



Entries tagged "Sound of Work: Blacksmith ed1" from <https://eero.storijapan.net/> blog. The texts cover the making of the sound pack from start to the publication.

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20171005-20180708

I was informed that Riveting hammer – Ingersoll Rand – Start 4¹ (a sound from the SOW collection) is used in an episode of Stories of Yore and Yours² podcast (the sound is heard at 16min 15sek). The episode is a reading of a short story called Harrison Bergeron³ by Kurt Vonnegut (1961). The episode sound effect credit list is a fun read.⁴

....

Wrote a proposal for a techno-gig-talk at the Exhibiting Sounds of Changes⁵ seminar in Tampere (in June). My proposal for a Sound of Work: Blacksmith presentation was accepted into the program, which is nice! But I feel cheated. They made their call with an obscure text: “Participation is without a fee; however travel, accommodation and daily living are at your expense.“. I had read “[...] at our expense” – Thinking that they would have covered travel expenses and offered a lunch for people presenting at the seminar.

...

Sound of Work: Blacksmith is linked as a “sound publication” on the Finnish Society for Acoustic Ecology⁶ website. It’s right next to publications made by Meri Kytö – Which is very flattering! Her article on modern cities as acoustic spaces (Moderni kaupunkilaisuus akustisena järjestyksenä⁷ 2011) was a very influential text when I worked on the Hear and There+ project for Ihme-days.

Also discovered a EU funded labor themed audio archive project Work with Sound⁸ (my favorite sound is Pump⁹). There is going to be an international conference in Tampere in June Exhibiting Sounds of Changes¹⁰. I send them a proposal for a gig!

...

SOW is being used for a relaxation video: Skyrim: Relaxing in Riverwood | Nature Ambience Sounds ↑ Relax, Study¹¹. Blacksmith sounds found at 5:41, 10:37, 24:58, 29:39 min and towards the end!

¹ <https://freesound.org/people/ldezem/sounds/386330/>

²

https://secure-hwcdn.libsyn.com/p/2/8/b/28bb21dae9229707/SYY.07.Vonnegut.mp3?c_id=21539065&cs_id=21539065&expiration=1531077142&hwt=80a7e4aca2eea530a2bcfc91f9aa5b28

³ https://en.m.wikipedia.org/wiki/Harrison_Bergeron

⁴ <http://syypodcast.libsyn.com/website/episode-7-credits>

⁵ <http://worklab.info/call-for-papers-exhibiting-sounds-conference/>

⁶ <http://www.aanimaisemat.fi/p/linkkeja.html>

⁷

https://www.dropbox.com/s/cpa3qm54jfafoaz/2011_moderni-kaupunkilaisuus-akustisena-jarjestyksen_a_meri-kyto.pdf?dl=0

⁸ <http://www.workwithsounds.eu/>

⁹ <http://www.workwithsounds.eu/sound/pump/>

¹⁰ <http://worklab.info/call-for-papers-exhibiting-sounds-conference/>

¹¹ <https://www.youtube.com/watch?v=mYxrd7oKdLM&feature=youtu.be>

20170330

“Prism House Complete Percussion Vol. I” is a compilation of 320 found sound samples gathered from field recordings made exclusively in New York City¹². It works well (Unfortunately the music the band makes is sentimental). Sounds of the Junk Yard (1964)¹³ Michael Siegel is better reference for sound of work! My favorite is “Alligator Shear” (201). Siegel’s Sounds of the Office¹⁴ is a classic (Perhaps it inspired the PO-24?¹⁵).

I’m not sure if SOW: Blacksmith ed1 is offering anything new to the continuum of groove oriented musique concrete. I guess the publications openness (direct availability through archive.org / freesound) is it’s best merit. But there are so many great free sample packs already out there that it’s impossible to stand out. I’ve been bragging that SOW is a True-Marxist sound publication: It is NOT a representation of labor or a glorification of the labor force – It is a tool (Which can be used to to make techno). The grooves of the machines can be yielded to move our semi-unemployed bodies struggling through post-industrial landscapes.

