

## Coin's timbre

A story through research  
from the Listening Observatory

---

José Luis Espejo



# 1. INTRODUCTION

“– What does listening mean to you?  
– Keeping quiet and concentrating on what the other person wants to say,  
which I don't usually do because I'm just thinking  
about what I am going to say.”  
Anonymous San Sebastian resident

"Do you hear yourself in your daily life?"  
Pauline Oliveros<sup>1</sup>

We were dining at Arantzazu, while the *Ghost Forest* installation by Francisco López was being assembled; it was one of the Listening Observatory's artistic interventions. There were six of us, all of different ages, who were interested in sound and noise, speaking without hoping to reach a conclusion about how the sound of traffic has become more bothersome to us as we grow older. López offered the possibility that as time passes, this sound becomes ever less interesting, and more boring. He also told us that, during his stints living in large cities, he had begun using earplugs, and that the sound from within his body seemed to him more interesting.

I remembered this when I moved recently. The neighbourhood I live in now is much noisier than the previous one. Even though my bedroom opens up onto a closed block, at night I can hear the buzz of cars. In the morning, the first thing I hear when stepping out onto the street is the wall of sound created by ten lanes full of vehicles navigating through rush hour. One morning I decided to use earplugs, and went for a walk before going in to work. Using them let me hear the rhythm of my steps, despite it being impossible to hear my footfalls in this part of the city. It was like listening to the beat of my movements, in all too hurried repetition, through headphones connected directly to my bones. It then became clear that I should slow the pace of my steps, that the sound of the cars had made me forget the cadence to which my body should move. Ultimately, that I had to adjust my steps to a rhythm that, at least, allowed me think.

## 2. ABOUT THE RESEARCH

Between April and September 2016, the Listening Observatory's research group comprised of Luca Rullo, Mikel R. Nieto, and myself, carried out a series of interviews in San Sebastian's 18 neighbourhoods that started with a survey including 8 basic questions. We developed this research, as well as the Observatory's other activities, within the DSS2016EU European Capital of Culture's Pagadi Pier. The initial idea had been in the making since 2013, when a series of dialogues that took place within the context of the *Donostia Noise* workshop were also attended by Xabier Erkizia. The workshop was dedicated to noise pollution, and was developed by Audiolab in Arteleku with an important connection to Soinumapa<sup>2</sup>.

As a result of that conversation, we proposed possible developments, including the podcast published on Hots! Radio<sup>3</sup>, and the idea for a citizen consultation space that ended up transforming itself into these surveys. In 2014, within the context of the Phonos Grant, and under the name *Interstitial Spaces*, Mikel R. Nieto created a version prior to the project in Prat del Llobregat, next to the Barcelona International Airport<sup>4</sup>. As a conclusion to this experience, he held a concert and transcribed a series of meetings based on various interviews. Mikel proposed following the same methodology; asking a few short questions on different aspects of listening, while expanding the scope to all San Sebastian neighbourhoods. As a result of these different experiences and ideas, we interviewed some two hundred people between the months of March and October 2016, asking the following questions:

- What does listening mean to you?
- Is there any sound that makes you feel at home?
- Is there any sound that makes you feel encroached upon while at home?
- Is there any place you tend to go to because of how it sounds?
- What sound identifies the neighbourhood you live in?
- What is your favourite sound?
- What sound do you most detest?
- How can we make ourselves responsible for the sound that we ourselves emit?<sup>5</sup>

The answers served as material for contemplating this study, following an analysis method similar to that used in other work carried out in different contexts and cities such as Bilbao, Madrid, and Malaga<sup>6</sup>. Despite the sound management of each case's space having its own particularities, each one reveals a strict relationship between noise and economic activity and, in all cases, a connection to tourism<sup>7</sup>.

Therefore, the research produced starts with prior work on landscapes, urban planning, and noise, but is focused on interpreting the way that the two hundred people interviewed listen to their city, and the words they use to express this.

