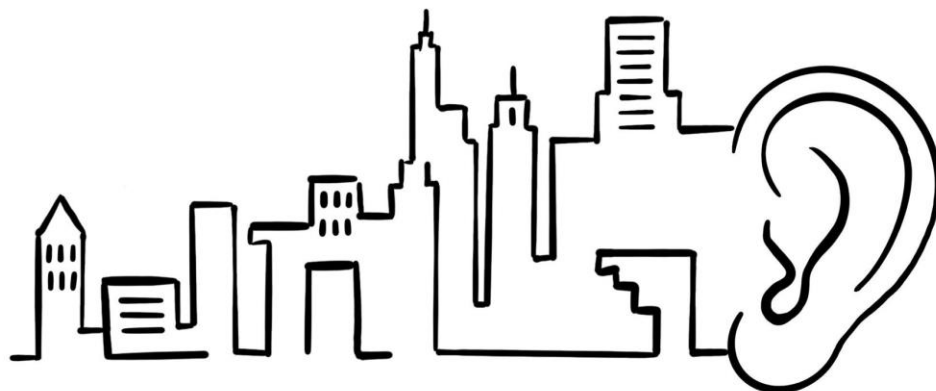# The (un)Welcoming City: Sonic Psychogeography and Refugee's Sense of Belonging in the Urban Everyday.

MASTERS THESIS

Christopher Allen | Tutor: Emilio Distretti | 17/08/2023

ACKNOWLEDGEMENTS

I would like to thank Emilio Distretti for being my supervisor through the thesis process and providing important advice and guidance, through both the research and writing phases.

These thanks are also extended to the participants in the collaboration phase of this thesis, as none of the work would have been possible without their knowledge and commitment.

I would also like to acknowledge my friends, family and fellow cohort members who have been present since the start of the thesis process. From listening to ideas to making contacts with members of the community, all of this help has proved extremely useful over the last 6 months.

ABSTRACT

This paper examines the role of sounds the urban environment and their affect on the refugee experience within the Swiss city of Basel. At this time the war in Ukraine is a constantly evolving situation and has caused high migration rates into the country of Switzerland. These refugees face numerous obstacles once they reach their host city, including their own personal sense of belonging and how a sudden change in urban environment effects this.

This project incorporates evidence from sound recordings, sound walking, sound mapping and personal experiences to demonstrate that the urban soundscape plays a major role in a refugee's sense of belonging within the urban realm. It argues that sound is a key factor in whether or not refugees have a sense of belonging within their new urban surroundings. This includes providing refugees with their own agency in the ability to control their own sonic environment. Furthermore, the urban soundscape has a drastic affect on a refugee's mental health, in both a negative and positive manner. This includes the ability to move around the city and the building of metaphorical borders.

Contents

Introduction

1. PROJECT OVERVIEW

The project described in the following paper is centred around the impact that sounds have on a person's sense of belonging. More specifically, the sounds that influence the everyday experience of Ukrainian refugees in the city of Basel will be the focus of this research. The decision to focus on Ukrainian refugees has been made due to the ongoing war in that part of the world. Their experiences will be researched through sonic methodologies with the aim of reviling urban processes that have previously been made invisible, as well as investigating how sounds in different social environments affect one's sense of belonging in the city. This will aim to also assess how this impacts migrants' mental health as this is a key factor in one's sense of belonging, particularly within a very new urban environment.

The project is extremely relevant since this topic is based around a very contemporary topic which is in a constant state of flux itself. Whilst it is a relatively new situation for some people, it is a daily fight for many others. The fight to belong, the crisis in mental health and the struggle of being removed from one's home.

2. THE BREAKOUT OF WAR

On the 24th of February 2022, forces armed military forces from the Russian Federation invaded the country of Ukraine in an escalation of the still ongoing so-called Russo-Ukrainian War. The impact of this contemporary attack, whose consequences extends far beyond the two countries involved to cover large parts of Europe, concerns the influx of refugees into other countries, the food supply to the African continent – this has also impacted grain and sunflower oil supplies to Western Europe as well – adding to food cost inflation, global energy, and also international criminal court[1].

The war in Ukraine is a continuing humanitarian crisis. More than 12 million residents are estimated as being displaced and at least 13 million residents need urgent humanitarian assistance. The trauma that the people of Ukraine have endured over the course of the last year will have an impact far beyond the war itself[2]. Urban areas in Ukraine have been extensively damaged, ports, road and rail transit has been compromised, and vital economic infrastructure has been damaged beyond repair (as can be seen below in figure 1).

---

[1] Julia Geneuss and Florian Jeßberger, 'Russian Aggression and the War in Ukraine', *Journal of International Criminal Justice* 20, no. 4 (28 December 2022): 783–86, https://doi.org/10.1093/jicj/mqac055.
[2] Justin-Damien Guenette, 'Implications of the War in Ukraine for the Global Economy', *Equitable Growth, Finance, and Institutions Policy Note*, 2022, 1–31.

Figure 1 People crowed under a destroyed motorway as they try to flee across the Irpin River[3]

The conflict in the Ukraine has created an international refugee crisis. One county that has opened its borders for Ukrainian refugees is that of Switzerland. Historically, migration has always held an important role in both the Swiss economy and also in Swiss urban everyday life. Currently, Switzerland has one of the highest population of migrants in its population. Before the Ukraine war about 38 per cent of Swiss residents had a migrant background[4]. At the outbreak of the war in Ukraine Switzerland officials noted an inflow of refugees from Ukraine. Within the first 2 months, of more than 33,000 of the 40,000 refugees had been given special legal status within Switzerland. As of January 2023, the number of Ukrainian refugees in Switzerland is now at nearly 80,000.

Switzerland granted many Ukrainian refugees a special legal status called a S status. This permits them to avoid the typical processes that asylum seekers have to go through and live, work, and attend school within Switzerland for a year or up to 5 years. For those that hold this permit they are entitled to family reunion and employment rights too, these are not available for other asylum seekers with provisional permits. This ruling has been challenged by other refugee groups who feel that they are in a very similar situation and

---

[3] Kyle Almond, 'The Photos That Have Defined the War in Ukraine', News Article, *CNN*, 2022, https://edition.cnn.com/interactive/2022/05/world/ukraine-war-photographers-cnnphotos/.

[4] Swiss Labour Force Survey (SLFS), 'Permanent Resident Population Aged 15 or over, by Migration Status.', Information, *Population by Migration Status*, 2019, https://www.bfs.admin.ch/bfs/en/home/statistics/population/migration-integration/by-migration-status.html.

do not understand why these rights are not granted to them also[5]. Due to Ukrainian refugees being the first group to benefit from the protection status S, it has been argued that this implies a distrust towards the majority of asylum seekers[6]. As Francesca Falk describes "the way the groups are perceived is decisive in how they are treated. Not for the reason for flight itself"[7]. This shows that even before arriving in their host country, refugees face many battles to just be accepted, of which some they cannot have control over themselves.

The emotional stress that migrants face is a key factor in how refugees adapt to their new lifestyles. The refugees are suddenly confronted with a situation they most likely have never been confronted with. The process of being accepted to a new country can be a very stressful, if not even traumatising. They will be confronted with cultural, social and many other differences. Most likely, they will feel nostalgic in regards to their old home. They might have left family members and friends back home and have to cope with that trauma. They have to learn a new language to communicate with the citizens of their new home and try to fit in with them. All these factors can lead to psychological stress and may hinder the development of a sense of belonging in their new urban setting[8]. It has previously been noted that opening up on the experience of migration can help one feel more connected to their host country due to the ability to be able to open up and express oneself. The act of listening by the listener (in this case the public of Switzerland) allowed the refugee to feel the solidarity within the space. Previously, refugee voices have not been "listened to at all or are listened to only so that their problems can be re-presented in ways that are palatable"[9] to both government services and the wider public. I would argue that this shows the importance of community in building a sense of belonging for refugees. In a space where the members of the public are empathetic listeners, one felt a connection with these spaces.

This struggle to belong is not just connected to emotions but also to the embodied experiences that refugees face on arrival. In January 2023 2,000 Ukrainian refugees were asked about wanting work in Switzerland, many of these 2,000 said they are keen to work

---

[5] D Kamel, 'I See No Difference - They're All Fleeing Death in War.', Reader Reaction, *SWI*, 2022, https://www.swissinfo.ch/eng/reader-reaction-to-ukraine-war---i-see-no-difference---they-re-all-fleeing-death-in-war-/47564050.

[6] Jonas Glatthard, 'How Welcoming Is Switzerland for Refugees?', *Life & Aging* (blog), 2022, https://www.swissinfo.ch/eng/business/how-welcoming-is-switzerland-for-refugees--/47562896.

[7] Glatthard.

[8] Irina Isaakyan, Anna Triandafyllidou, and Simone Baglioni, eds., *Immigrant and Asylum Seekers Labour Market Integration upon Arrival: NowHereLand: A Biographical Perspective*, IMISCOE Research Series (Cham: Springer International Publishing, 2023), https://doi.org/10.1007/978-3-031-14009-9.

[9] Charles Watters, 'Emerging Paradigms in the Mental Health Care of Refugees', *Social Science & Medicine* 52, no. 11 (June 2001): 1709–18, https://doi.org/10.1016/S0277-9536(00)00284-7.

and are seeking jobs actively within Switzerland[10]. Even if those refugee's that have gained employment within Switzerland 15% said that they would like to work more. This wants to work and to find employment only adds to the psychological stress and mental health issues that refugees face when arriving in Switzerland. As well as their homes, families and connections, they have also lost their livelihoods.

3. THE URBAN PROBLEM

The interaction of refugees with each other, and with the Swiss new urban surroundings, is a tension that has yet to be addressed and is a problematic that has yet to be fully explored. The refugee situation in Basel is situation that needs to be addressed. There is a stigma attached to refugee's that once they are situated within their host country, their previous problems are now over and that they are now seen as victims of someone else's war that Basel has saved them from.

This narrative is problematic because it victimises this community of people. This victimisation can take place in many forms including physical, mental and emotional victimisation[11]. Through this mainstream thought "there is a growing tendency to victimise poor people, weak people, uneducated people and migrant people"[12], this main stream thought is what refugees have to contend with on a regular basis once they arrive in their hose country. It can be argued that this problematic within the urban realm leads to leads to traces of thought that these refugees are now being saved – which gives a primary role to people within society. Thus, leading to the establishment of a power hierarchy. It can be argued that victimisation of refugees can take away their agency both in their home country as well as their host.

The refugee, within Basel, is immediately looked at as someone that cannot go out on their own but is in constant need of help and 'saving'. This is one problematic that affects the refugees' sense of belonging within the context of Basel. If one is already looked on as an outsider that needs to be constantly saved and looked after, it can be argued that this person will not feel like they belong to the new community as even from the start there is no even playing field due to pre-conceived perceptions. For example, a study conducted by Lise Herslund suggests that refugees coming from varies walks of life are experience a decline in their sense of belonging once they are rehoused in their now host city[13]. This

---

[10] Peter Schneider, 'Ukrainian Refugees Want More Work in Switzerland', Information, *SWI*, 2023, https://www.swissinfo.ch/eng/business/ukrainian-refugees-want-more-work-in-switzerland--survey-reveals/48225092.
[11] Brittany Keegan, 'Refugee Status and Female Victimization', in *The Encyclopedia of Women and Crime*, ed. Frances P. Bernat and Kelly Frailing, 1st ed. (Wiley, 2019), 1–5, https://doi.org/10.1002/9781118929803.ewac0433.
[12] Laura Maagustín, 'Forget Victimization: Granting Agency to Migrants', *Development* 46, no. 3 (1 September 2003): 30–36, https://doi.org/10.1177/10116370030463005.
[13] Lise Herslund, 'Everyday Life as a Refugee in a Rural Setting – What Determines a Sense of Belonging and What Role Can the Local Community Play in Generating It?', *Journal of Rural Studies* 82 (February 2021): 233–41, https://doi.org/10.1016/j.jrurstud.2021.01.031.

was due to the fact that refugees' connections to the local communities were only through other migrants or a small number of volunteers, meaning that they found it hard to connected with the community they have been placed in. I would argue that this framework also translates to Basel and without these social connections a person would always see themselves as an outsider.

Furthermore, it has been suggested that space and place are vital for mental health of individuals within the urban realm[14]. Spaces within the urban realm are not merely containers for mental process to occur, but rather contribute to processes of mental and social wellbeing within the urban population. One's emotional and psychological response to urban spaces and how they have significant for a person's sense of identity and belonging within a certain space full under theoretical frameworks of how belonging and mental health is shaped by a person's response to their surroundings[15]. I would argue that this framework can also been seen in the context of Basel. If a certain situation or place has a negative connection with an urban resident it can cause someone's mental health to decline. Leading to this person unable to feel like they belong in this space or have any connection with the space. If a person or people feel on edge and stressed within a specific environment, they will not feel welcome or safe here. They will instead feel like they are starting a new struggle, one that is emotional rather than physical but can still have as dangerous consequence.

This is a major problem that this project will explore. For a refugee to feel like they belong and are in a place of safety surely, they then should not feel like their emotions and mental state are under attack? As the trauma of losing their home is what can haunt a person in the present and future, this psychological pain can be seen as the continuation of the war they were trying to escape. If one is feeling psychological pain this will lead to them not feeling a connection or a sense of belonging in their new urban surroundings. Then this problem is one that I believe needs to be looked at carefully. It goes against the narrative that once they are accepted into a host country a refugee is 'safe'. In reality it seems that once moving away from a physical warzone a whole new mine field of struggle opens up. This then breaks down the social discourse on refugee's as being 'saved' and instead opens up a different conversation on how the urban environment affects mental health and potentially creates new cases of trauma.

The fact that there are so many refugees still struggling for employment within Basel shows that there is a problem of victimisation within the context of Basel. Refugees are deemed to need help and saving up until they are actually accepted into the host country, however once they arrive there is little in place so that they can actually start trying to find some sort of normality. If one cannot become employed it greatly limits the extent that the person can interact with the surrounding environment and the wider country as a whole. Without a steady income it becomes extremely difficult to interact with the wider

---

[14] Sarah Curtis, *Space, Place and Mental Health*, 1st ed. (Routledge, 2016), https://doi.org/10.4324/9781315610160.

[15] Curtis.

social groups in Basel as well as just meeting people in normal work day surroundings. This can cause isolation and a sense of being lost which directly affects the ability for someone to feel as though they belong in their new surroundings. This tension is something that affects people on a day-to-day basis and can even lead to thoughts that they may have been better off before applying for refugee status.

<div align="center">**Literature Review**</div>

To aid this research, literature has to be used from the pillars of methodological and practical concepts that this project relates to. This means that there will have to be engagement with authors from the realms of Psychogeography, sound in urban studies and breakthrough methodology will be engaged with.

1. PSYCHOGEOGRAPHY

There is extensive literature to delve into on Psychogeography, one of which provides a high-level insight into the workings of the mind linked to a sense of belonging in the urban. That is Places of the Heart: The Psychogeography of Everyday Life by Collin Ellard[16]. Collin Ellard speaks of being preoccupied with feelings whilst in the urban environment, rather than thinking about the physical purpose of the surroundings. The author was filled with wonderment about sensations in his own body and how the place made him feel. This emotional response to the urban environment was further implanted in Ellard himself as he came to realise that this is a common occurrence within the city, the effect that an urban setting can exert on both one's feelings and one's thoughts. This is where Collin Ellard's term of psychogeography is situated, the connection between the hard touch, physical landscape and the inner workings of the urban dwellers minds who interact with them every day.

Furthermore, Ellard describes that "the key to building better places at all scales is to begin by observing the intricate relationships between our lived experiences and the places that contain them"[17]. This is a key concept that, it can be argued, is also key to the relationship to refugees and their sense of belonging in the urban environment. There is a strong relationship between experiences within the urban environment and the places in the cities that are the setting of them. One could argue that if this is seen through the gaze of migrant studies that these refugee experiences in a setting that is not familiar can directly affect their sense of belonging in the urban everyday.

The influence of urban environments on the feelings of urban dwellers can be traced back through history. Much historical architecture, especially those in a religious setting, can be seen as evidence of the want to find a way to cheat death – front facing evidence our humans very early understanding of the power of the city to influence one's emotional state. This argument has also been set forward in the context of psychogeography that one of the defining characteristics of humanity is built to change perceptions, to influence thought and emotions; by these processes, humans attempt to organise activity, utilise power, and in most cases to make money. This characteristic of humanity is seen through history and is at the bedrock of urban society in the modern times. It can be argued that

---

[16] Colin Ellard, *Places of the Heart: The Psychogeography of Everyday Life.,* 1st ed. (New York: Bellevue Literary Press, 2015).
[17] Ellard.

this has a direct influence on refugees in the context of Basel, their interactions with an unfamiliar urban could well cause feelings of displacement as it is not where they call home.

Furthermore, the literature on psychogeography engages with the process of losing oneself in the urban environment. In particular how the urban can disorientate you with new high-rise architecture and walkways that are surrounded by blocks that obscure our view of the surrounding world. This urban walkway can also go hand in hand with the journey that refugees have made to get to Basel, the feelings of the unknown ahead, the sensations of loss and separation, both from new urban surroundings and of war, produce a powerful set of emotions: fear, anxiety, sadness, and loneliness. This raw emotion that urban experience can bring out of people is where theory meets practice in the realm of psychogeography. To experience this, you must be embodied within the field yourself, such as walking through places in which refugees feel lost and try to get lost yourself. Once this happens the process of knowledge production through psychogeography has begun.

Human beings are predominantly visual beings; however, our other senses do play a major role in our day to day lives in the urban environment. Psychogeography opens how other sense makes us feel immersed in and connected to the place where we stand. Ellard explains that "it is gaze that most powerfully defines the boundaries of built space"[18], this is when I would ask if one didn't want to just see boundaries but wanted to connected with the place vertically to see the many layers that at work in this space, would other senses be more productive in this space?

There is further conversation happening in the psychogeography realm that the urban environment is one that is extremely detached from the place where one's body and mind evolves. The urban setting is now far removed from more a place of experience that the mind does not evolve like it once did. This all means that due to the changing in the identity of the place, the interactions which are in our mind from previous experiences now become useless. This leads to a sense of hopelessness and being lost. It could be argued that this detachment from places of experience could be transferred to the process of switching from one urban to another as well. Such changes in landscape, experiences and identity coursing one to feel anxiety and lost.

Peter Ward has added to the conversation in psychogeography by going as far to suggest that the arrangement of space, specifically in western homes, such as the want for privacy, territory, and to have space of one's own has actually contributed to the trend in urban spaces of valuing the individual over the community[19]. It is further argued that the change in place on a person can change one's behaviours, identity and identification of one's place in society. This is where I would argue that if a person or family were forced to change their space to one that is unfamiliar in an unfamiliar urban, by changing

[18] Ellard.

[19] Peter Ward, *A History of Domestic Spaces* (Vancouver: UBC Press, 1999).

anything from room layouts to the soundscape both inside and outside can affect one's mental health, as well as their physical make up.

Regarding this, what happens to our sense of place when one has to quickly move to a place where they are seen as having extremely little control? Control over one's individual psychology by creating a space that is customised to themselves from family possessions to décor e.g., posters, paint or sound. Ellard argues that when a person loses the sense of control over these elements within new urban environment, one's love for their home dies rapidly[20]. In the context of refugees, this is something that a refugee has to face consistently, the battle to make a place feel like a home they belong to. There is a high chance that bringing their own soundscape, possessions and décor was not an option for them so they have had to change the soundscape within their space to regain a sense of belonging and control that will give them a feeling of joy towards this space.

Even though the literacy conversation on psychogeography in the urban is vast it can be summed up with the statement that whether we realise it or not, urban spaces encircle us in feelings and emotions, manipulate our movements, influence our opinions and choices, and can even lead us to an unexpected experience. One can also use psychogeography to potentially predict future changes in community behaviours by looking at how a change made to a physical place can influence the mental and physical state of the urban dwellers that are within it.

2. SOUND IN URBAN STUDIES

The second field of study that this project will incorporate is that of sounds in urban spaces. There is a variety of literature on sound studies including that of The Sound Studies Reader by Jonathan Sterne[21]. Sterne opens up the conversation by introducing social space as a "sonic texture"[22], a space that is constantly flowing with the potential to transform. This transforming space leads to opportunities in urban studies to think across sounds and to think about sonic processes in relation to one another. This opportunity and potential of sound studies is also linked to a world outside academia with the opportunity to move beyond the academy and to effect change in urban spaces in the urban every day.

Alongside the mentioned conversation, there are further discussions within academia that listening is an act, a field of action, or a metaphor through which one can better understand the urban environment. This conversation is further added to with the argument that knowledge production has previously failed to understand that the urban word is not for beholding, it is in fact for hearing. A non-legible but audible environment that is home to many sonic processes. Previously, knowledge production has centred around the will to observe and castrate meaning, but forgetting that life is filled with

---

[20] Ellard, *Places of the Heart: The Psychogeography of Everyday Life.*
[21] Jonathan Sterne, ed., *The Sound Studies Reader* (New York: Routledge, 2012).
[22] Sterne.

sound and the only process that end in silence is death. Nothing essential within the world happens with the absence of sound.

It has been argued that sounds are what fashion and create societies in the world. For example, music, when sound is organised, it is then a tool for creation or a consolidation of community, of a totality. This power to create is where sound is linked to the urban. The power to create, transform and shape has meant power has always listening to sound with fascination. When politics and sound come together it can create a space of political power whereby eavesdropping, censorship, recording, and surveillances are utilised as weapons. This system of eavesdropping and silencing is the potential power that sound has within the urban space. This can be utilities for both state power but also as a counter to the very same state as well.

Alongside the mentioned potential and power of sounds in urban spaces, literature on sound in the urban also addresses listening. It is argued that there are three modes of listening, each of which address different forms. These are casual listening, semantic listening, and reduced listening[23]. Casual listening is the most common within the urban setting. This consists of listening to the sounds of space to gather information about where the sound has come from. On the other hand, semantic listening is centred around listening to a code or language that needs to be interpreted: spoken language, Morse code and other such codes. However, the type of listening that holds the most potential within the urban is that of reduced listening. This mode focuses on sound traits, separate from the cause and the meaning. This separation from cause is where the potential in the urban comes through, the sound itself is the object to be observed and interacted with instead of the vessel that created it. Sounds are something that are hard to speak about if there is no cause, however once one can analyse them it allows for a much larger urban picture to be made[24].

Furthermore, the literature in this academic space brings to the fore the argument that "social space is sonic space. Space is the register in which sound can happen and sound can have meaning"[25]. Space is also non-static; it is in a constant state of flux that is constantly changing form. In this ever-changing space sound can both territorialise a space by encircling it and organising it. However, it can also de and re-territorialise a space as one can leave one's home on the wave of a new sound. This potential to reshape and build space is how sound in the urban is seen as both a power tool but also a tool for storytelling and place making. This potential also includes that of the urban soundscape. Soundscapes can be any acoustic field in the social realm, be it a particular place or an entire culture. The urban soundscape is a complete appreciation for the sonic

---

[23] Sterne.

[24] Michel Choin, 'The Three Listening Modes', in *The Sound Studies Reader* (New York: Routledge, 2012).

[25] Sterne, *The Sound Studies Reader*.

environment of a space. Sound is not limited or handcuffed, it is all encompassing and merges with many social processes.

