

都市发声

City · Sound Environment · 城市 · 声音环境

SOUND AND THE CITY

颜峻 [英] 路易斯·格蕾 编



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Preface

Sound And The City was a multifaceted sound art project conceived by the British Council and realised across China between 2005-06. Working in tandem with the Beijing-based artist and critic Yan Jun, we invited seven key British sound artists to make work around the civic sound environments that they found in the four cities in which the British Council China has offices – Shanghai, Chongqing, Guangzhou and, naturally, the Chinese capital itself. Critics from both China and Great Britain also contributed in the form of essays which are contained in this book.

Sound And The City culminated in a series of installations, lectures and concerts in four very different Chinese cities, but in its largest sense, it also encompassed the commissioning of new work from artists chosen for their deep interest in the relationship between music and ambient sound. The project also sent out an invitation for people living in the four cities to submit descriptions of their favourite sounds of their cities. In Guangzhou, residents also submitted audio-recordings. Prizes were awarded for the best entries.

Among all the art forms, sound is the most fragile. Unlike painting or sculpture, it leaves no fixed image behind it. Audio-recordings are only partial 'records' of the events themselves, too easily detached from their original form and context. All the participants of Sound And The City – artists and competition entrants alike – realise this. In the latter category, many of the favourite sounds are ambient ones, less and less frequently heard as Chinese society changes at its current ferocious pace.

This book does not attempt the logical impossibility of creating an accurate record of the Sound And The City project, but, rather aims to take notice of the issues and sounds raised by the project.

前言

“都市发声”是英国使领馆文化教育处于2005至2006年间在中国构思并执行的多面向声音艺术项目。我们与北京的艺术、批评家颜峻合作，邀请七位重要的英国声音艺术家前往英国使领馆在中国的四个驻地城市，利用当地的城市声音环境进行创作。这四个城市分别是上海、重庆、广州，当然还有中国的首都北京。本书收录的是由中英双方的文化批评家撰写的关于该计划的文章。

“都市发声”的重点活动包括一系列的装置展览、讲座以及音乐会，在中国四个截然不同的城市中进行。但从广义上讲，该计划也是向这七位艺术家发出的一次创作委约。之所以选择这七人，是因为他们对于音乐与环境声响的关系都有浓厚兴趣。同时，我们还邀请四个城市的居民用文字描述他们最喜爱的城市声响。其中，广州的市民还可以直接投交录音片段。我们从这些描述与片段中评出优秀者，予以奖励。

在一切艺术形式当中，声音最为脆弱。它不像绘画或雕塑那样能够留下固定的形态。录音只是对事件的有限记录，原本的形态在录音中往往不复存在，语境也往往被剥除。“都市发声”的所有参加者——不论是艺术家还是上述市民——都明白这一点。后者递交的最爱声响大多是环境声，以中国社会当下演变速度之剧烈，这些声音已越来越不易听到了。

本书之目的不在于精确记录“都市发声”项目（这是不可能的），而是希望引起公众对于该项目所呈现的问题与声音的关注。

British Council

Founded in 1934, British Council is the UK's international cultural relations organisation. We have offices in 223 towns and cities in 109 countries worldwide. Our work includes teaching English; running information centres; promoting British education and training; working closely with governments and NGOs on reform and good governance; and demonstrating the innovation, creativity and excellence of British science and arts. Our aim is to update perceptions of the UK, create international partnerships and forge long-term cultural links.

In China we operate as the Cultural and Education Section of the British Embassy in Beijing, and the Cultural and Education Section of the British Consulate-General in Shanghai, Guangzhou and Chongqing.

