

**THEATRUM MUNDI** helps to expand the crafts of city-making. We lead projects that stimulate productive collaboration between urbanists and artists, sharing ideas through open access publishing and events.

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# 1 The Charity

## OUR CHARITABLE AIMS

Theatrum Mundi is a Charitable Incorporated Organisation, with the charitable aim of improving the understanding of cities through education and research. We think that collaboration with artists can offer city-makers – architects, planners, engineers, and urbanists – critical approaches to the way their crafts shape the public life of cities. Public life for us is a broad term describing the ways people live together in cities. Politics, communication, and the arts constitute this shared culture as much as the architecture of everyday streets and public places. Our concern is for the ways the public lives of cities, in all their forms, are understood and designed. We aim to enrich these by engaging urbanists in co-production of knowledge, culture, and design, with artists, writers, performers, and scholars.

## HISTORY

Theatrum Mundi was founded at LSE Cities in 2012, as a series of conversations led by LSE Professor of Sociology Richard Sennett and Dr Adam Kaasa. It was established as a research project at LSE Cities through seed funding from Nesta, and at the Institute for Public Knowledge at New York University through a grant from the Mellon Foundation. After 5 years of incubation and through the kind support of colleagues at both NYU and LSE, it gained charitable status in August 2017, and started operating as a fully independent organisation in November 2017.

## HOW WE WORK

- 1 We convene exploratory workshops to discuss or test out new research interests, usually with a mix of practitioners and researchers in groups of 15-20 individuals.
- 2 We programme symposia, conference, colloquia to bring together networks around particular issues to present more advanced research or creative work to a specialist public.
- 3 We host talks to give particular thinkers a platform to speak to a wider public.
- 4 We conduct primary research, using fieldwork, literature reviews, focus groups, and propositional design to address questions in the effects of urban design.
- 5 We publish articles and thought pieces on our website, produce printed publications, and share audio and video of events.
- 6 We co-produce and support performances that bring the ideas we are working with to life through creative means.

# PROJECTS Each of our Projects represents an ongoing theme and concern, that assembles within it a range of events, research and publications in different formats.

## SONIC URBANISM

This project aims to articulate more specifically how research and design processes that shape cities can incorporate techniques, concepts, and values from sonic practices, building on an interest in links between music and architecture since Theatrum Mundi's inception. Attention is turning more and more to the way cities sound, from experimental music and acoustic engineering to urban anthropology. But can urbanism really be done sonically? Who decides what is wanted and unwanted noise? What can the crafts of music and sonic art teach us about how acoustics structure social life? The project has included workshops and the conference Crafting a Sonic Urbanism, and is in part constituted by the analysis of the creative project Voi[e,x,s] Chappelle Charbon. The project has been developed through Atelier TM, an ongoing series of experimental workshops initiated at the Collège d'études mondiales (Fondation Maison des Sciences de l'Homme) in Paris, as part of the Global Cities research chair held by Richard Sennett and on which John Bingham-Hall held a post-doctoral fellowship from 2016 – 2017.

## CHOREOGRAPHING THE CITY

This project aims to create new techniques for analysing and designing systems for urban mobility. In the context of rapid urbanisation, the world is looking to engineers to design systems for healthy, sustainable, inclusive cities, and this will not be achieved without transforming the way people move around cities. Engineering needs radical approaches to challenge its assumptions about what can be achieved, and choreographic practice may help to do this. As well as offering engineering richer ways to deal with the cultural, emotional, and physical implications of movement in cities, it will offer choreographers the chance to work with problematics in urban design to create new work. Choreographing the City brings together exploratory work carried out at Theatrum Mundi and in UCL STEaPP in a collaborative, multi-year research project consisting of experimental workshops, research, creative work, and design.