Keeping this in mind, Murray Schafer puts forward the idea "that hearing is a way of touching at a distance and the intimacy of the first sense is fused with sociability whenever people gather together to hear something special."[26]. This closeness between the body and the sound suggests that sound studies is not just about hearing but the embodiment one has to feel when interacting with this academic space. One must immerse themselves totally with the complexity of sound. This embodiment is further enhanced with the way the ear is constructed; the ear draws information inwards. This information can either be something distracting, something pleasurable or something to entice emotion. Schafer goes on to argue that the time has come to step out of the shadow of a laboratory and actually explore the field of the living environment outside of its doors. This is what Soundscaping and sound studies do. Sound studies in the urban environment break through the gate keeping of 'scientific' rooms into the real urban that lays beyond them.

Sound within the urban does not limit itself just to the sound itself but that of the medium of how to interact with it. As Shuhei Hosokawa describes through devices such as the Walkman, one can literally walk man to interact with the urban sound[27]. Walking is the most immediate, the most corporal medium for human transportation and devices such as the Walkman connect this primitive act with sound. This example indicates how walking within an urban setting is overlapped by and mixed up with different actions: as a listening act, it is inclusive, it is not an act of concentration but one of distraction and so on. Through the medium of a Walkman, or another listening device, the body becomes open; it is placed within a process of aestheticisation and the theatricalisation of the urban.

This introduction of social space being sonic space links with the conversation that is brought forward by Steven Feld and David Novak. David Novak makes the connection between sound and physicality and how sound is a force that is merged with the experience one has within the urban every day[28]. This experience in the urban relates to the concept of Acoustemology in which sound us a way of knowing and is immediately present to experience and experiencers, to interpreters and interpretations. This concept is further pushed within literature by David Samuels who suggests that 'noise' is represented as the enemy of 'sound' when in fact if one engages with the process of deep listening one can hear further than the eye can see. This in turn opens the door to a range

---

[26] Murray Schafer, 'The Soundscape', in *The Sound Studies Reader* (New York: Routledge, 2012).
[27] Shuhei Hosokawa, 'The Walkman Effect', in *The Sound Studies Reader* (New York: Routledge, 2012).
[28] David Novak, 'Noise', *Keywords in Sound*, 2015, 125–38.

of knowledge productions.[29] By engaging with sound in urban spaces one can access the knowledge that sound holds. Knowledge on the ebb's and flows of the urban, in which 'noise' is not an enemy but a process that is key to unlocking the heart of urban environments.

3. A BREAKTHROUGH METHODOLOGY

The final overarching concept that will form the pillars of this project is that of breakthrough methodologies. This is due to the curiosity I have in how sound can break through the barriers that have previously been erected by so called 'scientific' research which has been embedded in western academia for an extremely long time.

Whilst referring to the role of music within the Mediterranean, Iain Chambers describes that sounds signify a "differentiated communality; they give voice to the invisible"[30]. This notion and potential of sound that it is a medium of communication and meaning is where the potential of sound research connects with decoloniality. Over the course of centuries certain processes, people and communities have been silenced through research, as well as power relations. Iain Chambers here believes that sound is one form of study that can once more give them a voice and agency in the urban world, showing what is actually occurring within the urban realm whilst also using a previously deemed 'non-scientific' method to fight power in research itself. By following the sound rather than the set of footsteps that have been laid out for you, by colonial influences, one can open up a more intricate discourse on urban spaces.

Iain Chambers further cements the argument that western centric views are interlinked with urban research by stating that humans cling to what is believed to already be known about something because it is a familiar discourse[31], one that feels comfortable and will not rock the boat. Yet, sounds of the urban have the potential to reveal another prospect, where the sounds travel without the influence or need to preserve the colonial discourse. To trace the soundwaves, rather than the dictates of local urban space identity, opens up a more complicated composition of place. Through using the practice of sound in the context of the Mediterranean one can see how an urban space is an echo chamber for both the past and present cultures and processes, how they sound-off against each other and transform a place that is in contradiction to the discourse previously laid out.

It is important to mention that the literature on breakthrough methods is not limited to how sound can be utilised as a decolonial method but also covers to the need of decolonising methodology itself. This has been discussed in ways such as stating one's positionality within the project itself, personal views, opinions and role within the research, as well as learning through approaches that are not pushed by western agenda

---

[29] David W. Samuels et al., 'Soundscapes: Toward a Sounded Anthropology', *Annual Review of Anthropology* 39, no. 1 (21 October 2010): 329–45, https://doi.org/10.1146/annurev-anthro-022510-132230.
[30] Iain Chambers, 'The Mediterranean.', *Third Text* 18, no. 5 (2004): 423–33.
[31] Chambers.

such as images, videos or sound. Finally, it has been discussed about one's position with the source of the knowledge, such as how in western academia there has also been a so called 'expert' and how this creates a hierarchy of power. Why can't everyone be the expert or a researcher? Can collaboration break these power relations?

In regards to previously mentioned conversations, Sabelo Ndlovu-Gatsheni argues that the act of researching in its current state is itself a colonial act. "Re-searching involves the activity of undressing other people so as to see them naked. It is also a process of reducing some people to the level of micro-organism: putting them under a magnifying glass to peep into their private lives, secrets, taboos, thinking, and their sacred worlds."[32] This argument is an example of how 'scientific' research creates a situation in which the researcher has the power to define a person and label them, leading to the people involved being immediately 'othered'. This is then continued through the research process by the dissection of the person, rather than working with the person the researcher feels they have to understand the 'other' through a process that is almost non-human.

This literature continues the argument that research is steeped in the Euro-North America-centric world view and is a continuation of colonial legacies so needs to be decolonised itself. If one views research as a terrain where the researcher is on one side and the researched are on the other, this terrain shows how research is a space of conflict rather than a space of collaboration in many forms. This terrain of conflict is why decoloinalising methodology and decolonial methods are an important conversation within urban studies as 'scientific' research is steeped in power relations that lead to one being objectified and mistreated.

To deepen the discussion about colonial legacies, it has been previously debated that when Europeans inaugurated the science of knowability, so the rational human could understand the world too and not just God, that this rational human in fact was a European 'man' not any human being. This led to the Eurocentric lens being used through colonial aspects but also through academic research. It was during these times that when Europeans began 'exploring' the world, they encountered communities worldwide and immediately 'othered' them. In doing so they granted themselves the position of an expert and a researcher who wanted to understand. This shift in global power dynamics was the catalyst for the gatekeeping of research that academia still fights against today.

The literature further argues that there is a strong link between colonial rule, due the 'native' question and the white man needing to know every detail of the colonised, and the act of researching itself. That is because due to this need-to-know research was a critical component in the imperial-colonial project. The act of researching the 'native' so to label and rule over them has a strong connection with the position of a researcher who

---

[32] Gatscheni Ndlovu, 'Decolonising Research Methodology Must Include Undoing Its Dirty History.', *The Conversation*, 2017, 1–4.

researches a specific people or community, there is a hierarchy of power immediately established as there was in colonial times.

In relation to the previous paragraphs, it is argued that a methodology such as sound, in order to start to decolonise it, must begin with "unmasking the modern world system and the global order as the broader context with re-search and methodology are cascading and are influenced."[33] In other words to being to decolonise the method must first recognise the failings of methodology in the academic sector at present.

Finally, the need for a 'scientific' methodology has increased the challenge of seeking new forms of knowledge due to the handcuffs placed open the collaborators. It has been argued that the need to have your method approved and then the actual need to have one in the first place immediately influences the projects in a certain order because within science only a certain form of method is accepted because it is the framework that has been in place for centuries. If the project does not fall into this the knowledge is deemed not valid, as well as being a colonial practice methodology is a gatekeeper for knowledge production.

Therefore, decolonising methodology itself involves revealing the role and purpose of the method in research, as well as being a counter method and fighting against method itself; moving the identity of the collaborators so that those that were previously objects are given agency within the research process. Finally, it involves revolutionising research and telling how Europe has influenced research through coloniality and to not follow Europe as a teacher to the rest of the world.

---

[33] Ndlovu.

Research Gap

There is an extensive literature within this field of study and the pillars of research previously mentioned which will be utilised in conversation with each other by interlinking the arguments each are making. This will be activated in the context of Basel and the refugee's that have had to call Basel a host.

However, I would argue that there is gap in this field, as each of the concepts are their own separate entity the conversation, they are having does not touch upon how the sense of belonging of refugees is affected by soundscapes of urban environments. The literature only focuses on either the concept itself or a focus group that is selected through 'scientific' process. The body of literature also fails to cover how the mental health of refugees is affected directly by the new urban soundscape that they now have to come to terms with, in what is most probably a time of stress and potential trauma.

Whilst sound is also touched upon in the conversation about decolonial methods, in the literature it has yet to be full activated to fulfil its potential as a methodology in the field of urban research. Sound has the ability, it can be argued, to show a different narrative on the urban and if utilised correctly can unveil a new discourse of urban space within Europe. This potential of sound has yet to be fully recognised and is where the literature so far on sound as a method falls agonisingly short.

This is where this project is situated, to fill these gaps within urban research on the impact of new urban soundscapes and how these directly affect a refugee's sense of belonging in urban space in what I would call 'Sonic Psychogeography'. This in turn will look to also productively add to the conversation on sound as a methodology whilst also how these impacts urban 'scientific' methods as a whole. Using sound to its most full potential will also fill the gap in which is missing from urban studies, the ability to move beyond the laboratories and previously seen methods and allow the field to open up to new ideas that will move urban studies outside of its comfort zone to explore and unveil new narratives of the urban.

Research Questions

Through the research project there will be specific questions and aims that this project will look to answer. The problematics that have previously been mentioned are also the foundation of the research questions as they are staples of my personal curiosity through the research process. The research questions that this project shall be looking to engage with and answer are:

- How does the sound of the urban environment directly affect refugee's sense of belonging and mental health within the urban everyday?
- How do refugees contribute to the change in urban soundscapes?
- How can using sound as a methodology contribute to the field of urban sound research as a breakthrough method?

To aid the answering of these questions the chosen method is one which will work in a collaboratory sense with the community which wishes to be involved in the project. The chosen method is that of sound and how one becomes embodied within the sound of the urban environment.

Within the method of sound, sound walking and sound mapping will take place with the aim of making the social processes within the city of Basel that have been hidden visible. This will also produce a mix tape of sounds from the locations within Basel so one can listen alongside the project to continue the embodied experience, as well as being encouraged to participate in their own exploration of the city and think about how sounds affect their everyday experiences.

Methodology

The research for this project was carried out over the course of 8 months from January to August 2023 in various locations across the city of Basel. The locations for this research project were set by the collaborators themselves.

1. LOCATIONS

Firstly, the use of social media to make these initial connections was key as I discovered this to be a key aspect for communication for refugee groups in Basel. Using Facebook and Reddit groups that people in the Basel community had recommended to me I managed to start conversations with several Ukrainian refugees who were interested in getting to know about the project, as well as participating in some shape or form. As the conversations progressed a collaborative list was drawn up in regards to places within the city that refugee's felt like they do and do not belong within Basel, these locations can be seen below in table 1.

Table 1 Places of Belonging and Non-Belonging in relation to sound

Places of Belonging and Non-Belonging	
Places of Belonging	**Places of Non-belonging**
Bankverein	Basel SBB Station
Art Museum	Flix Bus Station
Riverside	Klybeck
Spalentor	Kleinhuningen
Schutzenmatt Park	Countryside
Allschwiler Forest	Ringroads to Germany
Grun 80 Park	Public Transport

Through embodiment these refugees already have a connection with certain spaces due to the sonic environment that they hear. These spaces are city wide and incorporate many urban areas of the city, as well as some being mobile spaces that move through the city as well.

2. SOUND WALKS

Once these initial places were determined, the participants who felt comfortable with a face-to-face meeting person were invited to participate in sound walks that were recorded using a portable recording device. Sound walking is an embodied experience within the urban environment, connecting with your surroundings in a more in-depth way rather than just passing through them. This experience is what was recorded during the walks within the previously agreed locations.

The walks were undertaken at a variety of times during the day dependent on when the person interacts with the space or when they feel to be more at home with the sounds filling the airwaves at a certain time. The earliest time a sound walk was conducted was that of 8am due to the collaborator using this space exercise in, meaning that they had come accustomed to the sounds of the space in this time of day. The latest walk was conducted at 10pm, due to the collaborator taking this walk home every day after work.

Due to the variety of time stamps it means that there is a larger variety of sounds and also that a sonic timeline of the city of Basel is also being touched open and how this affects the everyday life of a refugee.

Each sound walk has few constraints places upon it because they are meant to simulate the everyday experience as much as possible. The walk is shaped by the participants as this experience is one for us as a collective, whilst we discuss the sounds and listen there is potential for reflection on the personal journey, we both have taken and how the sounds in this space and time connect us, as well as to the space we now occupy. Due to the collaborator leading the walk and the production of knowledge each walk also varies in length. Some walks can take over an hour to complete, with others a few minutes. All however, are unique and vitally important to the individual urban experience.

As well as recording the walks and sound on a Zoom Handy Recorder 4N, the act of deep listening was also encouraged and exercised during the sound walks. This took place at key points during the walks when the sounds were deemed to be overwhelming or peaceful. This allowed us both to think through our thoughts but also interact with what each sound was trying to convey to us. Through deep listening one can really hear the different levels and soundwaves that the area is transmitting and how these clashes with each other in certain areas of the city.

The advantage of these sound walks being led by the collaborator and not being time constricted is that this then directly corresponds with the distance that the average urban dweller can cover on foot in the city of Basel. These are the walks that refugees take on a daily basis through the urban. The walks that are undertaken through this research project are conducted several times in a daily timeline, this is important in order to take in the temporal changes to the urban soundscape that refugees have to contend with in their daily lives in Basel. The soundwalks will be supplemented with the creation of a mix tape of the sounds collected so one can feel immersed in the method but also can hear new sounds that may have appeared within these spaces in relation to urban activities that are specific to that time and space. This component will also allow one to have their own thoughts on the specific sounds as well as hearing a part of the urban that they may not have previously known about. The recorded aspect of this method is extremely important in the preservation of the urban experience also.

Sound walking in this context can be seen as an ethnographic process, the embodiment of people in the soundwalk whilst simultaneously recording and taking notes on the urban surroundings. This sound walk is a single-modal experience of the urban environment, as one does not let the visual aspect impact the research, taking cues from just the sonic soundscape of the environment. As it is only the participant and myself that take these soundwalks and interpret the data that comes from them the potential for any uncertainties due to different voices (designers, architects and planners) are also further minimised. This is where the mixtape pays an important role, to guard against over-simplifying the results, meaning that further refugees and members of the public have the opportunity to interpret the sounds and experience this project further.

An essential piece of this soundwalk methodology is active embodiment in the urban soundscape. This embodiment encourages all that collaborate to listen to their surroundings in a new way. One which allows for their own personal judgement on the sounds of the space and how these directly or indirectly affect their movements within the urban, as well as their own mental health.

Through conducting a collaborative methodology, one could have a shared sensory experience with collaborators of the urban, thus creating a space in which deeper and more meaningful conversations could also take place. Walking through these spaces in the city of Basel and listening to them focused the attention on what one could hear and enabled exploration of how the relationship between sounds in the city and the sense of belonging felt by refugees that are living in these spaces. These new interactions with the surrounding urban environment then led to the creation of a sound map to further explore to potential of sound.

3. SOUND MAPPING

Whilst walking through the urban environment as well as listening to the sonic realm, participants were encouraged to draw their own sound maps of what they interact with in various locations across the city. Whilst there is no fixed method when it comes to that of mapping sound, this project involves the mapping through, firstly, google maps. The tool of google maps was utilised to create a sound map, with all the collected soundscapes. These soundscapes were then uploaded to Soundcloud from which one can share, via a link, to google maps. This is done be marking on the map the location of the sound and which sound was collected, followed by the link of where you can listen to the corresponding soundscape. This gives the reader the ability to engage with the mixtape and project themselves by either forming their own opinions on the soundscape of Basel, or even the ability to go and interact with these spaces in the city themselves.

Furthermore, during the sound walks in Basel, participants were asked to draw a dot on a bit of paper. This dot is to represent themselves within the urban realm. They were then asked to, through the use of any language or pictures, describe their experience in terms of what they could hear in their surroundings, the direction of the sounds and any emotional response that they had to them. This method of mapping whilst moving was chosen so that the sonic memory was recorded as fresh as it could be and that this method is extremely simple and accessible for all the participants. This technique can also open up many different interpretations of sound in the urban, as well as creating a new visual perception of the city.

Whilst sound walking is extremely effective in the context of this project, the added layer of sound mapping whilst conducting these walks meant the participants would enact a deeper version of listening and focus on more than just the first sounds that come to the ears. This can help the participants connect more with their surroundings and really feel if they have emotional connections with the urban environment.

4. ACCESSIBILITY

Accessibility is a core concept to this methodology. Accessibility both in the practical use of recording equipment by participants but also in actively encouraging their creativity. Accessibility also in making the city space one which is both seen and heard, with benefits for both sighted and the vision-impaired. This different form of access to the urban opens the door for sonic methodology in the urban.

From undertaking the sound walks and creating sound maps this project values inclusivity through collaboration. The project believes that it is important to showcase and develop methods which empower collaboration and building from refugees who may not be able to speak up in the world they face with having arrived in their host country. The creation of sound maps and mixtapes to tell a different narrative of urban everyday life is important as it makes accessible an urban landscape which has been made invisible through the new capitalist society. The city of Basel advocates inclusivity and the welcoming of refugees into the urban space. Once refugees arrive in their new spaces, they face many new challenges. Challenges frequently unseen or unheard by the wider urban everyday society. The aspects of this method are grounded in making the invisible, visible and showcasing how an inclusive and accessible method can result in telling a new narrative of the city in connection with refugee's that will also engage the wider general public.

Methodology Reflection

1. DECOLONISING METHODOLOGY

For academic research to move towards decoloniality we must begin with the process of unlearning 'scientific' methodologies. It can be argued that the act of researching itself can be seen as a colonial practice. This is because it "involves the activity of undressing other people so as to see them naked. It is also a process of reducing some people to the level of micro-organism"[34]. This power of defining a person is where research can be seen as a colonial act as the person is immediately '*Othered'*. The power that the researcher has in academic work can be seen as colonial act due to the perceived need to understand the '*native'* or the *'other'*.

This is the reasoning behind my choice of using sound as a method through this thesis project. Sound has a unique language that, as Iain Chambers describes, can "invariably signify and sound out composite realisation of a differentiated communality; they give voice to the invisible"[35]. One of the processes I argue that can be made visible through sound it is that of how the sonic element of the urban is linked to one's sense of belonging in urban environments.

Furthermore, I would argue that sonic methodology is also transferable in terms of sharing between and connecting people. Sounds are something that mean different things to each person, so once it is heard by someone else there is the opportunity for discussion. This is where I believe sound can add to the decolonial movement as well, rather than dividing people sonic methods actually work to connect communities, to discuss ideas and to work together to move forward. This engagement is an important aspect of the recording on experiences, as by the passing of ideas and through conversation, this is how this method is passed on and can then be expanded upon.

2. RECORDING OF EXPERIENCE

I would argue this is why the recording of sound experiences is a vital way of researching urban processes and the sense of belonging in the context of Basel. The sounds act as an archive which gives social tensions within the city of Basel a voice that is not normally documented. This is why I also believe that sonic methodology is a resource that has been underutilised in the academic sector and that it fits my aims very well. Due to the nature of sound, being ever present and fluid this method matches the ever-changing situation of migration. It further more helps showcase how once migrants arrive to their new '*homes'* they are potentially faced with an equally large problematic, a battle to feel as though they belong.

---

[34] Ndlovu.
[35] Chambers, 'The Mediterranean.'

This research methodology also aids the aim of this research project by further aiding the decolonisation of methodology. It does this by acting as a way of preserving experiences of refugees in a city which is a melting pot of cultures, informed by the fact that three borders meet here. It can be argued that once the sounds that are recorded are heard and analysed these experiences within the social realm of Basel "will help to open up a better understanding that can improve relations"[36] between the multiple publics that interact with refugees in the urban everyday. Additionally, evidence is created to enable active change and improvement in the country as a whole by opening up the conversation on how the sense of belonging affects the mental health of refugee's and how to change state policies to prevent this. This can be done through soundscape analysis and hearing what refugee's have to interact within the urban everyday within the social realm itself and bringing these tensions to light and the impact it has made on their sense of belonging.

Furthermore, the importance of recording experiences, it could be argued, can lead to the redrawing of the urban map. By adding experiences of sounds of the public realm to the urban environment, a very different map and narrative of the city would be the outcome. Instead of creating a map of streets, buildings and places aimed at tourists, it would be a map of layers, filled with vibrant noise, as well as social clashes, completely changing the identity of a place and how those that dwell within it interact with the social realm itself.

This recording of experience is a further reason as to why sonic methodology fits in with the aims of this project. Due to the creation of a mixtape as the physical outcome of this project these sounds can also serve as an archive for Basel city at this time. This would mean as the conversation grows in the area of study that future researchers, as well as the refugees, have a sense of place. Furthermore, they can really connect with the experiences that are described within them. It can be argued that the method of using sound is a way of both "preserving history"[37] as well as giving a platform for those 'without a voice' and provide a counter narrative to Western views.

3. SOUNDSCAPING

Soundscaping will be utilised through the analysation process because soundscapes are an element of the "sense of place"[38] that the residents have to a specific place. I would argue that by connecting with refugees and listening to their soundscapes of the urban setting one can feel the day to day struggles that refugees have with feeling as though they belong and how this affects them. This will have the aim of bringing to the fore the tensions that refugees face in the context of Basel and how this affects both their everyday life, as well as their mental health. These soundscapes will be heard through the creation of a mixtape but also visually through a sound map of the urban. This is where I

---

[36] Justine Hunter, 'Oral History Goes Digital as Google Helps Map Ancestral Lands.', *The Globe and Mail*, 2014, 1–7.
[37] Hunter.
[38] Sarah Dumyahn, 'Soundscape Conversation', *Landscape Ecology* 26 (2011): 1327–44.

believe sonic methodology is more effective than a purely observational research, one can involve themselves and others feelings far more in depth into the project.

4.   CONCEPTS IN SOUND

As Steven Feld describes "acoustemology conjoins acoustics and epistemology to theorise sound as a way of knowing"[39]. This concept of acoustemology is key factor in sonic methodologies through this project as well as the concept of Sonic Psychogeography that relates to the theoretical framework. "Acoustemology asks how the physicality of sound is so instantly and forcefully present to experience and experiencers, to interpreters and interpretations."[40] In other words, how does sound in the everyday urban realm directly affect the urban dwellers within. This action of knowing, both with and through sonic situations also engages with the relationality of knowledge production and also, relative and empirical knowing. This connection between ways of knowing and sound further adds to the arguments that the potential sound has to both decolonise research, as well as being able to be utilised to open the conversation on refugee policy, is very much present. Sound has both theoretical and practical adaptations in knowledge production.

It can also be argued that sound is an experience, one that is built on being fluid and in an in-between space. Sound can be seen as situational among subjects, these subjects could be mutually exclusive, ecological or oppositional even. This is where the potential of sonic methodology comes through, that one does not just gain knowledge but, one knows through a continuing snowballing and interactive process of sharing and replication. This notion of knowledge production through participation and personal experience is where I situate my project within the urban study of sound. The collection of sounds through participating with the people that experience them in the everyday urban is how my data will be collected but also how my project will become a place of connectivity as well as decolonial knowledge production.

A further consideration that this chosen methodology will most likely have to contend with is that of the non-human. As the sonic urban environment is not made up of just human made sound but also that of numerous sources of action that are "non-human organic or technological"[41]. This will come into consideration during the analytical phase as it is not just the human that affect's one's sense of belonging in the urban but that of non-human interactions. Something that used to make you feel like you are home has been either altered or made invisible can lead to a feeling of displacement or even feeling lost in these new surroundings.