### 3. A SHORT HISTORY ON HEARING (or certain definitions of established listening)

Around 1928, a relative unit of measurement was defined that was called the decibel (dB) in honour of Alexander Graham Bell. With this unit, the amount of noise that interfered with a telephone signal began to be measured in order to improving communication. Now, the objective of these communications is another story, and a very violent one at that<sup>8</sup>. What interests me here is that everything that is overlooked in the broadcast message, all the pops, blasts, and chirps that adorn the landscape of the person speaking and listening, will be considered noise that is measurable in decibels. Likewise, with time, this measurement would also be used to measure ambient noise in order to ensure worker health<sup>9</sup>. With the first health regulations, concerned by proper hearing and based on the physiology of the time, it was determined that a certain number of decibels had the ability to harm the organ in the ear. Those first regulations protected the auditory orifices by going after high quantities of decibels.

That is when something very interesting happened: a precise number of decibels implied a criminal category that determined a sum of money to pay<sup>10</sup>. The decibel was *monetized*, meaning that the greater quantity of decibels, the greater the fine and amount of money to invest in isolation to adapt a space where noisy activities were carried out. There has been a direct relationship between noise and social class since antiquity, with certain work being displaced to the edges of the city due to the noise it would cause. With this *monetization* of the decibel, an almost direct relationship between the acoustic emission and monetary value was produced.

These definitions for technology and health had the goal of being a basis for laws that benefit acoustic health and, therefore, legitimised the laws accepted by public authorities. **The laws will no longer only affect industrial work noise, but no protect the entire urban space.** With time, it was seen that this was not effective. One possible reason is that certain physiological discoveries were more or less relevant depending on their military or commercial utility so, in many cases, they would be focused on voice transmission and, therefore, within that same sound frequency range (350Hz and 3000Hz). However, there were vibrations that were beyond the auditive range (20Hz-20KHz) that continued to cause discomfort and

suffering. For this reason, infrasonic and ultra radiation and vibrations also came to be regulated as noise pollution, albeit very recently and in very few places.

The story continues, and gets more interesting. Medicine still had to be understood through non-physiological symptoms, in this case, with psychological symptoms. There are conditions such as *tinnitus*, which is the name given to the ringing and noises that some people hear when in silence that, it is believed, are caused by the alteration of certain cognitive processes<sup>11</sup>. As with other problems, pharmacology, the armed wing of medicine, has been looking for pills to reduce this ringing<sup>12</sup>. It turned out that there were also psychological conditions that were not influenced by decibels, hertz, or the brain's chemical segregations. One of them, the most common in the west, is *misophonia*, a disorder that makes the patient intolerant to the usual sounds produced by the bodies of others while eating, slurping, coughing, or chewing, as well as those produced by normal objects unless at a high volume. Another is *phonophobia*, which is indeed related to volume, but not with physiological damage to the ear, and which, like *misophonia*, can lead to anxiety and aggressive behaviour. During research, while carrying out interviews, we found that the most bothersome sounds are not always those that are typified and *monetized* in relation to their decibels. Instead, there are many subtle buzzes that are also bothersome, such as grinding teeth, chalk on a chalkboard, or a fork scraping against a plate. Certainly, they are those that most often times have been represented in film. This is not by chance, given that audio-vision contributes greatly to fixing the sensations associated with phobias and pathologies. Recently, there has started to be talk of a branch also associated with low volumes called *ASMR* that is played in videos online<sup>13</sup>.

As it says, it seems as though the only established definitions of hearing come from either a medical discourse that defines it through pathologies, or from a technology discourse that measures it for profitability. It's not easy to escape these definitions. It is well known that our culture does not have specific vocabulary for talking about listening. During the surveys, for example, we noted that the majority of individuals did not make a clear differentiation between sound and music; when asked for a characteristic sound, they quickly named bothersome noises and, in some cases, it is difficult to associate a sound with a specific object. In fact, the majority of people understand listening as a manner of attention in its most informative dimension, and not so contemplative. Listening continues to be understood as receiving information.

