

# Off the Axis: Navigating Globalism and Locality with Sound Mapping

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Recognised broadly by theorists such as Denis Cosgrove, David Harvey, Martha Nussbaum, and many others, disciplines like architecture, geography, anthropology, and the arts have struggled to navigate between modes like detachment and belonging, universalism and subaltern dissent, and impartiality and positioned experience. Cartography, situated at the intersection of these practices, is particularly affected. Rooted in the divide between the Enlightenment emphasis on unbiased, scientific empiricism and the Romantic insistence on embodiment, emotion, and located identity, mapping and reproductions of place have often succumbed to one paradigm or the other (Anderson 2001, pp. 3-9, 23-33). Mapping and visual representations of place inherit a winding and deeply rooted visual tradition that reflects these two opposing and antagonistic cultures, which I develop here under the headings of globalism and locality. Given that how humanity literally sees the world creates and reinforces an experience in the world, maps and manifestations of place remain of particular relevance for a wide range of theoretical and concrete practices.

Recently, as audio recording, mixing, transmitting, and networking capabilities are more readily available, sound mapping, the digital translation of site-specific sounds into alternative contexts, has emerged with the potential to appropriate space as both intimately local and globally applicable. Rather than embracing either paradigm, sound

mapping can activate a creative partnership that renegotiates distance and redefines the margins of intimacy, offering new and unconventional opportunities for dialogue between global and local prioritisation. Below, I will develop the culture of the global as claims of objectivity, abstraction, and fact-driven arguments and the culture of the local as counter-cultural expressions or subjective identities.

To establish the dichotomy between the cultures of the global and local, I will begin by exploring the traditional mapping paradigm versus conceptual experiments with place in the 1970s and '80s. Then, using examples from sound artists such as Davide Tidoni, Kathy Hinde, and the Locus Sonus Lab, I will illustrate how globalising methodologies within sound mapping can support locality by removing the observer off the axial grid, by advancing maps as fluid and mobile, and by promoting participation as a key element of place. My purpose is three-fold: to establish characteristics of global and local matrices within mapping practices, to elaborate the potential of sound as a medium that can navigate the global/local divide through creative action, and, hopefully, to generate broader interest in the emerging geo-artistic practice of sound mapping.

### **Distance and Technology**

Distance is a compelling and formative ontological state with particular relevance to contemporary society. Relational, economic, and digital networks have emerged across the globe as multinational and transterritorial. Communal identities, rather than dissolve with the increase in digital technologies, have reformed across non-territorial fields through interfaces like smartphone applications, networked communication, and social

media sites. Distance and technology are strongly correlated. By freeing people from territorial confines, rapidly developing technologies provide solutions for, enable, and encourage distance within relationships, personal identity, and work. Acknowledging the interplay between global constructs and local concerns, phrases like Marshall McLuhan's 'global village' and social theorist Roland Robertson's 'glocalisation' have become mainstream terms with which to discuss the implications of ontological distance versus proximity (McLuhan 1965; Robertson 1992).

Supported by technology, distance no longer negates proximity. The ability to connect with localities across the globe profoundly shapes the experience of being-in-the-now, a mode established at the intersection of place, time, and experience. The same technologies that sanction outward movement also sustain relationships and provide opportunities for connection notwithstanding physical location. Users are both positioned within their immediate spatial context, as well as have access to a variety of alternate contexts through their mobile phones or computers. The construction of local identity within personal relationships has adapted to this ubiquitous technology so that, counter intuitively, distance from place signals constant availability. Being-in-the-now is intimately connected to this new, fluid relationship between distance and proximity.

Maps, as metaphors and translations of the landscape of being-in-the-now, have yet to catch up to how the creation of locality responds to globalising capabilities. Until recently, maps and representations of place have either problematised distance as separation, disharmony, and asynchronicity, or embraced it as

a holistic, unifying mechanism. Understanding how global or local prioritisations have traditionally been articulated within mapping practices will bring into relief how sound mapping methodologies diverge.