The idea that techno is the music of the working class was announced by Jori Hulkkonen in 2011. I got to interview him during Kotimaan teknokatsaus vol 3¹⁶ (16:41). Similar views are present in Jeremy Deller’s Acid Brass project¹⁷. In 2011 Hulkkonen described techno as a “Human soul with the frame of the machine”. He talked about Detroit and how the cities empty industrial spaces were appropriate for social gatherings. Abandoned factories filled with bodies moving to the rhythm of machine made music. He believed that Kemi’s development as a city forged him into the artist he is today. After factories were closed and parents were unemployed, their children occupied the factory facilities, filled them with mechanical sounds and developed new cultural expressions (and industries). Techno served as a gateway for learning how to work with computers, to organize gatherings and to work creatively. It was born from necessity.

The response for SOW has been ok. People have celebrated the release on Reddit. Apparently “Industrial sounds are so hot right now” and the Novation Circuit tailored .syx has is well received (52 likes¹⁸). Also got in touch with Petri Kuljuntausta who invited me to host an exhibition at Akusmata sound art gallery¹⁹ in the summer. I’m moving steadily into towards sound arts. The transition of migrating from performance art to post-marxist sound art has taken two years. I regret that we didn’t explore the sonic possibilities of Jesses forge in more detail. The sounds are pretty straightforward. I guess I should apply funding for ed.2? I could ask Hulkkonen etc. to produce songs from the sounds too.

¹² <https://soundcloud.com/prismhouse/complete-percussion-vol-i-free>

¹³ <http://www.folkways.si.edu/sounds-of-the-junk-yard/album/smithsonian>

¹⁴ <http://www.folkways.si.edu/sounds-of-the-office/album/smithsonian>

¹⁵ https://www.youtube.com/watch?v=R_118tFJZB0

¹⁶ <https://vimeo.com/48726988>

¹⁷ <https://www.youtube.com/watch?v=gBJxMQGYXM4>

¹⁸

https://www.facebook.com/groups/circuitowners/604088939791198/?ref=notif¬if_t=like¬if_id=1490783717584613

¹⁹ <http://akusmata.com/>

20170323

Float like an artists, sting like an institution. #35

The SOW: Blacksmith ed1 metadata .cvs asks for intensive work but I'll try to have it ready by tonight. Witness evidences of labor online²⁰.

Shot video at the Helsinki mounted police crowd control training session in the morning. Inhaled training mace spray and horse manure. Horses marched through smoke and flags were waved. A gun was shot at random. The sun was low and the officers backlit. The event looked like a buddhistic ritual. I was offered the opportunity to join their training sessions with the defence forces. Unfortunately the session will take place on the same day as our Kontula Electronic gig. Morning with the horses and evening with techno. Art, spring, stress.

Dance lessons were fun and intensive. Learned some Pilates movements but hurt my wrist (The pain comes from poorly executed kettlebell lifts and unergonomic phone handling). Mr. Pilates believed that modern work and lifestyles have weakened our bodies and to fix us into shape he developed the practice of Contrology (know today as Pilates).

During the process of disemboweling charismatic authorities as political organizers – A mass of physical authorities telling us how to live in our bodies has a emerged.

Wonder if there is some sort of Anarcolates out there which would aspire break our bodies? Movement is always relational (to body parts, others and spaces) which makes autonomy as a body impossible. Anarcolatic exercises would attempt to replace current relations with new codependencies. Such new codependencies should be toxic and work to free us from the temporality (history) of the body. Perhaps technology could be used to mutate us! A dancer providing and controlling the oxygen flow of an other with a pump serves as an simplified illustration.

²⁰ <https://docs.google.com/spreadsheets/d/1q5kj4H8kUmAmc5ZIST62-ZsZSOxclJH-xu6lqh7r3B8/edit>

20170322

Submitted the terms deep time Marxism and the institutional horizon²¹ to the Bureau of Linguistical Reality database²².

Work on the SOW: Blacksmith ed1 metadata is progressing steadily. I'm currently authoring a .csv table with descriptions, filenames, tags etc. for freesound.org. The work is very tedious. The table has 324 rows (each with eight columns). Also added ID3v2.3.0 & RIFF INFO metadata to the files. Unfortunately I couldn't sync the data automatically so the details are a bit different between the .csv and the metadata embedded into the files. Got the Sound of Work: Blacksmith edition 1 webpage on Ore.e Ref. site ready. Prepared a collection of one shot sounds for Kristian, so that we can start rehearsing with them.