## 4. A SHORT HISTORY ON THE CITY (or where some of its characteristic sounds come from)

In a study of this type, it is clear that we are not thinking about the city as an architecturally designed space, but instead as a space for relationships. When we talk about sound, especially noise, the thing opens a window in the usual definitions. Be it an interruption to communication or not, or a deliberate or accidental dysfunction of the language, noise is not understood so much by the meaning of the sounds (semantics), or by its representation (iconography), or even just by its form (phenomenology). Noises are not only the harmful, unpleasant sounds that interrupt communication; often times they are the buzz that goes along with conversations, those to which it is so important to listen attentively. Noise is background, it is the hum that transmits part of the history of places. The sounds that this research speaks of can be analysed by context, location, and history. **The history of a city and the economic powers that have regulated it is an aspect that is fundamental to understanding its noises.**

The general opinions collected in the research coincide with what we often think, meaning that everyone likes tranquil sounds, those made by the sea and heard in the mountains, but they hate cars and the neighbours washing machine. As obvious as this is, what we have tried to do is search for the cultural history of these sounds or environments in relation to this city. It has quite nearly been a work on the meaning of words, because these same words that the interviewers use automatically bring us to a very specific history of the city.

The part of the history could start on the Madrid-Irun railway line that was inaugurated in the mid-19th century. In Madrid, it would leave the old Estación del Norte, that is to say Príncipe Pío. It is important to check how the station's surroundings were seen in 1910: in this image we can distinguish the serious class inequalities, with wash laid out to dry on the banks of the Manzanares river, airing dirty rags in a city presided over by an enormous palace. This railway line is important for San Sebastian because it connects to Paris, and this city, henceforth, holds an importance in the way in which San Sebastian residents listen.



Madrid's Príncipe Pio station in 1910. Photo taken from <https://pasionpormadrid.blogspot.com.es/>

One of the most striking characteristics of San Sebastian's urban landscape is its architecture, with its aristocratic background and French notes. San Sebastian is a version of the city of Romanticism and the city of permanent vacations all at once. It is a city that sums up Europe in its leisurely, relaxed, cultural, and linguistically genuine version; as long as linguistics don't interfere with business, of course<sup>14</sup>. Its 'Ensanche' is blatantly Frenchified, except for that neo-Gothic cathedral 'of the Good Shepard' that not only breaks the neo-baroque styles, but is also, if I may say, rather ugly. It is logical to ask ourselves what caused this Frenchified urban planning or, rather, the use of Mansard roofs<sup>15</sup>. Well, it seems as though this railway from Paris and Madrid brought many foreigners with two things in mind: the sea and gambling. Here we have two words that are important in this story; one is our star answer, 'the sea', and the other 'gambling', has a great deal to do with 1910, and we will get to that later.

As we can see, this history does not speak of the sound that the railway makes, or other industrial sounds that so inspired European artists at the beginning of the 20th century, but instead speaks of another industry: an industry without chimneys, without steam, without factories, but a locomotive. It speaks of the word that is used most often by those individuals interviewed by the Observatory, the sound that makes most San Sebastian residents feel at home, that makes them feel safe, the place where

most people like to go because of out it sounds, the favourite of many: THE SEA. But not everyone likes the sea in the same state: some like it calm, others like the waves in winter, and for others, I get the sensation that they are not as interested in the sound of the water breaking against the sand, as the ambiance of relaxation that they find on the coast.



Inauguration of the Donostia-San Sebastian Station. Image taken from Juan Peris Torner's *Caminos de Hierro del Norte de España* (Northern Spain's Iron Roads) 20 February 2012 <http://www.spanishrailway.com/2012/02/20/caminos-de-hierro-del-norte-de-espana/>

When asking San Sebastian residents where they go to listen, the majority spoke to us about the promenade of La Concha or Paseo Nuevo. The promenades or esplanades have the ability to change the common "natural" space of the coast through architecture. In the past it was a space only frequented by fishermen, but now it is a public space that operates as an economic motor and urban planning model. In addition, it is an urban area that would become fashionable at the end of the 19th century and beginning of the 20th century, serving as another attraction for cities with tourism, where a person (a rich person) could swim and play roulette. There are various examples: the esplanade in Havana began construction in 1901, in New Jersey it was 1870, the casino complex and promenade in Biarritz came into being at the end of the 19th century and 1930, and as in all of these gambling-backed cities, San Sebastian's two beach boardwalks literally gives account to this activity.