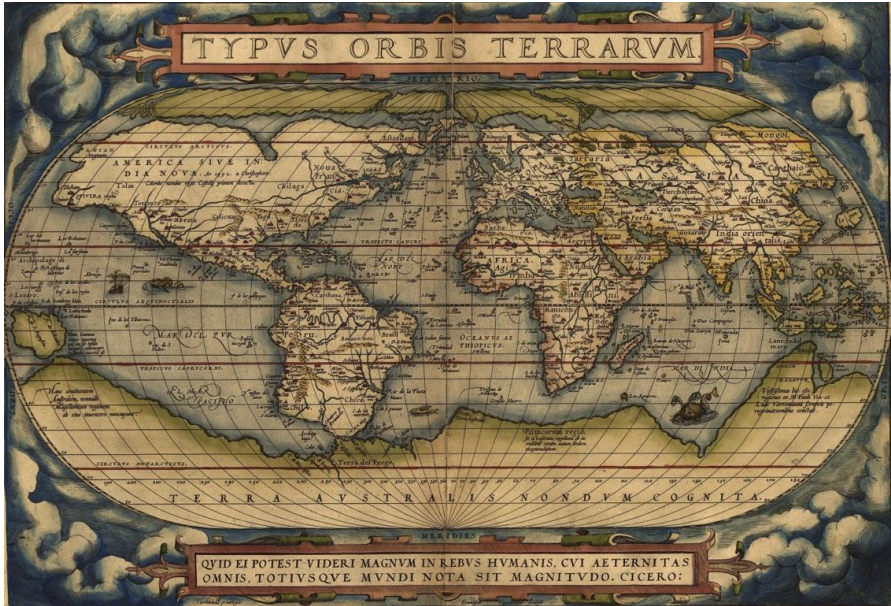
Long before the era of digital communication, maps were tools that managed the problem of distance. By condensing information through scale and diagrammatic representation, maps were vehicles for illustrating a particular landscape in a range of different contexts. Because navigation requires rigour, accuracy, dependability, and relevancy, traditional maps naturally utilise globalising methodologies like detachment, impartiality, and a scientific cataloguing of landscapes. As I will expand below, these characteristics appealed to a post-Enlightenment culture that valued intellectual objectivity, the unification of humankind, and a disembodied cosmopolitanism. However, the development of this globalist culture problematically led to the sublimation of locality—a culture of connection, embodied position, and emotional expressions of place, identity, and belonging. With the rising rejection of cultural objectivity in the mid-twentieth century by situationists, feminists, deconstructionists, phenomenologists, and many others, including thinkers such as Michel Foucault, Jacques Derrida, Guy Debord, Martin Heidegger, and Linda Nochlin, artistic interpretations of place posited new ways of inserting locality within landscape representation, disavowing distance as a preferred ontological state.

## Global versus Local Prioritisation

To illuminate the global versus local struggle for priority in cartography, I turn to Abraham Ortelius's 1570 tome *Theatrum Orbis Terrarum*, or 'Theatre of the Earthly Globe.' As the first world atlas, the *Theatrum* marks the beginning of modern geography and, as an important and widely influential project, sets a strong precedent for geographical representation. In his publication 'Globalism and Tolerance in Early Modern Geography,' Cosgrove situates the *Theatrum's* global imperative within the broader cultural tolerance for diversity (2003, p.852). Although his argument concerns cosmopolitanism versus tolerance, Cosgrove's reasoning parallels and supports my own investigation into the global/local spectrum.

The *Theatrum* demonstrates globalising priorities through the creation of verticality, by re-enforcing a disembodied viewpoint, in asserting documentary evidence as an impartial authority, and by suggesting human unification via a cosmic perspective. The project unifies all people within one text—a single, harmonious, and cosmic order, a compilation driven by an impetus for scientific discovery and cataloguing (Cosgrove 2003, p.856). According to Cosgrove, maps historically locate the observer in the divine position above and out of a terrestrial frame. This bodily shift activates a significant change in both perspective and significance as the X/Y coordinate system expands to include a three-dimensional Z-axis, placing the observer outside place and detaching him or her from the prejudice and materiality of local interests. In the *Theatrum's* world map, *Typus Orbis Terrarum*, the scale of observation allows the *axis mundi* to be seen in full (Fig. 1). Such great heights reflect humankind's thirst for

cosmopolitanism, initiated by the philosopher Diogenes's statement, 'I am a citizen of the world (*kosmopolites*),' implying a scorn for local tradition in favour of a universal humanity (Cosgrove 2003, p.853).