²¹ <http://eero.storijapan.net/docfolio/20160810-2/>

²² <https://bureauoflinguisticalreality.com/about/>

20170320

The mix is ready! The SOW: Blacksmith collection is over 52 minutes long. I'm currently in discussions with Frederic Font Corbera from the Freesound.org staff in hopes of finding a convenient way to upload the files to their servers. The entire package is 1,68GB. Also testing Archive.org services, which seem to be capable of handling multiple files more easily. Below is a full list of all of the files in the package. Tomorrow I'll add metadata to the .wav files and if everything goes well I can upload the files to Freesound.org and Archive.org later this week.

20170317

Studying at Zodiak Men's Contemporary Dance classes has been fun. The movements we've practiced serve as brain-puzzles. So far the series we've done have not been very complexed or physically intensive. I'm using the opportunity to learn how to teach movement. Both classes have offered tricks for ground work. The official host Andrius Katinas was sick last night and we were taught by Ima Iduozee.

"By losing our notions of universality, transcendence and ultimately the notion of the real we have also lost the ability to change."²³ A Star Wars Utopia and the Slow Cancellation of the Future by Zero Books.

Midway through the SOW: Blacksmith edits. Exporting the files too. The entire project will be around 1gb! Found a decent looking tool for adding metadata Kid3 – Audio Tagger²⁴.

²³ <https://www.youtube.com/watch?v=JX-HfNIN-pc>

²⁴ <https://kid3.sourceforge.io/>

20170314

Edits on the SOW: Blacksmith sample pack are progressing steadily and I'll have all of the samples chopped by the end of the week. After this I'll continue with mastering. EQ fixes are almost done but the dynamics of some loud machines and hammers pose a challenge. After the fixes I'll export the samples and continue organizing them into folders and adding metadata. If everything goes as planned we can publish the pack by the end of the month. I plan to make a intro video for the collection at Jesse's smithy.

Did some benchmarking and found a few companies and private artists offering blacksmith sounds and other industrial noises for sound designers and musicians. Some of these links have been collected by Paul Virostek who runs the Creative Field Recordings²⁵ blog.

- Freesound²⁶ offers 134 sound tagged "blacksmith" for Free!
- Bluezone Corporation²⁷ offers the "Metal Impact Sound Effects" pack for 14,95€
- Eiravein works²⁸ offers the "Ilmarinen" Blacksmith sample pack for 16€
- Echocollectivefx's²⁹ offers the "Lockdown" sample pack for 40€
- Hart FX³⁰ offers a massive "Hart of Steel" collection for 99€

Minttu also recommend a Finnish musician who is working with junkyard sounds called Pentti Dassum. He works under the title Umpio³¹ and he's currently engaged in a sounds of craft and labor project related to textiles³².

I regret we didn't use more professional mics for our recordings. The tonality of our samples is suitable for projects that are flirting with lo-fi field recording aesthetics. If we'd invested in more advanced mics we could have reached out to the professional foley artist community too. Our efforts will provide a great addition to the Freesound community.

Assisted Ilkka Wahala (a graduate from the Kankaanpää Art School) with his real/simulation shooting documentation. He had organized a shooting range, an instructor and guns from Osuva a range located in the center of Helsinki. He shot with a Scorpion Assault Rifle and a pistol. I got to shoot too but only with a training gun³³. It was fun and the staff was very welcoming. Relatively cheap too.

Meeting Kristian at the gym in preparation of the Kontula Electronic gig.

²⁵ <http://www.creativefieldrecording.com/community/community-sound-effect-libraries/>

²⁶ <https://freesound.org/search/?q=Blacksmith&page=2#sound>

²⁷ <http://www.bluezone-corporation.com/samples/metal-impact-sound-effects-download>

²⁸ <https://eiravaein.com/collections/libraries/products/ilmarinen>

²⁹ <http://echocollectivefx/>

³⁰ <http://hartfx.net/libraries/>

³¹ <http://www.umpio.com/audio/>

³² <https://m.facebook.com/events/1794134870850129/?acontext=%7B>

³³ <https://flic.kr/p/ST5tvj>

20170309

*Can I Get An Amen?*³⁴ (2004) & *Bassline Baseline*³⁵ (2005) by Nate Harrison³⁶ (Note: Bassline Baseline circumvents youtube copyright protection algorithms by randomly gate-chopping samples!). Both pieces are fuelled with technological optimism (which in 2004-5 was already nostalgia). Contemporary discussion concerning cultural appropriation are distant and sampling is presented as a expression of an pancultural youth movement which seeks to discredit capitalism, corporate record labels and mainstream artists (The dismay mainstream artist felt over sampling is well captured in this delightful extract from 1988)³⁷.