"In 1910, the Development Board was formed in the City Council to direct the flow of money that the Casino paid to the city through taxes. A portion was

destined for charity, but the majority, at 15%, was earmarked for "public works in order to improve and beautify the town". The La Concha promenade, with its corbel and railing, or the monument to the centenary of Alderi Eder, were completed with the contributions of said board, and today there are funds to handle the new promenade's works, which are sure to be spectacular."<sup>16</sup>

So that sound that causes so much longing, so much wanting, that is so firmly anchored in such a specific urban area, has a direct relationship with the economy of gambling through the history of said construction. This idea urban planing, so far removed from the era, makes San Sebastian the pearl of the Cantabrian (my apologies to the Cantabrians), and was planned, at least initially, as a stage for but a few.

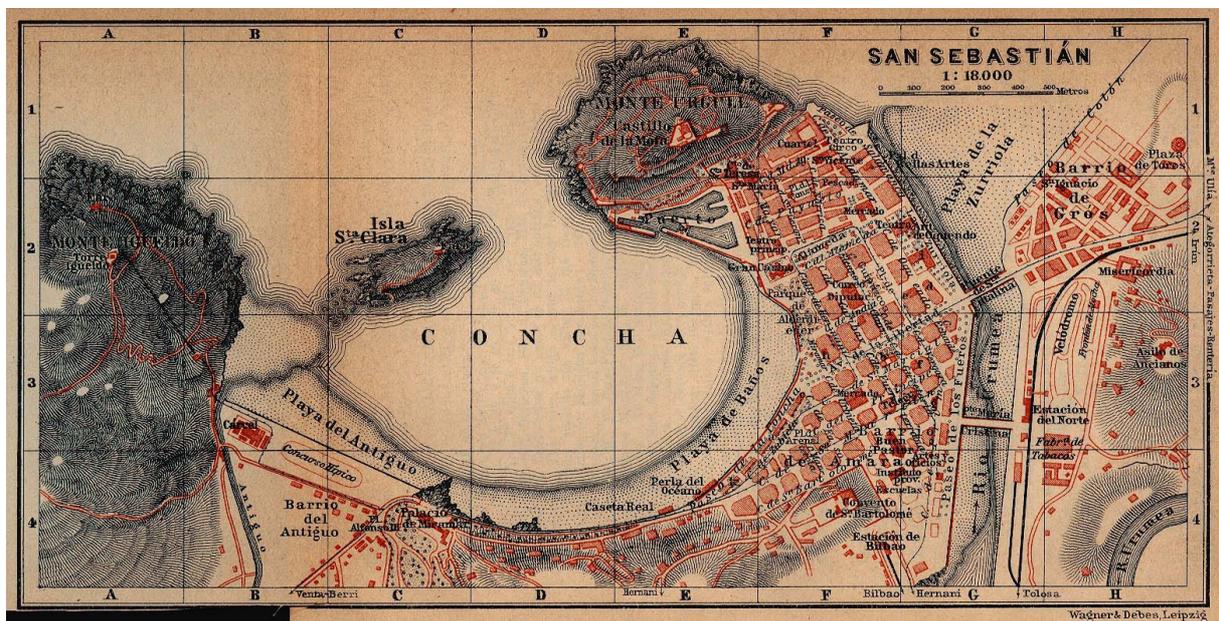


Photo Caption 2: San Sebastian in 1914, in *Karl Baedeker Southern France Including Corsica; Handbook for Travellers*. Leipzig, Karl Baedeker 1914