## MAKING CULTURAL INFRASTRUCTURE

This project investigates what conditions of urbanity constitute the infrastructures for cultural production – the backstage of public cultural life. How do different configurations of this infrastructure shape the cultures of cities, and can they be consciously designed and planned? If stagecraft can be a lens through which to see how public life plays out in cities, how does the design of the stage itself shape the crafts that inhabit it? If cultural display is what happens onstage, what is the urban equivalent of the backstage, where production, experimentation, and rehearsal take place? In London and elsewhere, the term “cultural infrastructure” is becoming prevalent in discourses around creativity in cities. However, there has been almost no critical analysis of what an infrastructural approach to planning for culture means, what strategies for city-making it implies, and its implications for the role artistic labour plays in cities. Building on an interest in the design of cultural spaces since the initiation of Theatrum Mundi, Making Cultural Infrastructure became a primary research project in 2016, with a series of focus groups with artists working in performance, making, and virtual forms of culture, leading to a major report. From November 2018, it becomes a multi-year design and analysis project looking at planning for artisanship in the city, in partnership with the Ax:son Johnson Foundation.

Voi[e,x,s] is Theatrum Mundi's first involvement in the creation of a major new artistic work – both of vocal and electro-acoustic musical composition created in and with the Chapelle Charbon site in the north of Paris. Purchased from the SNCF (national rail company) by the Ville de Paris, the site will be the city's last major new public park, with no further spaces within the perimeter of the city left for such a development. The work will be at once a record of the site's acoustic heritage and a way of helping open up a space that has been closed and hidden from sight for many years. The project has its genesis in Atelier TM, an ongoing series of workshops initiated through collaboration with the Collège d'études mondiales Global Cities chair (supported by the CGET), which included experiments using voice to explore the spatial characteristics of the site. Throughout the design and construction of the new park, the project involves local residents in the creation of sonic material, using their own voices and the particularities of the site both in situ and in local . In 2020, a series of major public performances in the site will debut the live and electro-acoustic composition by Marta Gentilucci with a production led by Cie Manque Pas d'Airs. We then hope to tour the work to new sites, changing For Theatrum Mundi, the project represents an opportunity to investigate ideas raised within the broader Sonic Urbanism project: What can compositional processes teach us about urban design?: How does architecture shape music?: What role can performance play in the social life of the city? We will reflect on these questions through a series of workshops, seminars, and public events linked to the project. Voi[e,x,s] has received formal support from the Ville de Paris, technical and artistic support from IRCAM, and was initiated thanks to the involvement of the landscape agency Taktyk, who are working on the pre-design of Chapelle Charbon.

PEOPLE: Theatrum Mundi is run by a core staff, with support from a board of trustees and an informal group of advisors. It is reliant on the generosity of a wide network of collaborators who donate time and creative energy by participating in events, co-developing ideas, and creating materials. Throughout 2018, the organisation has grown significantly, with new long-term partners, new staff, and new advisors.

Dr John Bingham-Hall, Director

Leading the activities on a day to day basis, John has also taken time to write up research, develop new projects, and submit funding applications, particularly in partnership with key individuals that have become close collaborators through the development of personal relationships: Gasia Ouzounian, Ellie Cosgrave, Marta Gentilucci, Alexandra Lacroix, Peter Elmlund, and Tigran Haas. He has represented TM and presented its work at numerous events.

Marta Michalowska, Programme Curator

Having been recruited as Coordinator, Marta's role has developed to focus on curation of public aspects of the programme as well as management of the charity's infrastructure, and we agreed a change in job title accordingly. Drawing on her work at The Wapping Project, she has brought new artists into TM's network, and took the lead on programming the Workroom Conversations and New Resonances symposium.

Justinien Tribillon, Researcher

As well as expanding the theoretical base of the Making Cultural Infrastructure project, Justinien has endeavoured to improve the charity's communications through the implementation of design guidelines and templates, and a leading role in the redevelopment of the website. He has also enabled us to expand our work in Paris by managing events there, and translating materials.

New staff in 2018:

Cecily Chua, Researcher (Making Cultural Infrastructure); Andrea Cetrulo, Project Manager (Making Cultural Infrastructure).

TRUSTEES

Richard Sennett (chair)  
Morag anderson  
David Lan  
Amica Dall  
Steve Tompkins

ADVISORS

James anderson  
Nick Barley  
Siobhan Davies  
Susanna Eastburn  
John Gilhooly  
Adam Greenfield  
Lyllal Hakaraia  
Will Hunter  
Julia King  
Charles Saumarez-Smith  
Alistair Spalding

NEW ADVISORS (2018)

Ellie Cosgrave  
Adrian Lahoud  
Julia Peyton-Jones  
Mark Turner

RESEARCH FELLOWS

Fani Kostourou, Making  
Cultural Infrastructure  
Adam Greenfield,  
Cultures of Algorithms

## PARTNERSHIPS AND SUPPORT: For us, partnerships simply mean a shared desire to work and produce together. Our flexibility and responsiveness means we can build these relationships in different ways – from informal connections with colleagues to formal partnerships with universities and foundations on research projects.

