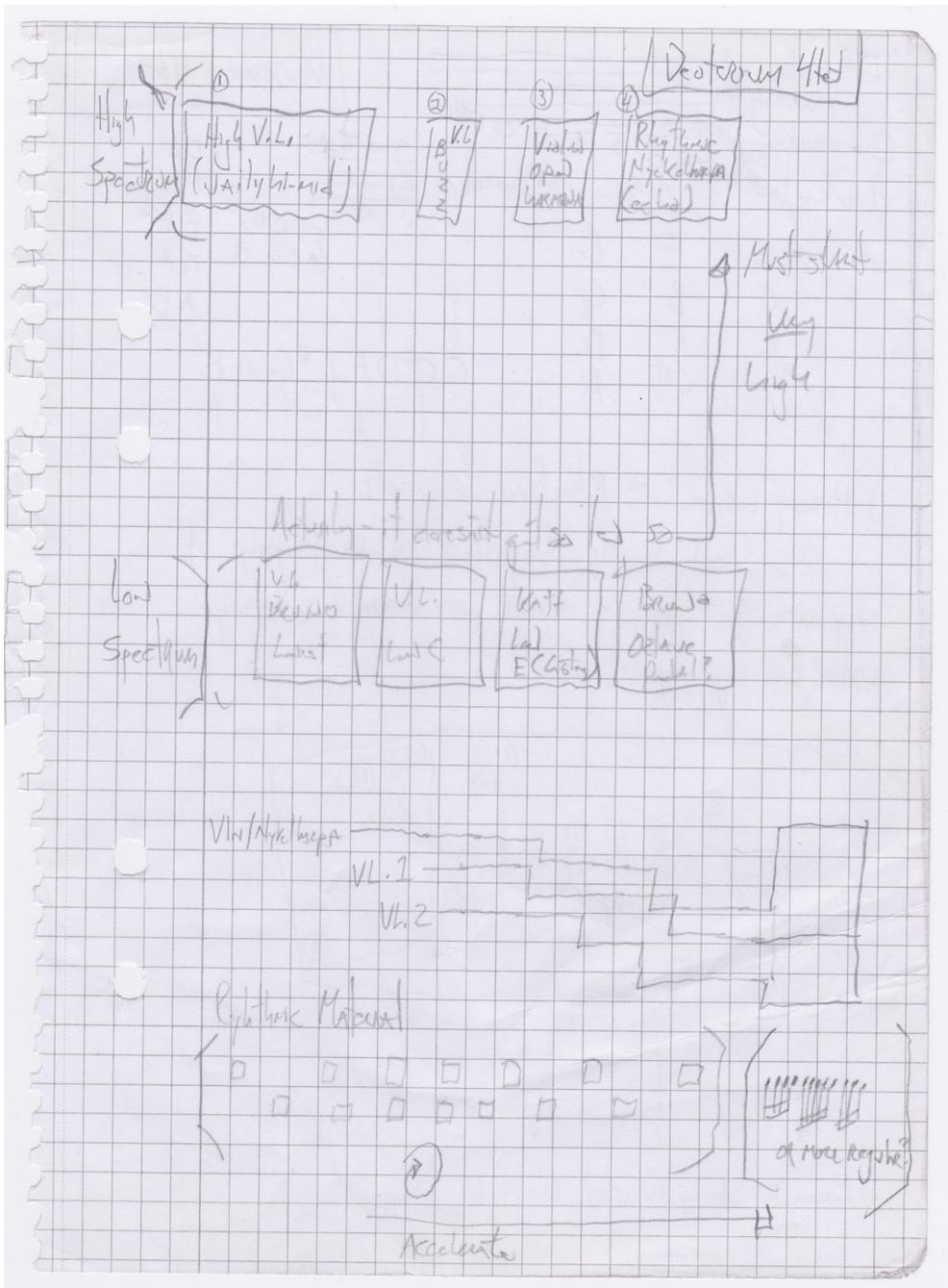
Figure 12: Deuterium: Virkesvägen. Extra Material.

Figure 13: Deuterium: Virkesvägen. Extra Material.

Figure 14: SO(U)LEN(SKIN(NER): Sun/Sol.