Of course, to first hear the sounds in the urban realm one must listen. "Unlike hearing listening is understood to involve a deliberate channeling of attention toward a sound."[42]

---

[39] Steven Feld, 'Acoustemology', *Keywords in Sound*, 2015, 12–21.
[40] Feld.
[41] Feld.
[42] Tom Rice, 'Listening', *Keywords in Sound*, 2015, 99–111.

Listening does of course require hearing but goes beyond just hearing the sound, it is to listen attentively to a sound, take in the workings and place that this sound intertwines with and in. Deep listening is what shall be engaged with during the field research part of this project, that is to move beyond the detection of sound and the location that it is in and focusing on the human aspect of which the sound effects. This practice of listening is where my project fits into this conversation that it will emphasize the role that sound plays in the social and cultural realm in the urban every day.

A further conversation that has to be considered through sonic methodology is that of music. "Does music reside within the broader category of sound?"[43]. One of the most used ways to describe music is organized sound, however I would then ask what defines organised sound, as surely one person organised is another person's improvisation? And when does the organised then become disorganised? I would argue that by tagging music as 'organised' this is a continuation of a western hierarchy that has been placed upon sound and therefore adds a colonial grip on sound in the urban realm. This has also occurred previously in academic circles whereby music has been detached from sound, increasing its value, by deciding that music is the most suitable form of sound for science. I would argue that this further creates a separation and a hierarchy between both sound and music but also the people that listen, interact and engage with them in the everyday.

Furthermore, previously "within the geopolitics of capitalist empire music studies provided the basis for Eurocentric claims of cultural superiority"[44]. In other words, in pervious eras music and sound were used to build barriers between societies as sounds from elsewhere were elevated in a negative way such as to rationalise colonisation. This Eurocentric view is where sonic methodology can come into challenge. Sonic methodology in the context of this project aims to break down these barriers and utilise sound and experiences to create a different picture that has previously been portrayed, both of city life and through sound.

There are also further conversations occurring in the space of sound about the monetisation of sound, for example sounds playing in a shopping centre to attract customers and how this affects the urban every day experience? The methods used throughout this project will potentially cross into this realm as during the sound walks and conversations there may well be areas of the city that people connect to more or less due to the same sounds being played each day making this space feel more fixed and safer. On the other hand, this could also affect one's sense of place if the main soundscape of one's home is something that is a fantasy and is only aimed to drive certain people into a space for capital gain.

---

[43] Sakakeeny, 'Music', *Keywords in Sound*, 2015, 112–24.
[44] Sakakeeny.

David Novak argues that "noise, then, is not really a kind of sound but a meta discourse of sound and its social interpretation"[45]. Could then sound be seen as a meta discourse of the urban? A discourse the intertwines with the urban and the dwellers clashing with their everyday experience or even making it. I believe that these sounds that are present in everyday soundscapes in the city are too significant to people to just be deemed as sounds or noise. Some deem certain sounds in the urban to be greatly linked with capitalist structures such as the privatization of urban space, through zoning, surveillance and shielding. This is why I believe sonic methodologies have big potential within urban studies and how my project can add to the conversation on this and how sounds within the urban affect people's sense of belonging.

Throughout my methodological choices in this project there is sound. However, where there is sound there is also the need for listening and there is silence. Silence in the sonic arena is lived as an extremely intense experience across many cultures. It has been argued previously that the tension between sound and silence is deeply linked to experience that urban dwellers have with them, as Ana Maria Ochoa Gautier describes "at the centre of this tension lies the fact that a central element of silence is a deployment of the limit"[46]. In other words, the limit of which one's experience within the urban can be stretched according to different ways of life. In traditional terms silence is seen as a soundscape that has a loudness of below 20 dB, I would argue that silence however is very much in the eye of the beholder. This is why it is a key element of this project, for example one who is a refugee from a warzone and is used to the soundscape of buildings collapsing may deem silence to be what is originally seen as the mundane every day in the context of Basel. This has the potential to influence the individual's sense of belonging within the city as well as their movement around the city by either enjoying the silence or being in search of the louder spaces.

Silence is also a relationship, one between (non)hearing and perception. This relationship depends on the human and the non-human entities that produce and perceive events within the public realm. This relationship is also in consideration through my methodology as there are people that cannot hear as well as others or hear at all and due to this aims of this project of being decolonial this methodology wants to be as inclusive as possible. This is why sound mapping will take place also as part of the sonic method, so if one cannot listen to the mixtape, they have a visual aid of sound through the city. These people if they wish to do so can also add their own experience of perceptions of the city through this form of visualisation as many hard of hearing people pick up sound waves in terms of vibrations which could also be visually created to add a further narrative of the city.

Throughout this research project and the urban in general an ever-present concept that is included in sonic methodology is that of space. It can be argued that sounds are in constant movement; "they emanate, radiate, reflect, canalize. Get blocked, leak out, and

[45] Novak, 'Noise'.
[46] Ana Maria Ochoa Gautier, 'Silence', *Keywords in Sound*, 2015, 183–92.

so on."[47] The relationship between sound and space is a constant even if one believes sound is a complicated link to the faculty of hearing or is a medium for other processes in the material realm. From either standpoint sound is spatial because the processes that are attached to sound create a spatial narrative to each individual sound and receptor. Also, it is argued that even through vibration sound cannot exist without its special existence, this means in the context of Basel sound within the city is interlinked with both social space and social every day processes, further adding to the argument that sound has an ever-growing potential to add to urban studies within academia.

It can further be argued that sonic methods are the standout way to research the urban because sound is space. In this particular case sound is the urban everyday in the city of Basel. Through sound studies it is hard to find any work that does not also interact with space, even if this is just to make commitments and acknowledge the spatiality of sound. It has further been argued that these spatialities of sound are the "phenomenal field, the virtual, ecology, territory, and circulation".[48] This project will experience multiple of these, in particular the phenomenal and virtual fields. The phenomenal sonic field raises the question of how sound is a medium of human perceptions and understandings of social space. This question is where my project fits into this particular conversation of how can sound be a medium of knowledge of both space within the urban but also the dwellers place within it. Furthermore, the virtual is the space where the dwellers are located and how dwellers can create a private sound world, which reflects their feelings of the time. This gives the dweller agency within their space, as well as the opportunity to re-spatialise their own experience. This is question of how people shape their own place making experience to improve their sense of belonging is a question that will be aimed to be answered throughout the course of the research project.

Ones sense of place is not only affected by natural or non-natural sounds, it is further affected by the sonic experiences through voice. This experience of sound in the urban is never far away from the connection to cultural meaning, as it can be argued that when you change an urban setting and the voices around you drastically change the culture of your home has changed as well. This argument is based around the notion of voice being an index of signal of identity. Due to one's voice being a characteristic of a human or non-human entity this is then instantly connected to a place or person. This connection of sound/voice to a place is a strong link to why my project is looking through the lens of sound, as this form of sound and the ability to communicate with it is a strong input into if a person feels like they belong I would argue. If one is forcibly removed from their home and taken to a place where they have no connection to the voices, they now hear it is extremely difficult to feel as though you belong in that space.

The sound of voice can also be seen as a materiality of space in both the sound itself but also the "bodily process of producing and attending to voices".[49]. These sounds in the

[47] Andrew Eisenberg, 'Space', *Keywords in Sound*, 2015, 193–207.
[48] Eisenberg.
[49] Amanda Weideman, 'Voice', *Voice*, 2015, 232–45.

urban are not just a sonic singularity, they are a material of the urban soundscape. One that can shape the everyday experience. This urban experience is very much linked to practice and that of vocal practices. This is because this requires one to consider the relationship between the body and space, as well as the affects that each have on the other. This relationship I believe is where my project interacts with this notion, the sound that is created in a certain space holds a power that can affect the physical body as well as the mind within it.

5. SOUNDWALKING

As previously mentioned, a further methodology of the sonic realm that will be explored in this project is that of the soundwalk. This method has been developed through a number of areas including oral history, museology, sounding and sound ecology. The reason why this is a method that I want to take up is because I believe that due to the vast array of issues that urban studies encounter it means that the practical researchers within this field have a unique skill set that can both appreciate the art of sound but also the practical essence of how it is linked to and interpretates space and place. This is where my project sits, to utilise sound and productively add to the conversation that it can be used in a decolonial manner as well as being a useful tool in the field of urban research.

One can argue that the urban everyday in the context of Basel is a "multi-sensory bombardment"[50]. One that includes cars, technology and people, these have transformed the urban soundscape of the mundane everyday life. I would argue that this change over time is also similar to the change that refugees encounter over a relatively short time when being moved from their home to a new beginning. This change in the amount and type of sound will have had, maybe even a subtle, major effect on both the sense of one's belonging but also of one's identity within the urban every day. It has been described previously that by "listening to this noise could make you appreciate the music in everyday sounds"[51]. This concept of crossing a modern-day urban environment with our ears being more active than our eyes lends to this appreciation of sounds. I would argue this appreciation is a step towards recognising sound as a social process, one that can tell a different narrative of the urban and refugees daily struggle within it.

This appreciation of sound is also connected to one's sense of place and identity, for example throughout sound studies there are mentions of the use of memory as a method and how these memories are more often than not starting with a sound. The sound is a place of comfort, safety, inspiration or peril. Whichever the case is sound through memory is also entwined with place that memories of a previous life cannot exist without the references of place, such as sound.

---

[50] Toby Butler, 'A Walk of Art: The Potential of the Sound Walk as Practice in Cultural Geography.', *Social & Cultural Geography* 7, no. 6 (2006): 889–908.
[51] Luigi Russolo, 'The Art of Noises Futurist Manifesto.', *Audio Culture Readings in Modern Music*, 2004, 10–14.

One key aspect of the method of sound walking is that of active or interactive listening. Sound walking is not meant to remove you from a space by blocking you with earphones, it is in fact meant to connect you to your surroundings. The practice encourages one to explore specific places and connect with the urban environment in a different way. This is also where the aim of a mix tape comes into the conversation, that whilst reading one can listen to the sounds, but they can also go out into these urban spaces and listen to the places from a different and through a different gaze. The mixtape has the potential to take one into an unfamiliar part of the city so the person listening also has new experiences of the city and it may also bring about meaningful interactions with others who are curious into what you are doing. This is where the interactive listening comes through in this project. This interactive listening can also act as an introduction for the individual about the place but also the topic, one can open up the conversation both on the sense of belonging within Basel but also the struggles of refugees beyond this urban space.

Throughout this method the will to change the urban narrative and the unexpected is actively looked for; the mundane urban space is represented as worth of thought and contemplation; and finally, the act of make the results publicly accessible will become a very symbolically important act. One that aims to change the narrative in the context of Basel and has the potential to change migration law at state level. The recording of these sounds will also encourage listeners to go and experience their surroundings in a more considered way, by listening to the experiences of other people and interacting with them. The soundwalk would make them question do they feel like they belong in this urban environment? If the collaborator is allowing there is also further opportunity to add their authentic voices to the mixtape. This would have the opportunity to make the listeners more empathetic towards the community of people they are listening too. As the experience is not being told by someone that is researching but by the person directly affected themselves. It has been previously described that listening to the affected person directly added "interest; diversity; colour; personal perspectives. I learned! In listening, the giant at the core of our city acquired a human face for me"[52].

This learning through listening is where my project can further add to the conversation on sonic methodology, the act of listening to the outside world can create a process that tells a different journey within the urban ones that could make its mark through "voice, sign, symbol, signature, to be left along the track"[53]. This process of recording experience to tell a counter narrative showcases how the acts of voicing and listening to the urban realm are interconnected with the natural rhythm. The effect of this connection within the urban realm, it can be argued, is extremely powerful and can alter one's perception on the mundane urban every day. Recording of the human voice has happened for generations, however, these are more common than not labelled to be something that is 'barely

---

[52] Butler, 'A Walk of Art: The Potential of the Sound Walk as Practice in Cultural Geography.'

[53] I Chambers, 'The Aural Walk in Warner', *Audio Culture Readings in Modern Music*, 2004, 98–101.

remembered'. Through the sonic methodology this does not have to be the case because by exploring the sense of belonging in the urban everyday this makes the sonic experience the centre of the urban every day not just an experience that is lost to myth but one that is a core process in place making. Sonic experience can literally make the urban landscape sing.

The reason why I believe sound walking to be a key method is that it adds a new dimension to be geographic and urban research. Sound walks can be a live embodied, active multisensory way of understanding the urban in both social space and the temporality of it. Even the process of creating this mixtape will be embodied and active, from finding where people's sense of belonging is affected to creating the route through these spaces, which most likely will have to be a creative process, as can listening to the end product to depict the key sounds that the collaborators have spoken about. Sound also has the capability to be multi-disciplinary, this can cross from urban to geography, geography to planning and even planning to art, this showing the variety of options that one can open by using sound as a method.

6. SOUND MAPPING

Sound walking also links directly to the third avenue of sonic method that shall be utilised in this project, the making of a sonic map. I believe that a map can be made through sound and this would cause multiple different narratives of being in the urban, rather than a flat horizontal map it would be vertical showing all the layers of the urban and the processes within it. The sound walk is an extremely flexible concept that can form the basis of such an urban map. As this method is utilised through different disciplines the potential of sound and mapping will rapidly grow. This is shown in cases such as companies utilising sound walks to promote products, such as Adidas sponsoring sound walks in the Bronx and Tennent's Lager releasing an MP3 walking tour of Glasgow's music venues. As wide as the scope is for sound in the urban, I argue that the medium should not be left for the market to monopolise, it should stay grounded and be utilised to fight against such capitalistic gains and be used to decolonise the academic space rather than further monopolise it. For example, this technology can be an empowering and expressive experience, sound walks can be made with very minimal training and gain a lot of exposure through mix taping and the internet. This is why I believe sound has a large potential in the urban field as it is extremely accessible to all and is capable of lending itself to many ears that all can contribute to the research as well as passing it on and slowly break down the barriers of coloniality one listen and a time. It further makes itself accessible due to the lack of limitations such as the need of space to present itself or planning permission to erect an intervention. This is a major plus behind using this method for decolonial purposes as there is very little red tape that will need to be navigated.

Through this research it is my hope that sound can also be used to establish better communication between urban research, the collaborators and the general public. I believe that sound is a medium, and this medium can have an appeal that reaches beyond

pre-approved academic barriers. I argue that by making sound research as accessible as possible it decolonises methodology and the academic sector as a whole by giving research and the ability to research back to the urban dweller and not having it gatekept by so called scientific institutions. Also, by making sure that the work is available in the public domain the research and method can go far beyond the expected participation and inspire future conversations and work done to further add to this field.

Through this project the sonic methods are going to be aimed at feeding into the eventual creation of a sound map of the sense of belonging in areas that are discussed with collaborators. The term soundmap was first coined by Schafer in reference to his creation in the World Soundscape Project, in which a series of illustrations were made to represent the sound scape of rural villages and the difference between them. The analysis of these along with the pitches in sounds the drawings represented made it possible to research relationships between the soundscape of an area and the emotional dimensions of urban dwellers having to interact with these every day. Sound mapping is able to describe, through sound, space and time, and the social and mental factors related to everyday life[54].

This mapping of the social and mental factors through sound is the justification for the use of this method in the context of Basel and this research project. This is because it can be argued that through sound mapping one can uncover narratives on the visual, spatial and temporal aspects of urban settings, and aim to represent these in both a visual and interactive form. The specific time map that I would look to implement is a static sound map in real time: data is collected through microphones that are placed within the urban setting and various points and record the acoustics to be reported on. This will correlate with spaces that come up in conversations with collaborators and aim to build a map of Basel that brings the social tensions that refugee's face in their everyday routines to the fore.

To further add to this conversation on the link between sound mapping and social process I would argue that urban sound maps are a detailed representation of the urban, one the emphasises social tensions through sonic environmental features. If "the medium of the map cuts across different times, traditions, and technological platforms[55]" this is where sound mapping shows the vast potential it has in urban research. Sound maps can be accessible through many forms of media, can be added to over time or show one specific time in space, it also affirms this statement because this method can relate to traditional and cultural changes in society through varying time frames.

---

[54] Antonnella Radicchi, 'Emotional Geography & Soundscape Studies: Beyond the Cognitive Approach in (Sound) Mapping Urban Spaces.', *EAEA-11 Conference*, 2013, 267–72.
[55] S Kramer, *Medium, Messenger, Transmission: An Approach to Media Philosophy.* (Amsterdam: Amsterdam University Press, 2015).

Furthermore, sound is an extremely significant aspect in urban research because it is central to understanding both place and space, which in turn means that is its core for urban research if urban research is indeed an interdisciplinary field. As it has been suggested previously and maps shape relations between users and the spaces they represent, offering "a way of thinking about the world"[56]. I then argue that this is the potential of sound mapping in the context of urban research, through sound one can unveil a new narrative on the relationship between urban space and the users of the map but also the people the map represents, it can show the many levels to the urban rather than just a stereotypical linear map that is made to get someone from point A to point B.

This process of mapping the sonic environment also has the ability to shape one's attitude and feeling towards both place and community. Space and place are a constant in the urban realm and within them there are many forms of community, this is where sonic mapping in the context of Basel adds productively to this conversation. There is a discourse within western society that when refugee's reach these spaces of 'safety' and create themselves a new life, that it is better and more fulfilling than the original. However, I would argue that through sound and sound mapping one can discover that by forcibly placing a person into a new place a different urban narrative will come to light, one that can also change a user's perception of the city as well as the community that have contributed to the map.

I would also argue that sound mapping, as well as holding a lot of practical use, also correlates strongly to urban theory, connecting both practice and theory in urban academic studies through understanding the mundane city processes. It can be argued that normative maps are both steeped in colonial legacy and are created through reductive binaries. By utilising sound to create a new narrative of the city one can suggest that a bidimensional map is created, one that is forward orientated and does not look back at legacies of the past but represents the here and now in the urban. One that is vertical with many layers and not linear. Sound is a process that penetrates beyond the normal narratives, which reveals the interior workings of the city and dissolves presumed bias.

Sound maps are also deeply connected to the sense of belonging in the urban due to the process of place making. Whilst creating a sound map one must consider initiators, recordists, and map users, all of which are tied into one's construction of a sense of place. Urban sound mapping embodies the relationship between a site in the city and the sounds that are linked to this. This potential of sound mapping can be utilised to both amplify the heritage of the urban but to also rediscover the true identity of the people that interact within it every day. This means that this method whilst also acting as a decolonial agent also has the potential to reaffirm and strengthen community identity within the urban realm. This means that it has a big effect on uncovering one's sense of belonging as it can be argued that one's sense of belonging and feeling of identity are intertwined, if a

---

[56] Kitchen Dodge, 'Thinking about Maps', *Rethinking Maps: New Frontiers in Cartographic Theory.*, 2009, 1–25.

refugee feels their new surroundings do not represent who they are can one actually feel as though they belong?

Within the sound academic community there is also a conversation occurring that are based around "sound-orientated"[57] projects. These go beyond just outlining local soundscapes, they actively promote more attentive listening to the urban environment. This active listening puts forward the need to document experience and to have an archive that capsulates environmental sounds due to the rapidly changing urban soundscape. One could argue that sound maps could actually be seen as a form of sonic time capsule, one that can be added to after the initial research is over leading to an expanding archive of the city. This once more stresses the explorative, experimental potential of sound mapping, and how Soundscaping in general can generate critical dialogs about the city as we know it. This project fits into this conversation on sound-orientated projects as it will demonstrate the potential of Soundscaping, sound walking and sound mapping, how these methods can productively add to the academic sector in both a research capacity but also a decolonial one as well.

The recording of sounds throughout the project will capture a diverse urban experience, with the potential to incorporate both public and private sounds: from city park, market places, transports, and places of music themselves. This variety of recordings that depict stories from all across the urban can be both outdoor or indoor sounds as these all affect one's sense of belonging to particular places. The recordings that are collected may well seem mundane but it can be argued that they are actually deeply personal, including the background sound such as "the soft but perceptible vibrations from the recordist's breath or the rubbing fabric of their clothes, or the receding and careful backward paces of someone cabling odd a microphone"[58]. This embodiment of both the collaborator and the participant within the urban environment can be seen as encapsulating one place-making practice within another, the practice of a refugee finding their sense of belonging in a certain space alongside the recorder who is interacting with the place and making it into an acoustic sanctuary.

Through sound mapping and the creation of a mixtape I would argue that soundscapes are not just existing for the sole purpose of being captured but they require an active listener and also one to engage with it productively. This engagement through the creating of both visual and sonic outputs adds to the conversation that once someone begins to use a sound map, they "conjure up a space of imagined listenings and re-listenings – as sonic

---

[57] Hadar Levy-Landesberg, 'Sound and the City: Rethinking Spatial Epistemologies with Urban Sound Maps', *Sound Studies* 8, no. 1 (2 January 2022): 20–42, https://doi.org/10.1080/20551940.2021.1982563.

[58] A Carlyle, 'The God's Eye and the Buffalo's Breath: Seeing and Hearing Web-Based Sound Maps.', *Proceedings of Invisible Places/Sounding Cities: Sound, Urbanism and Sense of Place.*, 2014, 141–52.

geographies are reproduced and shared around the globe"[59]. This means that through the sounds that this project will interact with, any listener that comes afterwards can mentally recreate the bodily experiences of both the recorder and the collaborator through both the sound walk and the collaborators personal experience within the city of Basel itself. As per McMurray[60], these shared experiences and one's experience within the urban have far more densities than meets the eye, as "audio playback is at best a series of mediations, and not even necessarily a listening-to someone's-listening, since the sounds a microphone and recorder pick up are never quite identical to any other form of human hearing at a given place in a given moment"[61]. This is why I believe sound works so well within this project's context, because everyone can hear sounds differently, meaning they do not have the same impact on every person, one person mundane is another person anxiety, is this not worth looking into as it is one of the few constants that refugees are faced with when they are first relocated? A whole new urban sonic experience.

7. SUMMARY OF METHOD

Through this thesis project I will be gathering data and testimony through the field of sonic methodology. This method was picked because I believe that through sound one can break down the preconceived narratives of the urban space that have been placed upon it. Furthermore, one can start the process of decolonising both the space itself but also methodology in academic circles as well. This is done through beginning and adding to the conversation about unlearning the 'scientific' methods that have previously been taught in academia and to start rewriting the urban narrative by giving a voice to those people and processes that have previously been made invisible through colonial legacies.

Sound has the ability to weave together all walks of urban life from the refugee to the locals that have called this place home their whole lives. In the context of Basel, it can be argued that sound can be used to re-write the historical and modern script that the city has been depicted in to expose a new story in line with the influx of refugees. This is where my chosen method will add productively to both the conversations in academia about decoloniality as well as the contemporary situation of the war in Ukraine and the impact of becoming a refugee to the many that have had to flee to western Europe.

The narrative on refugees is very much centred around that when they are 'rescued' from war and arrive in their new 'home' the trouble is very much over and it is a new life they are about to start. I would ask why do we just accept this narrative rather than actually actively look into the ways that post war life affects refugee's lives once arriving? I would argue that this has not been done because we all cling to the idea that by 'saving' refugees we are helping and giving back to the world, we feel like we are giving a home and this is enough for us to be seen as good caring people. Yet sound, I would argue,

---

[59] Peter McMurray, 'Ephemeral Cartography: On Mapping Sound', *Sound Studies* 4, no. 2 (3 July 2018): 110–42, https://doi.org/10.1080/20551940.2018.1512696.
[60] McMurray.
[61] McMurray.

reveals another prospect, as sound is untainted by these western narratives. To follow sound, rather than the narrative placed upon the urban, opens up a more intricate and detailed discourse on what it is like to be a refugee in today's modern Basel. Due to the already high mix of cultures and nationalities in the city of Basel I would argue that my method has the unique opportunity to open up the conversation on this echo chamber of migrancy and reveal a new social narrative that transforms the discourse within urban Basel.

