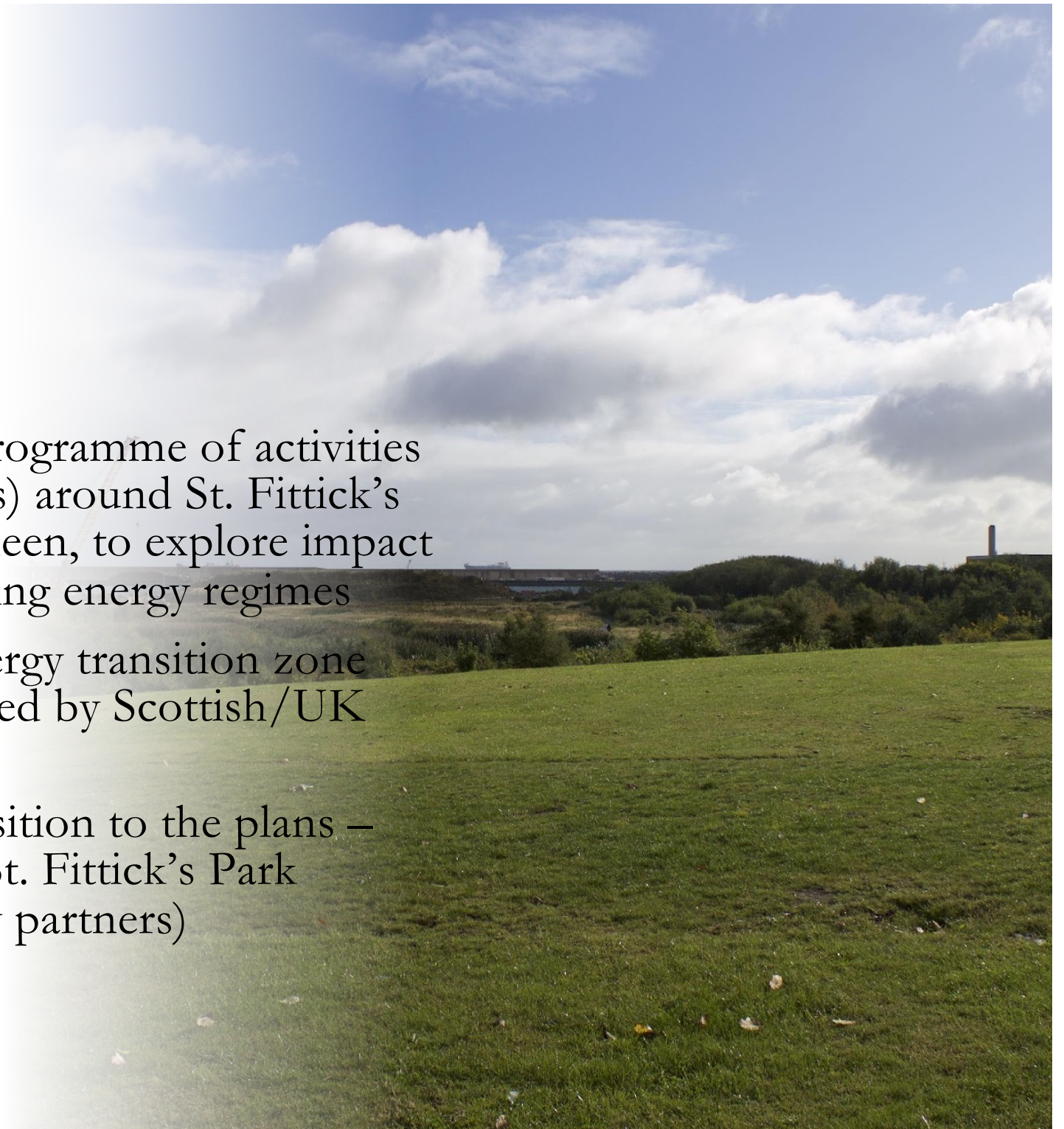


**Living with Energy
Transition:
An Artist-led Programme of
Activities and Research**

Context

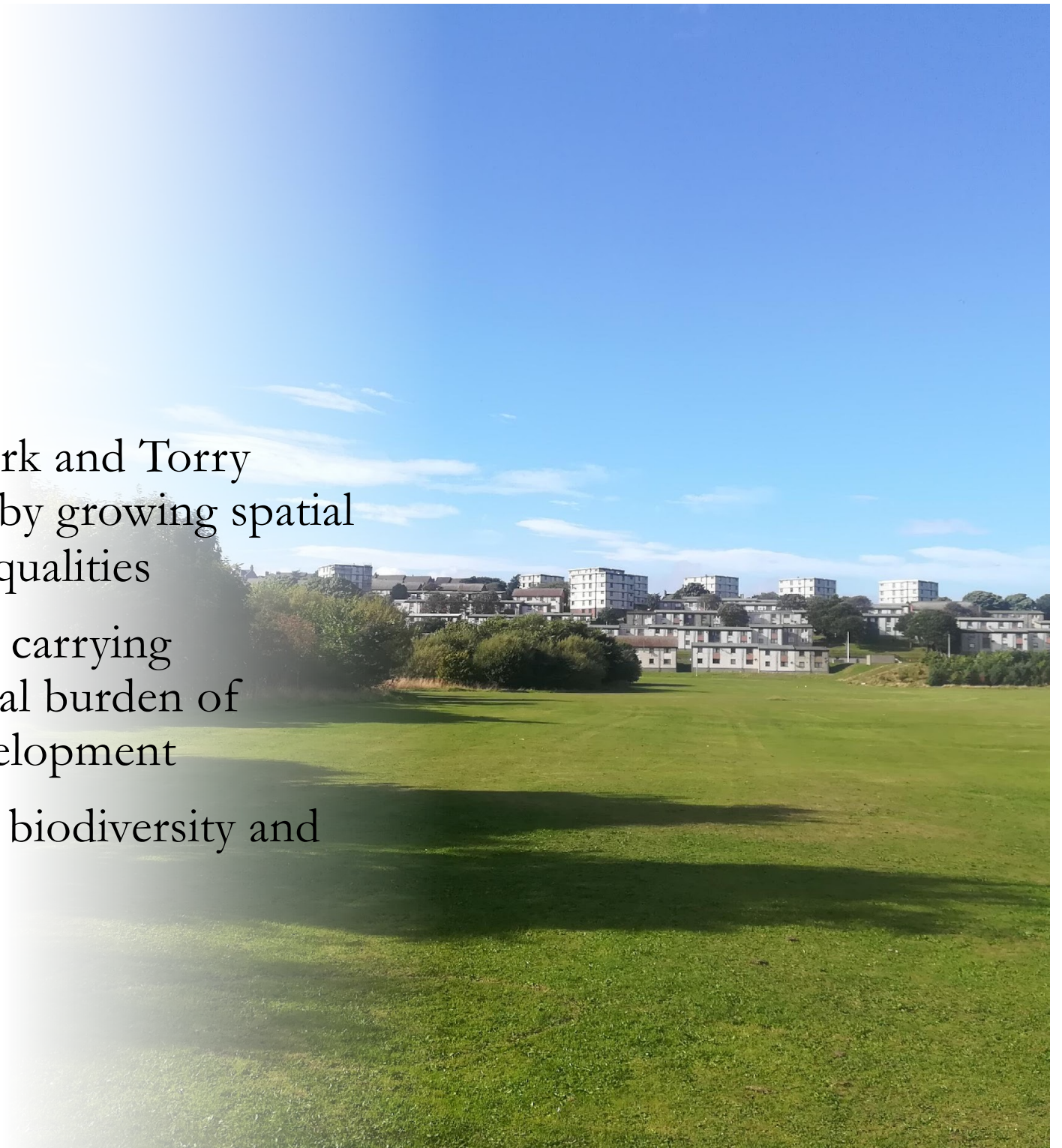
- Artist-led programme of activities (soundwalks) around St. Fittick's Park, Aberdeen, to explore impact of overlapping energy regimes
- Planned energy transition zone (ETZ) backed by Scottish/UK funding
- Local opposition to the plans – Friends of St. Fittick's Park (community partners)