Selection of Artifact Producing Technique Sets

STONE

SO(U)L SKIN(NER)

All sets are notated like so:

pitch/left hand instructions // bowing/right hand instructions

Each of these sets is an instructional module for an improvised segment of music. They may be sequenced into a form before or during performance.

1. Each non-pitched "note" is a single "pop" or "click" played with extreme pressure and a tiny amount of bow.
   sul G

2. Trilled artificial harmonics are played sul tasto with variations in bow pressure
   suggested RANGE, bow pressure, sul tasto

3. Bowing as in 1. Bow is placed at points pitches would be fingered on open strings

4. Sustained triple-stops
   suggested RANGE

5. Bow is dragged in a glissando up and down the string. Cracks and screeches at directional changes are desirable.
   sul G/D   suggested range   sul D/A

6. Unison, distorted with de-tuning and punctuations of over-pressure with the bow.
   suggested RANGE

7. Ricochette NEAR the tip of the bow.
   suggested range

8. The pitches in the bowing section are suggested bow placements. One should be chosen per incidence. It should produce runs of rapid, high pitches
   sul A   Steady over-pressure, sul ponticello   sul E   Steady over pressure

9. Sustained pitches played an octave lower through steady over-pressure of the bow. Occasional high cracks and squeaks are desirable.
   8va   8va   suggested range

Figure 15: SO(U)LEN(SKIN(NER): Sten/Stone.

294

	Day		Rise	Set	Interval Transposition		Sunspot 1800
2000							
1	1	Jan 1	8 45	14 59	1	9	
2	17	Jan 17	8 29	15 28	1	8	
3	34	Feb 3	7 55	16 09	2	7	
4	51	Feb 20	7 13	16 53	2	7	
5	69	Mar 10	6 03	17 39	3	6	
6	82	Mar 23	5 40	18 10	4	5	
7	99	Apr 9	5 50	19 50	4	4	
8	116	Apr 26	5 02	20 30	4	3	
9	133	May 13	4 19	21 11	5	2	
10	150	May 30	3 47	21 46	6	2	
11	167	June 16	3 32	22 07	6	1	
12	184	July 3	3 41	22 04	6	1	
13	201	July 20	4 09	21 46	5	2	
14	218	Aug 6	4 46	21 02	5	2	
15	235	Aug 23	5 26	20 17	4	3	
16	252	Sept 9	6 05	19 27	3	4	
17	269	Sept 26	6 43	18 36	3	5	
18	286	Oct 13	7 22	17 47	2	6	
19	303	Oct 30	7 04	16 01	2	7	
20	320	Nov 16	7 46	15 21	2	8	
21	337	Dec 3	8 23	14 55	1	9	
22	354	Dec 20	8 44	14 49	1	9	

6°   8°

2→ Around 12 seconds per interval

- Data for SO(U)LSKIN(NER): Sun

Figure 16: SO(U)LEN(SKIN(NER): Sun Chart.

Figure 17: Ghost Prelude: Left.

Figure 18: Ghost Prelude: Right.
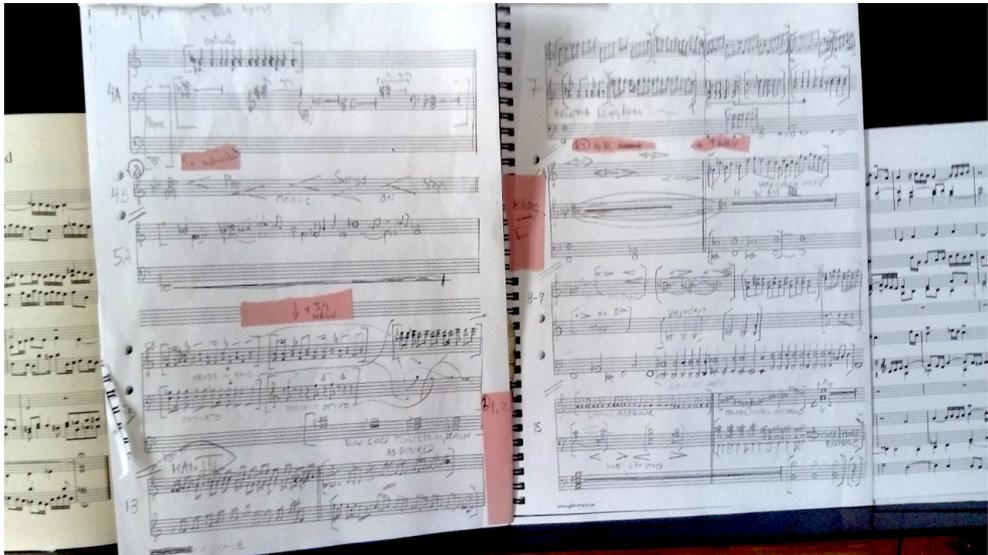
Figure 19: Ghost Prelude: Karin's Score.

