

Title: Streetscape

Author: Iori Nakai

Concept:

Streetscape is a device that extracts environmental sounds and city form, and immerses you so that you can imagine your surroundings. By tracing a map where the roads have been cut away, you can listen to sounds from that particular location using headphones. This idea emerged from wondering what we can see in the scenery of a city imagined through sound, and what kinds of memories will be brought to the surface.

Usually pen tablets are used to "draw" pictures on the computer, but in *Streetscape* they allow you to "walk" while listening to the sounds of the city, and to feel the close connection between the map and sounds. Because I tried to create an environment of listening to natural sounds using natural movement, participants interact by tracing the indentations in the map with a pen, rather than with a mouse or their finger. This allows viewers to become more absorbed in the scenery.

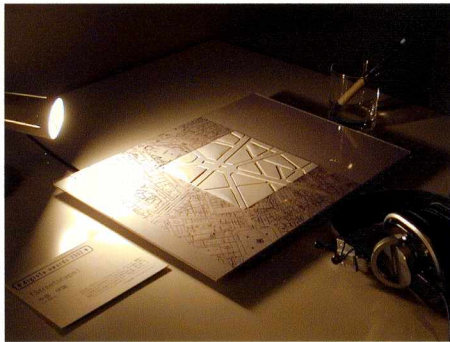
Streetscape has been created and exhibited in 7 cities in Japan and abroad, including Kyoto, Nagoya, Hamamatsu, Sendai, Roppongi, and Paris. Each piece was recorded in the city where it was scheduled to be showed, and I made a new map of the city. People living there experienced this work, and I also showed pieces created in cities far away, in an effort to make the experience as real as possible. For the audience, there is a big impact in experiencing both usual and unusual environments, juxtaposed side by side.

Although I create this work in many different cities, my aim is not to capture sounds unique to each place. If I took this approach, I would end up interjecting my own subjectivity between the work and the audience, and the result would be increased distance. I take sound quality and presence into consideration as I layer the ordinary sounds of life, as opposed to the stereotyped cityscape. Undoubtedly, scenes emerge that you can only

encounter at that place at that moment. By listening to the surroundings that I usually ignore, I feel the existence of the city, the people, and my own presence in the here and now. I hope to create work that gives a glimpse of the miraculous drama being played out in the background.

I'm planning to develop *Streetscape* into workshops, where people create *My Streetscape* or their own personal streetscape by recording their favorite sound environment. Also, I am working on archiving sound from an original point of view, such as expressing the vertical change in sound through "skylscapes," or using the calendar as a motif for showing how sound changes during the course of the day for a particular place.

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streetscape
iori nakai

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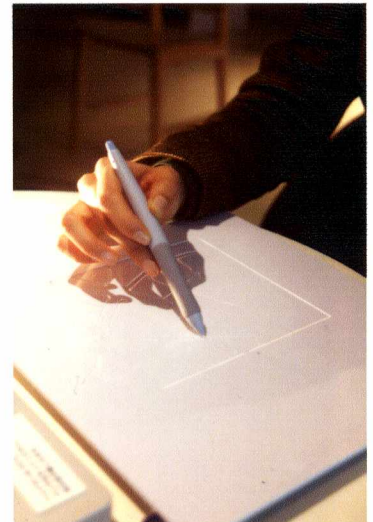
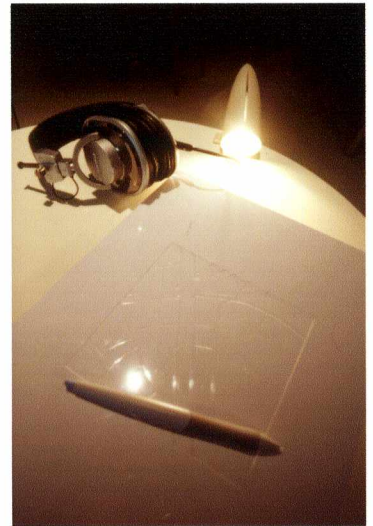
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Iori Nakai

Profile:

1980 born in Aichi Prefecture

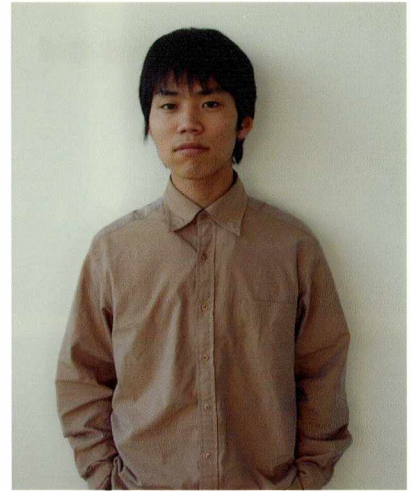
1996 Became interested in digital music and bought a synthesizer. Started going independent studies on methods for sound synthesis and sound theory. But, after completing several works, lost interest in performing, and at that point encountered the world of interactive art and media art.