Visit our website for more information:

www.britishcouncil.org (worldwide)
www.britishcouncil.org.cn (China)

英国文化协会

英国文化协会成立于1934年，是遍布全球的英国文化交流组织，在109个国家的223个城镇设有办事处。我们的工作包括英语教学、设立信息中心、推广英国的教育及培训、与各国政府及民间组织就改革与治辖问题进行密切合作、以及对英国在科学与艺术方面的革新、创意与突出成就进行展示。我们的目标是促进别国对英国的认知，营造国际合作关系，并维系长期的文化纽带。

英国文化协会在华通过北京的英国大使馆文化教育处，以及在上海、广州和重庆的英国总领事馆文化教育处开展工作。

欲知详情，请访问我们的网站：

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Sound And The City: Experimenting with sound

中国, 一个实验艺术项目的文化背景

秦思源 (Colin Chinnery)

China has been going through enormous cultural shifts ever since the beginning of the 20th century, trying to break free from a legacy of five thousand years of unbroken cultural tradition. We are still witnessing the struggles of these cultural changes now, and possibly even the birth pangs of a new culture emerging from the debris of a century of perpetual revolution.

When China found itself helpless to repel invading foreign powers in the 19th century, it was a rude awakening for a country that still believed itself to be literally at the centre of the universe. The humiliation of being ransacked and held to ransom by foreign countries brought about a chain of unsuccessful revolutions that tried desperately to earn back China's dignity. But it was Mao Zedong, leading his Communist forces to victory in 1949, who finally gave the country a new and united identity.

Whilst politicians and warlords generally saw modernisation as a process of learning new technology and political ideology, China's intellectuals saw the root of China's problems lying in its traditional culture, since culture was the system by which all thought was generated. New thinking could only have been possible by changing the parameters of its synthesis.

20世纪初以来, 中国经历了巨大的文化变迁, 企图摆脱延续了五千年的文化传统。这些变迁以及它们带来的挣扎在今天依然明显可见, 同样明显的或许是某种新的文化从长达一个世纪的革命灰烬中重生时的阵痛。

19世纪时, 中国面临外国入侵势力, 显得孤立无援。那段经历粗暴地唤醒了一个仍然相信自己处于宇宙中心(如其名字所暗示的)的国家。被别国掠夺与勒索的侮辱引发了一系列力图赢回国家尊严的革命, 但均未成功。直到毛泽东领导的共产党于1949年取得了胜利之后, 中国才获得了新的统一身份认同。

政客与军阀大体上把现代化视为学习新技术与政治意识形态的过程, 而中国的知识分子则认为中国问题的根源在于其传统文化。毕竟, 任何思想都是从文化这个大系统里产生的。要形成新的思想, 就必须改变其生成方式。没有人比毛泽东更坚信这一点, 他在取得政权后发动了一系列的运动, 以便从根本上改变人们的思维方式。这些运动中

Nobody believed this more than Mao, who after taking power instigated a series of movements calculated to change fundamentally the way people thought. The final and most devastating episode of this programme of change was the Great Proletarian Cultural Revolution which lasted from 1966 to 1976, when universities and schools were closed, intellectuals and artists were sent to the countryside or driven to suicide, and anything representing traditional Chinese culture had to be destroyed (although luckily most of it wasn't). The entire value system of Chinese culture, held sacred for thousands of years, was turned utterly inside-out. After five thousand years, China's culture had been brought to a state of deep uncertainty.

Mao's death in 1976 was an opportunity to reappraise the successes and failures of nearly 30 years of Communist revolution and to bring about vital reforms needed to bring China back into the international community. New freedoms brought about by these reforms created an explosion of artistic creativity in the 1980s that tried to make up for decades of lost time in just a few years. A new generation of artists absorbed the 20th-century art history in one breath and combined their pent up creative energy with their political, cultural, and emotional backgrounds to create explosive statements in literature, poetry, music, art, theatre and film. But after this initial period of excitement died down, fundamental questions still needed to be addressed regarding what contemporary Chinese culture meant after all that had happened. China is still in the throes of this struggle to find a cultural identity for itself that makes sense in the 21st century.