**Figure 1** Abraham Ortelius. *Typus Orbis Terrarum*. 1570. Source: Public Domain

Significantly, Cosgrove's cogent analysis concludes by stating that alongside globalist geographical practice stood a culture that understood maps, and science in general, are made as much as they are discovered, a process that left room for the influence of locality as acted out on the stage of the world (2003, p.858). However, as culture separated visual representations of place from the dynamic framework of imaginative creation, the 'Theatre of the World' became the fact of the world and globalising interests triumphed as maps lost local flavour.

As historian Amanda Anderson argues in *Powers of Distance*, the Enlightenment uncomfortably separated the global

and local, initiating an argument between scientific empiricism, which demanded the sublimation of the local in pursuit of universal usefulness, and the Romantics, who argued for a situated and embodied experience (2001, p.7). This rift engaged with and developed a complex articulation of language and signs within mapping methodologies that favoured objective reality over interpretative action.

This stance toward place enforced a culture of benign disinterestedness and landscape consumption. From the middle of the nineteenth century on, merits of landscape were predominately appraised in scenic terms. Detached observers evaluated its picturesque qualities as if viewing a painting or postcard, rather than as an interactive experience (Prior 2014). Technological advances, from microscopes, binoculars, and telescopes to miniatures, satellites, and spaceships, contribute to what scholar Mark Dorrian refers to as humankind's 'adventure on the vertical,' which traversed from the microcosms to the cosmos to reinforce a distanced, impartial, and scientific understanding of the universe (Dorrian 2011/12). This vertical distancing parallels the observer's Z-axial positioning, recasting the wide world in a manageable scale. Travel, mobility, and exploration, reactivated as products of a particularly modern imagination, sought to embrace distance as an ontological state, not only as a horizontal initiative but also as a vertical enterprise.

### **Reasserting Locality**

Prerogatives of global culture came under sharp scrutiny in the twentieth century as feminists, materialists, and structuralists rejected claims of scientific or cultural objectivity

(Anderson 2001, p.7). Indeed, the 1970s feminist mantra, ‘The personal is political’ reflects the goal to prioritise local identity over global political associations. Conceptual artists began to experiment with ways to manifest and re-create place as it is experienced in situ, reasserting local priority by removing the observer from the Z-axis back into the landscape, utilising strategies of embodiment, indexicality, and positioned experience.

For example, Austrian artist Valie Export’s 1976 series *Body Configurations* uses contortion and mimicry of landscape to stress the body within place, asserting intimacy through positioning. In these works, place is not simply interactive space but enfolded into and enacted with the body. Traces of the body are left behind in the landscape, highlighted by neon stripes, geometric shapes, or etched markings solidifying the relationship between occupation of landscape and personal identity. In the 1983–84 *Art/Life: One-Year Performance (Rope Piece)*, artists Linda Montano and Tehching Hsieh remained tied together by an eight-foot rope without touching each other for 365 days. The rope became a tool with which to measure territory and define place, not as it relates to an earthly terrain but as to another human being. Place, thus perceptions of site-specific locality, is both localised and mobile as the artists move through a variety of spaces. Tehching states,

We’re together [... but] we don’t touch and this helps us to be conscious that this relationship connects individuals, but the individuals are independent (Grey & Grey 1984, n.a.).

Always together, the ‘reality of the rope... became the inescapability of interdependence’ (Grey & Grey 1984, n.a.). Never touching, the artists’ individual identities are emphasised



above a unified partnership. This complex affirmation and enactment of locality thwarts the globalist matrix and suggests that mapping can represent embodied relationships as well as landscape.