1999 Entered the Institute of Advanced Media Art and Sciences (iamas), and came face to face with a place for artistic expression using electronic equipment. Did collaborative projects with many artists, and through working with others developed the ability of self-expression.

2000 Debuted with streetscape as first work. Used an innovative plan of imagining cityscapes while recollecting various experiences and memories, through simple and audacious expression using only sounds and maps of the city. This is the so-called soundscape piece, but it also is interactive in the sense of evolving based on the circumstances, judgment, behavior and memories of viewers. Has been invited to numerous exhibitions, and received awards at contests.

Continues capturing sound in cities and becoming immersed in maps, and is gradually defining a personal style of presenting the audience with cityscapes only using sound and simple interfaces.

At the same time, is also doing work as a sound programmer. Has experience working as a consultant creating software used for contemporary music and at sites of club culture. Is exploring innovations in performance methods, production, and rethinking music culture through software development and interface design.



Exhibitions:

2002/8 Media Art Festival (Hamamatsu, Shizuoka Prefecture)

2002/5 3rd Blank Hunting (Setagaya-ku, Tokyo)

2002/4 retake (Sendai, Miyagi Prefecture)

2002/2 iamas 5th semester graduation exhibition
(Ogaki City, Gifu Prefecture)

2002/01 5-17-01 (Roppongi, Tokyo)

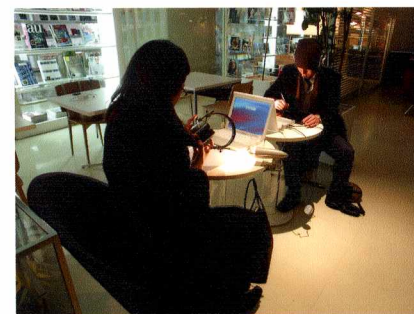
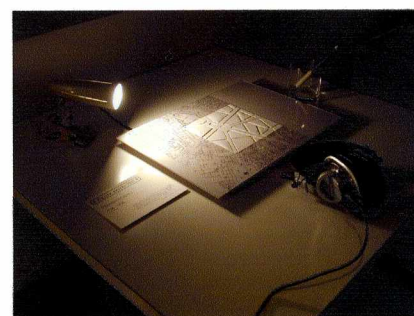
2001/10 interaction 101 (Ogaki City, Gifu Prefecture)

200/08 3rd Digital Renaissance @ Keihanna (Kyoto)

2001/05 Laval Virtual 2001 (Laval, France)

2001/5 MDA:SRC;01 (Nagoya)

2001/02 iamas 4th semester graduation exhibition
(Ogaki City, Gifu Prefecture)



Awards:

2003/02 Media Arts Festival Agency for Cultural Affairs
Digital Art Division, Works Recommended by the Judging
Committee

2002/12 NHKBS1 Digital Stadium
Digista Award 2002, Grand Prize

2002/12 NHKBS1 Digital Stadium
Digista Award 2002, Installation Category, Grand Prize

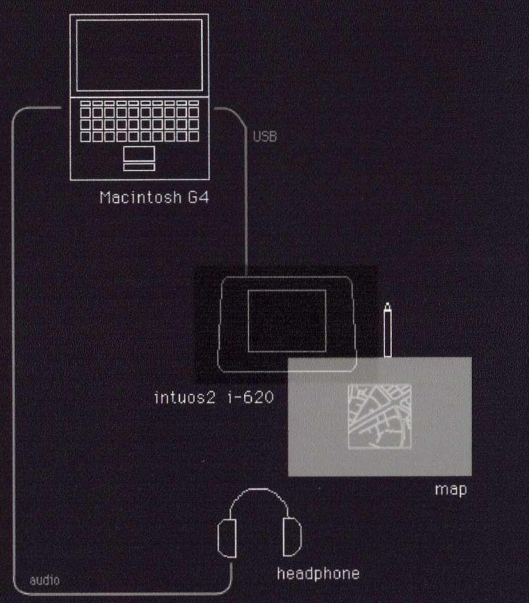
2002/11 NHKBS1 Digital Stadium
Kazuhiko Hachiya selection, Best Selection