Appendix II: Related Articles

"Aural Transposition, Psychogeography and the Ephemeral World". *VIS: Nordic Journal for Artistic Research, 4*. (2019).

"Psycho-sonic cartography: Creating the Imaginary City through electroacoustic and electronic music in word and sound". In *Seismograph*, No. 22 (December 2019).

"En enkel förflyttning av en sak: >>Transpositions<<: Från vetenskap till konst (och tillbaka)". Translated by Susanne Skog. *Nutida musik,* nr 269-270 (2018): 48-59.

"Psychogeography and Psycho-sonic Cartography: The creation of Ephemeral Place through Electroacoustic Music". In *Proceedings of the Electroacoustic Music Studies Network Conference*. Nagoya: September 2017

Songs for the Ghost Quarters: The disappearance and re-emergence of Stockholm's urban identity through modernization and globalization. Masters Thesis. Stockholm: Royal College of Music, 2014.

Appendix III: Original Swedish of Translated Citations

All the following Swedish texts were transcribed from books, websites or recordings by Katt Hernandez and Åke Forsgren.

From Chapter 1: Introduction:

August Strindberg on Mosebacke:

"Det var en afton i början av maj. Den lilla trädgården på Mosebacke hade ännu icke blivit öppnad för allmänheten, och rabatterna voro ej uppgrävda; snödropparne hade arbetat sig upp genom fjolårets lövsamlingar och höllo just på att sluta sin korta verksamhet för att lämna plats åt de ömtåligare saffransblommorna, vilka tagit skydd under ett ofruktsamt päronträd; syrenerna väntade på sydlig vind för att få gå i blom, men lindarne bjödo ännu kärleksfilter i sina obrustna knoppar åt bofinkarne, som börjat bygga sina lavklädda bon mellan stam och gren; ännu hade ingen mänskofot trampat sandgångarne sedan sista vinterns snö gått bort, och därför levdes ett obesvärat liv därinne av både djur och blommor. […] solen stod över Liljeholmen och sköt hela kvastar av strålar mot öster; de gingo genom rökarne från Bergsund, de ilade fram över Riddarfjärden, klättrade upp till korset på Riddarholmskyrkan, kastade sig över till Tyskans branta tak, lekte med vimplarne på skeppsbrobåtarne, illuminerade i fönstren på stora Sjötullen, eklärerade Lidingöskogarne och tonade bort i ett rosenfärgat moln, långt, långt ut i fjärran, där havet ligger. Och därifrån kom vinden, och hon gjorde samma färd tillbaka genom Vaxholm, förbi fästningen, förbi Sjötullen, utmed Siklaön, gick in bakom Hästholmen och tittade på sommarnöjena; ut igen, fortsatte och kom in i Danviken, blev skrämd och rusade av utmed södra stranden, kände lukten av kol, tjära och tran, törnade mot Stadsgården, for uppför Mosebacke, in i trädgården och slog emot en vägg [...]"[29]

From Chapter 3: Implementation of Methods:

A reviewer on the Skandia Organ

"Så plötsligt dör ljudet bort, och i nästa minut hoppar man till vid tonerna av en jazzorkester, som med saxofon, trumma, slagverk och alla tillbehör, dundrar 'Valencia' med liv och kläm. Innan man ännu hunnit hämta sig, hörs ett stilla violinsolo med pianoackompanjemang, ett sista stråkdrag, och därpå fylls luften av

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[29] August Strindberg. *Röda rummet (The Red Room)*. (Stockholm: Albert Bonniers Förlag, 1879), 1.

ljudet av en kvittrade fågelkör, som emellertid skrämdes till tystnad av ett mullrande åskväder med storm och regn"[30]