Although these conceptual works try to refute the disinterested knowledge of universalism in favour of local experience, they fail to shake off globalist prioritisation completely. The reliance on photographic or videographic mediums to translate works to future audiences is problematic as it reasserts the detachment from place that artists were keen to reject. The observer is again repositioned on the Z-axis, distanced from the landscape, peering at a visual representation of place from a disembodied perspective. This unresolved tension questions whether or not local identities and global constructs could or should be separated in a meaningful way.

Current scholarship navigates this tension between the global and local paradigms in diverse ways. The deeply political influence of globalising interests within comprehensive constructs is widely recognised. Responsible artists, geographers, and scholars are developing alternative narratives to challenge the primacy of the whole, the authoritative west, and the pre-determined trajectory of evolutionary progress. Historian Olu Oguibe argues that universalism problematically glosses over problems of race and class in an effort to circumvent identity politics in favour of a collective human experience while Martha Nussbaum, professor of law and ethics at the University of Chicago, argues that local character, whether ethnic, gender-based, or religious, can form part of personal identity and need not inhibit considerations of global citizenship (Oguibe 1993, p.3; Nausbaum 1996, p.3 cited in

Cosgrove 2003, p.853). Homi Bhabba critiques the primacy of a central subject as a way to cultivate global commonality, rather than as a process of engagement and participation. David Harvey's essay in *Public Culture* furthers this argument to problematize the contradiction between Heideggerian experiential embrace of place and Kantian cosmopolitanism (Bhabba 1996 and Harvey 2000, p.549 cited in Cosgrove 2003, p.853).

While universalising constructs are rightly submitted to sharp criticism, its opposite is just as suspect. A holistic embrace of the primacy of locality impedes positive applications of universal enterprises or global citizenship, both as a utopic construct and an instigator for counter cultural dissent. Mapping and reproductions of place must accept the challenge to bridge the global/local divide by creating a tethered universal identity, which can potentially prompt constructive or destructive shifts in power as identity groups morph and expand.

### **Listening to Place**

While visual representations of place continue to struggle with how to host local identity within global citizenship, contemporary experimentation with aural architecture is expanding geographical imagination. In the last few decades, cultural, geographical, and architectural disciplines are beginning to recognise the benefits of sonic and multi-sensorial methodologies within what has been primarily visual-textual research (Bull 2000; DeNora 2000; Gallagher & Prior 2013; Waters 2013). The distinctions between music and sound have eroded, effectively elevating both a posture of listening and a non-posture of ubiquitous hearing and its psychological

effects on the body (Carlyle & Lane 2013; Tidoni 2011; Kassabian 2013). Following suit, traditionally mute maps are given a voice as artists and cartographers collect and reanimate the sonic landscape.

Sound mapping, the practice of describing and representing place through sound, manipulates ontological distance within scale, location, and time to produce radically different frameworks for listening. These maps can employ a variety of methodological strategies. Some use audio from everyday life, like field recording, aural journalism, and ear-witnessing; others rely on computer assistance to compose music using place-derived data, as in sonification and algorithmic composition. Sonic play with territory shifts the function of maps. Aural maps are not primarily concerned with utilitarian functionality or precision as such; rather, they express a desire for a connective and synchronous local experience, all while utilising globalising methodologies that rely on empirical data, analysis, or cataloguing.

While some sound maps embed audio within navigational illustrations, they need not always partner with visual iconography. Freed from flat diagrammatic surfaces, sonic verticality can create new areas of interaction between global and local cultures by re-scaling place to include regions that are spatially or temporally inaccessible. Sonic verticality, sound's ability to re-scale landscapes, translates macro or micro territory into data with which to compose music, such as in Lucianne Walkowicz's sonification of starlight data in *The Kepler Sonification Project* or Domenico Vicinanza's score based on the Higgs boson particle. Sound can map territory as broad as outer space, far away continents, tectonic motion, historical events,

inside the human body, or waves and particles invisible to the eye.

Some sonic maps incorporate raw sound samples by exploring site-specific locations, like DJ Spooky's exploration of Antarctic ice formation in *Terra Nova: Sinfonia Antarctica* or Janet Cardiff's audio walk of London in *The Missing Voice: Case Study B*. Sound can also explore time by combining historical street happenings with contemporary notions of place, as in Ian Rawes's archival project *The London Sound Survey*. Demonstrating a wider array of places in mapping terms integrates environmental sounds within the listener's framework of perception, allowing interaction with regions that, due to distance in scale, location, or time, have remained purely conceptual.