Although none of this has anything to do with sound art, it does give some indication of the cultural context in which this project was taking place. After all, the artists taking part were asked to create work that responded to the specific context of the city they were invited to. This leads naturally to questions regarding the responsive nature of the commissioned work. The context in question is not some neutral art space or concert hall in their native land, but an entirely alien cultural landscape with vast

的最后一个,也是破坏力最大的一个,就是1966至1976年,“伟大的无产阶级文化大革命”。学校被关闭,知识分子与艺术家要么被送往农村,要么被逼至自杀。一切代表了中国传统文化的东西都必须铲除(幸运的是,他们只铲除了一小部分)。数千年来被视为神圣不可侵犯的中国文化的整个价值体系被彻底翻转。经过了五千年之后,中国的文化开始呈现出高度不确定的状态。

毛泽东1976年的逝世为人们提供了重新评估近三十年来共产革命之功与过的机会,同时也使改革成为可能——要重新确立中国在国际社会的角色,重大的改革势在必行。改革在1980年代为人们带来了新的自由,艺术创作蓬勃发展,似乎是要用几年的时间补回过去数十年来的损失。新一代艺术家大口吸进20世纪艺术史,将他们压抑已久的创作能量与政治、文化和情感背景结合在一起,在文学、诗歌、音乐、美术、戏剧与电影领域发出了爆炸性的声音。然而,最初的兴奋冷却之后,一个根本性问题却尚未解决,那就是,在上述一切发生后,当代中国文化究竟意味着什么。到目前为止,中国仍在挣扎着自己寻找一个适合21世纪的文化身份。

尽管上述问题与声音艺术没有任何关系,但它们仍然提供了些许有关该项目之文化语境的暗示。毕竟,参加这一计划的艺术家的任务是针对所到城市的特定语境创作一个作品。由此,我们很自然地想到有关这些作品的互动本质的一些问题,此处的语境不是艺术家本国的中性场所,如艺术空间或音乐厅等,而是一片全然陌生的文化,它复杂到即便是中国内部最深刻的思想家也无法彻底了解。除此之外,我们还要求这些音乐家将作品放在公开的城市环境中,以令它们和公众发生关系。在只有几天的时间来吸收所有这些信息的情况下,音乐家

complexities only tentatively grasped by even the deepest thinkers in China itself. And on top of all that, the musicians were asked to create work that could communicate with a general public by placing their work in open urban settings. How could the musicians conceptualise a sense of place, identity, and society if they had only a few days in which to absorb all this information?

This is the essence of the experimental nature of the Sound And The City project. Asking musicians to approach a problem in a setting where none of them could afford to feel comfortable could possibly force a change of habit or pattern. From this point of view, it was also important to take them outside of the global home-from-home of the concert hall or exhibition space, and throw them unceremoniously into the total unfamiliarity of the Chinese city.

It could have been paralysing for the musicians to be thinking of all that complexity during their creative process, and so it was possibly a good thing for them not to have spent too much time in China. It was better for them to be thrown into the excitement of a completely new experience and be asked to create something before they could even find their bearings. I always envy new visitors to China, since invariably after a few days they form clear feelings and opinions about their fresh experiences. That fresh and intense curiosity often has a power of observation to pick up on things that local residents take for granted as their every day surroundings. These small observations can be insightful and refreshing, and can conjure up new ideas.

But after all that, what did it actually mean to place British musicians in Chinese urban environments to create contemporary interventions for audiences who mostly have never had any contact with experimental art or music? The beauty of experimental projects is the unexpected nature of the results. Although it's almost impossible to gauge just how many people got exactly what experience from the sound projects themselves, the ideas contained within those projects caught the

们该如何构想关于此地之身份感与社会感?

这就是“都市发声”项目的实验本质所在。将艺术家置于一个他们难以融入的环境当中, 再把问题摆在他们面前, 这样的工作方式有助于促成他们改变惯性与常态。从这个角度说, 把他们带离全球统一的音乐厅与展览空间, 随意丢进完全陌生的中国城市, 也是十分重要的。

如果艺术家在创作过程中过多地思考这些复杂的问题, 其创作思路就可能受到阻碍。那么, 不给他们在中国待太长时间或许是件好事。在初来乍到的兴奋状态下, 在“个人立场”尚未形成时做出作品, 才是比较理想的情况。我总是很羡慕第一次到中国的人, 因为他们总能在几天内对这一全新的体验形成清晰的感受与意见。那种新鲜与强烈的好奇心通常能够促使他们从当地居民习以为常的日常事物中发现一些东西。这些细微的观察有时会是深刻的洞见, 令人耳目一新, 同时也能刺激新的想法。