Jon Leidecker's (aka. Wobbly) podcast series VARIATIONS #1-7³⁸ (2009-2012) investigates the history sampling in more detail. In all VARIATIONS is a great introduction to 20th century avantgarde music. He begins the series by illustrating how musical notation and sampling are related. These technologies have enabled artists to extract tunes and forms from localized cultural contexts and to distribute them globally, make remixes, to store tunes/forms indefinitely and to re-listen to tunes/forms without social context. Musical notations is as intrusive as sampling!

Leidecker argues that recorded music gave artists, who didn't have training in notation the opportunity to document and share their culture. He presents jazz as an artform which developed largely through recordings. Early jazz musicians developed new styles to play old instruments and these styles were shared globally through 78RPM recording (Musical notation struggles to capture the style instruments can be played). Recorded music and samplers returned power to oral cultures and traditions. Charismatic performers who were overshadowed by literary traditions could re-emerge and seek out global audiences.

He presents sampling and remixing as fundamental human rights. As methods for organizing like-minded people. I think he argues that the best way to fight cultural stagnation and alienation (under capitalistic conditions) is to embrace sampling full heartedly. Corporate record labels and centralized regimes will always find ways to appropriate subcultures and minorities – The only way we can overturn such developments is by sampling, sharing and remixing. By using technology to disrupt. The sampler is like nuclear energy – We are all affected by it and it continues to define the world according to its logic (as discussed earlier³⁹).

I think many contemporary discussions concerning cultural appropriation are steered by a negative reaction to the technology of the sampler. It's a convenient adversary. It is technology which is designed to extracts cultural signs away from their native context and to

³⁴ <https://www.youtube.com/watch?v=5SaFTm2bcac>

³⁵ <https://www.youtube.com/watch?v=TLQwwtjtiY4>

³⁶ <http://nkhstudio.com/>

³⁷ <https://www.youtube.com/watch?v=cu38AL4E7I4>

³⁸ http://rwm.macba.cat/en/variations_tag

³⁹ <http://eero.storijapan.net/docfolio/20160517-2/>

remix samples according to a fixed logic (western time signatures and scales). But when we are discussing cultural appropriation, it is important to understand the difference between the global impact of the technology of the sampler and individual artists who use samplers. Herbie Hancock believes⁴⁰ that samplers are tools which allow users to choose if they are used for good or bad. There is nothing intrinsically bad about technology or appropriation for that matter. Copying successful techniques from other could be considered is a human right and we can't turn back the clock.

The arrival of samplers have changed our cultural ecology and artists who use them for remixes are trying to adapt to the change. Naïve users get blamed for what our sinister technology enables. It is the sampler in its self which subjugates and quantifies cultural signs across classes and continents. Everyone touched by its logic has been tainted. #3⁵

We cannot stop sampling as a technological approach to culture – But we can use samplers to connect to each other. Acceleration is the best route for action. We should confront each others and not allow fear to hinder our efforts. Gianni Motti's HIGGS, looking for the anti-Motti⁴¹ (2005) is a cynical artwork. He should have run together with someone, so that they would have collided and exploded into previously unseen particles.

Samplers are not against local cultures. They are against the world. In the wrong hands samplers are paving way for a granular future, where we cease to form relations to other cultures and only form relations to technology! As Topi discovered, people who use Tinder are actually in relationship with the application and the casual human encounter they engage in are irrelevant for the application developer and the emerging Tinder-culture. Sampler technologies are here: Embrace the possibilities they offer.

I hope the SOW: Blacksmith will manage to build bridges between new and old professions and classes. Designers make techno on their free time... By using samples extracted from the sounds of work of the craftsperson, they can align their (rhythmically moving) bodies to the the reality of the labor force. We are in this together.

⁴⁰ <http://eero.storijapan.net/docfolio/20160908-2/>

⁴¹

https://www.perrotin.com/artists/Gianni_Motti/146/higgs-looking-for-the-anti-motti-cern-geneve/25176

20160306

Working out with Kristian in preparation for Kontula Electronic gig. As a day job I'm busy with SOW: Blacksmith. Developed a straightforward sample editing workflow on Logic X (trim, chop to bars/beats, [quantize], EQ, fix peaks, bounce in place, export as .wav, repeat). Also learning how to clean noise with RX 5⁴².