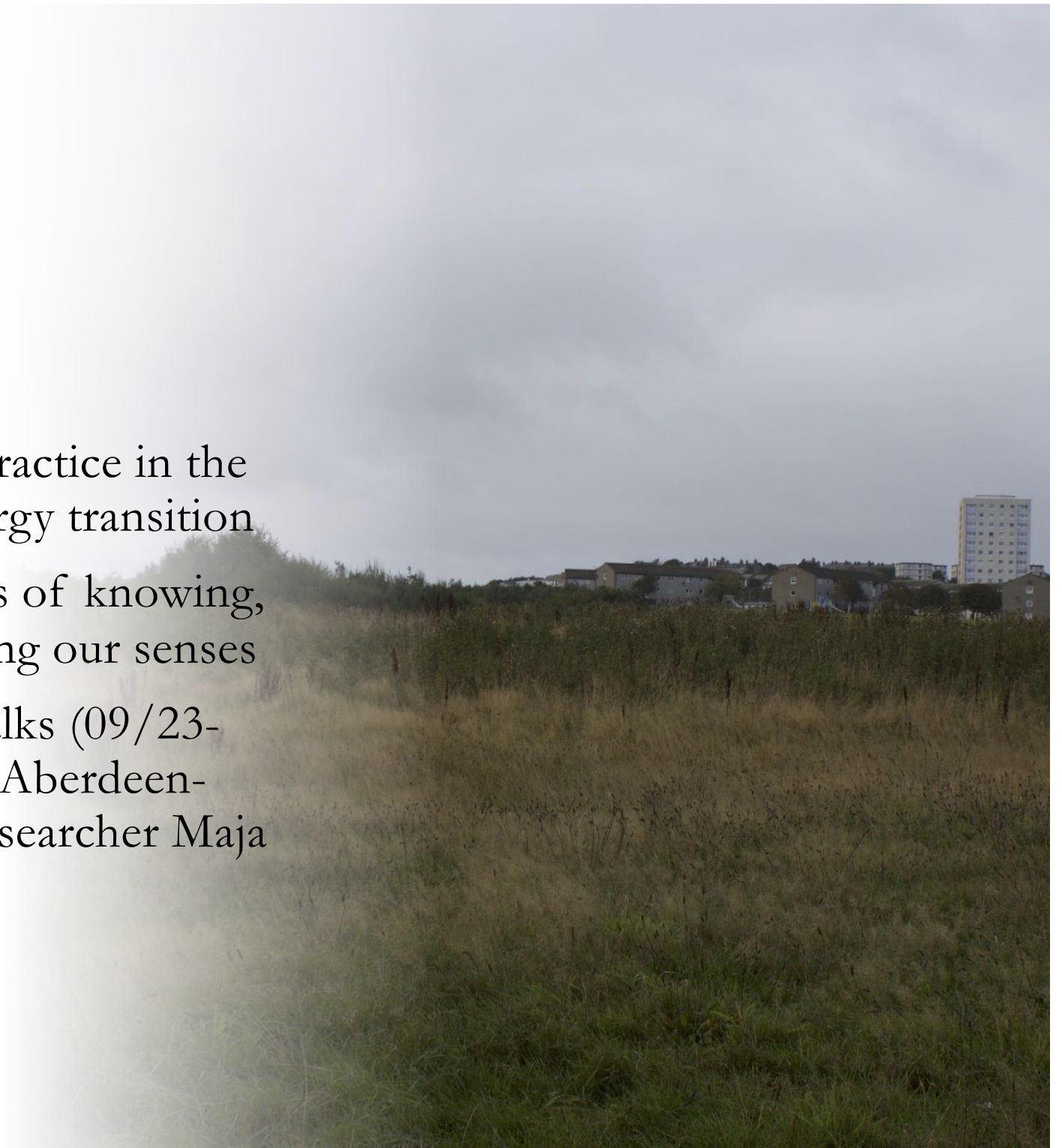
- Based on extensive prior qualitative research funded by UK Economic and Social Research Council (ESRC)
- Tension and vicissitudes in post-oil imaginaries in the Scottish North-East