Our flexibility and responsiveness as a small, independent centre means we can build these relationships in different ways – from informal connections with friends and colleagues that come to us with ideas, to formal partnerships with universities and foundations on research projects. In this way, Theatrum Mundi is an infrastructure for increasing the capacity of other people to test things out that might not be possible otherwise. TM works with a range of partners all offering support and collaboration in different ways. Our core funding enables us to develop ideas and take risks from a stable basis. Project supporters enable particular ideas to establish and grow. Organisational partners have co-hosted and curated events. Individual partners have invested time and energy in developing project ideas together.

### CORE FUNDER

James anderson

### MAJOR PROJECT FUNDERS

Ax:son Johnson Foundation

Making Cultural Infrastructure

Onassis Cultural Centre, Athens

New Resonances (part of Interfaces)

Fondation Orange

Voi[e,x,s] (via Cie MDPA)

### INDIVIDUAL DONORS

Richard Sennett

### OTHER FUNDING

SPEDIDAM — Voi[e,x,s] (via Cie MDPA)

Reciprocity Design Liege — Voi[e,x,s]

### MAIN ORGANISATIONAL PARTNERS

Cie MDPA - Alexandra Lacroix, Whitechapel Gallery, Siobhan Davies Dance, MSH Paris Nord, UCL STEaPP, Recomposing the City, We Made That, Assemble, Interfaces Network, Onassis Cultural Centre

### MAIN INDIVIDUAL COLLABORATORS 2018

Gascia Ouzounian, associate professor, Oxford Music

Ellie Cosgrave, director, City Leadership Lab, UCL

Alexandra Lacroix, director, Cie MPDA

Marta Gentilucci, composer, Radcliffe Fellow, Harvard University

Christos Carras, music director, OCC

Gediminas Urbonas, program director, MIT Art Culture and Technology

Tigran Haas, director,

KTH Centre for the Future of Places

Peter Elmlund, urban research director,

Ax:son Johnson Foundation



## 2 Areas of impact

## 2.1 Fostering networks and communities of practice

A large part of Theatrum Mundi's work is to build networks and communities of practice between practitioners from fields that do not usually interact. By doing so, Theatrum Mundi builds bridges across disciplines that would not have met without our work. By being involved in our projects and events, individuals create new links and encounter new ways of working that have knock-on effects in their own work.

For example, Choreographing the City has facilitated workshops and discussions bringing practicing engineers into contact with other ways of designing mobility, inspiring them to think differently about how they model the movement of bodies in urban space. The project is growing a network of colleagues around this intersection between dance and urban practice, including dancers, architects, researchers, and engineers. Following the event, urban designer Rennie Tang contacted TM wanting to develop a collaborative project, and as a result we have organised for her to be hosted by MSH Paris Nord for a sabbatical from September 2019, where we will work together developing choreographic methods for urbanism further.

"I have the metaphor of strings and balloons. TM being the string that is connecting the balloons to ground them, so they don't fly off and disappear. Also bringing some ideas together through bringing the strings together. Also TM is then in a space where sometimes you are at the top of a string (blue sky thinking) and sometimes at the bottom grounding into practical getting things done"

Adesola Akinleye, dance scholar and practitioner, Middlesex University (via email) Partner, Choreographing the City

"In the beautiful @siobhandavies studios for @cityastheatre's 'How Does The City Move You?', listening to the wonderful @elliecosgrave, Sara Adhitya and Joel Brown" [click here](#)

Akil Scafe-Smith (@AkilScafeSmith)  
Speaker, How does the city move you?

The Beirut networking trip Urban sound and the politics of memory facilitated exchange between sound artists and urbanists from London and Beirut, in collaboration with Gascia Ouzounian. As a result, Merijn Royaards, one of the UK participants, returned to Beirut to participate in a sound installation project during Beirut Design Week, and presented field recordings from Beirut in a seminar at [UCL Bartlett](#). Several of the other artists have been invited to contribute to an edition of Optophono (Gascia Ouzounian's sound art imprint) co-sponsored with UCL's RELIEF research centre.