From Chapter 4: Psychogeography and Psycho-Sonic Cartography

August Strindberg on his walks

"Men ensamheten gör en ömtålig på samma gång, och när jag förut genom brutalitet väpnat mig mot lidandet, blev jag nu mera känslig för andras smärtor, ett rov rent av för inflytelser utifrån, dock icke dåliga. De senare bara skrämde mig och fick mig att dra mig ändå längre tillbaka. Och då söker jag ensligare promenader, där jag endast råkar småfolk som icke känner mig. Jag har en särskild väg som jag kallar *via dolorosa*, vilken jag begagnar när stunderna är mörkare än vanligt. Det är stadens sista gräns åt norr, och utgörs av en ensidig aveny med en husrad på ena sidan och skogen på den andra. Men för att komma dit måste jag ta en liten tvärgata, vilken har särskild tilldragning för mig utan att jag kan säga riktigt varför. Den smala gatan behärskas nere i fonden av en stor kyrka [...] Men här uppe i norr står ett hus, just där gatan mynnar åt heden. Det är stort som ett slott; står på sista bergssluttningen, och har en utsikt ut åt havsfjärdarna. I flera år ha mina tankar sysslat med detta hus. Jag har önskat få bo där, jag har inbillat mig att det bor någon där som haft inflytande på mitt öde, eller har det just nu. Jag ser det huset från min bostad, och jag stirrar på det alla dagar, när solen lyser på det, eller när ljus är tända ini det om aftonen. Emellertid, när jag går förbi det, är det något vänligt deltagande som meddelas mig, och jag liksom väntar att en dag få dra in där och få frid."[31]

Klas Östergren on Mariatorget

[...] kunde man räkna inte mindre än ett dussin smärre rörelser som kanske inte var betrakta som direkt solida, men de rörde i alla fall på sig. Det fanns Primalkafeét i det gamla apoteket, kortvaruaffär, rammakare, cigarrhandlare, bokantikvariat, frimärkshandel, specerihandel, samt ett antal gallerier och andrahandsaffärer för kläder och förstås Möbel-Man …[32]

Klas Östergren on the eviction of Mullvaden

Polisen hade spärrat av Krukmakargatan läng kvarteret Mullvaden och det stod snutar i varenda portuppgång och pratade med folk som älskade snutar och hatade snutar eller bara vill snacka av sig.

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[30] Hans-Martin Riben, Curt Carlsson and Håkan Serdén. *Skandiaorgeln: En historik i ord och toner.* (Stockholm: Föreningen Skandiaorgeln, 2019), 25.

[31] August Strindberg, *Ensam* (Stockholm: Bonniers förlag, 1903), 57.

[32] Klas Östergren, *Gentlemen* (Stockholm: Bonniers, 1980), 57.

Framåt kvällningen hade folk börjat trycka på en masse och tänja på polisens stängsel. Det blev en riktig cirkus. Eldslukare och trubadurer stod för underhållningen, journalister kutade runt och intervjuade sura konstaplar och uppretade sympatisörer samlade ihop bråte och anlade en eld. Brandkår och ridande polis var strax på platsen och plötsligt verkade hela trakten vara invaderad av King vid gränspolisen i massupplaga. Hästarna klampade ner i den sittande folkmassan och hysterin spred sig.

Det var som sagt en kylig kväll och hösten hade kommit igång ordentligt. Jag gick upp till lägenheten för att äta lite soppa och värma upp mig. . . . [33]

Kontoret, Skärholmen

En utopidröm som jag haft länge och fortfarande har, är att stjäla det analoga telenätet.Vilka mängder med koppar! Det är ju avstängt nu och dom håller ju på själva att kapa ned det.Dom här tunnlarna är ju också efterlämningar från kalla kriget. Nu är det ju digitala tider och det analoga telenätet, det används inte längre, utom bara till vissa procent och dom kvarvarande ledningarna; det rör sig om miljarder. Det är oräkneligt hur mycket det är. […] Jag hade blivit påkommen på dylika ställen med skyddsobjektsstämpel för många gånger och hade uppfyllt min kvot. Och då var det en helt annan sorts polis inkopplad i det, i och med att det är skyddsobjekt.

