

On the Tiger Exhibition Project

The Tiger-project has been exhibited at the architectural exhibition project 'Nya Stockholm 96' at Brunkebergstorg in Stockholm 1996; the sound festival 'HörNi' at the University College of Arts, Crafts and Design in Stockholm 1996; the sound event 'Sound & Silence', at the University of Stockholm in 1998; the IT event at KTH, School of Architecture in 1998.

Tiger, which stands for *Tourist Information Guide to Environmental Resonance*, basically deals with the sonic climate at the city quarters of Klara in Stockholm, considered by many to be the centre of Stockholm and even the centre of Sweden, encompassing an area of approximately 600 by 400 metres. The district contains Sergels Torg (1) – the capital's central open air meeting place, and significant buildings such as the Cultural Centre (Kulturhuset) (2), the church of Klara (3), the Bank of Sweden (4) and the Central Station (5) [see enclosed map].

scale re-development of Klara in the 1960s and 1970s involved the demolition of almost all the older buildings, and their replacement by shops and commercial and office buildings. Criticism of this massive change has gradually increased, and the current debate about renewal in Klara is a matter of intense discussion.

The exhibition consisted of sound recordings from nine locations in the area of Klara. The sound recordings were only made once and the time-length of each of the nine recordings was approximately twenty minutes. Hence the recordings do not fully represent the sonic climate of the locations since a thorough study demands recordings during different times of the day and also during each of the four seasons, particularly winter as snow muffles the sounds. The environmental sounds in the Tiger project consist of representative excerpts of one to two minutes from these environmental recordings.

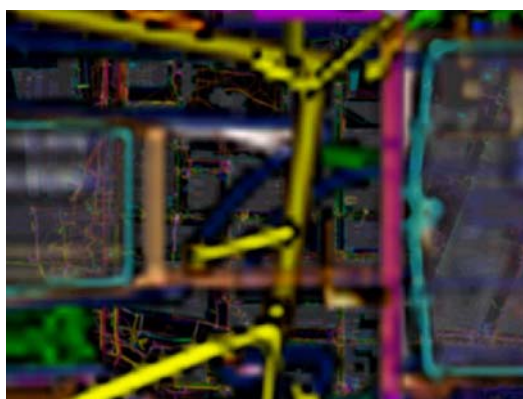
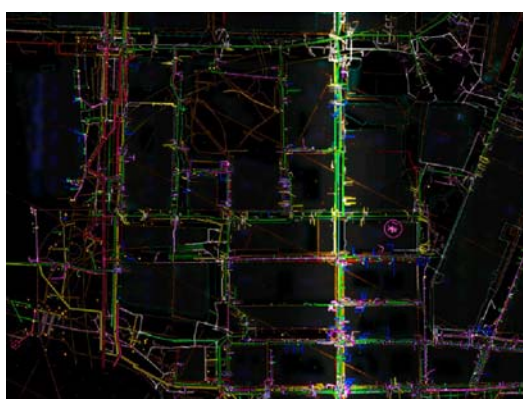
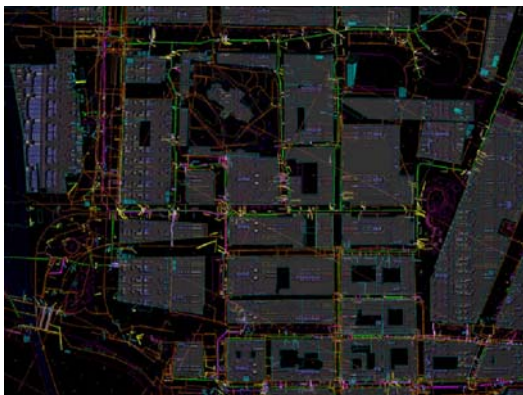


The City Quarters of Klara

The architecture of Klara has for many become a symbol of the rational thinking of modernist functionalism and the dramatic transformations that have affected many cities in the post-war era. The large-

During the performance of the Tiger exhibition, the sounds were synchronously projected with digital pictures of hidden infrastructure such as water, gas, electricity and sewers from the district of Klara.

These pictures are to some extent similar to architectural drawings, circuit cards and also to the graphical notation-technique of music [see enclosed images].



Maps of Infrastructure, the District of Klara

The pictures ran from a video projector and were projected on a white wall in the exhibition room, the size of which was 4 x 6 metres. The sounds came from four loudspeakers, placed in the corners and

the audience could choose the pictures and the sounds from a manoeuvre control.

Moreover, the sound recordings have been mixed with a voice, performed by the Swedish composer and musician Sten Sandell. The reason for mixing the voice with the environmental sounds was the idea of using the voice as a type of reference sound for illustrating the acoustic differences between the locations. The strategy was therefore to create a voice with an acoustic characteristic that radically differs from the acoustics of the nine locations, and for that reason the voice was executed and recorded in a church and subsequently mixed together with the recordings from the nine locations. Since the acoustics of the voice remains the same, it functions as a reference sound, which makes it easier to distinguish the acoustic characteristics at each location i.e. when listening, the acoustic quality becomes clearer since one relates each location with the acoustics of the voice. The listener will also note that the acoustics of the voice sounds more or less odd at the different locations. However, at some reverberant locations – such as T-Centralen and Drottninggatan – the voice harmonises better in comparison with other locations. The voice is mixed one, two or three times with each location recording and lasts from thirteen to thirty eight seconds. Even though the voice acoustics remains the same, the expression of the voice differs – it consists of three different articulations: 1) A 'guttural expression'. 2) A 'fateful expression'. 3) A 'street singing expression'.

The participants in the project team that executed the Tiger project were as follows:

Björn Hellström: Idea, executive supervisor – sound recording, sound mixing and graphic design.

Arild Lagerkvist: Adviser, co-executor – sound recording, sound mixing, programming and graphic design.

Lars Befring: Graphic processing, graphic design and co-programming.

Sten Sandell: Composer, voice execution and recording.

Thomas Huhn: (Ljudligan AB) sound mixing.

Niklas Almgren: Loudspeaker design.