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'Mapping Amager'

– *a diffusion sound piece on Amager's sonic landscapes* –

Equipped with different field recording gear (OKM-Microphones, handy recorders, microphones with different directionalities, contact microphones, hydrophones) the composer intends to trace the site-specific acoustics of the isle of Amager: Be it the well ordered urban structure in the center of the island, the old port in the north, the low landscape in the south-west or the ubiquitous airport in the east of the island – every of those characterizing aspects will be recorded with different methods to finally obtain a sonical 'picture' of the island's structure.

The aim is to diffuse the recorded sounds according to their provenance into a surround-sound atmosphere. Comparable to the sound systems used in planetary domes the loudspeakers are organized in a graticule in which the sounds will be spread according to the cardinal direction where they have been captured. With this set-up the composer can re-map the sounds to create an acoustic space allowing the spectator to immerse into an acoustic map of Amager. The composer is eager to thematize the sounds not only according to their topographical provenance but also to focus on the other geographic aspects of the island:

How does for instance the airport define the whole acoustic experience of this part of Denmark? Does the old port in the north provide some unexpected acoustic phenomena? Which diverse aquatic sounds could be found in the different parts of Amager? What about the sounding of earth and stones, of wood – the natural elements? Knowing that the island is the most prosperous part of the danish capital, the composer is also interested in capturing acoustics of the older (urban) areas (e.g. Christiania) and the newer quarters that are just about to emerge. Are the visible aspects of growth, construction and even gentrification possible to sense sonically, too?

In the end the composer's subjective experience of the acoustic occurrences and the sonic image he got while the recording and editing process will determine the composition. This is the reason why the spectators will also witness a very personal involvement with the site-specific sounds of Amager.