We have tried this year to focus more explicitly on networking our own events, bringing discussions taking place in one city and project into another. For example, Beirut exchange participant Haig Aivazian came to London to participate in New Resonances, which also included Alexandra Lacroix, our colleague for Voi[e,x,s], and Ruth Bernatek, director of UCL Bartlett's Sound Making Space network, which hosted Merijn Royaard's seminar and has subsequently invited John Bingham-Hall to present TM's cultural infrastructure research. As well as the quality of discussion in New Resonances, its value in making new connections was clear.

"I just wanted to email to say thanks for organising a fantastic conference this weekend. I found it hugely stimulating and inspiring and it was really exciting to hear from so many different people who are addressing and working in exciting ways in this interdisciplinary field"

Sarah Janes Barnes,  
Doctoral researcher, QMUL (via email)

"What a great few days, I was so delighted to be a part of it and met so many fantastic individuals there too"

Ruth Bernatek, researcher  
Bartlett School of Architecture (via email)

In September, we also organised the conference [Crafting a Sonic Urbanism](#) at MSH Paris Nord. The proceedings took place in French and English and was organised in two parts: an academic colloquium (9AM to 6PM) followed by an event aiming at a larger audience which was an opportunity to bring together the stakeholders of Voi[e,x,s]. This day focused on sonic urbanism brought together academics from urban studies, urban planning, sociology, music studies, and the arts, based in the United Kingdom, France, Belgium, the Netherlands and Ireland. It was generously hosted by MSH Paris Nord, and had more than eighty people in attendance.

## 2.2 Creating a backstage for urbanism

Another part of our impact is the creation of settings for challenging, cross-disciplinary discussion about issues affecting the public life of cities. Our aim in what we call ‘backstage’ discussions is to offer city-makers, activists, artists, scholars a space to develop new ideas together. This often means testing out thoughts that are not fully resolved, or learning from someone with a very different practical or theoretical framework. As such, these kinds of spaces cannot have audiences — as we have argued in the project Making Cultural Infrastructure, settings for production often need privacy and freedom from the demands of performance or display. So just like performers need a backstage to test out new ways of acting, moving, and sounding, urbanists need one to test out new ways of thinking and designing. Theatrum Mundi aims to offer that.

For example, Culture infrastructure: Urbanising the museum helped an institution to think critically about how the change of physical, organisational, and cultural structures in a new site will change its role in and relationship to the city

“Thank you so much for gathering us all together. It was a very rich conversation which has stayed with me” [click here](#)

Lauren Parker, Senior Commissioning Curator,  
Museum of London (@LParkerTweets) Partner,  
Making Cultural Infrastructure

The event Cultures of Algorithms brought together a range of viewpoints not usually represented in discussions of technology, including activists, curators, and urban researchers along with artists working in visual, text, and movement-based forms, to discuss how algorithmic technologies are texturing the poetics, the kinaesthetics, and the politics of urban life.

“I really enjoyed the seminar as a whole - it's rare to have such good quality discussion of the role of tech in society” [click here](#)

Tom Keene, artist and doctoral researcher, Goldsmiths  
(@anthillsocial) Participant, Cultures of Algorithms



Culture of Algorithms study day (image: John Bingham-Hall)

## 2.3 Bringing creative methods to policy and education

It is perhaps because the work we undertake is not explicitly aimed at policy that policy makers find it invaluable. Policy-making and education around cities often becomes self-fulfilling, and so it needs independent research asking different questions in different formats to challenge it. Not being a policy think tank means we have been able to bring critical and creative in developing forms of evidence to policy-makers at city and international scale. Not being a traditional academic centre means we have been able to offer students and practitioners educational settings to try out new methods.

In February, John Bingham-Hall presented the report Making Cultural Infrastructure to the Greater London Authority's Culture Team as part of their development of a Cultural Infrastructure Strategy for London. The same research was presented at the Edinburgh International Culture Summit to a room of policy-makers and city and national-level culture ministers. Both presentations challenged their audiences to think about culture as a set of very different kinds of productive processes, needing different kinds of infrastructural conditions across performance, making, and writing. This kind of approach is very different to the kind of empirically-evidenced, figures-based approach common in cultural policy.