This thrusting of the city against the sea, possibly behind the backs of those living there at the time, didn't stop in 1910 or in 1930, and in 1960 efforts were redoubled with modern, clean, inhumane, and internationalist forms. It reached the Ondarreta coast where, until quite recently, there had been a prison. Once the prison was removed, the beach could be admired and, it can therefore be understood, seagulls could be heard when said institution was moved to what is, even today, the second newly constructed panopticon built by Franco in 1948 in Martutene, and the only one that still stands today. Francoist urban planning hit Ondarreta with a corbusierian frenzy<sup>17</sup>, but regarding the phase that stretches from there to the 1988 Coastal Law, honestly, we can't stop ourselves. The case is that, if there is something that this modern and corbusierian urban planning defends especially in its monstrous francoist-technocrat version so reminiscent of Fraga and Carrero Blanco, it is traffic. Certainly, one can interpret a beautiful foot note in the *Peace Treaty* exhibition, that

took place in the San Telmo Museum, which relates technocracy and cars so marvellously in a tapestry by Joan Cardells Alemán<sup>18</sup>.

But let's get back to the topic at hand. Somewhat obviously, here we come to the sound that most people hate, not just in Ondarreta, but above all in Egia and in Gros: THE TRAFFIC. Nevertheless, no one thinks to not use a car, despite most people being bothered by the sound of cars more than noise from their neighbours. The responses on responsibility for the noise that we produce on a daily basis revolve around lowering the volume of music, being mindful of the time when washing clothes, and other noise from the domestic space, but on very few occasions was there mention of not using a car. This is a sound that is taken for granted, something like a modern *Sacred Sound*<sup>19</sup>. Let me explain: The *Sacred Sound*, in soundscape theory, was the thunderous sound of nature or religious rituals, a sound that had power over habitual tranquillity. With time, we're told, this impunity contracts sounds that, like sacred ones, hold power over societies, and therefore, in industrial Europe, the weight of noise from industrial machines and locomotion are also absolved. In other words, the *Sacred Sound* is that which is allowed by authorities, even though it is persecuted by its sound pollution laws. A juicy contradiction. And like in nearly all other cases, the car enjoys total impunity. It is the modern Sacred Sound par excellence, until the point in which most people can't even conceive of freeing themselves from it. It's not by chance that noise from traffic, as opposed to communicative noise, has even been described as contemporary silence<sup>20</sup>.

## 5. CONCLUSIONS

Alright, let's review. We started by contemplating slowing our rhythm, then we propose a description of listening through its context, then we moved on to testing how our context and its sounds are important, and how by paying attention to them we can find some of the reasons behind this urban space. Now that we have reached this point, I must confess that I have taken the long road. I could have started in the following way:

Having seen the surveys carried out in San Sebastian's 18 neighbourhoods, we can consider the following answers according to an approximate average:

1. What does listening mean to you ?

Listening is understood as paying attention.

2. Is there any sound that makes you feel at home? Is there any place you tend to go to because of how it sounds?

The places most people like because of their sounds are the mountains and the sea.

3. What is your favourite sound?

The favourite sound is either the sound of the sea or the mountains, meaning "natural", non-human sounds, as well as music.

4. What sound do you most detest?

Traffic and home appliances. The sounds that people like least are those that come from human activity, but which do not have a communicative intention.

5. How can we make ourselves responsible for the sound that we ourselves emit? Taking responsibility for our sounds means taking care.

As it is written, it seems like the research reveals a certain consensus as to what hearing is either for paying attention to other people, or for contemplating natural landscapes and music. This hypothetical statistics makes a differentiation between two types of sounds. On one hand are those that originate from human activity; those that we pay attention to and those that we believe we can be responsible for, such as, for example, speaking at a certain volume or creaking chairs, which are phenomena that we can easily associate with a specific source, the same way that we associate the sound of words with the objects or concepts that represent them. On the other hand are those sounds from our surroundings that we seem to be unable to take responsibility for. Among all of these, the most recurrent in our interviews was traffic and the sea; not by chance the most detested and loved, respectively.