Adam Szetela's short on bodybuilding *The Anticapitalist Bodybuilder*⁴³.

For many men, the promise of a better life in the city was laden with the new problems of urban work: mental exhaustion, a feeling of separation from one's body, boredom, and a lack of freedom in one's work.

The once pervasive artisanal, craft, and agricultural forms of labor idealized by popular turn-of-the-century authors and orators like Walt Whitman and William James became nostalgic objects of the past for a new and predominantly male middle-class workforce.

In response to the changing nature of labor, men like America's first physical educator, Harvard professor Dudley Sargent, created "mimetic exercises" for middle-class workers.

[...] the gym offered well-to-do men a cultural space where labor could again be rewarding and intrinsically valuable, instead of alienating and externally oppressive. [...] This kind of work, Sandow explains in his 1894 training manual, has a "bracing effect on the mind and an enlivening influence on the spirits."

Self-fulfillment, wholeness of mind and body, control over one's body, and ownership of one's labor and the products of one's labor speak to the kinds of activities that all of us find meaningful.

*Early supporters of the physical culture movement, like socialist and *The Jungle* author Upton Sinclair, not only built their bodies. They built movements to stop owners from turning work into what it is today. [...] many bodybuilders fought to both tame capitalism and offer an alternative vision of social relations and labor. The struggle was, and is, not just about better wages and more benefits, but better jobs.*

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https://www.izotope.com/en/products/repair-and-edit/rx.html?gclid=CjwKEAiArvTFBRCLq5-7-MSJ0jMSJABHBvp0zQOOZ1y8i8TQe5m--7AN1IXLKbhTp5qSssZazFJTFxoCBlbw_wcB

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<https://www.jacobinmag.com/2017/03/bodybuilding-arnold-sports-festival-taylorism-ymca-roosevelt-sports/>

20170124

*Autochthonic Fantasy*⁴⁴ (2016) Arttu Merimaa.

*Kirjastoesssee*⁴⁵ (2016) Pilvi Porkola.

Preparing for “Performance and Media” course which I’ll host next month in Kankaanpää Art School. Feeling stressed.. It’s taking a lot of time to sort out practicalities and the time would be better spent making fun art stuff (like preparing the SOW: Blacksmith ed.1).

I’ve planned that we’ll... Make six intensive workouts at the Kankaanpää gym⁴⁶ (working with kettlebells), make 3d renderings of meditation stools (later construct them) and work with sketchup to design imaginary objects (later meditating on them). It’s a fun program to conjure but stressful to organize. At the same time I’m mentoring a group of five graduating students with their thesis related artworks. So far I’ve written 12 pages of emails and spend 63 hours on mentoring tasks and travels to Kpää (I’m using a nifty work scheduling application to measure the exact working time). I don’t think they are reading my emails and on my visit there last week I learned that half of the group hasn’t started working yet.

It takes six hours to travel to Kankaanpää by bus. It would be more practical to organize my course for an academy in Berlin etc. The travel time would be more reasonable. Still.. I enjoy the idea that somewhere there is a polytechnic university which offers free art education for people who live in the middle of nowhere. Globally it doesn’t make any sense to have an art university in Helsinki either. I should make a travel video about Kpää and show it friends visiting Helsinki. The site puts contemporary art into perspective. On a map the city is at the same level as Greenland.. It’s among the most northern universities of applied sciences offering education on performance art. I guess Tromsø is the most northern – But Norway doesn’t count because they have oil money, which makes space and time are manageable.

⁴⁴ <https://vimeo.com/155408202>

⁴⁵ <https://soundcloud.com/user-414549664/kirjastoesssee-versio-3>

⁴⁶ <http://www.kankaanpaa.fi/sivistyskeskus/html/fi/1186994167254497118.html>

20161228

We received sponsorship headwear from Atlas Copco⁴⁷! The Sound of Work: Blacksmith sample pack is turning into a weird side quest to corporate sound archeology. I contacted the companies marketing departments in Finland and Sweden and we received caps from both branches (Caps that were shipped for Jesse have a modern look⁴⁸ and I got a more subtle grey version⁴⁹). Atlas Copco is a key company in the nordic mining and manufacturing culture. It's a living fossil of an organization, which is rooted in pre-copyright manufacturing culture and it's wealth is based accessibility to local raw ores. I always remove or hide branding from my clothing but this is a rare treat and I'll keep the logo on. Unfortunately the shape of the cap is silly. The story is impressive though.