We have also experimented this year with different pedagogical modes. We hosted a 2-day workshop as part of the Ecole Libre d'architecture, created by Robert Grace to offer experienced architects and urban researchers an opportunity to step away from their work and engage in 3 weeks of experiments and discussions across different modes of learning. Our contribution Hearing Montparnasse Through Bodies and Machines built on the format and reading materials from Unlearning Listening, asking participants to think critically about how they listen to and record the city, then create and reflect on documentation. We are also co-leading with Jayden Ali a new MArch design studio within the Central Saint Martins Spatial Practices programme, which asks students to use time-based media like film, performance, and sound recording to reveal and intervene in the infrastructural conditions shaping everyday cultures like food preparation and consumption, nightlife, faith, and sexuality. This approach links several of TM's projects, and the challenge it raises to static, 2-dimensional modes of urban design and research is at the core of our concerns.

## 2.4 Finding and creating publics

By creating an urban backstage, we give genesis to ideas that can then benefit different kinds of publics. The audience for *How does the city move you?*, for example, was largely one of practitioners, teachers and scholars working in related fields, who according to feedback collected by Siobhan Davies Studios found the event “inspiring”, “moving”, and “stimulating”. By working in venues such as Siobhan Davies Studios, we were able to explore a format that expanded on traditional ways of communicating academic research and was therefore welcoming to a wider range of practices.

“Been telling people about informative interesting event #How-Does-the-City-Move-You What privilege access such culture+ knowledge. Know these things take time prepare and funding, so wanted say thankyou @siobhandavies @cityastheatre @ace\_national @BritishCouncil @esmeefairbairn+others” [click here](#)

Zoe Berman (@StudioBerman)

Audience, *How does the city move you?*

“Thank you @siobhandavies and @cityastheatre et al for a stimulating day considering junctures of movement & city space. I’m taking away musings on who is responsible for changing behaviour in/via public spaces, thinking through movement, ‘emplacement’ and much more. Encore!” [click here](#)

Miranda Laurence (@MiraLaur)

Audience, *How does the city move you?*

Similarly, by including artists alongside scholars, inviting performed interventions, and presentations using film and sound as well as the presentation of more traditional written research, *New Resonances* addressed questions in the way music is shaped by architecture through a range of formats, meaning it was accessible to both practitioners and researchers.

“Thank you for a wonderful day (& yesterday’s talk). The curating was powerful, exciting & prescient. Particular thanks for the unique Politics talk where each individual & the chair brought something contrasting, talented & individual”

Alex Reuben (by email)

Audience, *New Resonances*

“Thought-provoking afternoon on Publics and Politics in music @\_TheWhitechapel. Brilliant performed interventions from @ElaineMitchener and Ella Finer+Flora Pitrolo, both exploring architecture, history and acoustics with performed sound. Thank you @cityastheatre #NewResonances” [click here](#)

Tullis Rennie (@TullisRennie)

Audience, *New Resonances*

For the first time this year, we have also encountered a broad and non-specialist public by creating performance work in partnership with the French

opera company Cie MDPA - Alexandra Lacroix and the composer Marta Gentilucci. Through a series of backstage workshops organised by TM, Lacroix and Gentilucci had the opportunity to develop their thinking around how to transform the urban wasteland Chapelle Charbon in Paris into both a stage and a set of sonic materials with which to create a performance, by working with landscape architects Taktyk as well as other sound artists and urbanists.

Chapelle Charbon is located at Porte de la Chapelle, one of the most deprived parts of Paris and the focal point of migrant arrivals in the city, and on the frontier with Seine-Saint-Denis. Cie MPDA worked closely with the Centre de loisirs (social centre) Charles Hermite to engage local children in the process of creation of the performance work *Voi[e,x,s]*. In June, Cie MPDA and TM presented 2 public performances of *Voi[e,x,s]* at the Parc des 12 saisons, a temporary park created by Taktyk to animate the area during the planning of Chapelle Charbon. Across the 2 days, a diverse audience of local children & parents, other neighbours, and people from further afield across Paris witnessed the performances.