但, 说了这么多之后, 把英国音乐家请到中国, 在一群基本没接触过实验艺术或音乐的听/观众面前用创作介入都市环境, 这究竟意味着什么? 实验项目的美妙之处正在于其结果的不可预测性。虽然我们几乎无法估测有多少人从这些声音项目中获得了何种体验, 但它们的概念的确激发了公众的想像力。媒体的反应出乎所有人的意料, 报纸、铜版纸杂志、电台和电视台争相报道一个实验性的声音艺术项目。为什么?

这令我们回头思考中国当下的文化氛围, 其取向可以说是相当物质化的。如果说, 1980年代的中国可以称作理想主义的话, 那么目前的形势就相当实用主义。财富与欢愉成为经济的基石, 服务业与

public's imagination. The media reaction went beyond anyone's expectations, with newspapers, glossy magazines, radio, and television stations practically clambering for coverage of an experimental sound art project. Why?

This brings us back to the question about China's current cultural climate, which can be characterised as being quite corporeal. If China in the 1980s can be described as being idealistic, then the current situation has become rather pragmatic. Wealth and pleasure have become keystones to the economy, and the catering and leisure industries have grown exponentially. It has been a slow process, but people have been replacing idealism with pragmatism and physical pleasure is replacing thought. The change of government policy from politics to economics during the 1990s was far more subtle than people could realise. The ability for people to make money and instantly change their lives was so much more powerful than the seemingly empty rhetoric of idealism. After all, people just want to enjoy themselves without the burden of tiresome preachers.

As a result, the body has certainly replaced the mind as the centre of attention for the time being. However, while this can describe society in general terms, society as a whole can never be as monotonous or single minded as that. The lack of official support for contemporary culture has contributed greatly to this situation and created a gaping hole in contemporary society that needs to be filled somehow. Not everyone is satisfied with dinner and karaoke, and not everyone will be happy with being fed a diet of soap operas and Hollywood blockbusters. That is why there are DVD shops in Beijing with a waiting list for Werner Herzog's latest film and box sets of Theo Angelopoulos' work. Evidently there are lots of people hungry to devour a more serious cultural diet, but they cannot just go out and see an amazing new exhibition in the weekend, or listen to an exciting new concert after work, because the contemporary exhibitions and concerts are simply not on offer. So when a project like Sound And The City comes along, with new ideas and approaches people have never heard of before, it's no

娱乐业急剧发展。尽管整个过程很慢,但理想主义已被实用主义取代,思考的习惯已被生理愉悦取代。政策在1990年代从政治向经济的转变比人们所意识到的要微妙得多。和听起来空洞无物的理想主义说辞相比,那些发财致富并迅速改变了生活的故事更有说服力。毕竟人们只想好好过日子,不想听那些沉重乏味的布道。

结果就是,身体毫无疑问地取代了头脑,成为时代注意力的重心。然而,尽管这种说法可以大体描述当前的社会,但社会作为一个整体,肯定不会如此单一平面。当代文化缺乏官方支持这一事实是造成目前现状的重要原因之一,同时也为当代社会造就了一个有待填补的空洞。并非所有人都满足于晚餐与卡拉OK,对于一些人来说,肥皂剧与好莱坞并不对他们的胃口。这就是为什么北京的DVD店铺里会有人订购维纳·荷索的最新电影以及安哲罗普洛斯的套装。明显,有许多人渴望品尝更严肃的文化食粮,但他们周末出门,看不到令人眼前一亮的新展览;晚上下班,听不到令人兴奋的新音乐会,因为当代展览与当代音乐会根本就不存在。因此,当“都市发声”这样的项目带着人们闻所未闻的新概念与方法出现时,公众会有强烈的反应就不足为怪了。

对于多样性文化生态的需求会增加对于优质文化的需要。美术馆与艺术中心迟早会在四处出现,文化慈善家也会支持新的剧场与舞团。进口电影的放映许可会放松,版权法会保护新音乐创作者。届时,资讯杂志上的文艺版面就会超过美食版面,中国也就会出现迟来的真正意义上的文艺复兴。

就“都市发声”而言,最重要的不是去体验那些装置及其他活动的观众人数,也并非媒体关注本身,而是该项目中的概念所激发的广泛兴趣。它

wonder that it generates a strong reaction.