- St. Fittick's Park and Torry characterized by growing spatial and social inequalities
- Sacrifice zone carrying disproportional burden of industrial development
- An important biodiversity and green space!



The Project

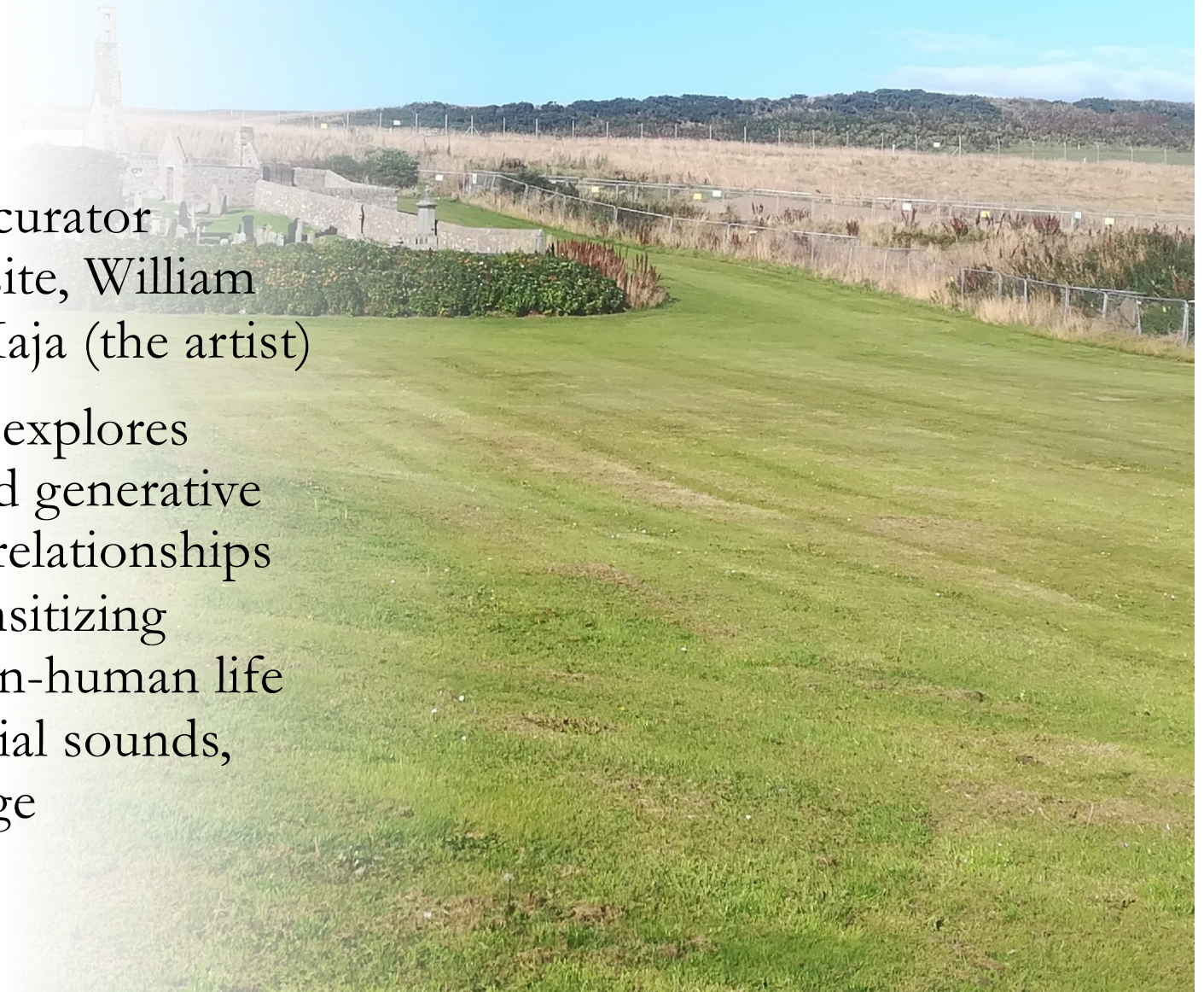
- Role of arts practice in the unfolding energy transition
- Different ways of knowing, being, retraining our senses
- Four soundwalks (09/23-05/24) led by Aberdeen-based artist-researcher Maja Zećo