Jag hamnade i den situationen; återigen ganske komiskt ur samhällsperspektiv att självaste SÄPO kliver in och konfronterar mig och undrar vad jag har tänkt stjäla där nere. Då erkänner jag: "Det analoga telenätet" och dom skrattar åt mig. "Vad skrattar ni åt?" Dom insåg inte vidden av det jag syftade på.[34]

Don Fröberg at Rönnells

En trollformel och en exorcism i syfte att till evigheten beskydda Birger Jarlsgatan 32, att i alla världar bevara Rönnells Antikvariat till tidernas slut, att åkalla de samlade bokverkens inneboende heliga, skyddande väsen samt att en gång för alla driva ut samtliga marknadshyresgiriga demoner och elementärandar ur verkligheten och förvandla dem till gröna grodor. [35]

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[33] Klas Östergren, *Gentlemen* (Stockholm: Bonniers, 1980), 48.

[34] Kontoret, *Skärholmen*. Mats E. Dunér,.,dr. Filmform (2013). Transcription from film excerpt: Åke Forsgren.

[35] Dan Fröberg. *Twentytwo equals twentytwo*. LP (Hålltjeften/Fröberg (2014).

From Chapter 5: Space, Place and Spatialization

Ison and Fille - Stationen

"Softar på stationen inga cash så jag plankar
[...]
Eyo, T-Centralen, 16 bast i mitten utav staden,
Skapar liv i city som graffiti på fasaden
[...]
Kameran vakar som en paparazzi
Kickar mina rader som en gatu-mariachi
Spelar livets tärning och vi hoppas på en yatzy
Hinken i mitt huvud börjar få mig lite kaxig
[...]
Så "ta plats innan dörrarna stängs",
Och kom och softa på stationen där var tuggarna trängs,
Snackar bänk efter bänk där vart ungar har hängt
[...]
För vi softar på stationen, ingen här har cash,
Vet jag har inga miljoner men du vet vem jag är
En dag reser vi runt jorden, frågan är bara när,
Du vet jag backar dig min broder tills dagen vi är där."[36]

From Chapter 6: Urban Life and Activism:

Hjalmar Mehr on Klara. which was also called Nedre Norrmalm*, (Lower North End)*

"Vad är det för romantik i Nedre Norrmalm? [...] Nedre Norrmalms fastighetsbestånd var ju uppruttet, uppsmällt under tider av spekulationshausser av privata byggherrar. De smällde upp hyreskaserner. Jag är ju nästan den ende av alla som diskuterar det här som bott där hela tiden. Min mamma flyttade vart och vartannat år. Stora omoderna lägenheter med torrklosett och råttor på gården och djävligt och dant. Alltså saneringsmogna fastigheter. Romantiken är för dem som bor bra. Sedan ska fattigt folk bo kvar i uppruttnade bostäder hur länge som helst. Det fastighetsbestånd man har haft där har ju inte haft några estetiska, arkitektoniska eller kulturhistoriska värden. "[37]

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[36] Ison och Fille. *Stationen*. Video. Hemmalaget (2010). Video.

[37] Anders Gullberg. *City–Drömmen om ett nytt hjärta: Moderniseringen av det centrala Stockholm*. (Stockholm:Stockholmia förlag, 2002), 446.

Folk gallery exhibition

"Ett poetiskt videoverk om rotlösheten i att vara krigsflykting, bildkollage gjorda av sönderklippta sedlar och ett porträtt av en kvinnlig brandman. Det är några av konstverken som visas i utställningen [...] där nio konstnärer ställer ut verk som relaterar till Libanon och hur det är, eller kan vara, att vara ung libanes idag."[38]

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[38] Gallery art opening announcement: https://folkiskarholmen.se/2022/01/11/black-sun-white-mountains/, (Accessed 13 December 2022).

Appendix IV: Translation and Explanation of Swedish Terms

Antikvariat: antiquarian bookstore.

Bostadsrätt: condominium.

Elektronmusikstudion: the electronic music studio of Sweden, also called "EMS"

Fika: to take coffee with a friend, date or colleague in the afternoon. It is a term that exists expressly in the Swedish language.

Folkhemmet: literally, "The People's Home", this refers to the massive infrastructure projects of mid-20th-century Sweden, when housing, schools, hospitals, roads, power plants and other major infrastructure projects were build in a sweeping act of planning.

Folkets Hus: municipal community center.

Funkis: short for "Funktionalism" or "Functionalism". A style of architecture that came to prominence in early-mid-20th-century Sweden. Most buildings made in this style were built mainly in concrete, but had subtle features in natural materials like wood, marble or stone, along with rounded edges or irregular angles in their designs.