A film of the performance was launched at MSH Paris Nord on 26th September 2018 at the public conference [Crafting a Sonic Urbanism](#), and has also been presented at the Design and Precariousness symposium at Reciprocity Design Triennale (Liège, 5th October 2018), and *New Resonances* at the Whitechapel Gallery (London, 12th October 2018).

Publishing is another way for us to bring ideas developed within our research and workshops to a wider public. In 2018, we remade our website in order that it works better as a publishing platform, adding a Library that allows articles to be readable within the page as well as for PDFs to be shared. We also added new functionalities meaning that online articles can be exported as PDFs, and all Library items can be exported as citations to be referenced within academic research.

With this new infrastructure, we can now share a range of publications linked back to our ongoing projects. For example the essay *A score for a terrain vague* was written by John Bingham-Hall in response to the performance *Voi[e,x,s]* Chapelle Charbon #1. It analyses the effect the performance has on the space it takes place in, showing how a



creative performance work can be part of addressing the research questions of a project. The essay was also published in a newspaper accompanying the event *Crafting a Sonic Urbanism*, designed and translated into English and French by Justinien Tribillon. Also in the paper was the essay *Sonic city* by Richard Sennett, which itself was then re-published by the French media platform AOC. Providing content to publishing partners like this allows us reach their networks with our research. Similarly, the London radio station Resonance FM broadcast a recording of the event *When do I disappear?*, Brian Eno and Richard Sennett in conversation as part of New Resonances.

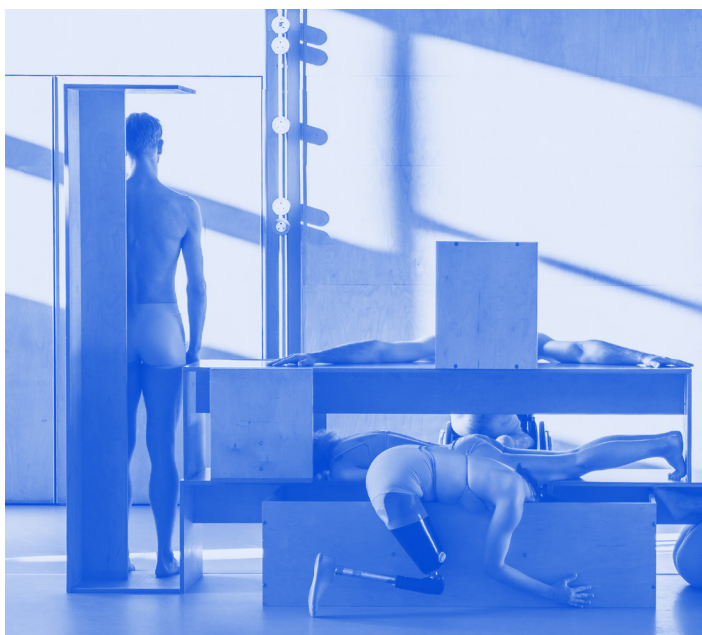
The Library can be a setting for publishing thoughts and work in progress, allowing younger writers a chance to disseminate their research. For example, research intern Luke Gregory-Jones, based at UCL STEaPP to support Choreographing

the City, wrote a response to the workshop Improvisatory design, and CSM MArch student Luc Sanciaume, as part of his placement at TM, wrote a response to the workshop Cultural Infrastructure: urbanising the museum. It can also hosts more significant research outputs, such as the working paper following this same workshop written by John Bingham-Hall and Justinien Tribillon, and designed by Justinien.

Finally, we are not neglecting more ‘traditional’ academic publishing channels and professional communities. In September, John and Justinien presented two academic papers (one written by John as sole author, one co-written) at the European Sociological Association 10th Midterm Conference in Malta reflecting critically on the notion of cultural infrastructure. This paper has now been reviewed and parts of it rewritten, and has been submitted to academic journal *Urban Studies*.



Voi[e,x,s] Chapelle Charbon *Performance #1*  
[Click to play](#) (Image: Esmeralda da Costa)



*How does the city move you?* Symposium (Image: Stephen Wright)



*Crafting A Sonic Urbanism* newspaper (Design: Justinien Tribillon)

In a busy first full year as a charity existing independently from LSE, Theatrum Mundi has experimented with a number of new formats, new lines of research, and grown its network in London and increasingly Paris. These experiments have led to new ways of working and organisational structures that will develop throughout 2019.