This sonic methodology will be incorporating the practical method of sound walking and sound mapping, both of which mean that all participants have an active engagement both in the outcome but also the research. Both of these techniques, whilst breaking down perceived power hierarchies in research, prompt a reevaluation of the ways in which our concepts of places, spaces and dwellers are shaped. They go beyond analogue or lateral maps, by actively participating in the space with the urban dwellers through listening they have the potential to create a new map of the urban that tells a whole different narrative on the sense of belonging and place. As this chapter has illustrated there are many forms of sound and listening that go into this methodology in which this project will use in conversation with each other for a bigger purpose, one that can create a space in which refugee's daily struggles are told and how this effects more than just one can see. This process also creates a space in which the city itself is an urban actor as it directly affects the refugees as they attempt to navigate through a new and potentially hostile environment. In this method the refugee becomes an urban agent or membrane of the wider city of Basel in which sound, voice and music travel through, all of which have an equal impact on their post war life.

Results

The section of the project will present the results that were collected through the data collection phase of the research. These results were collected whilst undertaking the sonic methods previously laid out. Recordings were taken following interactions with Ukrainian refugee's that have been relocated to Basel.

After an extensive data collection phase, the following soundscape and sound walks were collected and undertaken due to their meaningful nature to the refugee group that are in working in collaboration with this project. The locations that were selected were selected due to them being key parts in conversations with the collaborators about places of belonging and non-belonging in the city of Basel, these are: the countryside on the cities edge, the city centre, Neubad, Bankverein, the city art Museum, the ring roads around the city centre, the riverside area, klybeck, Grun 80 park, Spalentor, Allschwil forest, Schutzenmatt Park and the Markthalle. To increase the impact and accessibility of the results they have been used to create a mixtape of Basel so one can listen to the sounds of the streets to further engage with both the methodology and the project itself.

1. TIMES AND LOCATIONS OF SOUNDWALKS

Firstly, as seen from table 2, the soundwalks and recordings were taken at numerous times and over multiple different time periods. This was to ensure that the urban time line of the city space was recorded, allowing for as greater interaction with the sonic space as possible. This would allow all previously invisible urban tensions a vaster timeframe in which to speak and show how they affect the refugee over more than just one interaction. Due to the unique temporality within the city of Basel this choice of recording and visiting places of belonging numerous times meant that the research and conversations that took place could be much deeper and much more natural than if a time frame had been constructed, as sound is space and space changes on a day-to-day basis.

Table 2 Timings and Key Field Notes of Soundwalks

Soundwalk Location	Time and Dates Taken	Field Notes on Sound
Surrounding Countryside	15.03.2023 - 10:00 - 12:00 23.03.2023 - 13:00 - 15:00 30.03.2023 - 17:00 - 19:00	• Bird songs • The sound of footsteps in the silence • Wildlife and Farm life – extremely different to urban life. • Reminders of the urban – planes and sirens.

Basel City Centre	31.03.2023 – 18:00 – 22:00	• Water in the city is a source of comfort and soothing • Backdrop of traffic and construction disrupting this • Bikes
Neubad	05.05.2023 – 15:00 – 19:00	
Bankverein	12.05.2021 – 09:00 – 14:00	• Public transport a disturbance to the sound track • Book stores and cafes a place of acceptance
Basel SBB	21.03.2023 – 11:00 – 12:30 04.04.2023 – 15:00 – 16:00	• A variety of sounds • Both quiet and noisy places clashing
Art Museum	19.05.2023 – 12:00 – 16:00	• Extremely quiet • Little to no sound at all
Ring Roads	21.03.2023 – 10:00 – 11:00 04.04.2023 – 16:00 – 18:00	• Traffic • Buzz of people in the distance • Disruption • Lack of a rhythm, sounds bouncing off each other • Windy, unpleasant to listen to • Aggressive sounds in nature • Attacking one's mental state as it is hard to concentrate and process • Uncomfortable
Riverside Areas	14.03.2023 – 10:00 – 12:00 28.03.2023 – 12:00 - 15:00	• A space of conflict, both good and bad connections made. • Can be really busy driving some people away

		• However, this also attracts people as it is a known place of relaxation.
Klybeck	06.05.2023 – 14:00 – 18:00	• Industrial sounds • Harsh on the ears
Grun 80 Park	13.05.2023 – 10:00 – 16:00	• Variety of sounds evolved around leisure activities
Spalentor	06.03.2023 – 09:00 – 12:00	• Different sounds of people socialising • Calming
Schutzenmatt Park	22.03.2023 – 11:00 – 12:00	• Urban, clashing with the natural
Allschwil Forest	22.03.2023 – 09:00 – 11:00	• Peaceful, relaxing
Markthalle	21.03.2023 – 12:00 - 14:00 04.04.2023 – 17:00 20:00	• Eerie echo slowly morphing with people arriving for food.

2. DATA COLLECTED THROUGH DISCUSSIONS

Further data was collected through discussions through social media groups on Facebook and Reddit in regards to Ukrainian refugee's sense of belonging within the urban setting of Basel. Data was collected in a casual form without the set hierarchies that come across once an interview is formally conducted, hierarchies such as the expert and the knower. This led to a more relaxed and social meeting where questions were asked and answered in many forms and in both directions.

Out of the 15 collaborators that felt comfortable enough to have a conversation, the vast majority have lived in Basel for less than two years as is shown in the table below.

Table 3 How long have the collaborators lived in Basel?
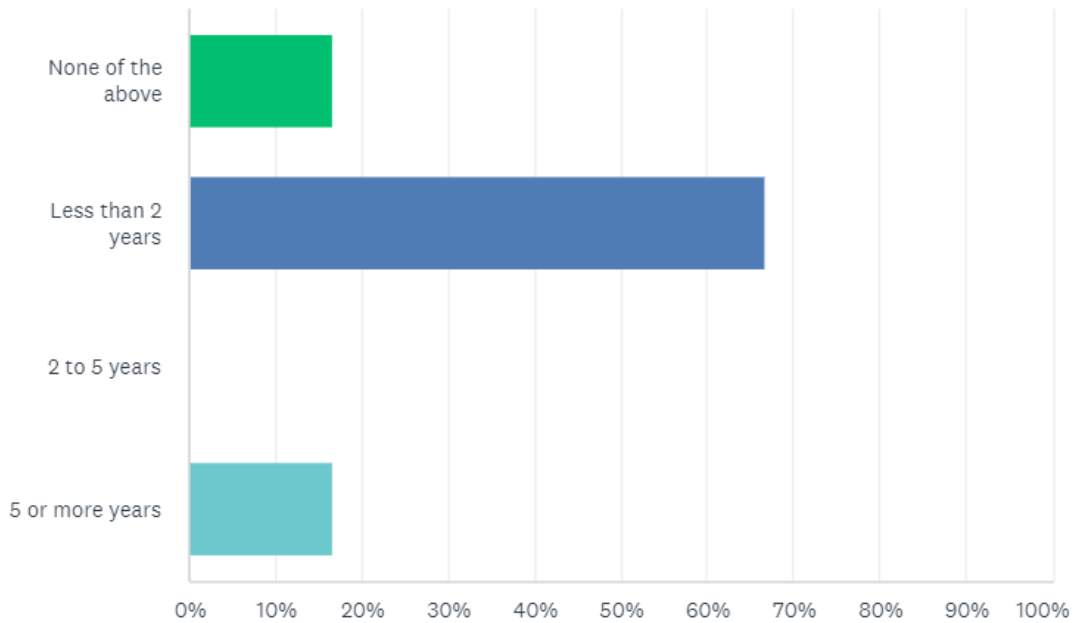
This conversation on the length of time that the collaborators have lived in Basel naturally led to the aims and goals of this project. During which all of the people involved started to reflect on the sounds in their immediate area, as well as in their everyday lives moving through the city of Basel. As we considered this it became apparent to nearly 70 percent of the people that they do notice the change in sound when moving from their home to Basel and a further 30 percent stated that sound in the city of Basel is very different to where they previously have lived. This data was then imported in to the table below to be presented in a visual format.

Table 4 Is sound something that the collaborators notice in their everyday experience?
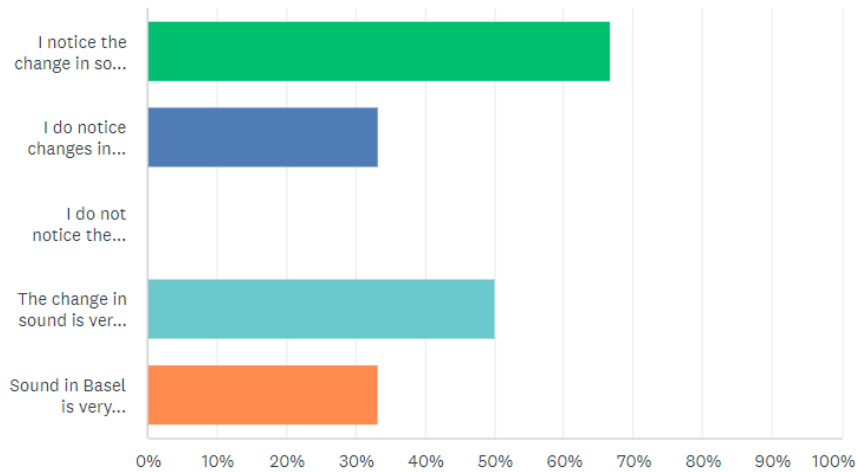
Once it was recognisable that sound had an impact on the daily lives of Ukrainian refugees in Basel, conversation turned to previous urban experience. In terms of who the collaborators were and how sound influenced their daily lives before being forcibly moved to Basel. Interestingly this conversation was also from collaborator to collaborator, as well as myself. One collaborator stated that they come from a small city in the countryside in Ukraine and that life was very quiet. This meant that the main sounds that impacted their everyday was the old busses, and the bread man with a tricycle that honked on arrival. This was also interrupted with the sound of horse coaches that click clacked their way through the town at regular intervals. Wherever they would go in Ukraine the sounds of horses were a comfortable sound and a reminder of home. This is in stark comparison to the sounds they experience in Basel, where transport such as trams are a lot quieter. There is also a mixture of languages that interrupt the rhythm of public spaces as they seem to clash with one another.

Two further collaborators mentioned that they come from the cities of Kharkiv (1.5 million inhabitants) and Kyiv (3 million inhabitants) respectively. Both said that the sounds that they are accustomed to hearing in from their homes are dynamic, constantly in a state of flux and are loud so never really settle. When both of these individuals are in Basel city centre, they said that they do listen carefully to the sounds of the urban spaces as these are closer to the sounds of their past and their home before war broke out. They offer a space to reflect and a reminder of where they are from. Due to the war and the effect this had on the soundscape of Ukraine however, they both mention that at this present time they also make a conscious choice to minimize the sound of the city. This is because the sound also serves as a reminder of the traumatic events that they had to face and the reason why they are in Basel in the first place, they are searching for peace.

This conversation in minimization of sounds continued as one collaborator mentioned that Basel is a place that is more comfortable and structured in terms of the sonic environment. This is due to their being less road traffic, coupled with the pedestrianisation of areas in the city. One sound in particular that brings peace to this particular collaborator is that of bird song. Particularly that of the bird song that they can hear from their bedroom window in the morning.

This bird song was also mentioned by a separate person who said that when they first arrived in Basel (in March 2022), they were very surprised as to how many birds you could hear from one's household. The major difference that this collaborator notices is that the sound of the wind blowing through the trees (due to the buildings in Basel not being as high) and this also leads to the soundscape of bird song rather than something disruptive or stressful. They stated that this has an impact on their mental health at the start of day, rather than hearing ominous sounds that can cause stress and mood swings, instead they are calm and relaxed whilst getting ready for their daily routine. Overall, the quieter side to Basel helps calm them compared to that of the daily life in Kyiv.

A constant theme that came up throughout the conversations was that of a sense of place and belonging to areas of Basel city. One area in which nearly all collaborators agreed on was that of Basel SBB train station and how it was a place in which the refugee's did not feel as though they belong and actively try to avoid. This is because there is a large feeling of overstimulation with the mixture of sounds from people, bikes, trams and buses all sharing the same street. Whereas, within the station there are areas of near silence that make them feel a world away from the places in Ukraine that they call home. This is also coupled with the FlixBus stop and ring roads around the central business district, due to the harsh sounding soundscape of vehicles that are seemingly never ending.

It was also mentioned that the contrasting soundscapes that occur in the vicinity of the railway stations are a reason in which these collaborators do not feel as though they belong there. As it is mostly a language that is foreign to them and there are a lot less families with laughing children in the area, more commuters who work outside of the city and the soundscape is a lot more mundane than what they have been used to.

A further incentive to actively avoid certain places in the city is when the sounds of a place are too condensed and constant. One collaborator describes their experiences in Kleinbasel, the river front, the Christmas markets and carnival season as something that is harmful to their own personal sense of place. Due the constant sounds in these spaces and times making them feel claustrophobic within the urban environment and their being very little space to escape this particular sonic environment. This sonic environment leads to a decline of this person's mental health and actively influences their movement around the city.

One aspect of the urban realm that all of the collaborators felt a connection with is that of nature within the city. Such as Grun 80 Park and the riverside parks. One person said the Grun 80 in particular reminds them of the botanical garden in Kyiv, which as it turns out

was their favorite place in their homeland. This was because of all the sounds of nature, as well as the sounds of dogs being taken for walks and people happily utilising green space to exercise in. A further person added to this by saying they were extremely impressed with how natural these spaces in Basel sound, there is very little man-made noise within these urban settings so they feel like an escape from the distractions of the urban every day soundscape.

Furthermore, in many conversations the sound of churches, cafes and restaurants also provide a space in which this group off refugees felt as though they belong. These collaborators said the sounds of these spaces remind them of community and togetherness that they felt when they were in Ukraine, that these sounds are important for them to feel connected to the new urban but also to remember where they came from. They are also sounds that mean the focus of others is on other activities in the everyday and not on them, meaning there is no judgement of victimisation. One person stated that the Art Museum of Basel is the place they feel the deepest sense of belonging because the only sounds are sounds of tourism which helps the person to blend in to the surrounding atmosphere and not to be made to feel like an outsider due to their very different cultural activities than what they interact with within Basel.

Once places of belonging through sound was spoken about this naturally led into conversations of how sound affects one's sense of place within areas of the city that certain collaborators did not feel welcome. As this was through a casual discussion the takings from this particular conversation can be seen in the table below. Many of the collaborators wished to remain anonymous whilst notes were being taken.

Table 5 Places of Non-belonging and Sound

Collaborator	Answer
Collaborator A	The absence of the sounds of nature really affects their movement within the city. The bird noise that is absent from places they feel disconnected with really navigates them to more green spaces within the urban. The want for calming noises leads them away from the city centre, to the outskirts where farm noises are a place of comfort.
Collaborator B	Harsh tones of places in the city centre make it hard to concentrate and find a space in which they feel at ease in the city of Basel. It is hard to find peace within the city of Basel as there is always something that reminds them of the situation in which they arrived here.
Collaborator C	Once more a collaborator is in search of the sounds of nature and any green spaces within the city. Sounds that remind them of a dull, grey, industrial landscape make them feel on edge and uncomfortable. This in turn affects their mental state during the day as their thoughts turn to the longing need to be home.

Collaborator D	Small crowded areas of the city leave no space to breathe and think. The sounds feel like an enclosure that create a space that mental escape is impossible to get. The constantly changing and loud soundscape of these spaces sound like a constant clash of cultures and people, places with no breaks or escape.
Collaborator E	The sound in places they feel as though they do not belong actively depresses them. This person feels that sound in certain factions of the city is so aggressive that it forces them to run away from them and really negatively impacts their movement within the city. The main influences on this soundscape that creates a sense of fear is that of the ring roads around the city centre, motorways and the heavy traffic of rush hour. The main thing that combats this is the sound of people laughing and enjoying the surrounding city. This includes when they hear children enjoying the local play area on their way to work.
Collaborator F	This person finds themselves only using public transport when they really need to due to the uncomfortable nature of the soundscape within. They say that the trams and busses are so quiet that it leads them to think of thoughts of the war of which forced them to leave their home and this brings a lot of sadness. They also feel as though they are constantly observed because the only sounds are low conversations meaning if you make a sound that disrupts this rhythm you can become the focus of the whole vehicle. This sound space in particular puts this collaborator on edge within the city.

During the conversation surrounding places of non-belonging in accordance with sound within the city it came up that official institutions also have a role to play within the soundscape of a city. Whilst they may not have a direct involvement in the creation of the sound itself, official institutions can indirectly affect the soundscape within the urban realm. Due to the collaborators having to come into Switzerland through a lot of institutional methods a few of the refugees thought that this was an important aspect on which to reflect deeper into. These reflections can be seen in Table 6.

Table 6 Reflections upon the influence of official institutions

Collaborator	Reflection upon the influence of Official Institutions.
Collaborator A	This person believes that official offices within the city of Basel do have a role to play within the soundscape as they are the ones that affect such sounds as construction. They believe that there could be more

	consideration in the level of noise and placement of construction and if this was to be done the city would be a lot more welcoming to the general population, not just refugees.
Collaborator B	Officials in Switzerland are helpful but do also have a part to play in the impact of sound within the city. For example, the time in which repairs in the city are done, these are always at peak times in which many of us are heading to work. Instead of having a relaxing start to the day it is one filled with aggressive sounds that cause anxiety.
Collaborator C	This person feels that whilst state officials can do more in creating a welcoming space through sound they are not as influential as other influences. They suggest that one can change their own personal sonic space, which is what they do, to create a more welcoming atmosphere.
Collaborator D	The final collaborator to take part in this conversation felt that institutions have tried to positively affect the urban sonic space, through such initiatives as the tree within the station that plays the sound of nature. They actually say that they seek out this spot whenever they need to use the train system in Basel as it is a space for a mental break. This has also made them experiment with how they can change their personal sonic space within their own apartment to create a safe space within the chaos.

3. COLLABORATIVE SOUNDWALK

After these initial conversations it was agreed that further contact would be had, with those that had agreed to it, to undertake either personal of collaborative soundwalks within certain spaces of the city. The first of these took place on the 21st of March with Daria who is a Ukrainian National currently living in Basel. Daria allocated the location in the city of the walk which began at Basel SBB and was centrally located in the area of Gundeldingen. This was picked because Basel SBB is a sonic space in the city that Daria found conflicting and uncomfortable and lasted approximately an hour. The route of this soundwalk can be seen in the image below.

Figure 2 Google Earth of the route taken on the first collaborative sound walk

Whilst we were recording the sonic environment of the space and walking through the urban space, we also paused to have some quick discussions about what we could hear, as well as the affect this had on our sense of belonging within the space. The thoughts that this embodied experience had are laid out below.

Table 7 Notes from Soundwalks

Sonic influence in the urban	Notes from the sound walk discussions
Music coming from a town house	For Daria music plays a key part in the soundscape of the city. This is because Daria has an ability to change her own soundscape to something that is more comfortable and innkeeping with what makes her feel welcome. Music is something that is important for her mental health as well as it helps her lift her spirits whenever she hears of bad news coming from Ukraine, as well as enables her personal space to be a bit of an escape from the world outside the window.
	This ability to change the soundscape in your own personal space is important to Daria as it gives a sense of control in a time that has felt very uncontrollable. It is also a way of bringing Ukraine with her to Basel, reminders of places in Ukraine that were once visited with family and friends can be heard through the music. Even the story of her time in Ukraine can be told through music that she plays. This creates a sense of

	place in a building that was once very empty and filled with sadness.
A tram passing by	Public transport is seen as a place of judgement as she is used to being able to speak freely and loudly due to the hustle and bustle of her hometown. However, on Swiss transport once Daria does this people begin to stare which instantly makes her feel as like she does not belong in these spaces of quietness.
Main roads sounds	The area around the station is filled with aggressive sounds that seem to clash with each other to find their space within the sonic sound realm. These sonic clashes make one feel as though they need to turn and leave as it is a place that seems at odds with itself as well as the people that pass through it.
Passing through green space	Nature is seen a sanctuary as one moves through the urban. The sound of wind through trees is something that calms the mind and allows for room to breathe. This soundscape also allows a space in which to reflect and process what is occurring both in Ukraine but also in the world.
Artificial sounds coming from a local store	Place making through the ability of changing one's local soundscape to suit one's mood and needs plays an important role in both belonging, as well as affecting one's mental health. Daria explains how when she first moved to Basel City that the soundscape was so alien to her that she used to play calming sounds through her speaker system, ambient sounds that were more like her hometown, this made this space a place of safety and have a sense that it is a small part of the city that she has control over and can belong to. The ability to control one's own soundscape actually helped Daria control any anxiety she had whilst trying to find her way through an extremely difficult situation.
The sound of silence	Once war in Ukraine started, silence was viewed in a very different light. Not one of peace and calm, but a space in which the sounds of war could take over the thoughts creating a mental soundscape. This mental soundscape brought through silence was described as being a space for ghosts from the recent past to be able to creep into your body. This is why the sonic environment in Basel is also seen to be a safe

	space in which to process because there is normally always some kind of sound occurring so one can process trauma whilst not letting the echoes of war completely take over the new urban environment.

During these collaborative soundwalks, sounds were also collected using a recording system to get the best quality possible of the urban realm soundscape within Basel. These are presented below in terms of the soundwaves that they emit, but can also be heard on the mixtape as well. This is because it is important to be able to put the sound with the words to extend to embodiment of Soundscaping.

The first set of sounds that were collected was that of the ring road located outside of Basel SBB station, a location in which was state my many as a place of non-belonging and actively drives people away. The soundscape for this location can be seen below, this soundscape depicts the constant changing in the softer urban sounds that are suddenly broken up with the harsh aggressive sounds of vehicle engines that are somewhat attacking the hearing sense. This soundscape shows how the urban realm can be seen as an aggressive, unwelcoming place to a refugee through sound, as was stated by the collaborators.
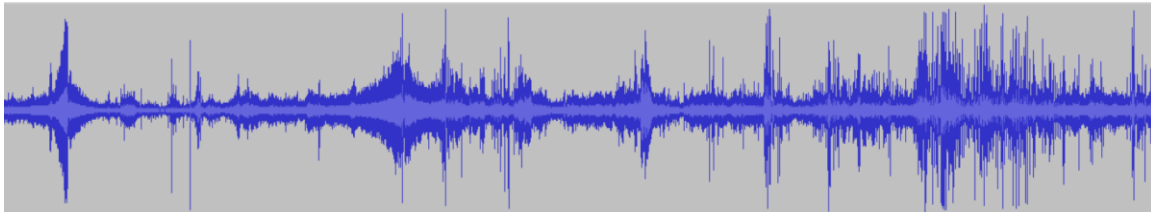
Figure 3 Soundscape depicting the ring road outside of Basel SBB

This soundscape of the harshness of the urban realm, particularly that of the dull tones that do not really have a set pattern and do more to disrupt than create the sonic environment. As the conversations with collaborators explained this area of the city is one that actively pushes refugees away due to the soundscape. They have gone through a traumatic time of their lives and do not want to further experience such harsh sounds.