Fylkingen: a new and experimental music organization in Stockholm that has existed in one form or another since 1933.

Förorten (see also, orten): literally, "suburb". The connotation is that of a neighborhood at the farther edge of the city, whose population is mostly composed of first and second generation immigrants from non-western countries, and where there might be crime, poverty or social problems. Contrary to this popular view, these neighborhoods often have dedicated communities who work passionately for their neighborhoods, and are also often home to locally owned businesses whose owners live in the community.

Hötorget: literally, "Haymarket Square". The surrounding area is now called *Hötorgscity*. It was built as part of the new, modern city center in the 1950s and 1960s, replacing part of the *Klarakvarteren* neighborhood. It hosts the Symphony hall, as well as the *Högtorgsskraporna,* or "Högtorget skyscrapers, five brutalist office buildings that are also known, alternately, as *de fem systrarna* (the Five Sisters) or *de fem trumpetstötarna* (the Five Bugle Calls).

Hyresrätt: rent-controlled apartment.

Kafferepet: an expression with its origins in the 1700s. It has the connotation of a social occasion for women, perhaps on the occasion of a wedding, funeral,

convocation or graduation, drinking coffee along with various traditional Swedish baked goods. The closest equivalent in English might be the "Ladies Tea".

Klarakvarteren: a central Stockholm neighborhood that was almost entirely torn down in the 1950s and 1960s to make way for a new city center.

Konditori: traditional Swedish coffee house.

Kungliga Musikhögskolan: the Royal College of Music in Stockholm, also called "KMH".

Kungliga Tekniska Högskolan: the Royal Institute of Technology in Stockholm, also called "KTH".

Kulturarbetare: literally, "culture worker", this is someone who works in the fine or performing arts full-time, with support from Swedish institutions.

Kulturhuset: literally, "culture house", this is a municipal cultural center. Also the name of the central cultural center in Stockholm's *Sergels torg*.

Medborgarhus: literally, "citizen's house", this is municipal community center.

Medborgarkontoret: literally, "citizens' office", this is a recent "innovation" at the time of this writing of conservative, liberal and right-wing leadership in Sweden, this is a single government office where the formerly separate tax authority, welfare office, employment office and pension authority have all been made into a single facility. In some counties, libraries have also been combined with the rest.

Miljonprogram: literally, "the million program", this was a massive infrastructure project in mid-20th-century Sweden, wherein one million new units of housing were built across the country in order to combat rising housing prices. The architecture of this housing is distinctly brutalist and monolithic. Buildings of that type built in the earlier years of the program sometimes have subtle features natural materials like wood, marble or stone, along with rounded edges of irregular angles, after the *funkis* style of architecture.

Orten (see also, Förorten): literally, an abbreviation of *förorten*, which means "suburb". See *förorten*, above.

Progg: short for *Progressiv*, or "Progressive", *den progressiva musikrörelsen* (The Swedish progg movement) was a music movement in the late 1960s through to the late 1970s, with a strong left wing political ethos. It spurred a lot of local initiatives around the country, with *musikforum* (music forums) starting in many cities promoting local as well as touring bands.

Reaktorhallen: The Reactor Hall. In this thesis, the term always refers to the former reactor hall on the campus of KTH.

Sergels torg: the central plaza of Stockholms downtown.

Socialdemokraterna: Social democrats. A left-moderate political party that was once a left-socialist party, and was the dominant political party in Sweden for most of the 20ᵗʰ-century.

Sverigedemokraterna: Sweden democrats, more commonly known as "SD". This is a hard-right, anti-immigrant, nationlist political party which has risen to increasing prominence and power in Sweden, especially between 2015 and 2022, the time of this writing.

Södermalm: the "South End" of Stockholm, which is an island. This was once a working class area comprised mostly of tenement houses, but has become the hip area of the city with the arrival of gentrification.

text-ljud-komposition: text-sound-composition. This term was coined by Lars-Gunnar Bodin and Bengt Emil Johnson to describe a form of poetry that was intermedial between text and music, and was the central art-form of the text-sound-composition movement they were a part of, together with Sten Hanson, Åke Hodell and others.

Östermalm: or, the "East End", this is a traditionally well-heeled, upper-class area, KMH and KTH are at its northern edge.

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