LOOKING TO THE FUTURE: Having hosted Fani Kostourou and Adam Greenfield for short periods leading to specific events, we will develop a Fellowship programme. Paid fellowships will be held by three different practitioners and researchers, giving the opportunity to individuals beyond our core staff to have financial support to develop and publish projects as part of Theatrum Mundi's output and bring new voices into our programme.

With Voi[e,x,s] established as a long-term research and creative project in Paris, and plans for significant field work in Paris and Marseille with the

Johnson Foundation, we will look to establish a subsidiary non-profit legal entity in France. As well as allowing us tax benefits for employing staff and renting workspace in France, this will be a basis to better develop our activities and network beyond the Anglophone world and retain access to EU and French funding opportunities in the event of Britain exiting the EU.

Following successful collaborations and visits, we will look to develop longer-term presences through activities in new cities: Athens, Glasgow, Beirut.

# 3 Overview



# News and achievements

## MAKING CULTURAL INFRASTRUCTURE

- 1 £160,000 funding won from Ax:son Johnson Foundation for cultural infrastructure research.
- 2 Three new colleagues recruited, taking the staff from 3 to 6, and broadening the range of skills to include curating, publishing, architectural design, and project management.
- 3 Organisation's largest-yet event, New Resonances, presented across three days at the Whitechapel Gallery, in partnership with the Onassis Cultural Centre and with £20,000 funding from Creative Europe via the Interfaces Network led by OCC.
- 4 First radio broadcast of a TM event: *When do I disappear?* on Resonance FM.

## SONIC URBANISM

- 1 First co-production and support of the creation of new artistic work and performance in Voi[e,x,s] Chapelle Charbon #1.
- 2 Launch of mini-site for Voi[e,x,s] project [voiexs.fr](http://voiexs.fr)
- 3 Formal letter of support for Voi[e,x,s] project received from office of Jean-Louis Missika, adjunct to the mayor of Paris charged with architecture and urbanism.
- 4 Voi[e,x,s] project shortlisted for Prix Giuseppe Englert, Swiss prize for projects improving awareness of sound in the built environment.

## CHOREOGRAPHING THE CITY

- 1 Honorary Senior Lectureship awarded to John Bingham-Hall for ongoing collaboration and teaching with UCL STEaPP, focused on Choreographing the City research.
- 2 Acceptance of a research paper on theoretical background to Choreographing the City project, co-authored with Ellie Cosgrave and Luke Gregory-Jones, to the journal *Mobilities*.
- 3 Submission and progression to second round of joint funding application with Gediminas Urbonas for Artist in Residence scheme at MIT, to provide Adesola Akinleye with a creative research period in the ACT programme.

## GENERAL

- 1 New website launched in May, including new publishing platform and metadata search.
- 2 Creation of new Fellowships format, offering colleagues time and financial support to develop and publish ideas in different forms.
- 3 Hosting of first placement, giving CSM MArch student Luc Sanciaume an opportunity to participate in our research as a required part of his course.

## Events

Atelier™ The Traffic Sighs and the Pavement Throbs	Workshop, Paris	14.02
Choreographing the City: Rhythms and Relationships	Workshop, London	21.02
Acoustic Cities	Conference, Oxford	02.03
Workroom Conversation: On Translation	Workshop, London	15.03
Urban Sound and the Politics of Memory	Workshop, Beirut	22–24.03
Sonic Urbanism: Urban Memory In Beirut	Panel Talk, Beirut	23.03
Workroom Conversation: On Light	Workshop, London	19.04
Making Cultural Infrastructure:		
Urbanising The Museum	Workshop, London	24.04
Voi[E,X,S] Chapelle Charbon Study Day	Workshop, Paris	14.05
Hearing Montparnasse Through Bodies & Machines	Workshop, Paris	15–16.05
Choreographing The City: Improvisatory Design	Workshop, London	07.06
Workroom: Choreography as a Dangerous Tool	Workshop, London	12.06
Workroom Conversation: On Composition	Workshop, London	20.06
Voi[E,X,S] Chapelle Charbon #1	Performance, Paris	22–23.06
How Does The City Move You?	Symposium, London	30.06
Making Cultural Infrastructure:		
Planning For Production	Workshop, Edinburgh	23.08
Culture of Algorithms Study Day	Workshop, London	12.09
Crafting a Sonic Urbanism	Conference, Paris	26.09
A L'Orée De La Ville: Musique et Architecture	Screening, Paris	26.09
When Do I Disappear? Brian Eno & Richard Sennett	Panel Talk, London	11.10
New Resonances	Symposium, London	12–13.06
Making Cultural Infrastructure	Workshop, Glasgow	28.11