As the method progressed the key role that nature has to play within the sense of belonging through sound in the urban came through. This sonic environment can be seen below in Figure 4.
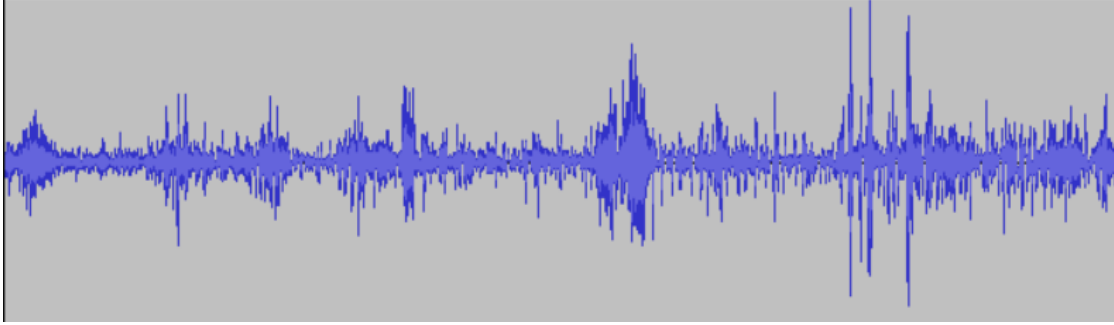
Figure 4 Soundwave illustrating the natural environment

This sonic environment was described as a sanctuary within the urban realm. A place to reflect due to the calming sonic environment that allows room the breath and process one's thoughts away from the harsh tones of the city. The calming winds and bird song have a consistent pattern within only a few gusts of wind to break this, as the collaborators described this pattern allows a space in which they can reflect on where they have come from whilst being allowed to process trauma in an environment that improves their own state of mind.

Daria went on to describe that there are places within the city, that whilst not totally silent, emit the feeling of being in a very still and silent place. One of these places is the Markthalle outside of the busy time periods around lunch time and dinner time. This is because there are very little movements or people within the hall. There is also very little disruption in the soundscape from the outside world. This 'silence' can be seen below, and whilst not totally silent (most places are never silent) the soundscape is one of a lot lower intensity sounds with a very rare interruption. If there is an interruption it is extremely brief.
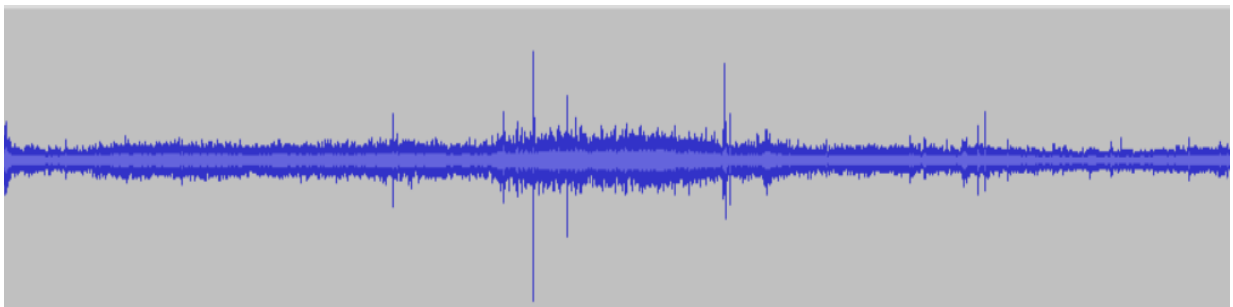
Figure 5 Soundscape of the urban emitting silence

This illusion of silence creates the collaborator with a sense of belonging to allow themselves the time to reflect on the past as well as to process the journey that they and other refugees have had to undertake to arrive in Basel. This type of urban space creates a place in which refugees feel as though they belong due to the nature of the soundscape but also because it allows them a freedom to take control of their mental processes by reflecting on the potentially traumatic experiences that they had to face to reach this point in space and time.

A key aspect of this collaborative walk was centred around one's control of the sonic environment in the ability of claiming one's space and sense of belonging in the urban. This came through as we passed through the green space towards a town house in which had the windows open and people gathering outside. As well as cars passing by on the road. This ability to control the soundscape of one's private places helps to improve both mental health, as well as create an environment where the collaborator feels welcomes because it is something that reminds them either of home or of parties (like we came across whilst walking) with friends that occurred Ukraine. The soundscape that brought this conversation about can be seen below where music was being played through a window as people enjoyed the good weather outside, whilst cars were also affecting the sonic environment by playing music from the stereo as they passed on the street.
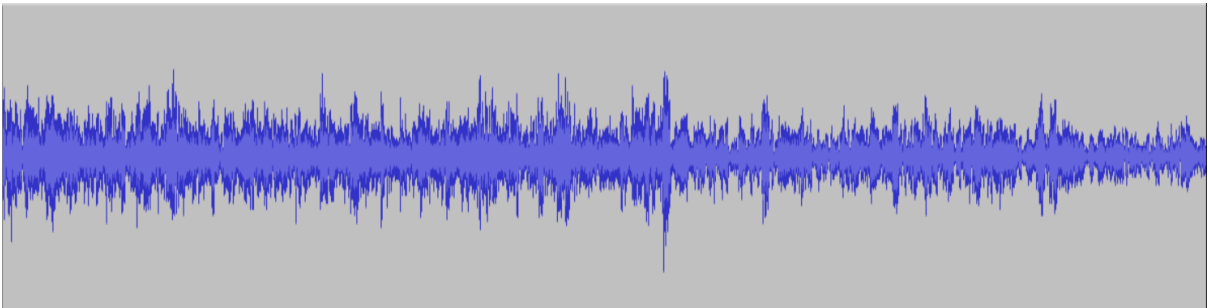
Figure 6 Soundscape of controlling one's sonic space

Focusing more on the collaborators spaces themselves this ability to manipulate the sonic environment is important to them as they can bring a sense of home to a, potentially, very unfamiliar environment. This has positive effects on both their mental health but also feeling being welcomed and a sense belonging to a place that they spend the majority of their time in. This sense of place in a room that the collaborator never chose is an empowering experience within the urban, allowing for the refugees to feel a sense of control in a time that they have had extremely little, even on their own lives.

This intern led onto the use of ambient sounds as well, this was recorded in a local store that had them playing at the time, and how these can help or deter the sense of belonging for a refugee in a new urban space. This ambient soundscape can be seen below, another variation of the urban sonic spectrum that refugee's come into contact with on the day to day.
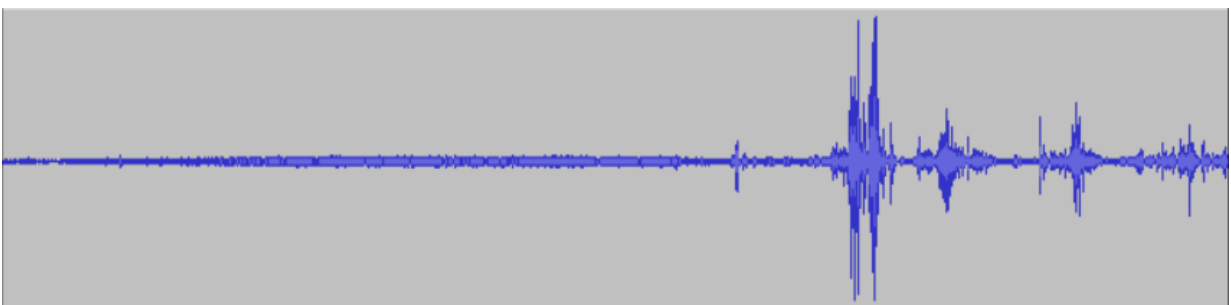

Figure 7 Ambient sounds used to create a different sonic environment

The ambient sounds that were being emitted from the local store in the area were very low in intensity and it was mentioned how they completely change the identity from a place of rush, where you are rushing around trying to find the items you need, to a place of peace and calmness that welcomes you in. The collaborator stated that when they first moved to Basel they to opted for this approach, that in times of stress they would play ambient sounds within their personal space to create a sonic atmosphere that was more peaceful and calming.

The very low tones in the soundscape above are consistent with this atmosphere, the change in sound from the local to one that makes the collaborator feel more at home is going to both create a sense of place but also a sense of mental freedom from the stresses of the urban every day. As Daria describes this ability to control one's local landscape increases the sense of place that she feels in her own personal space, as she can bring the soundscape of home to a foreign place to help calm her anxiety down in a time of great unrest.

The final soundscape that was taken on this joint soundwalk was that of the public transport in the area, this is because as a tram passed by the conversation and intense listening turned to the social space that is Basel Cities public transport network. The soundscape for this public space can be seen below, this was collected as several trams passed by, as well as getting on and off the local tramline.
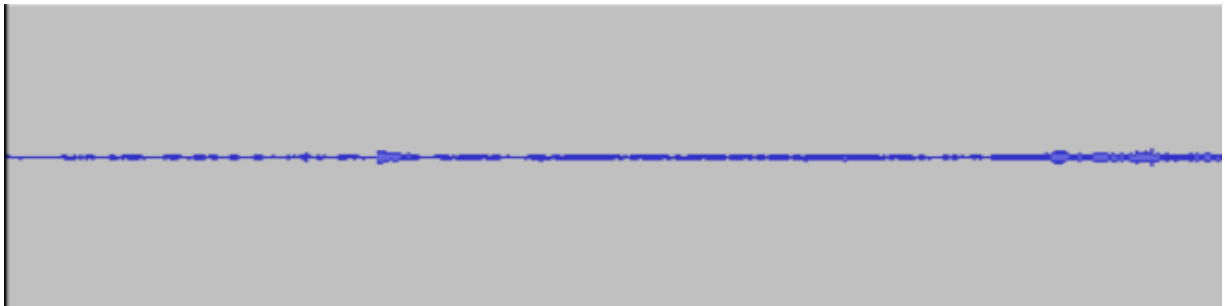

Figure 8 Soundscape depicting the space of public transport

As it can be seen the tram system in this area and by extension in Basel is one that is extremely quiet with the consistent hum of the movement of the tram. Daria explains that whereas nearly silent places can be a place of peace if there are not many people around, the tram system due to its quietness even when filled with a large amount of people can actually work the opposite way round. Due to the quietness of these spaces, even though there can be many people alongside you, the public transport within Basel city is not seen as a welcoming place. Where the collaborators call home, they are used to being able to speak freely within these spaces, where as in Basel the general soundscape is so quiet that it acts as a space of judgement if one was to raise their voice or even have their phone go off. This sense of judgement actually affects their movement through the urban as it leads to a want of avoiding these urban spaces due to the feeling of non-belonging.

4. SOUNDS COLLECTED ON INDIVIDUAL SOUNDWALKS

As well as collaborative soundwalks, many individual soundwalks were undertaken by both myself and collaborators with recordings exchanged to out together soundscapes from the locations that were selected due to the initial interactions we had with each other.

4.1 The Countryside

The first location was that of the surrounding countryside around the central area of Basel city, this was because it was one of the first places that was mentioned by the group of refugees as a space that they all interacted with on a very regular basis. These recordings have been placed in the soundscape below to express the sonic environment of this urban space.
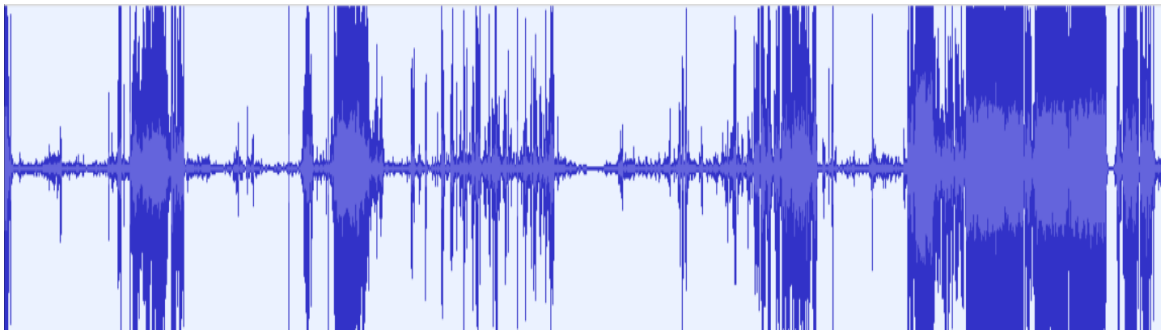
Figure 9 The sound of the Countryside

This soundscape is a varied one with a distinct pattern of low tones clashing with more forceful sounds in the sonic environment. However, as you will hear these are not tones of urban making but of nature and natural sources. These sounds emit from the birds that take residence in the trees, this also came across in the conversations with the collaborators that this is a sound that clams them and makes them feel welcomed within the urban realm due to the lack of an invasive nature. Furthermore, the sounds of the farm and farm animals are about as far away from city life as one could be, which creates a very different soundscape than day to day interactions within the urban. The footsteps one can here in the quiet atmosphere of the countryside show the embodiment of the experience of sound and how just through deep listening one can place themselves within the sonic realm. This sonic embodiment was also commented on by the collaborators as something that makes the countryside welcoming, the fact that you can hear your own footsteps rather than the sounds of war in Ukraine or the urban every day in Basel really creates a welcoming and more settled place.

4.2 Basel City Centre

The second soundscape in this section comes from soundwalks that took place through the city centre of Basel, with many natural and urban sounds clashing in a relatively small area. This can be seen in figure 10.
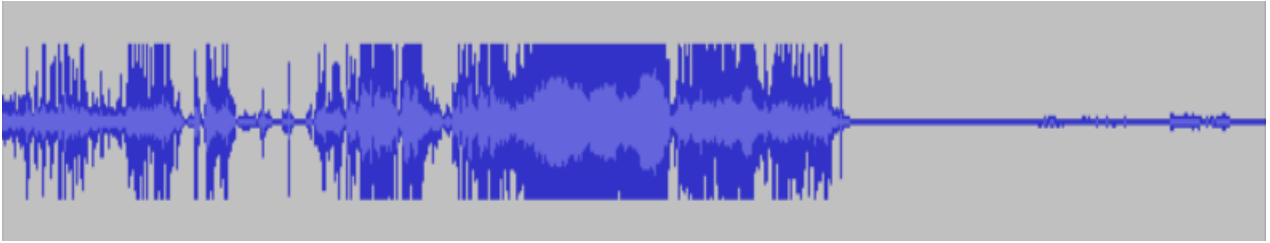
Figure 10 The Sound of Central City Life

As one can see the soundscape is far more over powering with a lot loss quiet areas that allow one's senses to breathe. The main rest one's hearing gets in this hectic sonic environment is briefly by a public fountain the collaborators use as an area to relax. The sound of water is also alongside the sound of bikes passing by. However, this sense of welcomeness is disturbed by the intense sound of the urban, construction, roads, cars and the urban every day. This disruption of the sound in the city centre of Basel showcases the two sides of urban everyday life for refugees in Basel. On one side there is are places in which refugees can feel welcome through sound as the collaborators are drawn to the natural sounds and through this connect with each other. They do, however, have to constantly battle elements of the urban that they say actively discourage them from interacting with certain areas in Basel because of the very loud and harsh sounds that their hearing is attacked by. Thus, creating a paradox that the collaborators face on a daily basis, one that both encourages and discourages a sense of belonging in Basel through sound.

4.3 Basel SBB

A place in which the collaborators agreed upon as a space of avoidance and one that they feel a sense of non-belonging is that of Basel SBB station, multiple sound walks were conducted in this space and varying times of the day due to the amount this public space came up in conversation. For some it was the very first impression of Basel that they had after an extremely intense and difficult journey. This reality can be seen in the figure below.
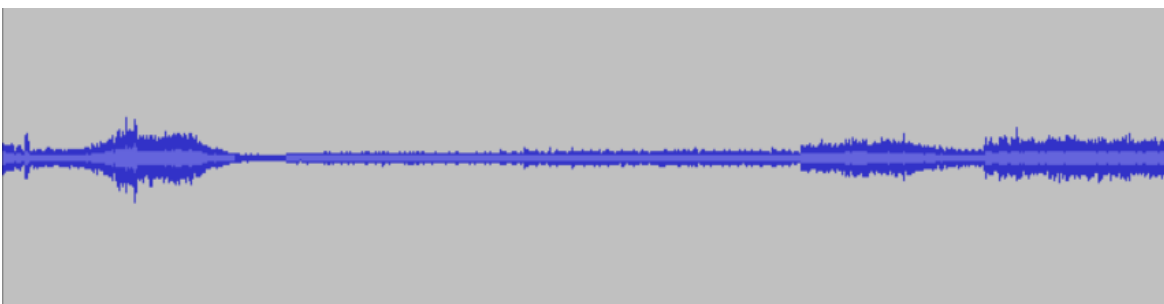

Figure 11 Basel SBB Train Station

Basel SBB is seen by the collaborators as a place that they actively avoid, as the soundscape shows it is an urban area that is consumed by low dull tones that are a constant in the background of the urban everyday. The only interruption to these tones is if a train is

arriving or there is an announcement over the speakers. Where as soon as you step outside of the station doors there is an extreme sense of over stimulation as the soundscape becomes a mixture of urban and man-made sounds. This is where the sonic environment of this space begins to force the refugee's away and make them feel as though they do not belong. The dramatic switch from an eerie quietness to the elements of the urban every day actively pushes refugee's away, as the collaborators described this over stimulation leads to a feeling of un-welcomeness and as though only local people belong is this area as they seem not to notice the chaotic nature of this space.

4.4 Bankverein

Further sounds walking was conducted in the area of the city called Bankverein, this was due to three of a collaborator stating that they feel welcome here as even though it is a busy section of the city, there are many cafes and book shops that they can find for themselves in and feel part of the community. The sounds that were recorded here have been put into a soundscape to showcase this urban environment below.
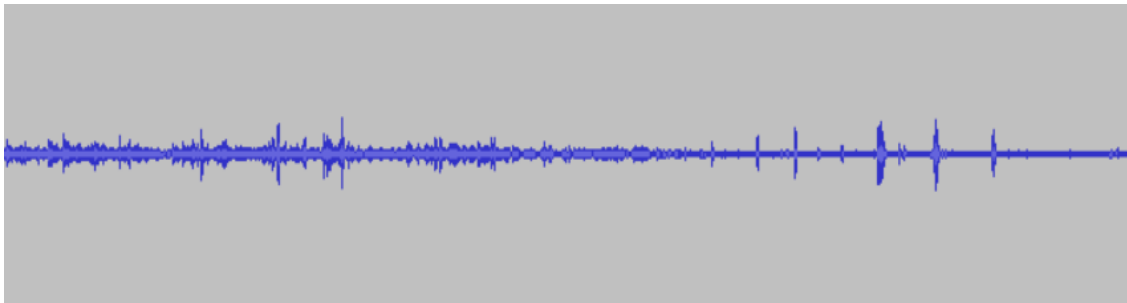

Figure 12 Bankverein Cafe's and Bookstore

This sonic environment is one that offers little in big distractions and one that has very few disturbances during the general day to day activities. The collaborators stated this urban setting as one that they feel as though they belong as the blend into the soundscape. By enjoying the atmosphere of the bookstores or sitting and having a coffee the soundscape is rarely changing and due to this these social spaces were described as a encouraging atmosphere in which to meet new people and get to know the communities within Basel without having to force the processing of trauma too much. The collaborators also noted that these spaces have been used to meet with other refugee's due to the atmosphere of these spaces being relaxed and quiet, but still in the public eye so others are not pressured into engaging in group conversations about the war if they do not want to.

4.5 Basel Ring Roads

To further expand on the place of non-belonging that came through in both the collaborative conversations and also that of the collaborative sound walk, further recordings were taken along the ring roads around Basel with sound walks occurring at multiple sounds. These were taken due to a unanimous agreement that one of the main places that the group did not feel welcome or comfortable due to the sonic environment were the outskirts of the city centre. The recordings can be seen in detail below and show

what these refugee's come into contact with in these areas of the city, most of the collaborators experience these areas on a day-to-day basis due to their journey to work and into the city itself.
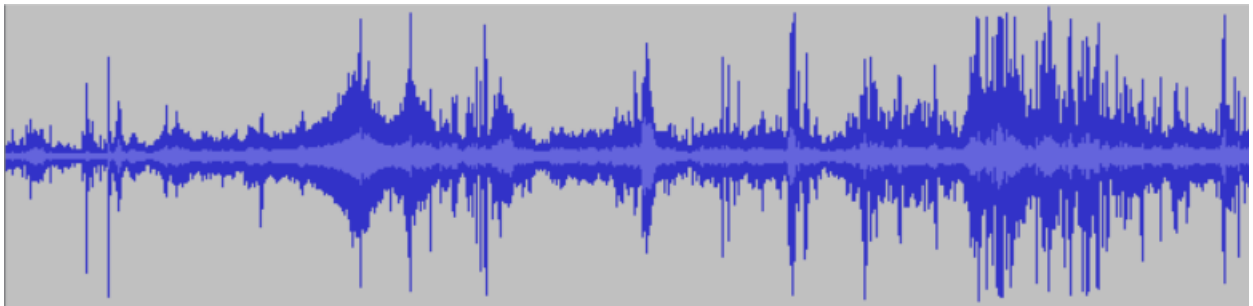

Figure 13 Further Recordings taken from Basel City Ring roads

As one can see this soundscape peaks at very high decibels with very sharp and harsh tones. This correlates with the description that the collaborators set out of these urban spaces, the main reason that they actively try to avoid them is because of the harsh soundscape. Especially when on the way to work as it effects some of their mental state at the start of what could be a hard day. It was even described as being the main reason that a collaborator moved from their first host building because the constant lurches in the sonic environment outside was giving them major anxiety as it reminded them of the landscape outside when the war in Ukraine began.

4.6 Basel Art Museum
As discussion on the effect of quietness and what are deemed to be quiet places continued, a collaborator stated that a place in which they feel a connection with is that of the Basel Art Museum. This collaborator stated that this was one of the first places in which they visited when arriving in Basel and it was the first place that they could really sit down by themselves and reflect. This was because of the near silence in which the museum is set, no outside influences and pressures, just the sound of one's footsteps (much like the countryside) to concentrate on. This led to a soundwalk being contacted in several areas of the Museum as it is played a major role in this person's sense of belonging to the city of Basel when they first arrived a space to process but to also calm the mind and to feel a connection with the urban place they have inhabited.
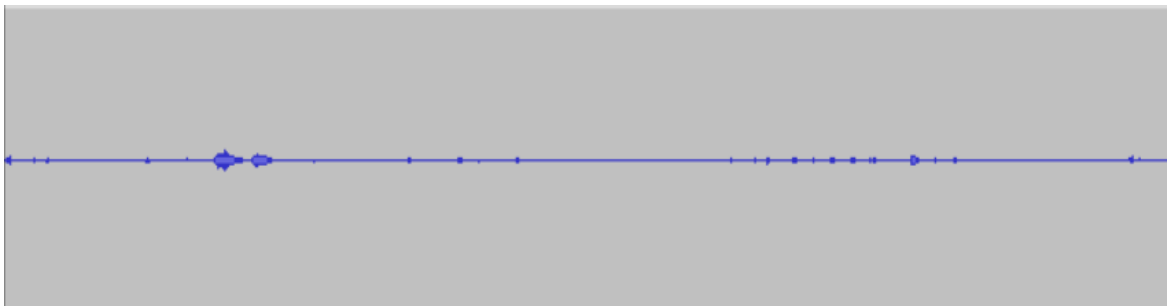

Figure 14 The Basel Art Museum

As one can see the soundscape within the Basel Art Museum is one of the quietest that we have collected with the only interruptions to the ambient sounds being some slight whispers or the footsteps echoing in the big hall ways. This is comparable to another place of belonging that was previously stated, that of the countryside, as a big influence of the soundscape in that sector was also the ability to hear one's embodiment within the space. This was utilised in both cases as a sound to calm the anxiety that has been pressed upon the collaborator from the urban every day.