2002/08 Asia Digital Art Awards
Interactive Art, award recipient

Setting:

equipment and materials

apple PowerMacintosh G4
wacom intuos2 i-620
headphone
direct lighting
map



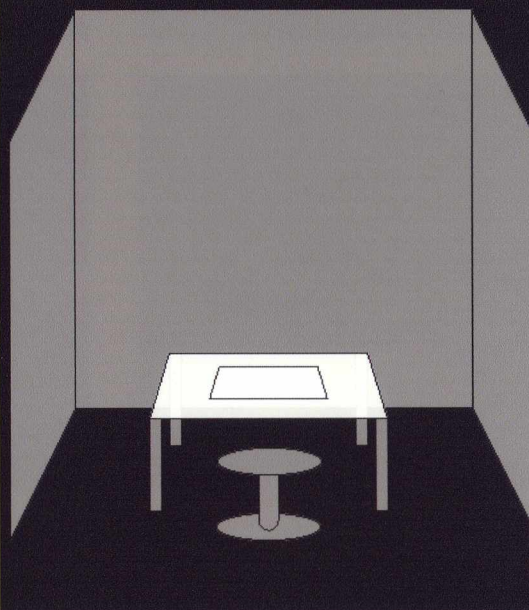
▲ Streetscapeの展示に関して

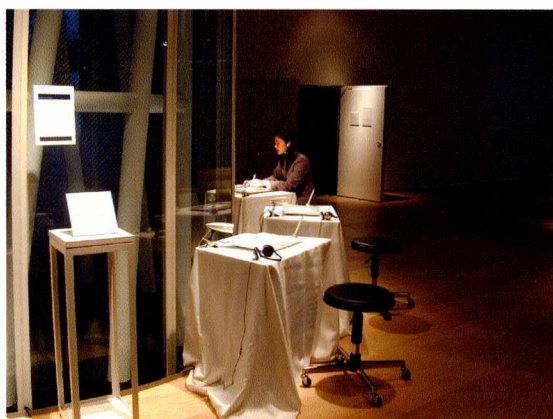
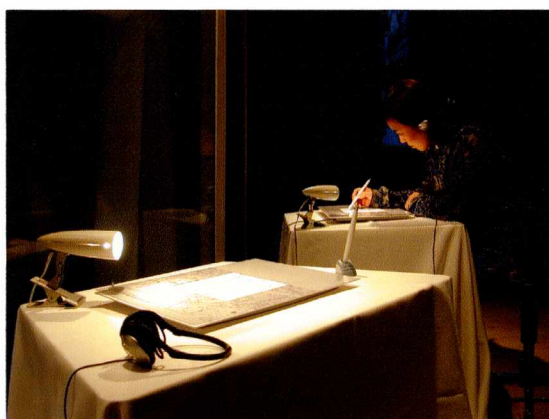
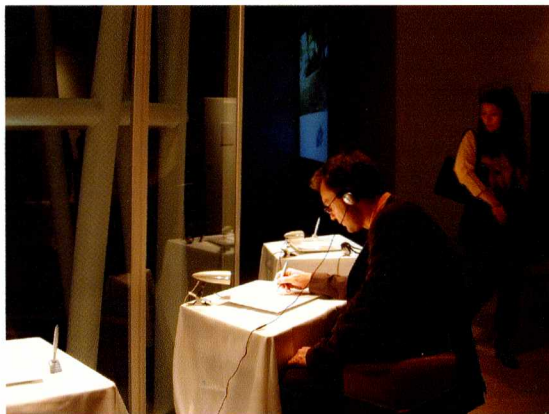
特記事項

- ◆ インターフェイスのサイズ
横37cm/縦26cm

希望事項

- 壁で、作品の周りを囲むようにして、可能であれば空間の中を暗くして下さい。
- 机の天板に強い照明を当てて下さい。
- 机のサイズは縦横60cm以上、天板の高さは床から70cmくらい。色は白色か、あるいは銀色を希望。(インターフェイスのほか、クリップライトも置きます。)
- 机の裏側には、コンピュータを隠します。
- イスは、机と似た質感のもの。背もたれなどのディテールにはそれほどこだわりません。
- 電源は3口用意して下さい。





streetscape @ library cafe "te"
2002.12

