

TOWARDS URBAN SOUND DESIGN FOR TRANSITIONAL PUBLIC RAILWAY PARK/PLACES

SONIC STRATEGIES FOR ENGAGEMENT, CRITICAL AND SPATIAL DESIGN

CAROLINE CLAUS AND BURAK PAK

The undeveloped open space along the Western ring railway L28 has long been marginalized in Brussels planning processes. Thanks to its natural, historical and ecological richness the urban edge area is an excellent research object, especially in the context of urban sound design. Within the context of public park/place development along the Brussels railway line L28, urban sound is dominantly discussed as a nuisance to suppress. Urban studies increasingly recognize sound as a medium for community building and political action. Recent research in urban sound studies focuses on how collective listening practices help to develop a critical ear for urban space, thus contributing to productive reflection on future spatial plans. The search for alternative strategies for engagement, critical and spatial design is supported and inspired by the work of artists and musicians making new aesthetic experiences and new

ways of (physical) mobilization developments possible. Understanding an urban area in transition as a negotiable atmosphere of sonic and vibrational possibilities, encourages a review of the role and position of sound and vibration in the design of transitory processes for public railway park/places. Via (pro-) active involvement in the design and participatory processes for transitional public railway park/places in Brussels, the Ph.D. project questions pre-established thought patterns on urban noise and urban development. Through hyper-contextual urban sound design, the project explores methods and tools for working with sound and vibration in the design of urban transition. As a step towards a global approach, the findings will be situated in relation to a cultural-historical, a morphological, a design and performative perspective on sound and urban transition.

“THROUGH HYPER-CONTEXTUAL URBAN SOUND DESIGN, THE PROJECT EXPLORES METHODS AND TOOLS FOR WORKING WITH SOUND AND VIBRATION IN THE DESIGN OF URBAN TRANSITION.”