4.7 The riverbank of the Rheine
A known focal point within the city of Basel is that of the Rheine River, this is because it is a natural centre point where people gather to enjoy the sun and the many restaurants and bars in the area. For refugee's however, this is a point of conflict between themselves as well as the residents. As discussed in the collective discussions many of the collaborators felt a connection with this space due to the sound of nature, as well as other people utilising the green spaces being a reminder of their home in Ukraine. However, this reason for a sense of belonging for some is also a reason for non-belonging to others. One of the collaborators stated that because of this they actively avoid these areas as the mixture of urban and natural sounds mixed in with the constant buzz of social activity makes the feel claustrophobic with no room to breathe. This is why taking sound from these locations was undertaken as the riverside being an important social space within the urban every day creates tensions both between refugee and residents but also refugee and refugee.
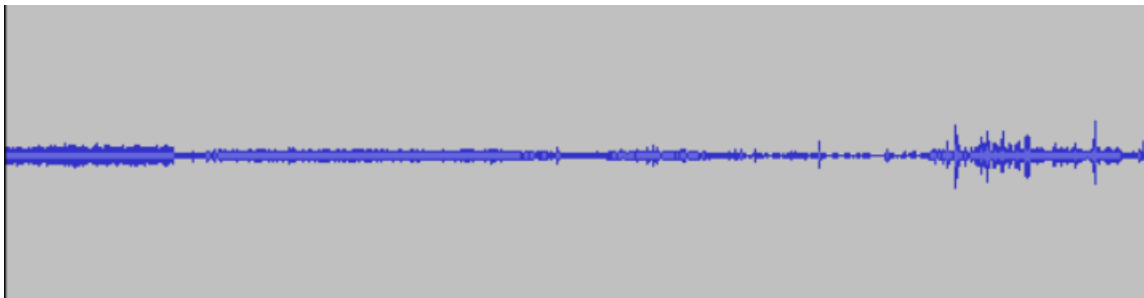

Figure 15 The Rheine Riverside

The above sound scape depicts this area and it is very clear to see the distinct change in the atmosphere from the calm and organised nature of the river itself. Until you move further towards the shoreline where the peaks in noise become higher and more intrusive. This is where the conflict in this space begins as some find this sudden change and clash of sounds to heighten their mental states to the point in which they actively avoid these spaces. Whereas, others seek these places out as it is seen as a break from the mundane everyday routines and is a reminder of him because of the many public uses of these spaces.

4.8 Grun 80 Park
This conversation of public spaces causing conflict continued when the discussion of Grun 80 Park came up. However, in this case the group of collaborators all agreed that

this park in the east of city is somewhere that they feel a sense of belonging in. This is down the fact that the park includes football pitches, gardens, cycle and running paths, as well as water features and places to sit. The reason for this is that it was mentioned several times that it is a reminder of the botanical gardens in Kyiv which is a place many of the collaborators used to spend weekend days relaxing with friends in the summer or utilising the green space to exercise in, whenever this public space in Ukraine came up in conversation it was associated with happy memories. Below is the soundscape taken from walking around and through this part of the city due to it being a place of importance for the refugees to connect Basel to their homeland.

Figure 16 The soundscape of Grun 80 Park

The soundscape of this public space is very uniform and stable, one could describe it as a peaceful sonic environment. The only disturbances to the natural sounds of bird song are that of the park rangers cutting the grass and the cyclist utilising the cycle tracks to move within the city. It is these disturbances that help the refugees have a sense of belonging in this space, whilst the natural sounds bring a calmness, the man-made sounds were described as the reasoning for the happy memories. As these activities were undertaken by the collaborators in Ukraine to break up the mundane every day routine so these sounds take them back to times before the war.

4.9 Schutzenmatt Park
Another green space in the urban environment that was recorded was that of Schutzenmatt Park, this was detailed as a sense of belonging by a collaborator who in Ukraine used to live near a school in which they could hear the break times off. This person stated that on their way to work in Basel they walk through the playground area of this park and almost every day the local school are having their breaktime there and when they close their eyes the sound of it takes them back to their previous apartment in Ukraine and the feelings of safety and belonging to that space. Due to this significance a soundwalk was conducted through this space on a normal week day walk to work to bring through the sonic environment of this seemingly mundane urban activity.
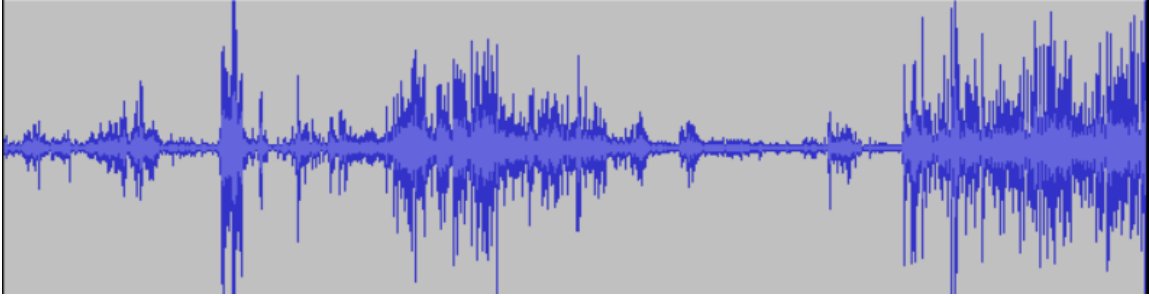
Figure 17 Schutzenmatt Park

The soundscape above depicts this journey through the urban and whilst it is a lot louder than some of the previous walks you can hear and see the peaks of the family activities that take place in this space. From the school children playing, to families sitting in the café together and leisure activities taking place. The social activities are the focal point of this sound scape and the main reason as to why this collaborator feels welcome in this space because there are memories of home but also because the sounds are happy and vibrant ones.

4.10 Markthalle

An area that came through in conversations for a more in depth look at was that of the Markthalle due to the nature of the sonic environment. It is a place in which can be heard as near silence as the collaborative soundwalk mentioned but also one that has a vibrant sound scape due to the multitude of cultures that convene here. This ebb and flow to the sonic environment is why it lends itself to the collaborators as a place of belonging because whilst it offers a space of peace and calm, it also offers a space in which there are other non-Swiss cultures. This was said to be a place of comfort because in this place different cultures are welcome and are encouraged to be on display, if it is through the food on offer of the sound of the music and voices.
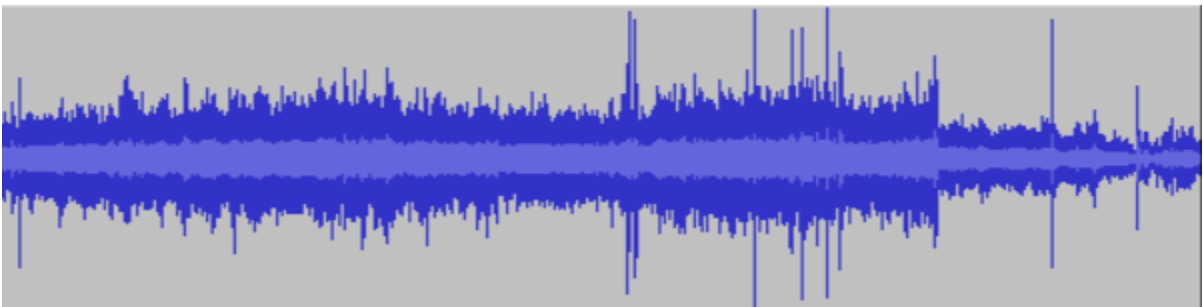

Figure 18 Markthalle

This sonic flow is a lot more vibrant that areas located in other parts of the city with the mixture of voices and sounds clashing, seemingly trying to find their place in this environment. This is why this collaborator finds this urban space to be a welcoming one, because they are not an outsider here but just a part of the cultural mixture of this place. It is a reminder that the refugee is not alone in the city of Basel and there are other people

who are not from Switzerland or the surrounding countries who also have similar struggles and may not call this place home.

4.11 Spalentor
Spalentor and the surrounding area of the University was a location for data collection due to the collaborator's day to day activities that take place within this area. A few of the people live in this sector of the city and their daily movements through the urban environment either pass through this area or actively utilise the facilities within it. For example, it was brought forward that the areas book stores and local coffee shops and bakeries are deemed to be welcoming as some are run by migrants themselves or have migrants who work within them. The fact that these places are away from the big ring roads means that the environment is relatively peaceful with a lot of space for human interaction as these places are used for social activities as well.
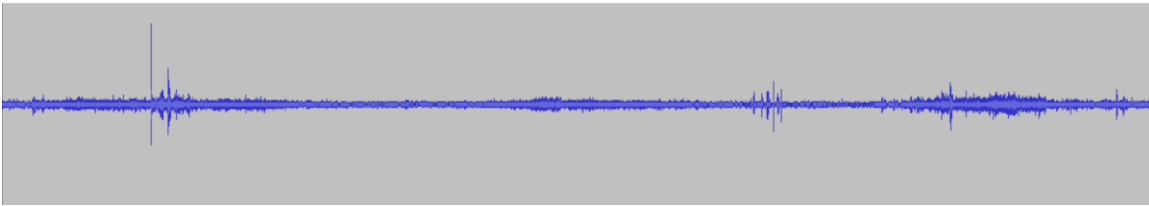

Figure 19 Saplentor Soundscape

Due to the pleasant setting of this area of the city the collaborators suggested that this is a place they feel as though they belong because of the different languages you hear but also because there are very few harsh tones intruding on the soundscape of the area. You can also take your time in the different facilities without people looking at you as if you should not be there, the store owners' welcome new customers meaning that the soundscape within these places is a mixture of local and new comers but without clashing, more of a blend.

4.12 Allschwil Forest
The next soundwalk took place in Allschwil Forest, a vast natural area that is lined by the city. This area was described as a place of escape, that even when you are in the city still you feel as though you are disconnected from the urban world and can really get lost in your own thoughts as well as switch off. This description came from a collaborator who said when they first arrived in Basel, they found it very hard to feel as though they belonged because all they heard about was the war, they were trying to escape which meant it was extremely difficult to process what had happened to them. This lead for them to discover this woodland retreat where they would venture to when the felt overstimulated by the new urban life they were thrown into and could not get away from the traumatic stories covering the news. Once they were in these woodlands, they said that they felt comfortable to listen to the natural noises whilst also thinking about loved ones who were still in Ukraine and communicate with them without the constant pressure from the outside world. They describe the sounds of one's footsteps and the natural

soundscape of this place to act as a protection from the noise made by outside influences constantly reminding them of the horrors that they experienced.
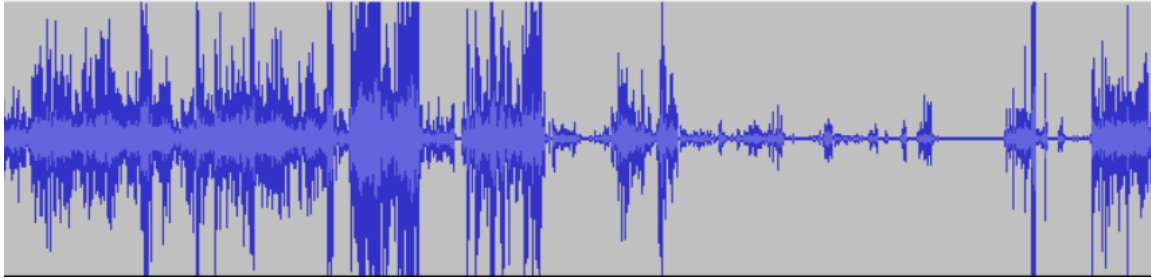

Figure 20 Sonic Environment of Nature within the Urban

4.13 Neubad

Neubad is an area of the city located to the west of the city centre and is known for being a place that is more of a village within a city. So, whilst there are still reminders of the urban it is deemed to be a more peaceful and relaxed pace of life. This is why the collaborates brought this up in conversation, as they mentioned that these spaces within the city are some of the only times in which they can switch off in a coffee shop and relax without technically leaving the city limits. This is why these urban spaces are deemed to be important because the atmosphere is a lot more friendly and peaceful. The soundscape for this urban space can be seen below and was recorded through a soundwalk but also by participating in the activity of in-depth listening whilst at one of the local coffee shops that the locals use.
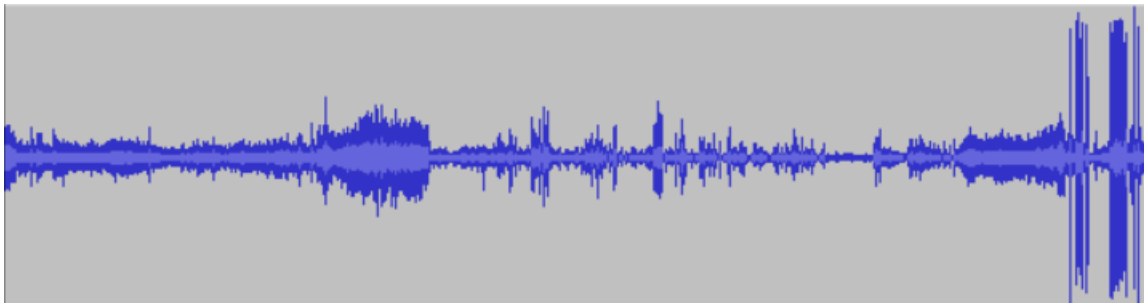

Figure 21 The city district of Neubad

As one can see the soundscape of this space is filled with very similar tones leaving for a very uniform and peaceful sonic environment. The only disruptions to this are when the reminder off the urban interrupts, be it a car, tram of bicycle. There are also spikes when the space is activated as a space for socialising, such as neighbours saying hello to each other and the clink of coffee cups as they greet each other. These are the reasons why this space was brought up in a positive light, because the sonic environment, whilst still in the city meaning it is accessible, is one of friendship and relaxation. A getaway within the city from the harsh sounds of traffic and people rushing from one place to another.

4.14 Klybeck

The last set of results was taken in one of the spaces in the city that was unanimously agreed upon as a space of non-belonging, the area of Klybeck. This is because of the number of areas that are locked and closed off from the general public, this leads the collaborators to have a sense of non-belonging due to the very strong sense that due to the number of fences that they are not welcome there. Whilst there are also a lot of bars on the riverside in Klybeck too which leads to a sense of anxiety and claustrophobia due to the amount of local people that gather here leading to a very mixed soundscape of the space.
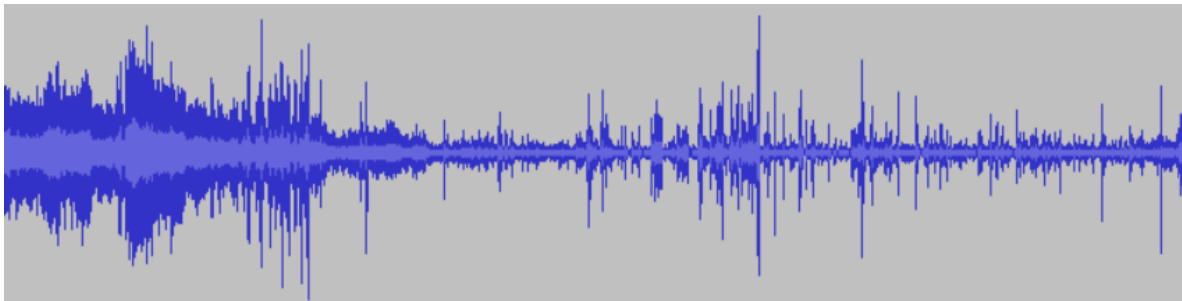

Figure 22 Klybeck soundscape

This is also mixed in with one the main traffic bridges that passes through the city, leading to a very harsh sonic environment mixed with one off closure and a great lack of human presence. As one can see in the soundscape that there are times of little to no sound punctuated with the sound of traffic or gates being closed creating a very cut off and foreboding sonic space. One of private clashing with the public which has an effect on refugees' movements through the city.

5. MIXTAPE AND SOUND MAP

To aid in the accessibility of this project, the sounds that were collected, can be listening to within the mixtape folder that accompanies this paper. This both provides the reader with a further level of understand for the urban environment, whilst also creating a space in which can be used to give the participants a space in which they can interact with each other whilst also helping each other process the journeys they have been on.

Further to this the sounds have been played within a Google Sound map (which can be seen in the figure below) so one can visualise where in the city both the sounds were collected from and where the soundwalks took place.
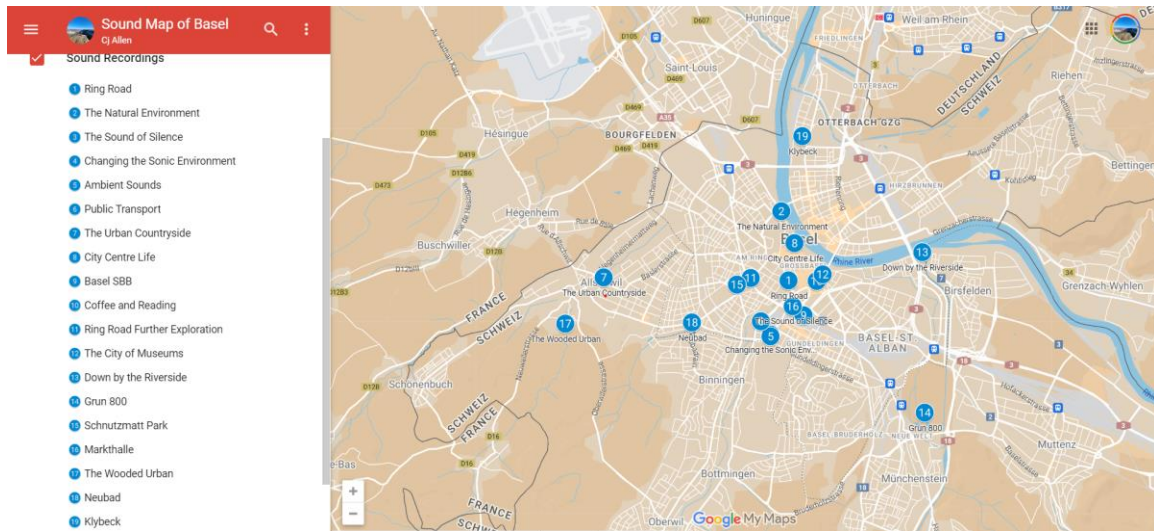
Figure 23 Sound Map showing the location of sounds that were collected

This map also includes links where one can take their time in listening to the soundscapes of Basel and form their own thoughts on how these evoke emotions within themselves. The map can be found through this link:
https://www.google.com/maps/d/u/0/edit?mid=1UnIVMD_zH1xzVuatq3ra7IOxUeQm7YA&usp=sharing.

6. SOUND COLLECTION

Through the course of this research project these soundscapes were collected in multiple weather conditions and times of the day throughout the city of Basel. These specific soundscapes were recorded and decided upon for analysis due to both the time constraints but also the agreement of the collaborators that felt confident and comfortable enough on participating either in sound collection or discussion. It was felt that it was important to cover both soundscapes of belonging and non-belonging as both of these have an effect on the refugee's movement through the city and the mundane every day.

These urban environments were also focused upon due to at least one collaborator having nearly every day contact within these spaces meaning they form the part of their urban every day routine so is really immersed within both the sonic space but also the temporality of the place. This gave the chance for both discussion and embodiment within these places to really get a sense of what interactions this group of refugees have within Basel on the everyday and how the sounds of these spaces affect both their movement within the city but also their personal sense of belonging (or lack of) in the urban realm itself.

Some urban sectors were discussed, such as places of work and other private spaces. However, due to the accessibility of these and not all of the collaborators having knowledge of these spaces it was decided that it was wiser to focus on places that can be spoken about by everyone around the table and not just one individual.

7. Interpretation

Throughout these soundscapes, depicting many areas of the city of Basel, there are a multitude of different genres and tones of sound. These clashes of sounds and spaces are what a refugee has to contend with when they first arrive in Basel, but also during their everyday lives thereafter. These multiple sonic tensions are the first results which could be deemed to show the reality of the sonic environment, as well as the potential for manipulation of one's personal space in the urban everyday. Each section of the city has been activated in many different forms, from nature to industrial to social, all occurring simultaneously but all having very different effects on one's movement and emotions through the urban space. Through the first listening of these unique sonic environments, it can be argued that one can hear this urban tension between the sonic and the body clashing in multiple spaces. This is also extended to the sense of vision when one looks at the soundwave that is created, there are many that have distinct patterns, with just as many with no clear shape to them and a very high harsh peak.

This potential of manipulation can be seen and heard in the soundscapes that include both music and ambient sound effects. These actors chose to play these sounds to improve their own sense of place with in their personal environment. This is also how it was described by the collaborators, that this activity of claiming sonic space helped one to feel more connected and a heightened sense of belonging to the urban due to the fact that they had a form of control on what they hear and be extension an influential process of positively effecting their state of mind. Although the urban is filled with both public and private spaces, some of which have a harsh soundscape, some of which a very mundane one, the use of one's personal sounds to manipulate the sonic space brings forward an urban tension of the claiming of space but in a positive way: how, in this case a refugee, can influence the sonic space of the urban to improve their own sense of belonging, rather than having the sounds of Basel impact negatively. Through the sounds in these environments the claiming of the sonic space to connect more to the refugee's needs could also be seen as a form of social activism, by challenging the sonic norm these refugees are potentially also opening up the discussion on migration policy by showcasing what effect these changes have on both their lives in the mundane urban but also in the spaces they are forced in inhabit away from the public eye.

This sonic tension of the urban everyday clashing with the sonic environment that refugees create for themselves can very much merge into the soundscapes that the collaborators can be seen seeking out as a place to escape to. These places can be seen in the previous results section and are mostly revolved around natural sounds, which have a sense of space and calmness around them. These places which include, Aschwill Forest, Gurn 80 Park and Schmutnatt Park have all similar sounding soundscapes. Filled with bird sound, wind blowing through the trees and distinct laughter and enjoyment from any human activity that is recorded in these spaces. These soundscapes also have very comparable and distinct patterns, with high peaks but also sections are relative quietness, in which one can hear the sound of one's footsteps. This embodied experience within these spaces is what the participants appreciated and could be argued that this

embodiment is what makes these spaces a place in which they feel as though they belong. Being able to hear one's own body moving through these spaces creates a sense of personal placement within the urban and owning one's space, this also can allow for a space in which to process thoughts and reflect on, both literally and metaphorically, where one has come from.

These open spaces are still located within the confines of the city limits. However, due to the openness of the spaces and the sounds that they create these soundscapes create a place in which these refugees can feel both connected with their home whilst also try to process the traumas that they have experienced. The fact that the natural sounds reminded the collaborators of spaces in Ukraine, which brought happy memory and thoughts, shows the importance of sound in the mental health area and the impact that this can have on refugees in the urban. Basel, by having accessible spaces in which one can feel disconnected from the mundane everyday, creates space in which refugees can hear the sound of home. Sounds which help elevate their mental state by reminding them of times they had with friends and families back in Ukraine before the outbreak of war. The park areas provide a reminder of the botanical gardens in Kyiv. This provides an example that through sound one can travel both in space and time and by doing so creates a sense belonging to the place that the person now inhabits.

These natural soundscapes also open up a space in which this group of refugees could feel safe to reflect upon the traumas they have experienced. Through the natural sounds of bird song and other forms of nature it can be argued that this sonic freedom also allows the collaborators mind to be free of the harsh sounds of the urban every day and to wander to the journey they have been open. The creation of a safe space through sound, as mentioned by collaborators whilst sound walking, allowed them to process what has happened to them and accept the reality of an extremely difficult situation. Something that they did not have space to do until they sought out these natural city spaces. This activation of the urban as a place of sonic therapy showcases the importance that sound plays in the everyday lives of refugees in Basel. Without these natural sounds, many people would not have been able to process or talk about the traumas that brought them here and this could have had a big impact on their lives in the future.