This need for a more varied cultural climate will increase demand for quality culture. Museums and art centres will eventually spring up, as well as cultural philanthropists backing new theatre and dance companies. Cinemas will relax their import licences, and copyright laws will protect new musicians. When this happens, listings magazines will have larger sections for 'Arts and Culture' than for 'Dining Out', and China will have the true cultural renaissance it deserves.

In the case of Sound And The City, it wasn't the number of people that experienced the installations and various other projects that mattered most, nor was it the media attention for its own sake; it was the amount of interest generated in the ideas contained in the projects that was potentially most interesting. The appreciation for these ideas shows that contrary to many people's expectations, Chinese audiences do enjoy the conceptual nature of sophisticated contemporary culture, but only lack the opportunity to experience more of it.

们有很大的潜在力量。公众对于这些概念的兴致告诉我们, 与许多人的看法相反, 中国观众确实能够欣赏复杂的当代文化之观念性本质, 他们只是没有更多的机会去体验。

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Towards a sounder London

营造美声城市

麦克斯·迪森 (Max Dixon)

What are cities for, what do they sound like? Cities have more roles than we can count, of course, but we might say exchanging, making, living, and expressing identity are central. The keynote sound of the modern city is, however, the roar of road traffic. While many other more subtle sounds can often still be heard, this often requires an active listening to which city-dwellers have become unaccustomed. With little of immediate meaning or value in many everyday experiences of sound, most tend to switch off and tune out, except when it presses in on us so much that we call it noise.

Have we always lived our lives largely in such a 'learnt unlistening'? In a state of nature, on standby for fight or flight responses, our ever-open auditory channel was essential to very survival. Around us, competing creatures spread their calls across the sound-frequency spectrum and through time, weaving in and out of changing layers of sound from wind, water and vegetation. Have we evolved to prefer such broadband mixes of sounds, untangling many layers of meaning from complexity? Humanity's new megamachine, however, hums differently, usually, in cities, more tonally.

Industrialised societies have typically evolved a vein of city management dealing with 'unwanted sound' – noise from sources such as transport, industry, and late-night bars which can disrupt conversation, increase stress or disturb concentration, rest or sleep. Some researchers have become concerned that continued exposure to higher levels of environmental

城市是干什么用的？他们听起来如何？当然，城市的功能数之不尽，但我们可以说交换、制造、生活和表达身份是其中的重点。然而，现代城市的主题声音是交通噪声。尽管其他的很多较为隐蔽的声音也能听得到，但这往往要主动用力去听才行——而这正是城市居民已经不太习惯的。当日常声音经验几乎没有任何直接的意义或价值时，大多数人会关闭听觉系统，不再继续收听，除非那声音对我们的压力已达噪音级别。

我们在生活中大多数时间都“学会了不聆听”吗？在自然中，一旦我们处在需要在两个极端之间作出选择的状态下，我们永久开放的听觉系统对于生存就是必不可少的。各种生物在我们周围制造的声音涵盖了整个声音频谱系统，在风声、水声和植物的声音层之间不断出入。面对如此宽阔的声音选择，我们的进化是否完备，是否足以解读这一团混沌之中的多层意义？然而，这个人性的巨大机器在城市中的哼声通常不太一样，更具音调的特点。

工业国家通常都会发展出一套用来对付“不想要的声音”的城市管理系统。不想要的声音的来源包括交通、工业、夜间酒吧（它们会干扰谈话、增加压力、使注意力无法集中并影响休息和睡眠）。有些研究人员开始担心持续暴露于大音量的环境噪声（如交通繁忙时的声音）会对健康产生长期性的不