The Soundwalks

Rachel's role as curator connecting the site, William and Gisa, and Maja (the artist)

- soundwalking explores destructive and generative sociopolitical relationships with place, sensitizing listeners to non-human life forms, industrial sounds, seasonal change





- Participants invited to attune their listening
- Notebooks to record impressions
- Collective reflection at the end of each soundwalk
- Each walk follows a different route





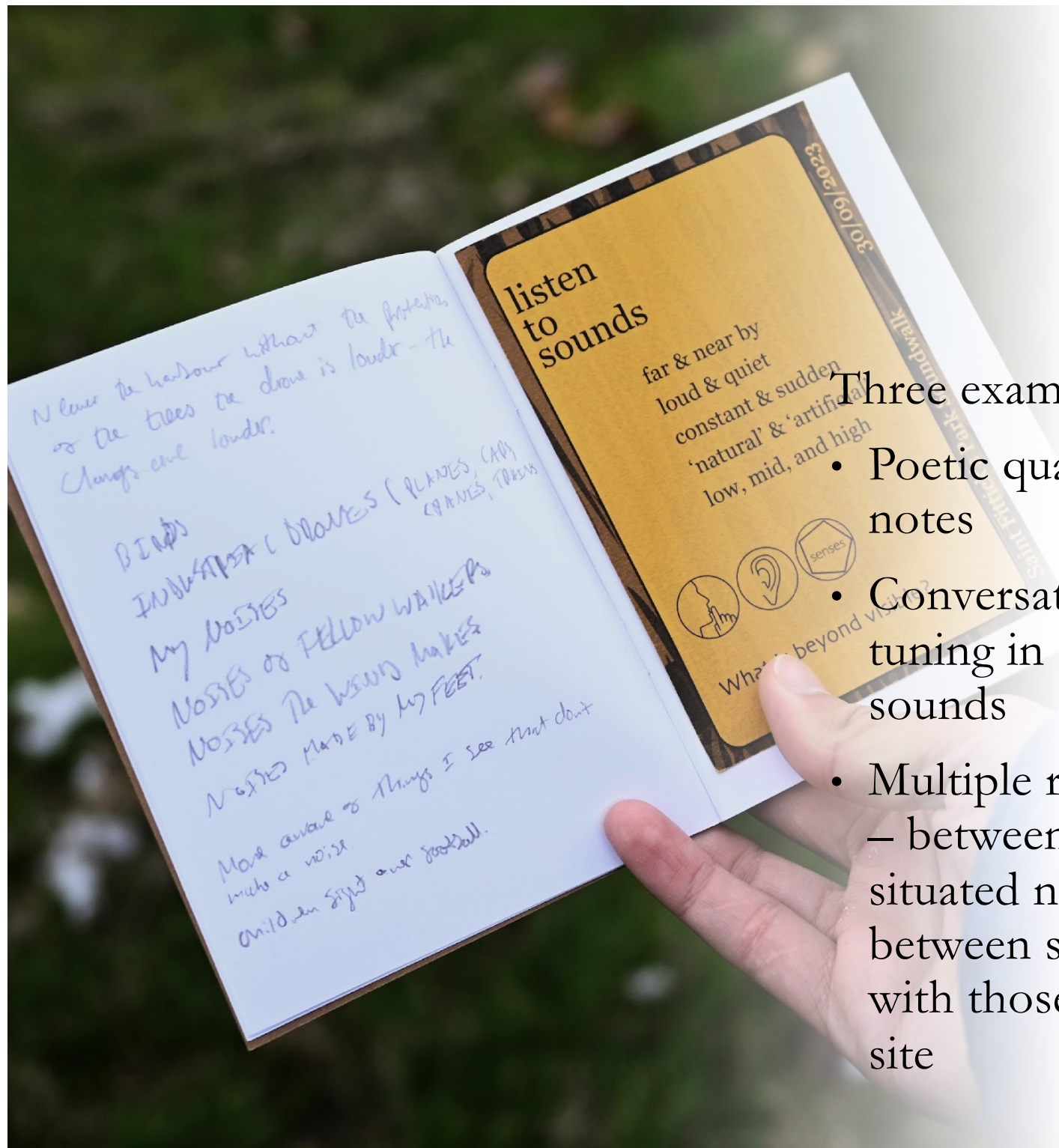




Early Reflections

- Two soundwalks (Oct, Nov) with c. 10 participants each
- Different motivations for participation
- Outputs: sound recordings (incl. of people's reflections on what they heard; photography; written notes; scores/maps





Nearer the harbour without the protection
of the trees the drone is louder - the
changes are louder.

BIRDS

INDUSTRIAL (BLASTS) (PLANNES, CRANES, TRUCKS)

MY NOISES

NOISES OF FELLOW WALKERS

NOISES THE WIND MAKES

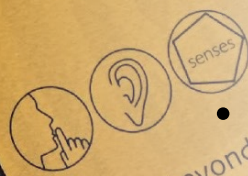
NOISES MADE BY MY FEET.

More aware of things I see that don't
make a noise.

CHILD IN SIGHT AND FOOTBALL.

listen to sounds

far & near by
loud & quiet
constant & sudden
'natural' & 'artificial'
low, mid, and high



What's beyond vision?

Three examples:

- Poetic quality of soundwalk notes
- Conversation reflecting on tuning in and out of specific sounds