Using sound as creative material places the term 'mapping' in a slippery context. If the definition of maps are 'diagrams or a collection of data showing the spatial arrangement or distribution of something over an area,' (Oxford Dictionary Online) can sound, removed from its original context, convey a sense of spatiality, distribution, or topography? Sound indicates that place is comprised of more than just positioned objects, which suggests the term 'map' requires a broader definition. Given this, practitioners in this emerging field must develop a language or framework to judge what sonic elements give meaning to a landscape that emerges at the intersection of location, time, and experience. To what extent can a renewed aural sensitivity change the experience of place in situ for the casual listener, as well as transmit the experience to more formal contexts, like recordings, galleries, or concert halls?

Although it remains on the fringe of artistic and geopolitical dialogue, sound mapping is slowly receiving more critical attention due to hubs like Amsterdam-based STEIM, The New York Society for Acoustic Ecology, and Locus Sonus, a research group specialising in audio art and experimentation in France. These organisations support practical and theoretical investigations into how sound carries information and for what purpose it can be used as a method for territorial explanation. Peter Sinclair, digital media artist and co-director of research at Locus Sonus, suggests the urge to dissolve environments into sound springs from several goals: to promote environmental or social awareness, extend access of information to the visually impaired, advance imaging and design potential, metaphorically organise informational overflow, or articulate phenomenological states, including the passing of time (Sinclair 2012, p.173). Sonic methods can free the listener from optical judgements, renewing and reshaping familiar encounters, which opens fresh possibilities for relational interaction.

While technological utilisation of clicks, beeps, dings, and rings has cemented sound as an important carrier of information, it remains to be determined what details of place this medium is able to convey. While this investigation focuses primarily on how sound navigates the global/local divide, more research is required to illuminate how sound mapping opens up geographical theory to articulate strategies for representing spatiality, distribution, comprehension of source material, and objective and subjective qualities of territory. The dearth of conceptual frameworks for understanding diverse sonic

aesthetics makes topics of metaphor, emotion, translation, interpretation, and reception critical areas of interest.

### **Navigating the Divide**

In *AI & Society's* issue on sonification, audio artist Stuart Jones taps into the potential for sound mapping to navigate between the globalising interest in human commonality and the experiential expression of locality. He states,

Sonification can offer a form of reconciliation between ontology and phenomenology, between ourselves and the flux we are part of... Sonification is, after all, through its representations, connecting your understanding of something else (the data) by means of your capacity to connect with and understand (or represent to yourself) sound (2012, p.223).

This connection from global to local, an overarching ontological state to a positioned, experiential selfhood, is uniquely handled within sonar methodology, which can navigate the global/local divide by framing ground to globe within the same schema.

Jonathan Prior and Michael Gallagher, sonic researchers at the University of Edinburgh and the University of Glasgow respectively, also recognise the co-existence of global and local frameworks within sonic practice. They stress that practitioners should aim to minimise technological intrusions when capturing and reconstructing sound with precision, since phonography, in essence, attempts to create an immersive, virtual environment as a way to communicate objective knowledge (Gallagher & Prior 2012, p.9). Although the data might seem objective, however, Prior and Gallagher affirm audiologist John Levack Drever's premise that sound recordings fit as an ethnographic discipline

since the data produced is unavoidably interpretive (Gallagher & Prior 2012, p.10). This dialogue between objective reality and interpretive action within sound mapping is central to its ability to navigate the divide between data and self, reality and representation, and audiologist and audience.

Although forms of visual practice also engage the same rhetoric of objectivity and interpretation, the medium of sound uniquely disturbs this cohesion in a process that fosters creative construction. As researcher Richard Coyne notes, sight and sound are bound together in ‘productive conflict.’ Interpretive, creative acts bridge the divide between sight and sound (Coyne 2009). The positive antagonism between global structures and local identity positions audiologist and observer as creators. The next section will examine how sound mapping utilises this tension between global and local paradigms as fodder for the re-creation of place.