⁴⁷ <http://www.atlascopco.com/>

⁴⁸ <https://www.flickr.com/photos/jukkapalmu/31896341726/in/dateposted-public/>

⁴⁹ <https://www.flickr.com/photos/jukkapalmu/31816658931/in/dateposted-public/>

20161202

First test of “Sound of Work: Blacksmith vol 1”⁵⁰ sample-pack and sound archive detailing the acoustic work environments of blacksmiths. Played live using simple Notation Circuit groovebox and tweaked using Kaoss Pad. Went for reggae, so that smokers get work.

Visiting Samir Bhowmil’s dissertation⁵¹: “Deep time of the Museum – The materiality of Media Infrastructures”. In short he claiming that the museum is a technological black-box, filled with smaller proprietary driven technological black-boxes (info screens, archival systems etc.): “Museum is a mediating device”. He argues that the specialisation required to maintain and advance these museum/medias is dependent on proprietary technologies, outsourced specialists and economically unethical waste management systems. I think he’s using ecology as a lever to question the ethics of museums – Black-box specialisation is unethical, in lines of all poststructural trails of thought.

But I wonder... What is the difference between a painting (a black-box made from eco-harmful materials that becomes understandable only through a specific cultural reading) and a computer displaying texts (a black-box made from equally harmful materials which depended on temporary techno-sphere). Both artifacts require specialist. I’d argue that the computer is the lesser evil as it can be used (hacked) for some other use. A painting can be used to build a fire, but it is really poor source for energy. Samir also discusses Critical Making in the book and made a good critical argument about recent open source data-dumps⁵² executed by our national museums. He asks for openness in regards of community involvements instead of data. Openness will challenge the institutions, open source data-dumps only succeed in making the institutions appear foggy and formless.

⁵⁰ <https://soundcloud.com/ldezem/sof-blacksmith-vol-1-test1>

⁵¹ <http://www.aalto.fi/en/current/events/2016-10-19-002/>

⁵² <https://m.flickr.com/#/photos/kiasmamuseum/>

20161130

I've been mastering the samples using Logic Pro X. After a frustrating day with tutorials I found a decent workflow. We recorded two files on each take. A master and secondary-file in -6db (Tascam Dr-40 can simultaneously write two files from the same input). If the monitored master has peaked, I can repair it using the secondary-file. In Logic Pro X I have each file is on separate track. After tweaks I can select both as a "region" and then "bounce the region in place" on a new track, which can be exported. It will take me two weeks of daily work to master the entire collection (But I hope to have some test samples ready for the weekend).

I contacted Atlas Copco company in Helsinki and told them about our audio-archeological project (Majority of the hammer and drill tools we recorded were old Atlas Copco). They were pleased to hear about the project and promised to send a Atlas Copco branded cap for Jesse! It remains to be seen if something will develop from the engagement with the company.

20161128

Visited Hybrid Matter symposium⁵³ at TeaK last Thursday. Jennifer Gabrys⁵⁴ gave a talk concerning animals as sensors. She referenced projects that had embedded animals with sensory technologies to collect data on weather conditions, migration routes etc. The approach is of interest for our Trans-Horse project. We've investigated the possibility to set the horse's views and environmental requirements as a premise of urban planning in hopes of crafting more environmentally engaged and versatile environments. Gabrys approach was critical and she argued the majority of animal aided data is used to confirm human perceptions. She is currently working in a project called [citizensense.net](http://www.citizensense.net/)⁵⁵. Her talk gave me the idea to use the horse care-journals of the Mounted police of Helsinki as data to study city development!

Steen Rasmussen gave an interesting talk about BINC economics (bio-, info-, nano- and cogno.). His talk was a useful reminder of the historical importance of the middle class: The empowered, wealthy and democratic middle class of the last century was a unique historical glitch and automation of labor is it's biggest threat. He was optimistic about 3d printing and other "new" manufacturing technologies and urged the audience to engage with new technologies open mindedly. Unfortunately many new technologies categorically renunciate agency of the makers. This renunciation is embedded in modern worldviews – Factories and 3d printers are equally bad! There are no new technologies.. New tools fuel the same old colonization. After the symposiums I came across the concept of Critical Making which I'll have to study more. Critical Making⁵⁶ seems to fit many Ore.e Refineries projects neatly.