If when reading you stopped at footnote number 20, you will have found a well-known passage by John Cage. It is not essential, but if you wish, you can go back to it. The

fact is, what is said in this quote about traffic appears, in its theoretical approximation, similar to another quote by Michel Serres in which he speaks of the sea<sup>21</sup>. Both authors reach the conclusion that this background noise is not so much a phenomenon associated with a source, but an entity, a constant, or a kind of false silence. Noise and nausea, says Serres, go hand in hand, given that navigation and noise come from the same family; a family in which silence is pure appearances. This entity, the noise that is the sea and the silence that is the traffic, exist independently of that which we pay attention to or contemplate. This entity sounds through our body like a current that penetrates our ears and submerges us in an endless buzz, regardless of if it is the organic movement of the waves, or the cybernetic network of traffic.

It would be simple if, on one hand we had the sounds that we pay attention to, and on the other those that we contemplate and suffer through, but that is not how it is. All of these sounds make up a part of the same flow, given that the sacred sound of cars is also our responsibility, as is the sound of the washing machine. Perhaps this is in a more diffuse or intricate way, but it remains our responsibility. Perhaps it helps to return to the responses, to the first and last question, that say that listening is paying attention, and that taking responsibility for our noise is taking care. Listening, paying attention, and taking care have very closely related meanings. Listening can be paying attention and paying attention can be looking out for someone or something, just as taking care can mean being diligent and attentive. This is more than a literary resource in the final paragraph. Perhaps, just perhaps, we can pay attention to deliberate sounds, taking care to control those that we deem beyond our responsibility. This would require us to listen to those sounds in parallel with land use, taking a political position of withdrawal and deceleration, a position in which thought through listening calls ecology and what is "natural" into question in its ideological dimension. But that's another story.

José Luis Espejo  
31 January 2017

- 1 Pauline Oliveros. *Ear Piece*, 1998
- 2 Basque Country Sound Map <http://www.soinumapa.net/>
- 3 "This podcast brings together various interviews carried out for DONOSTIA-NOISE in order to explain the workshop's key points. The interviews were recorded in different locations around the city where some of the aspects worked on during this project are evident." Mikel R. Nieto. *DONOSTIA NOISE*. Hots! Radio, 2012  
[http://www.hots-radio.info/radio/047\\_donostia\\_noise.mp3](http://www.hots-radio.info/radio/047_donostia_noise.mp3)
- 4 "Interstitial Space is a research project that reflects on the interstitial spaces between the natural and urban worlds. This project captures reality through sound recordings at the edges between these two worlds, while attempting to put a spotlight on soundscape subjects." <http://interstitialspace.mikelnieto.net/barcelona/>
- 5 With time we realised that this question is a tricky one, because it forces those interviewed to ask themselves about a responsibility that we take for granted, but one of which many of us are not aware.
- 6 Other references available online fundamentally influenced us in contemplating this research; including the *Favorite Sounds* project by Peter Cusack, who carried out a series of surveys, this time with an extensive team and a methodology with a certain presumption of objectivity (<http://favouritesounds.org/>). The *Cartografías de la escucha* ('Mapping listening') project carried out by escoitar.org in Santiago de Compostela in 2011 gave way to a series of short interviews that can still be seen on vimeo (<https://vimeo.com/search?q=cartograf%C3%ADas+de+la+escucha>), which are directly related to the text by Xoan-Xil López (<http://www.unruidosecreto.net/textos/cartografias-de-la-escucha/>). In terms of the way that we analysed the data, the contributions of *Acoustic Territories* by Barndon Labelle and (<http://www.bloomsbury.com/us/acoustic-territories-9781441161369/>) *Mechanical Sound* by Karin Bijsterveld were essential. (<https://mitpress.mit.edu/books/mechanical-sound>)
- 7 All four are cities with tourism. This is also the case with San Sebastian, as we will see here, with the peculiarity that tourism is practically the reason behind its 19th century urban planning. Bilbao and Malaga have a similar model, worsened in the case of the later by deep-rooted corruption. Madrid's tourism model is a mixture of fast-paced, subsidised gentrification, with a strategy of abandoning and transforming the city centre into "urban stages"; in both cases environmental policies and noise pollution have played a fundamental role.
- 8 Voice transmitting headphones and microphone communication systems had strong momentum for economic reasons, but also for military objectives. "The collision of acoustics, physiology, ear medicine, engineering, and commerce created the first generation of analog sound reproduction technologies en 1870. A similar shift from mouth to ear as a model for sound reproduction occurred at the moment that perceptual coding wasn't first conceptualized. But it is not a replay of the same exact story. Part of the conceptual centrality of the voice for researchers at AT&T no doubt had to do with economic centrality of speech in telephone system. Speech was the main sound transmuted through telephony, and the working phone system only required that speech be intelligible, not that it have any particular high definition. Compression was important to save money an also, as we have seen, for security purposes in military or corporate applications."  
Jonathan Sterne. *Mp3 The meaning of a format*. Londres, Durham, 2012 p. 113
- 9 "One reason for the delay in legislation regulating hearing protection and compensation, Dembe argues, was the need of evidence about how occupational sounds were linked to hearing loss. Such proof could be gathered only using large-scale audiometric testing, which began in the 1930s—a few years after the introduction of the decibel in the 1920s. Even as late as 1963, a report commissioned by the British government claimed that 'the present knowledge of this complex problem,' such as the variation in susceptibility of individuals to hearing loss, provided no 'sufficient basis for legislation'. In the United States, legislation was further impeded by the fact that 'for most occupations, a partial loss of hearing [was] not critical to the performance of the job'" Karin Bijsterveld. *Mechanical Sound. Technology, Culture, and Public Problems of Noise in the Twentieth Century*, Londres, MIT, 2008 Pág. 73
- 10 Minor infractions, with fines of €300, consist of surpassing permissible noise levels by up to 6 dB. Major infractions, with fines of up to €1,502, consist of surpassing permissible noise levels by up to 12 dB. Very serious infractions, with fines of up to €30,051, apply to sounds that surpass limits by more than 12dB. Spaces used for the hospitality industry must be adapted to ensure isolation of 65 dB, while casinos and gaming halls must ensure isolation of up to 75 dB.  
Official Gazette of Gipuzkoa *Final approval of the ordinance regulating municipal action against acoustic pollution from noise and vibrations*, 17 October 2010 <http://gia-acustica.es/wp-content/uploads/2013/06/Ordenanza-Municipal-de-DONOSTIA.pdf>
- 11 Dr. Isabel Diges. *La neurociencia del acúfeno* ('The neuroscience of tinnitus') 1 September 2014  
<http://www.acufenos.org/2014/09/01/conferencia-de-da-isabel-diges-la-neurociencia-del-acufeno/>