Whilst, however, there is a sense of belonging created in certain spaces within Basel, there are also places in which both negative and positive forces clash. Whilst Neubad was described as a place in which the collaborators seek out due to the social freedom it offers, through local coffee shops and the slow pace of life. Through the soundscape there are interruptions to the calm atmosphere due to the road and tram lines that run through the heart of this sector of the city. These sounds create harsh spikes and back tones to a soundscape of peaceful social interaction that give off a positive calming atmosphere. These act as reminders that whilst one is in a space that clams the mind, you are never too far away from the stress of the urban everyday. These harsh tones, it could be argued, create a metaphorical border within these spaces. A border that once crossed refugee's feel a sense of foreboding and sounds that actively effect their movement through the

city. For example, the harsh engine sounds, the constant hum of the tram and the occasional screech of a breaks can be heard both in Neubad and that of the ring roads surrounding Basel, a place that every collaborator said that they do not feel welcome and actively avoid due to the soundscape. It could be argued that this restriction of movement could be seen as a form of sonic bordering within the urban realm.

These clashes of sounds also extend to places such as the Markthalle in which some collaborators find is a place of belonging due to the mixture of sounds that can be heard here. In the soundscape one can hear different languages and a vibrant atmosphere, whilst also there being times of relative silence during non-peak hours that allow for a space to relax and unwind. However, other collaborators found these types of spaces to be difficult to negotiate due to the nature of the soundscape ad even cause a sense of anxiety leading to the want to actively avoid times and spaces like these. These soundscapes can be seen as both different migrant groups claiming their own space in the urban every day, whilst also showing how a public tension of the claiming of sonic space by multiple publics can negatively affect a refugee's mental health whilst simultaneously promoting the sense of belonging of others. This tension through the clashes of sounds shows that whilst some refugee's actively try to avoid places with vibrant and loud sounds due to the potential reminders of the last spaces they occupied and the loud sounds of war that haunt these spaces. Others actively seek out these spaces due to the multiple publics that meet here as it could be seen that one is not an outsider within this space, there are in fact many other cultures and people that may have experienced similar journeys to reach this point. I would argue that through the sounds of multiple publics it can be interpreted that sound is a space both for acceptance and belonging whilst also a process that affects the mental health of others who may not yet have processed the traumas of their past.

This sense of anxiety can also be heard within the soundscape collected from the area of Klybeck, in which the participants highlighted as bring a place in which none of them felt as though they belonged. One can hear the harsh sounds of traffic mixed in with the quiet areas that are hidden behind high fences and locked gates. These private spaces surrounded by industrial public spaces create a harsh soundscape that the collaborators said that they actively avoid, even though the river side areas close by can be a source of belonging within the city. This can be seen that through sound the public tension of private spaces clashing with the mundane public space can cause a soundscape that impacts refugee's movement through the urban everyday, creating a space that is both locked off from them physically but also mentally. This area of Basel, it could be argued, creates a tangible boundary to refugee's – one that isn't officially defined – between closed of spaces in the city and what is public and the effect on one's interactions in these spaces has on movement through the urban realm. It can be argued that these boundaries within the city between public and private create a soundscape that actively discourages people, in this context refugee's, from occupying these urban areas due to the quiet emptiness of locked off spaces and then the harshness of the public realm that allows for no restbite. Both of which create an environment that is unwelcoming for all.

These soundscapes and soundwalks that have been collected are also important in showing how the presumption that once a refugee has reached their host country their struggles are seemingly over is a false representation. It can be argued that the sounds above actually show that once a refugee reaches a new urban realm, they are met with a whole series of new challenges, as well as opportunities, all through the new sonic environment that they have to face on a day-to-day basis. This illustrates that the sonic environment in Basel can be utilised to aid the unlearning of discourses surrounding refugees within Europe.

Analysis

1. ETHICS OF RESEARCH

Whilst working in the field personal involvement cannot be easily, if at all, separated from issues that fill academic circles. "In the field the researcher becomes trapped in the role of power broker or a status symbol"[62]. This ethical issue leads to the formation of a hierarchy in urban research, in which the researcher is placed of a pedestal and could be seen as having influence and power over the people who are the subject of the research. To mitigate against this potential conflict this project and research was undertaken with the participant setting the boundaries. In terms of where the research locations were, what outputs were created from the results and also having informal conversations rather than a formal interview that can enforce hierarchical structures within research. These lead to a project that us more of a collaboration rather than a researcher researching the subjects, this helps to break barriers as well as form an element of trust because everyone that opted to be involved in the project can make sure that their specific story is told without fear of it being misrecorded and judged.

Furthermore, ethical concerns could be raised due to the potential of working closely with victims of deep trauma. Ethical decision making in this field of study "requires a flexible approach that counters assumptions and biases about victims"[63]. To mitigate this one must have a process in place that is beneficially to all parties whilst also promoting knowledge production that can benefit the people suffering from mental and/or physical trauma. By putting in place measures that the participants have a lot of control about what is researched in this project whilst also creating a space in which to connect with each other there has been a benefit to anyone experience trauma. This is because there is space of process and reflect upon the journey that has got them to this point, whilst also finding others that are potentially going through similar journeys to connect with and to build a sense of community with. Furthermore, through sound walking memories that may have been lost to trauma have the potential to be rediscovered unlocking a new side to recovering from traumatic stress by remembering bits of their homes that may have been lost. This is also why the creation of a mixtape is also important, whilst it helps rewrite the narrative of refugees in Basel, it is also a place in which one can switch off from the world and get lost within the sounds, relive their home whilst also learning techniques to fight against trauma.

There are also further questions that could be raised in terms of researching with participants who could be battling trauma related injuries. "Do individuals that participate

---

[62] Herman Konrad, 'General and Theoretical: Ethics and Anthropology: Dilemmas in Fieldwork.', *American Anthropologist* 79, no. 4 (1977), http://anonym.to/?http://doi.org/10.1525%2Faa.1977.79.4.02a00290.
[63] Elana Newman, Elizabeth Risch, and Nancy Kassam-Adams, 'Ethical Issues in Trauma-Related Research: A Review', *Journal of Empirical Research on Human Research Ethics* 1, no. 3 (September 2006): 29–46, https://doi.org/10.1525/jer.2006.1.3.29.

in trauma-focused research risk experiencing lasting negative effects from participation?"[64]. Due to the nature of this project, there have been times in which participants have had to recount traumatic life events such as the invasion of Ukraine and of course with this there is the potential for negative emotional responses. However, there has been previous research in this area and Collogan and colleagues believe that for one to experience retraumatisation one has to have direct exposure to either the same event of one that creates a similar emotion[65]. Whilst there are participants that experience stress whilst thinking about past traumas, I would argue that by creating a space in which to help one process these events, this project mitigates against any risks of further increasing any traumatic injuries one may have. Rather than trying to force information out of someone, due to the participants having a large say in how the project is conducted and what stories to tell it can be argued that this is a space to process trauma which will help both the mental health of the participants but also, they sense of belonging in the place that is now their new urban environment.

2. THE SOUNDS OF UKRAINE

To start analysing how sounds effect Ukrainian refugees in the context of modern-day Basel, one must first look at the sounds that they had become accustomed to in the urban every day in their homeland. Composer Yevhen Filatov believes that each city has its own unique sound scape that belong only to itself[66], he focuses on the Ukrainian city of Chernihiv utilising the urban soundscapes to compose music from them.

This project was a project that the participants brought forward as something that they believe is important as it showcases the unique nature in which sounds can be both made but also utilised to make the invisible urban realm visible. The soundscapes are dominated by "cozy"[67] sounds that are filled with nature but also local instruments playing music. Chernihiv is the city in which one of the collaborators grew up and whilst watching this video they to described this as a soundscape of comfort and welcoming due to the familiarity of the sounds but also the relaxing rhythm and flows that the music created shows. It can be argued that this soundscape with a distant rhythm and pattern is where the connection between past and present is made. The soundscapes collected whilst in Basel were mainly seen to create a sense of belonging between the collaborators when they were taken in places with natural sound that has a distinct ebb and flow. This connection could be determined as to why these certain soundscapes created a sense of

[64] John-Paul Legerski and Sarah L. Bunnell, 'The Risks, Benefits, and Ethics of Trauma-Focused Research Participation', *Ethics & Behavior* 20, no. 6 (13 December 2010): 429–42, https://doi.org/10.1080/10508422.2010.521443.

[65] Lauren K. Collogan et al., 'Ethical Issues Pertaining to Research in the Aftermath of Disaster', *Journal of Traumatic Stress* 17, no. 5 (October 2004): 363–72, https://doi.org/10.1023/B:JOTS.0000048949.43570.6a.

[66] *Melody of Chernihiv. Underground Church, Unique Piano and Carpenter's Tools. Sounds of Ukraine #1.*, vol. 1, 2023, https://www.youtube.com/watch?v=Lu56CZ8rZnk.

[67] *Melody of Chernihiv. Underground Church, Unique Piano and Carpenter's Tools. Sounds of Ukraine #1.*

belonging for this set of refugees, because it allowed them to move in both time and space to another sonic environment, one of home, comfort and family.

Furthermore, it was described by the participant that at the outbreak of war these soundscapes drastically changed. The cozy sounds changed to that of ruble crumbling, loud bangs and echoes. These sounds both change the identity of the space but also the memories of which the participant has of these spaces. Instead of days enjoying their time within the city the participant remembers the city now as a place of terror and a space that should actively be avoided. I would argue that this example alone shows the power of sound within the memory-making circle as the relationship between sounds "and memory is powerful"[68]. Whilst sounds can affect one's memories, they can also impact greatly on the way the resident feels within a certain space. This is due to the fundamental link between emotions and sound and how this can evoke certain feelings when one is processes this sound[69]. I would argue that this translates to the experience that the participants have when they come into contact with harsh and comfortable sounds within Basel. When they are surrounded by more cozy sounds this evokes an emotional response that sends them to places of comfort in their homes before the outbreak of war. However, if there is a disruption to this one's emotions are sent in the opposite direction which can have a great impact on their sense of belonging to a space within the city. If the emotional connection to a certain place is one that is a reminder of trauma and loss one cannot feel as though they belong.

3. PLACES OF CONNECTION

This sense of belonging through natural and rhythmic sounds can also be linked back to that of Collin Ellard and his framework of places of inspiration which he spoke about in a lecture series in May 2023. Whilst speaking in Basel city Collin Ellard presents his framework that a place of connection has three components that are needed: "openness, awayness and connection"[70]. These aspects of place making it could be argued can be seen within the urban realm of Basel through the soundscapes in this project. For example, the openness of nature and natural spaces encourages thoughts that are more peaceful and calming leading to a sense of belonging in these spaces. Such thoughts can also help one process any personal matters that may need to be addressed as it gives one

---

[68] Shahram Heshmat, 'Why Does Music Evoke Memories?', *Psycology* (blog), 2021, https://www.psychologytoday.com/us/blog/science-choice/202109/why-does-music-evoke-memories#:~:text=Music%20evokes%20powerful%20emotions%20that%20then%20bring%20back,distinct%20types%2C%20namely%20implicit%20memory%20and%20explicit%20memory.

[69] Erkin Asutay and Daniel Västfjäll, 'Sound and Emotion', in *The Oxford Handbook of Sound and Imagination, Volume 2*, by Erkin Asutay and Daniel Västfjäll, ed. Mark Grimshaw-Aagaard, Mads Walther-Hansen, and Martin Knakkergaard (Oxford University Press, 2019), 367–90, https://doi.org/10.1093/oxfordhb/9780190460242.013.23.

[70] Colin Ellard, 'Places of Inspiration' (Places of Inspiration by Collin Ellard, Novatis Campus Basel, May 2023).

space to breathe and reflect upon where they have come from and why. This aspect of place making can be seen in the results that were collected with the participants in this project, as many seek out nature as both as a place of escaping but also as a place to reflect upon where they have come from.

Furthermore, the act of, as Collin Ellard describes, awayness is very much present within the sonic natural environment that these participants seek out. Awayness is the act of place making away from the mundane urban every day. I would argue that this is what, in the context of Ukrainian refugees in Basel, is present within these soundscapes and conversations. The participants all said that they felt a sense belonging in areas that were open and filled with natural sounds, the places that became the focal point for these spaces were all away from the mundane urban surroundings of the city centre. These spaces were parks or woodland in which reminders of the mundane were few and far between and the soundscape was filled with animal sounds, water flowing and, in some cases, children enjoying the natural spaces with music from community events. Through these sounds these natural spaces can be seen as a break away from the mundane activities that refugees experience within Basel on the day-to-day basis and once more feed into the framework that for a place to be able to form a connection to the human mind they need to act as a space that is an escape from the urban mundane.

The final process needed to have a space in the urban which can be deemed as inspiring and connect to human emotions is that of the need for a connection to be made. Collin Ellard argues that for a connection to place to be made one must also need a community within these spaces to be forged[71]. A place within Basel that through conversations with participants and the soundwalks conducted that had community relationships within it was that of Bankverein. Many participants felt welcomed and belonging here due to the community the cafes and bookstores had. This has a strong relationship with the soundscape of this space, a set rhythm that is calming and friendly, with no major spikes in noise level or harsh interruptions to the pattern of the sonic environment. I would argue that this supports this argument that for a place to have meaning to a human's emotions a place needs to be one of community. This soundscape of friendly activity in which people come together is one that is inviting the Ukrainian refugees within Basel because they feel welcomed here and embrace it as an opportunity to interact with new people. The sounds of this space are also peaceful which interlinks with the desire to seek out natural sounds for the same reason, a place in which refugees can connect with each other but also with new people and communities. This sonic environment allows for connections and community to be formed and nurtured. I would argue that Basel city shows that there are sections of the city that, through sound, can be valued as a space of connection under Collin Ellard's framework.

I would argue that through sound one can hear that these spaces of openness, awayness, community and connection are available within the city of Basel. These sonic environments influence the movements of refugees through Basel in a positive manor.

---

[71] Ellard.

They encourage one to form connections with both people going through the same experiences but also forming new communities which can help enable one's sense of place within their new urban surroundings. Furthermore, the soundscapes of the urban can also actively help one process trauma and act as an escape from the harsh reality of the mundane urban lifestyle in which one has had to adapt to. These sounds in particular encourage the participants to move through the urban in search of natural space and sounds as these are a reminder of home and in turn act a safe space in which one can process the traumatic experiences that lead them to this point. Due to these soundscapes having a very deep connection with human emotion I would argue that through the framework of places of connection sound has a very major role to play in refugee's sense of belonging in the context of Basel. Due to the sound's nature and community the participants in this project felt more connected with these places, feeling that they can belong in these spaces in the city and actively seeking out places of connection within the urban environment.

4. PLACES OF INTERACTION

Within urban studies, particularly that of the sense of belonging and place making, which are certain forms and architecture increasing intimate interactions within the urban setting, thus leading to an increased sense of belonging due to the social connections you make there[72]. These architectural designs are often seen to be either tree canopies, arcades or a form of shelter, either from the rain or sun. There are multiple places that have this pattern within Basel, one of which is a place in which a soundwalk has been conducted by the participants in this project. This is the space of the river bank of the Rhine River in Basel. This space is covered with tree canopies all along the bank to provide shelter for the people utilising this space in their day-to-day activities.

The soundscape of this space within Basel is however one of conflict, both between residents and refugee but also refugee clashing with refugee. As shown in the data collection phase some participants felt a connection with this space in Basel due to the sense of community and natural sounds that fill this space. As well as the sounds of the riverside green spaces being a reminder of home in Ukraine. These reasons, however, create a sense of belonging for some in places of interaction, and the framework itself put forward by Collin Ellard, is a reason for others to feel disconnected and non-belonging to places of interaction in the city of Basel. The soundscape in these spaces within Basel for some refugees are a cause for anxiety due to the mixing of natural and urban sounds with a constant background buzz of social activity. One participant (who wished not to be named) said that this hive of activity creates feelings of anxiety and claustrophobia. This effects their movement through the urban on a day-to-day basis, actively avoiding areas of interaction which one could argue would negatively affect one's mental wellbeing within the urban.

---

[72] Ellard.

This example shows that whilst places of interaction of a key social space for many within the context of Basel, they should not be looked at as a completely positive space but one that creates a social tension from person to person. By actively influencing participants movements within the city, it could be argued that Collin Ellard's framework based around places of interaction being a positive actually is a negative urban process. Due to the many intimate interactions that are undertaken in these places these do not allow refugees space to process trauma, or find their footing within the new urban environment that has been thrust upon them. This illustrates that sound in urban spaces, in the context of Basel, does have a big impact on both the mental health of refugees but also impacts their movement through the urban as well. One could argue that through sound some areas of the city have a sonic border that has excluded too many refugees due to the adverse effect that it has upon them.

5. SOUND MAPPING

To aid in the analysis of the sonic environment sound maps were also created so that one can place themselves within the city and make different persons interactions with sound more comparable. Sound maps are very accessible so participants required little in the way of training and tools to be able to complete them on their soundwalks. As one can see below the resulting maps vary from site to site from being heavily urban and traffic based to more natural and peaceful looking.
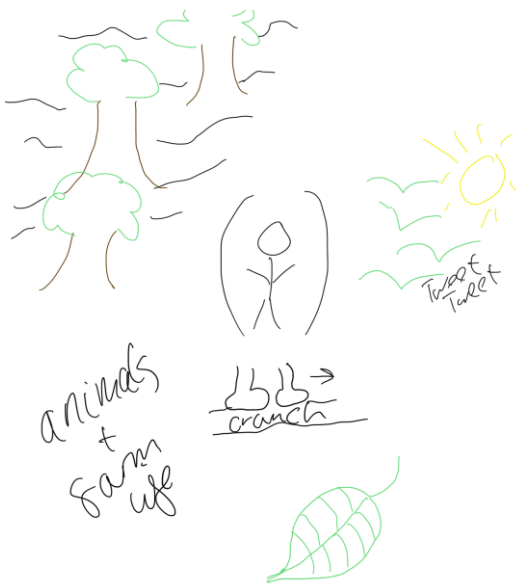

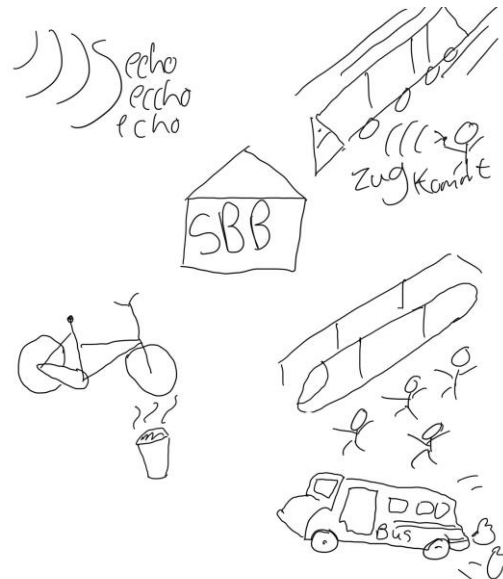*Figure 25 Participants Sound Map of Aschwil Forest*

Figure 24 Participants sound map of Basel SBB

As you can see from the figures above, sound maps were created in both the Allschwil Forest and the main Basel SBB train station. Whilst placing one's self in the centre and

drawing or writing any sound you could hear there is a distinct difference in both the types of sound and the activities being undertaken. In Allschwil Forest individuals can hear their own footsteps, animal noises and the wind rushing through the trees. All sounds associated with peace and tranquility. Whereas, the main train Station in Basel depicts a completely different sonic environment, where the sounds of silence inside the station clash with the loud busses, trains and trams outside morphing into a very harsh urban reality. When we match these maps created by the participants with the initial interactions that were had, it becomes clear why the participants seek the more natural soundscapes in the urban. Natural sounds benefit the participants mental, as well as their desire to interact with their new urban surroundings. This explanation shows why city areas such as the SBB create a space in which these group of refugees feel a sense of non-belonging and actively navigate around such spaces in the city. Furthermore, Dr Eleanor Ratcliffe has previously found that bird song "offered relief from mental fatigue and stress"[73]. These sonic environments also have a strong link to memory each bird song triggering participants' memories of locations at home. For example, the botanical gardens in Kiev where one participant spent a lot of happy days with friends and family.

It can be argued that these sonic environments promote feelings of belonging in an unfamiliar urban surrounding, due to the positive affects they have on one's mental health. By reminding participants of home these spaces immediately create a connection with the person making them feel more relaxed and comfortable in these surroundings. Furthermore, one can link environments that contain natural resources and animals to places that the brain automatically assumes that humans can best live and thrive in. Hearing natural sounds indicates that there is already life present here and can also imply that there is a safety net in these urban spaces[74]. I would argue that this subconscious function is a key component showing why these urban spaces are sought out by the participants, both for the emotions that they feel within these spaces but also the mind and body connection in feeling safe in areas with natural life already present. Both of these holds high importance for one's sense of belonging as without these embodied experiences and emotions there is very little connection to place.

[73] Eleanor Ratcliffe, How listening to birdsong can transform our mental health, 2020, https://www.nhm.ac.uk/discover/how-listening-to-bird-song-can-transform-our-mental-health.html.
[74] Ratcliffe.

Figure 26 Participants sound map whilst conducting sound walks through the area of Bankverein
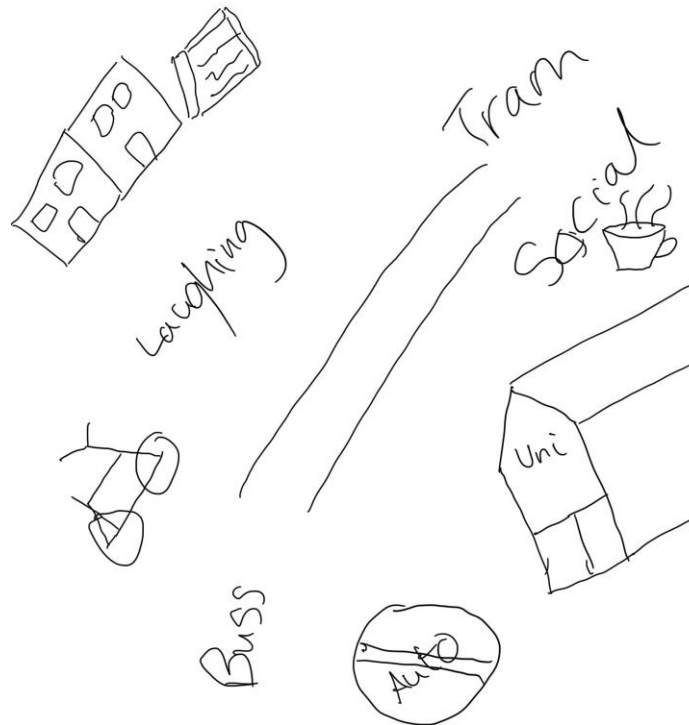

Figure 27 Participants sound map of the area of Spalentor

As the sound walking and mapping became more extensive places of belonging became more apparent. Such places are the areas of Bankverein and Spalentor, as one can see

these places are filled with a more relaxed soundscape of social activities. Enjoying less disruption from the more urban and concrete surroundings. Each participant stated that they feel a connection and sense of belonging to these spaces due to the routine social activities that occur in these spaces. It can be argued that for one to have a sense of purpose and meaning in the urban realm, one has the need to develop social relationships and in turn these social activities "proved an all-important sense of belonging"[75]. I would argue that by occupying spaces in the urban realm which encourage the participants to interactive with each other has helped them form the sense of this community which can be seen in the sound maps. In turn this has led to them developing personal relationships in an unfamiliar setting, creating the sense of belonging that has been described in interactions with the participants. Through the sonic environment in these spaces, sound has encouraged this group of refugees to both feel more part of the urban, whilst also encouraged them to partake in the routine urban every day and form social connections with each other.