### **Off the Axis**

First, sonic maps destabilise or subvert the Z-axis, removing the observer from the cosmos by sanctioning embodiment and proximity. While looking at maps reflects the separation of the object from viewer, the embodied experience of sound, felt resonantly in the body and perceived inside the ear canal, is decidedly more intimate than sight. Sound is personal. As many experience at rock concerts or performances, sound waves are literally felt by the body within a particular decibel range. Sound is also more positively connected to emotions, activating physical reactions within the body or used to elevate or influence mood (Coyne 2013; Bull 2012). Quiet sounds of rain dripping or hushed voices might evoke restful

repose, while garish chords or shrieking wails could provoke a fight or flight response.

The waveform of sound also allows for non-directional and multiple connections to redefine proximity, suggesting a new intimacy between object and subject (Bull 2012, pp. 115–133). While looking manages distance between objects, hearing accepts input from multiple sources, which moves the observer off the axial grid and positions him or her within an experience of landscape.

The interplay between vertically distancing mechanisms and embodied proximity is a feature of *Locustream SoundMap*, the on-going collaborative project from Locus Sonus, which hosts an array of live, open microphones situated across an Internet-dependent map. At first indication, the vertical axis is maintained through Google mapping mechanisms as the observer flies over the continents zooming in or out at will. However, the available streams remain inherently positioned as portals to elsewhere. As one is selected, sounds from far, distant places play through headphones in real time, evoking new intimacy with a place outside the listener's ontological frame but inside his or her body. *Locustream SoundMap* evokes global order visually, while providing a new aural intimacy with distant places.

Sound maps can also exist independently from visual organisation. For example, in 2011 *Soundstorming*, artist in residence at STEIM studio, Davide Tidoni, led a group of audiologists through various locations, such as abandoned buildings, construction sites, or public places. Recording site-specific sounds and noises made with found objects, they produced audio tracks of individual interactions with and



interpretations of the mobile boundaries between inconspicuous and assertive spaces.

The field recording methodology Tidoni utilises fits within the globalising matrix as a mechanism of cataloguing and documentation. Elements within the landscape leave audible traces of presence in the recordings. This interaction with and interpretation of the landscape also creates local identity through the creative manipulation of objects within the sonic environment. The landscape it articulates is translated and reorganised within the observer/creator, who, by adopting a listening posture, can question territorial constructs and cultural relationships between self, others, and the environment (Tidoni 2012). Through the act of listening, Tidoni's work positions the listener's body as both a receptor for context and a producer of phenomenological space. While both *Locustream* and *Soundstorming* use globalising methodologies, their constructed meaning resists verticality as an embodied, proximal, and personal affair.

### **Fluid Spaces**

Secondly, sound mapping embraces the creative tension between the global and local by recognising territory as fluid and mutable rather than exact. Kathy Hinde's 2011 *Echo Location* project acknowledges the fluidity of space by using a two-dimensional grid to harmonise site-specific sounds that are customisable by the listener through date, scale, key, direction, and user filters (Hinde 2011). In this piece, sounds separated by distance or built structures are heard together in one chorus by submitting the aural architecture of the neighbourhood to remix and revision. While the visual map organises the

components of sound within a globalising structure, Hinde's fluidity of space recognises that place is enacted, rather than cosmically present, reinstating the 'Theatre of the World' back into geographical consciousness.

In addition to the noises from sonic maps, the aural environment of the observer seeps into the sonic experience, overlapping with elements from the project to create an original production every time. Peter Sinclair notes,

While projected moving image... appears to us as a window through which we observe, sound is enveloping, we can enter a sound environment, or sound can enter ours from elsewhere, creating interpenetrating spaces (2012, p. 174).

