URBAN ASSEMBLAGE: THE CITY AS ARCHITECTURE, MEDIA, AI AND BIG DATA.

• Paper / Proposal Title:
Locating the Scene(s): Noise & Trespass (01Place_Helix and its Double)

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• Abstract (300 words):

This paper will identify practices effective in bringing about generative spaces for assembly, where noise, defined as an intersectional aesthetics of dissent could mobilise forms of creative trespass. Challenging city centre property ownership through the creation of what Foucault termed ‘other than’ spaces, the paper will show the part marginal sonic cultures can play in shaping heterogenous spaces that may elude smart legibilities, in a contemporary urban centre.

At the time of writing it is difficult to forecast what a relatively small city in the north of England will become in a post-COVID situation. The extent of its economic and cultural degradation will be potentially revelatory and anticipatory action that might be taken must be considered. What potencies could be measured in the continued gathering of scenes that are less codified in terms of capital value and the digital assumptions of smart architectural edifices? In highlighting the on-going practice led enquiry of the author, the paper explores the de-branding of cultural constellations, as a strategy in redefining the purpose and use of space, hitherto known as private property.
Will it be necessary to evade smart and digital detections in the setting up of new spaces for artistic and creative activity? What role can these practices play in a post-gentrified urban landscape where devaluing speculated private property could be instrumental in the redefinition of a lived urban centre. The paper sets out a re-examination of a city’s purpose beyond the production of capital and capitalised data, in a time of increasingly restricted human mobility, both locally and internationally.

Through the modality of its presentation, the paper examines the machinations of relations between online groupings and what could be discerned for eventual and speculative re-gatherings in actual space. The work, in the first instance, will be presented as a transmedia production, with real-time interactive facilitation of question, comment and expected disruption.

• Author(s) Biography (200 words each):

Adam Denton is a noise artist, producer/facilitator and from autumn 2020 a practice based PhD researcher at Queens University Belfast. He is the co-director of TOPH (The Old Police House), an independent performance venue based in Newcastle UK and online. Denton has published audio work with labels such as: Opal Tapes, Industrial Coast, Blackest Rainbow, LF Records, Vanity Pill, The Audacious Art Experiment, KIKS/Girlfriend, Discombobulate, Base Materialism and Fuse Editions. He has featured on BBC Radio 1, BBC Radio 3, BBC 6 Music and A Duck in a Tree (Resonance FM). He has presented work at Punk Scholars Conference Newcastle, Café Oto London, Kings Place London, MK Gallery, Sage Gateshead, Shiny Toys Festival Mulheim, Cubit Gallery London, Space Fest Gdansk, Cococara Gallery Tokyo, Dau Xuan International Festival Hanoi.