- Multiple relationalities present – between soundwalker and situated nonhuman agencies, between soundwalkers and with those not present in the site



FEET ON GRAVEL
PIANE SNAIL - AGAIN LARG
I DID NOT GIVE IT PERMISSION
DUCKS SPLASHING
BOYS PLAYING
HARBOR + WWTW HUM NOISE
CONSTANT HUM - WWTW

Stop 7:

(at the junction ^{balnagar road})

- close = the pencil against the paper
boots on the asphalt
- around = water moving (perhaps
birds ^{animals}
ducks/birds)
people walking
children's voices
wind against the high
grass
- far = industry constantly
motors, things moving,
cars passing

Walking between stop 7 & 8:

- near = water splashing
ducks quacking?
wind against ~~high~~ grass
boots against the pavement
birds (but less)

far = industry (motors always on)
(pieces being moved from one place
to another)
↓
gets louder - we're getting
closer to it
train passing by

Stop 8:

(close to the graveyard)

- near = camera taking pictures
grass moving when people
walk by me
my jacket against my clothes
my mobile again
boots against the asphalt

- around = birds
cars passing by
industry (constant motors?)

footsteps dog's class on
path HIT

bird right

industrial

low

on right

industrial bargen behind

industrial humming

balnagall
low

grey
fog

grey
fog

water lapping

ducks

ducks quacking

birds

All photographs in this presentation by Phoebe McBride.