See entire [Programme](#)

## Publications

The Museum As Market	Thought Piece	Luc Sanciaume
Immersion: Acoustics and Amplified Sociability	Article	John Bingham-Hall
Sound and Social Life at Paris' Periphery	Article	John Bingham-Hall
Dancing In the Streets	Article	Luke Gregory-Jones
The Zero-Sum Game of Cultural Infrastructure	Thought Piece	Richard Sennett
Unlearning Listening Reader	Collection	Various
Cultural Infrastructure: Urbanising the Museum	Working Paper	Jt & Jbh
A Score For a Terrain Vague	Article	John Bingham-Hall
Voi[E,X,S] Chapelle Charbon #1	Filmed Performance	Esmeralda Da Costa
When Do I Disappear?	Radio Broadcast	R. Senett & Brian Eno
New Resonances: Politics	Filmed Panel	Various
New Resonances: Publics	Filmed Panel	Various
New Resonances: Acoustics	Filmed Panel	Various
New Resonances: Memories	Filmed Panel	Various
Worlds Within Walls	Filmed Performance	Laura Cannell
Non-Curated (Summertime)	Filmed Performance	E. Finer & F. Pitrolo
University of The Ghetto	Filmed Performance	Elaine Mitchener

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## Talks, participation, features

<i>Making Cultural Infrastructure</i> Invited lecture to UCL STEaPP Urban Innovation students	JBH, London	11.01
<i>Immersion: acoustics and amplified sociability</i> Invited presentation at Into Worlds conference	JBH, Berlin	20.01
<i>GLA Culture Team meeting</i> Presentation to Culture Team about Making Cultural Infrastructure	JBH, London	20.02
<i>Architecture and Cities crits</i> Invited critic at UCL Bartlett	JT, London	21.02
<i>Design Think-Tank crits</i> Invited critic at London School of Architecture	JBH, London	17.04
<i>Common(s) Materials</i> Invited talk at Cass City and Commons event	JBH, London	26.04
<i>Ecole Libre D'architecture Assembly</i> Participation and provocation	JBH/JT, Venice	24.05
<i>Digital infrastructures beyond spaces</i> Invited panel discussion at Fondazione Feltrinelli's <i>About a City</i> conference	JBH, Milan	24.05
<i>Theatrum Mundi as Design</i> Invited talk to CSM Spatial Practices students	JBH, London	02.08
<i>Sonic Urbanism</i> Invited public talk at MK Gallery	JBH, M.Keynes	29.08
<i>From Structure To Culture</i> Accepted paper at ESA Sociology of Culture conference	JT/JBH, Malta	05.09
<i>Planning for production</i> Accepted paper at ESA Sociology of Culture conference	JBH, Malta	05.09
<i>La Ville Sonique</i> Essay re-published by AOC Media	RS, Paris	25.09
<i>Voi[e,x,s] Chapelle Charbon: Notes on Site Performance</i> Invited presentation of film and Voi[e,x,s] at Reciprocity Design Triennale	JBH, Liège	05.10
<i>The Future of Cities</i> Invited participation in panel at Creative Industries Federation summit	JT, London	08.10
<i>When do I disappear?</i> Conversation between Richard Sennett and Brian Eno on Resonance FM	RS, London	13.10
<i>Making Cultural Infrastructure in Bermondsey</i> Invited talk and workshop with UCL STEaPP	JBH, London	19.10
<i>Infrastructure and Urban Citizenship Panel</i> Invited participation on IGP Director's Panel	JBH, London	04.12
<i>Researching cultural infrastructure</i> Presentation to Ax:son Johnson Foundation and KTH of cultural infrastructure pilot study	ALL, Stockholm	06.12
<i>Click on titles for full event information</i>		

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