12 "It's no dream. The pharmaceutical industry has launched the development of medications and therapies that may revolutionise hearing problems and other disorders as common as vertigo and tinnitus, those noises that only exist within our ears." Nuria Ramirez Castro. *El milagro de oír con una pastilla* ('The miracle of hearing with a pill'), ABC, 2 February 2015 <http://www.abc.es/sociedad/20150201/abci-audicion-nuevos-farmacos-201501312119.html>

13 "The term ASMR (Autonomous Sensory Meridian Response) is a neologism that makes reference to a biological phenomenon characterised by a pleasurable sensation that causes warmth and relaxation, and occasionally can be accompanied by a certain tingling that is usually felt in the head, scalp, or the body's extremities as a responds to various visual and auditory stimulants. According to Know Your Meme, the term ASMR was used for the first time on 25 February 2010 in the Facebook group 'Autonomous Sensory Meridian Response Group' after being coined by Jennifer Allen." <https://es.wikipedia.org/wiki/ASMR>

14 "[...] but it is necessary to conserve this Basque language, and it will last until judgement day, because even though there are many men and women in large towns speaking perfect Castilian Spanish, when those from the hamlets arrive to trade, they know nothing more than Basque, and if there is to be commerce, it is necessary for them to respond in their native tongue, and so all those that sell answer to those speaking in the language that they explained themselves in, and for the convenience of all, it is necessary to conserve the Basque language, and for that reason there is a school and sermons in Basque for the country folk that are the majority." Joaquín de Ordoñez. *San Sebastian in 1761* Izarra 1963 <http://www.soinumapa.net/marker/donostia-euskararen-disonantziak/?lang=es>