Audiologist Misha Myers also recognises the relationship between recorded audio and live sounds in her soundwalks, leading Gallagher and Prior to comment,

The sounds of the environment being walked through...inevitably spill around the headphones and into the ears. The walking movement of the audience orchestrates these two elements; participants are thus enrolled as active co-creators (2013, p.9)

The collocation of technologically generated sound and live environment positions listeners as active creators. Evidentiary, reproducible sound is complimented by a fluid, real time expression of landscape. Ubiquitous technology pushes this even further. Interpenetrating spaces are no longer determined by physical proximity but by availability of information assorted from multiple places. Digital connectivity means available experiences with landscape are not limited by spatial distance. Maps like *Echo Location* play with the relationship between documentary evidence of territory and its

creative reconstruction in the listener's awareness through connective interfaces.

## Participation

Mapping as a creative act points to a third characteristic shared by sound maps—active participation. Listening positions the observer as both a political and personal agent. Tidoni recognises that adopting a listening stance automatically challenges preconceptions and questions socio-cultural norms (Tidoni 2012), while sonic artist Lisbeth Lipari recognises the action of listening as the primary requirement for local participation. In fact, listening predicates the ability to speak. Lipari states,

By stepping off the cliff of ego-bound self-certainty, the communicative acrobatics of listening to others *as other* makes ethics and transformation (of selves, others, and even worlds) possible (2013, pp. 156-7).

Sound mapping creates a fertile space within which identity making becomes participatory, a product of engagement rather than definition.

In addition to emboldening a listening posture, sound mapping posits listening as an action within place-reproduction. Vision gathers concrete optic data such as colour, shape, relative distance, and size. Sound simplifies sensory input, activating the listener's imagination to reconstitute the physical and emotional qualities of place. As artist Salomé Voegelin states, 'Sound seduces us into a different world, and in turn demands of us a generative participation in what we see' (Voegelin 2013, p.38). In her view,

[Sound maps place] the individual listener as composer in the middle of a non-hierarchical

soundscape. Listening becomes an act of inventing a future reality [or] a space far away (2013, p.38).

In this creative engagement, listening can activate place reproduction within the observer's mind by evoking a mood or through indexical indicators and metonymies, such as footsteps for people or wind for outdoor space and weather. This approach to place gathers data, the sonic 'facts' of landscape, and then invites locality through interpretive reconstruction.

In contrast to the listener-as-inventor approach, cultural anthropologist Tim Ingold warns against approaching sound as an object in the material world or as something in the mind, because it wrongly assumes a rigid division between mind and matter, which is re-enforced by any appeal to the materiality of sound (Ingold 2007, p.11). In his view, sound is not a material or a mental act but an experience at the meeting of the two. Light and sound are best understood as mediums of being through which people move, rather than the object of seeing or hearing. *Visible* becomes *visual* and *audible* becomes *aural* through the submission to a process of artificial purification in which the sensorial elements of place are falsely separated (Ingold 2007, p.10). Despite differing on where the creative elaboration of place occurs within the process of spatial articulation, both Voegelin and Ingold agree that whether in the mind or experientially, sound is a matter of active participation.

Although Ingold makes a compelling case against reducing landscape to aural components, I argue that the realm of sound maps remains primarily one of representation in which elements of place are necessarily separated and submitted to acts of interpretation, reduction, and creativity. In fact, this

malleable artifice is what makes sound mapping practice so appealing. As artist DJ Spooky notes, sound is particularly linked to digitisation and technological exchange, thus submits to a process of collaboration, remix, amateur participation, dematerialisation, and de-authorship (Miller 2008, pp.99-100). Connectivity enables an innovative digital relationship between audiologist and audience in which sound maps become an interactive product of time and place. If locality is generated through participation, the mobility of sound through digital channels uniquely enables input on a global scale, creating new fields for connection across radically distanced frameworks.

In sum, sound mapping offers new alternatives to global or local polarisation inherited by mapping practices and reproductions of place. Rather than embracing distance as a unifying and dispassionate framework or refuting it in favour of an experiential expression of identity, sound mapping navigates the global/local divide by locating the body off the Z-axis and positioning the observer as an active listener. Recognising embodiment, fluidity, and participation within place, sound maps diverge from other mapping methodologies by employing tension between the global and local as a catalyst for creation. The interpenetration of sonic spaces through digital technologies crafts new territory to construct a local identity through globalising constructs.

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