On Friday I joined a dinner organized by the Union for Rural Culture and Education⁵⁷. The dinner completed my involvement with the Grey Cube Gallery project. I was seated next to Päivi and sound artist Petri Kuljuntausta. Kuljuntausta was kind enough to share field recording techniques and motivated me to continue with sonic experimentations. We talked about the Ihme audio-guide project I completed last spring and he had some ideas on whom to contact concerning the future of the project. I had to leave the dinner early as I rushed to Turku. On the buss I read some of Kuljuntausta's texts on sound art⁵⁸. He has used a KaossPad in his live setup⁵⁹.

In Turku I met with Jesse and we made 232 separate machine/tool sounds and two binaural recording at his smithy (The binaural equipment is on loan from Circus Maximus). The recording went as planned⁶⁰ and we worked on site for eight hours. The majority of the sounds are high pitched and we'll possibly make additional recordings next year. Jesse had

⁵³ <http://symposium.hybridmatters.net/>

⁵⁴ <http://www.jennifergabrys.net/>

⁵⁵ <http://www.citizensense.net/>

⁵⁶ https://en.wikipedia.org/wiki/Critical_making

⁵⁷ <https://msl.fi/>

⁵⁸ <http://kuljuntausta.com/index.php/texts/>

⁵⁹

[http://kuljuntausta.com/download/texts/P.Kuljuntausta - Live-elektroniikasta ja studios%c3%a4vellysten esitt%c3%a4misest%c3%a4_%28kirjassa_%c3%84%c3%a4neen_ajateltua%29_2013.pdf](http://kuljuntausta.com/download/texts/P.Kuljuntausta_-_Live-elektroniikasta_ja_studios%c3%a4vellysten_esitt%c3%a4misest%c3%a4_%28kirjassa_%c3%84%c3%a4neen_ajateltua%29_2013.pdf)

⁶⁰ <http://eero.storijapan.net/log/20161107-2/>

the idea of fitting the smithy's floor with piezo microphones, so that we could hear the bottom end sounds. We'll likely call this sample-pack "Sound of Work: Blacksmith vol.1". I'll demo the sounds for Jesse next weekend.

I'm meeting students from the Kankaanpää Art School online this week to discuss their upcoming graduate exhibition and art projects. Also met with Antoine Pickels concerning possible Trans-Horse engagements next year.

20161107

Jesse was excited about the idea of making field and sample recording at his smithy. We'll make a sample-pack of pre-industrial (aka. true-post-industrial) sounds. Our aim is to sample pneumatic tools, anvils & hammers, steel forging at various temperatures, grinders, welding machines, power hammers and other tools Jesse uses as a blacksmith. We'll possibly use binaural mics for ambient sounds and I'll use the Tascam dr-40 with an external Sony ECM-NV1 mic for mono (and the device mics for stereo) sounds. The recordings will be a bit noisy but I don't mind.

The pack will be called "Ore.e Refineries – Pre-industrial Sample-pack" (or something) and launched through our website. Samples will possibly be hosted at archive.org (as a .zip) and on freesound.org. The pack will offer creatives who serve the post-scarcity economy, laboring on intangible projects at silent office sites and generic cafeterias an opportunity to manifest their moods and express their desires making music from sounds of pre-industrial labor, tools and technology.

I'll also make an edition of 64 samples (totalling 60s of audio) which I can use with my Novation Circuit. The device received an update (v. 1.4) which makes it possible to make polyrhythmic sample patterns. Youtube user loopop also shared a way to play samples using chromatic etc. scales (using custom pattern templates) which offers fun possibilities⁶¹. I'm still conflicted whether to expand my newfound interest in sounds towards analogue synths (in an effort to seek out new tones) or if I should focus on working more with samples and recordings (in an effort to understand and possibly deconstruct contemporary soundscapes).

How to do art in the future: Minimal-Modular (Like Erica synth Pico line⁶²) vs. Roland SX 404sx?

⁶¹ <https://youtu.be/WC1x64z08zQ>

⁶² <http://ericasynths.lv/en/shop/eurorack-modules/>