15 The Gipuzkoa Provincial Council, the Igueldo funicular station, and even some of the more contemporary buildings maintain this type of typically French roof. "Mansard, sometimes called French Roof, also designates the roof formed by combined surfaces with two distinct slopes, the lower surface being at a steeper angle than the upper surface. Its name comes from the French 'mansard', which is in turn due to the Parisian architect François Mansart (1598-1666) who popularised it in France. His grand-nephew, Jules Hardouin Mansart, made this kind of attic prestigious by using it at the Palace of Versailles." <https://es.wikipedia.org/wiki/Mansarda>

16 Lola Horcajo, JJ Fdaz. Beobid Carlos Blanco. *Un Paseo Nuevo de 100 años* ('A New 100-Year Old Promenade') Diario Vasco 10 June 2016 <http://www.diariovasco.com/san-sebastian/201607/10/paseo-nuevo-anos-20160710001027-v.html>

17 NO-DO 15 September 1969. Filmoteca Española <http://www.rtve.es/filmoteca/no-do/not-1393/1486671/>

18 Joan Cardells Alemán. "Untitled (Attack against the admiral Luis Carrero Blanco)", 1974 in Pedro G. Romero. *Peace treaty*, Donostia - San Sebastian, DSS2016EU, 2017. Page 205

19 Murray Schafer. *El paisaje Sonoro y la afinación del mundo*. Intermedio, Madrid, 2013 "El sonido sagrado y el sonido seglar" Pages 80-81 "The association between noise and power has never been fully broken in the human imagination. It is handed from God to the priest, then to industry, and most recently, to radio and television personalities and pilots. There is a fact that we cannot leave out: emitting Sacred Sounds does not merely mean producing as much noise as possible, in addition it involves having the authority to do so without being censured." Pages 113-14

20 "When I hear what we call music, it seems to me that someone is talking, and talking about his feelings, or about his ideas of relationships. But when I hear traffic, the sound of traffic, here on 6th avenue for instance, I don't have the feeling that anyone is talking. I have the feeling that sound is acting. [...] The sound experience which I prefer to all others is the experience of silence. And the silence almost everywhere in the world now is traffic." John Cage en Miroslav Sebestik *Écoute* Centre Georges Pompidou, France 1992

21 "There, precisely, is the origin. Noise and nausea, noise and the nautical, noise and navy belong to the same family. We mustn't be surprised. We never hear what we call background noise so well as we do at the seaside. That placid or vehement uproar seems established there for all eternity. In the strict horizontal of it all, stable, unstable cascades are endlessly trading. Space is assailed, as a whole, by the murmur; we are utterly taken over by this same murmuring. This restlessness is within hearing, just shy of definite signals, just shy of the silence. The silence of the sea is mere appearance. Background noise may well be the ground of our being. It may be that our being is not a rest, it may be that it is not a motion, it may be that our being is disturbed. The background noise never ceases; it is limitless, continuous, unending, unchanging. It has itself no background, no contradictory. How much noise must be made to silence noise? and what terrible fury puts fury in order? Noise cannot be a phenomenon; every phenomenon is separated from it, silhouette on a backdrop, like a beacon against the fog, a every message, every cry, every call, every signal must be separated from the hubbub that occupies silence, in order to be, to be perceived, to be known, to be exchanged. As soon as there is a phenomenon, it leaves noise, as soon as an appearance arises, it does so by masking the noise. Thus it is not phenomenology but being itself. It is set up in subjects as well as in objects, in hearing and in space itself, in observers and observed, it passes through the means and tools of observation, be they material or logical, be they channels that were constructed or languages, it is in both the in-itself and the for-itself, it crosses the oldest and surest divisions of philosophy, yet, noise is metaphysical. It is the complement of physics, in the broadest sense of the word. It's subliminal breathing is heard even on the high seas."

Extracto de Michel Serres *Genese*, Paris Grasset 1982 recopilado en Caleb Kelly *Sound*, London Whitechapel Gallery 2011. También disponible en Michel Serres and Lawrence R. Schehr *Noise* University of Wisconsin Press 2009 <http://www.jstor.org/stable/3684255>