Figure 28 Area of non-belonging, the ring roads around the city centre

[75] Nathaniel M. Lambert et al., 'To Belong Is to Matter: Sense of Belonging Enhances Meaning in Life', *Personality and Social Psychology Bulletin* 39, no. 11 (November 2013): 1418–27, https://doi.org/10.1177/0146167213499186.

This process of the sense of belonging through social relationships and connections can also be seen in the outside light, as evidenced by the sound maps created in areas of non-belonging such as the industrial ring roads around the city centre. It has been said that people, who feel more excluded from communities in the urban, feel as though they do not belong to these urban spaces[76]. As one can see from the soundscapes and maps in the harsher industrial side of the city there is little room for social interaction as the sonic environment is too harsh and disruptive for this. I would argue that this once more shows the great impact sound has on the refugee's movements through the urban realm. This even extends to the ability for one to create social connections and relationships in an unfamiliar environment.

6. PLACES OF BELONGING

John Sterne describes social space withing the city as a space that is in a constant state of flux and is a medium in which there is opportunity for sound to happen and to have meaning[77]. It can be argued that the participants every day interaction with the urban in Basel supports this statement. For example, as the participants move through the city the sonic environment changes as one can hear and see through the previous section of the project. This shows that the city's sonic space is in a state of flux from area to area and that each of these places holds significance to each individual who comes into contact with it. It can be argued that as soon as a participant engages with the soundscape of the city and associates a certain significance to the sound, such as how the sound makes one's emotions to the city change, this then gives the sonic environment of the place meaning. This is where the theoretical concept of social space being sonic space is highlighted in this project and the wider city environment. Once a participant engages with space they are also interacting with the sonic environment and this in turn has a major role to play in their feelings about the urban environment and whether they feel welcome or not within these spaces.

This concept of social space being sonic space, the physical and sonic being interlinked with experience is further backed up through this project. This concept appears many times through the results from this project both positively and negatively. Whilst moving through the city participants are faced with many clashes in sound and space, for example the river side areas of the city are a place featuring both natural and urban sounds. For some this clash of sound was a positive as it was a reminder that whilst in these spaces there are many different social interactions happening. Not just a set pattern in which interactions in these spaces take place. Other participants, however, saw these spaces as sonic, and by extension social, conflict due to the nature of the environment. Due to the variety of the soundscape and related sonic clashes, many participants felt an increased sense of anxiety in these spaces, as if there is no room to breathe and to hear yourself think. This also extended into the social aspect of the space, where additional sound

---

[76] Lambert et al.
[77] Sterne, *The Sound Studies Reader*.

created further physical obstacles. Thus, showing that sound has a big impact on the physical environment as well as one's mental health within such spaces.

Jacques Attali said that "now we must learn to judge a society more by its sounds"[78], I would argue that this becomes clear through these results. Without interacting with these participants through sound, it would not have been made clear the important to refugees of the sonic environment, particularly that which they can control. The ability to give one's self-agency through the creation of a personalised soundscape, whilst helping one's mental health, creates a sense of control and power which has previously been taken away from people who have experienced immense trauma before arriving in this situation. This agency that the refugee's claim through sound is far more than claiming one's space in the urban. It is a way for the participants to consolidate the community they are from. It can be argued that by playing music and sounds from the communities that make them feel at home, they are exercising their agency to create a sonic territory which, both, makes them feel safe and comfortable whilst also acting as a barrier to the reality on one's doorstep.

Furthermore, when it comes to the link between sounds in the urban environment and places of belonging, in the context of Basel, one cannot go further than the areas of Bankverien and Splentor. Through the sound scape of coffee shops, social activities and reading in these spaces, this group of refugees stated that they felt comfortable in meeting both local people but also other people going through a similar experience to them. The sonic environment in these areas of the city made them feel as though they belong in these spaces, due to the activities taking place, people socialising and relaxing whilst doing, what they may perceive, to be mundane activities. However, these activities for the participants are far from mundane, they act as an arrangement of sound that help to "fashion societies"[79]. In this case the community which the participants have formed with each other but also with their new found neighbours. Through these mundane soundscapes the participants feel as though they can blend in with the urban every day, whilst also feeling they are part of these communities that inhabit these spaces. Due to the sound of residents going through their every day routine the participants felt as though no one sees them as being outsiders. This creates a sense of relaxation in which they can meet each other without the anxiety of being judged or looked at. This escape from anxiety has led to some forming social groups, in which they meet to talk about day-to-day life, as well as reminding each other about the connections they have with Ukraine and their homes. Thus, forming a small community in an unfamiliar situation. This sense of community that comes through in these soundscapes and places shows once more the impact that sound has as a tool for consolidation of community, as well as forming a sense of place in an otherwise strange environment.

---

[78] Jacques Attali, 'Noise: The Political Economy of Music', in *The Sound Studies Reader* (New York: Routledge, 2012), 29–39.
[79] Attali.

Through creating these soundscapes and interactions, I would argue that these instances show that sound is neither static or linear, it is indeed constantly changing and reforming within the urban realm. Through this one can also see that sound can be utilised as a tool in the context of Basel. A tool to carve out one's piece of territory within an otherwise unfamiliar environment, in which one using sound to "draw a circle around that fragile centre, to organise a limited space"[80], be it in one's personal space. Be this one's personal space or even in a negative light in which the refugee feels as though they have to actively navigate around certain urban spaces, due to the border created by the internal sonic environment.

Furthermore, these urban experiences also show how sound heightens one's sense of belonging in the urban. This is through to act of de- or reterritorialising a space through sound. A refugee's housing can become a created space where they feel comfortable through either playing music or ambient sounds that encourage a certain mood or memories to fill the space. This can be extended to the seeking of natural sounds, by actively seeking a certain soundscape. It can be argued, that one is actively seeking a deterritorialised urban space, that is open for both body and mind, without the anxiety of being forced into cramped urban spaces and allows the mind to wonder and process the story so far. This act of seeking out deterritorialised urban spaces could be seen as leaving a place of comfort "on the thread of a tune"[81] through the urban in search of a welcoming city.

This state of the sonic and psychical realm being interlinked, shown through these soundscapes, encapsulates how the sound is more than just audible. It affects the physical make up of both dweller and physical urban, as well as being extremely present to experience and experiencers within the urban environment[82]. Once one adapts sound as a way of knowing in the urban environment, I would argue that these urban processes become clear through the soundscapes collected with the participants. Sound plays a major role in the day to day lives of refugees in the context of Basel, reaching down even into the cellular connections within one's brain structure. Through sound, participants have experienced mental health struggles of anxiety and stress that negatively impacts their movements and interactions through the city of Basel. Whereas, once the participants come into contact with sounds which are unfamiliar or unthreatening or which may just remind them of their homes in Ukraine, they allow for their mind to open up and relax. This in turn creates spaces in which one can begin to process traumas experienced during the times of war. Through the link between sound and experience one can improve one's mental health. Certain sounds in the urban realm activate the brain to both participate in the new urban, whilst also reflecting on the experiences which have gone before.

---

[80] Sterne, *The Sound Studies Reader*.
[81] Sterne.
[82] David Novak and Matt Sakakeeny, eds., *Keywords in Sound* (Durham; London: Duke University Press, 2015).

It can be argued that in this context natural sounds, such as the sound of birds or birdsong, are more than a sound within which it is good to think to. The natural sounds are in fact showcasing the emotional depth in with the sonic environment has and, in actual fact are sounds that are to live with, not just to think with. Each sound heard in these environments mean something different to each interpreter. With each sound there is a different visualisation or feeling that is awoken within the individual. This is where the sounds which were collected within this project have an impact. Each one holds something valuable to each participant and, in doing so, affects their sense of place within the physical urban environment. If it awakens positive feelings the participants said they seek out these spaces, as they feel a connection and belonging to them. If, however, the emotions are negative this can affect both their movement through the city, as well as their mental wellbeing.

This connection between the sonic, physical and mental which comes through in this group of participants, can illustrate how sound is a medium of the urban landscape. Through accessing the emotions of these refugee's sound "has been a potent and necessary means for accessing and understanding the world"[83]. By utilising sound as a form of understanding the urban realm, one has been able to unveil a narrative on the city, one which connects both the sonic and the physical and how this affects the day-to-day movement of refugees in Basel, and their mental health in the new urban they are experiencing. Showing that urban sounds and social tensions are one of the same, rather than running parallel to each other, and have a major role to play within the urban every day.

7. SONIC ENVIRONMENT AND THE SENSE OF PLACE

One urban aspect greatly impacted on by sound is the identity of space and how this then affects the urban dwellers movement within it. This can be seen throughout the research project showing how the identity of the space the participants interact with changes due to the sonic environment. For example, the identity of the urban, in places the participants felt as though they did not belong, as is one filled with harsh noises and a more tough reality of navigating the urban space of Basel. Whereas as soon as one interacts with spaces of belonging, such as the green spaces or coffee shops, the sonic atmosphere becomes one a relaxation. This identity of space, one could argue, plays a key role in the sense of belonging which the participants feel within the urban realm. When the sonic identity is filled with loud and harsh sounds which have the ability to make one feel trapped, the identity of these spaces is immediately associated with negative thoughts. By seeking, however, more relaxing tones, the participants felt a stronger sense of place due to the sonic environment, not only changing the sound of its place but the identity. Creating an environment of calmness and relaxation, where everyone feels as though they belong.

---

[83] Sterne, *The Sound Studies Reader*.

As Collin Ellard spoke about in his lecture series, these places that have a welcoming environment create a sense of awe within the human emotions[84]. This is due to the embodied experience that participants have within these spaces. Due to the sonic nature, particularly that of the green open spaces within Basel, participants felt a sense of belonging because of the awe they felt in these spaces. I would argue that through embodiment once one feels a sense of awe to a particular place then an emotional connection is made, which makes one feel a sense of belonging to these spaces as it encourages you to return countless time to feed off this identity. Awe as an identity can be created through the sonic environment in spaces in the urban realm, whether this is because it is a space of relaxation or a completely different sound track to the rest of the city. This connection of body and mind shows that through sound the identity of a place one has a strong connection to, resulting in feelings by which one feels as though they belong or not in the urban realm. This can impact one's movement through the city, if they feel an urge to return to these places or not.

Furthermore, it could be argued that the sonic realm can be seen as a metaphorical border within public spaces. Creating areas where people feel unwelcome or actively avoid such spaces, due the sound barrier that surrounds these places. Such as the areas of Klybeck in Basel, where participants actively navigate around this space due to the sounds that come from within. This concept of how borders stretch beyond the states that they surround but actually "reach within it, pervading even the most mundane experiences of everyday life"[85] is where these results help understand how the sonic environment within Basel affects the mundane everyday for refugees. By creating spaces in the city that are deemed unwelcoming, these soundscapes create an unseen border. This affects the movement of the participants, as well as negatively affecting their sense of belonging, due to the participants feelings that they are not welcome within certain areas of the city. It could be argued that by the change in identity of spaces in the city through sound, moving from a hospitable soundscape to one which creates unseen borders, can also been seen as an extension of control of actors that co-exist within the city of Basel. Particularly those who are already in a state of flux, trying to transition to a new way of life.

The harshness of sonic spaces in Basel which refugees interact with through their day to day lives impacts highly on participants sense of belonging in the urban realm. The sounds collected through this project, such as the disturbances of the ring roads, the city centre with its harsh tones or the areas of Klybeck and the river bank create a place of anxiety for some have impacted refugee's live experiences within Basel. The impact that sound has on these lived refugee experiences, it can be argued, is interlinked into the "shock of arrival"[86]. This is into the trauma and struggles that migrants and refugees experience when they arrive in an unfamiliar place. This trauma includes separation and exclusion and, in some cases, even further controls. Not what was envisioned when refugees leave their homeland in search of safety. These struggles come through in the

---

[84] Ellard, 'Places of Inspiration'.

[85] Ida Davewid, 'Introduction', in *The Black Mediterranean* (Switzerland: Springer Nature, 2021).

[86] Alexander Meena, *The Shock of Arrival: Reflections on Postcolonial Experience.* (Boston: South End Press, n.d.).

sounds collected from Basel. For example, the sonic environment in areas of the city act as a barrier excluding the participants from sections of city life, due to the harsh nature of the soundscape. Furthermore, participants stating that they felt the need to control their own personal soundscape, for reminders of home and safe spaces, very much ties into the trauma of separation. Due to the separation, they are experiencing from their home participants felt the need to be reminded of their home by creating a sonic environment which heightens their own sense of belonging within Basel. It can be argued that by changing the sonic environment of these spaces, that the identity of these spaces' changes with it, from one of separation and isolation to one that resembling the familiar or the memory of home. Identity and sound do not run parallel with each other but in fact are intertwined and impact each other.

The soundscapes collected and conversations with participants about the claiming of one's personal soundscapes, shows that each sonic environment of the city has its own temporality, one that can be transformed to either hinder or inflate one's sense of belonging. This process can have implications on one's behaviour in the urban realm, as well as the relationship one has with the identity of these spaces itself. This relationship of claiming one's own space to create a soundscape which has more of an emotional connection to oneself, can be seen when the sonic environment that refugees interact with become a dynamic process that enables one to modify elements of the places that surrounds them[87]. Whilst this process has a temporality involved within it, it has a great affect on the identity of place and the connection that this has with human emotion and one's sense of belonging. This once more shows that sound and identity of place are very much interlinked. The ability to control these is an extremely beneficial tool for the participants to claim both their personal space but also their right to belong within these settings.

Whilst the soundscapes throughout Basel are ever changing, one constant element is the search for natural sounds by the participants. Sounds that calm the mind and enable the opening of the mind. These spaces are available in the context of Basel and the participants all stated that they feel as though they belong here due to the sounds reminding them of home but also the soundscape is less intrusive and facilitates processing. These soundscapes, in particular, show what potential sound has within the urban context of Basel. Soundscapes which are heard in places of belonging, are showcasing how sound has a unique attachment to one's emotion and interaction with urban space. It also creates a feeling among the participants that they are welcome in these areas of the city. In this context the soundscape of these areas within Basel can been seen as helping to improve inclusiveness for refugees, whilst also improving one's mental health. They are soundscapes which are being utilised to claim the mind and process experienced trauma. This potential of sound within the urban can aid in both the mental wellbeing of refugees, as well as positively effect their sense of belonging due to the interactions that they have with sounds in these Basel spaces.

---

[87] F Hayden, *Temporary Urban Spaces: Concepts for the Use of City Spaces* (Berlin: Birkhauser Verlag AG, 2006).

These more natural sounding soundscapes, it can be argued, lead to participants feeling more connected to both the environment that they are in as well as the people that they interact with within these spaces. This shows that if the soundscape in other areas of the city could be changed to a more welcoming one, that this relationship between sound, identity of place and belonging has the potential to "replace the existing identity of a place and promote new sets of experience, feelings and meaning to the new environment"[88]. Hence the sound in the sonic environment that can be heard throughout Basel has a profound impact in the identity of space and in turn the sense of belonging the urban actors feel whilst occupying these spaces.

It can be argued that sound spaces within the city temporarily change identities and, in turn, effect actors' movement through the urban. These temporary changes could be seen as a "temporary modification"[89] to the identity of urban surroundings, that touches upon both the potential of enhancing accessibility of place and the flexibility of how the urban Is transformed through sound. This is further evidence that the identity of a space, and how welcome one feels within the city, is greatly affected through the urban sonic environment. The power that sounds has to promote new experiences, whilst also changing the temporality of the space can be mobilised to change both the embodied experiences within the space, as well as one's psychological state within the urban. As shown when this group of refugees could either control the sonic environment or heard familiar sounds within it, these spaces created a place of comfort, inclusion and encouraged exploration of the urban. However, when these spaces are filled with harsh, unwelcoming sounds these participants feel as though these spaces are boarded off from them, meaning the identity of these places have changed to one of boundaries and exclusion. A reminder that refugee's struggles do not end once they have 'escaped' war.

[88] Ali Cheshmehzangi, *Identity of Cities and City of Identities.* (Singapore: Springer Nature, 2020).
[89] Q Stevens, *The Ludic City: Exploring the Potential of Public Places.* (Oxon: Routledge, 2007).

<div align="center">

Conclusion

</div>

1. RESEARCH QUESTIONS

Throughout this research project there have been a number of questions which this investigation has attempted to answer. These are:

- How does the sound of the urban environment directly affect refugee's sense of belonging and mental health within the urban everyday?
- How do refugees contribute the change in urban soundscapes?
- How can using sound as a methodology contribute to the field of urban sound research as a breakthrough method?

These questions have been both considered and referenced to throughout the project and brought up in conversation when interactions with participants have occurred. I would argue that through the course of the research project that one can answer the first question by stating that sound plays a significant role in the sense of belonging and mental health of refugees within the urban everyday context of Basel. This has been seen through the link between sounds and one's experiences, causing one to feel certain emotions that either lead to one feeling as though they either belong or are excluded from certain sections of the city. Once a participant had these first emotional connections identified with a certain place in the city, one cannot then separate the importance of this emotional sense of belonging from the refugee's mental health within these urban spaces.

Via sound the urban has the potential to create a sense of anxiety and sadness within the human brain. This, in turn, affects the mental health of the urban resident. It has been found through this study that if the soundscape of the urban creates these emotions within individuals it affects both their mental state as well as actively effecting their movement through the city. Creating mental borders throughout the city affects both mental health and one's sense of belonging in the urban. It can be argued that once a barrier is placed between the dweller and the location, one's sense of belonging is diminished due to the natural feeling that you are restricted by these barriers. This argument has further been backed up by research showing a strong connection between "a sense of belonging and greater happiness and overall, well-being, as well as an overall reduction in the mental health outcomes including anxiety, depression, loneliness, hopelessness, social anxiety and suicidal thoughts."[90] This connection between the sense of belonging and mental health is directly linked to the urban through the sonic environment that this group of refugees have to contend with on a daily basis. The sonic environment of the urban has both negative and positive effects on a refugee. Impacts ranging from the mundane every day experience, from the reminders of home to places of inspiration and the ability to

---

[90] Susan Thomason, 'Purpose and Belonging to Support Mental Health and Wellbeing', *TLED Blog* (blog), 2021, https://instruction.austincc.edu/tledupdates/2021/10/18/purpose-and-belonging-to-support-mental-health-and-wellbeing/.

process trauma, to the other end of the scale, and actively blocking off areas of the city as they create high level of anxiety.

It was also found that refugees actively engage with the sonic urban environment to manipulate it to match their own needs, which contributes heavily to the urban sonic environment. By creating spaces, in which the soundscapes pose a more welcoming and friendly situation the participants were able to create a sense of belonging to their own personal space. Previously this was an unfamiliar setting with very little to connect them to both their homeland and their own personalities. One way in which refugees contribute to the urban soundscape is that of playing, music that both connects and reminds them of their pre-war homes in Ukraine. It can be argued that this claiming of one's sonic space in the urban is "one way of communicating belonging, which may increase"[91] one's sense of safety and inclusion in the urban and social environments that surrounds them. This is how by contributing to the urban soundscape this group of Ukrainian refugees were also able to claim their own space within the urban surroundings and, in doing so, increase their sense of belonging in a widely unfamiliar social and urban landscape.

Furthermore, the use of music, as well as ambient sounds was implemented by the participants to find their space within the urban soundscape, as well as to increase their own sense of belonging. The participants felt as though they needed to contribute to their new surroundings due to the harsh sounds of the urban serving to both "destroy and drown out the sounds of nature"[92], as well creating a space in which one cannot process one's thoughts and experiences. This is where playing ambient sounds was a useful addition to many of the participants urban soundscapes. By playing sounds, such as that of nature, the refugees create a safe space that allows for the mind to wonder and have space to process the traumatic experiences that they have faced up to this point. In turn it also creates a safe connection between themselves and their host home which leads to a stronger sense of belonging within the urban.

Sound has an important role to play within urban studies. The potential that urban sound has as a method is extensive. Sounds within the urban have the ability to "signify and sound out the composite realization of a differentiated communality; they give voice to the invisible"[93]. This sound has the ability within urban studies to discover a new narrative on the urban dwellers lives within the city, as well as the many challenges that they have to contest with which one may not be able to see.

[91] Jill Suttie, 'Four Ways Music Strengthens Social Bonds', *Greater Good Science Center* (blog), 2015, https://greatergood.berkeley.edu/article/item/four_ways_music_strengthens_social_bonds#:~:text=Music%20is%20one%20way%20of%20communicating%20belonging%2C%20which,preference%20had%20a%20deeper%20meaning%20than%20just%20entertainment.
[92] Timothy Beatley, 'Celebrating the Natural Soundscapes of Cities', *The Nature of Cities*, 2013.
[93] Chambers, 'The Mediterranean.'

Furthermore, it could be argued that this project, and sound as a methodology as a whole, aids the wider urban studies community in the conversation of how the community, as a whole, can look towards the decolonisation of methodology within urban studies. This method can be used as a breakthrough in how methodology (sound) can be used to decolonise research, whilst still accomplishing in depth research and analysis. Without maintaining the power hierarchy which has been embedded in Eurocentric research for hundreds of years.

Furthermore, I would argue that sound can be used as a breakthrough method in urban studies as it can give an insight into global urban and social structures, not just one singular context. Sound can be utilised in more roles than what it has been in this project, for example it can be aimed to work with indigenous people by providing a platform in which they can pass on their culture from generation to generation, rather than it being lost to a western archive. This is why sound as an urban method is so important due to the act of recording experiences. This is crucial to preserving heritage and urban life for people around the world, not just in the context of Basel. For example, the sound of urban life in Basel is in a constant state of flux. If a crucial moment or event is not recorded it will eventually result in it being lost from memory. Sound offers the solution to this, by utilising the urban sonic environment as a methodology, one can discover in depth workings of the modern-day city whilst also preserving urban dwellers experiences and cultures. Enabling them to be passed down from generation to generation, not just to be seen as a detail in a 'scientific' project.

2. POINTS FOR POTENTIAL FURTHER INVESTIGATION

As for the potential for expansion on this project, one can look at a higher level of government. We have seen that refugees are greatly affected by the sonic environment within the urban. Can the results in work such as this be used as evidence to attempt to influence state policy to create spaces in which create more welcoming and inclusive spaces in the city? For example, the participants had the power to create their own sonic environments in their own personal space. How would this change the urban realm if they were given the ability to do this on a wider scale within the city itself? Would this create a space in which social tension rises or would it actually create spaces in which residents from many cultures are encouraged to mix and communicate with each other because the soundscape of the city is one that enables this social engagement? If this type of project can be developed and investigated further, one could use this to influence state policy within the urban planning realm, to look further into city soundscapes and their influence both on social interactions in the city but also to improve the mental health of the residents within it. This could lead to the creation of a welcoming city, one which that encourages inclusivity and promotes mental wellbeing.

Further investigation could also lead to the creation of a sonic archive of Basel. If one was to use this project as a gateway to the everyday sonic realm of Basel city, one could begin to add new sounds from other parts of the city or different times within the city. Thus, creating an archive in which one could potentially hear the city changing over the

course of time. If these investigations go further, you could see this archive as a time capsule in which stories and experiences from the city of Basel are recorded and can be lived again through the course of time. This would have the potential in creating a space in which lived experiences can be passed down from generation to generation and develop a narrative of the city that has not been told before. Work like this could also showcase the diverse, temporary nature of modern-day Basel, in which there are many cultural and societal tensions which are bubbling under the surface of which the everyday Swiss resident may be unaware. Thus, further emphasising the importance of using research methods which have previously been deemed as being 'non-scientific'.

3. CONCLUDING REMARKS

The soundscape of the urban is a vastly important part of the make up of the sonic identity of the city. It also has a crucial impact on those which interact with the urban on a day-to-day basis, "as sounds are essential in creating a sense of place"[94] and belonging. The urban soundscape can be considered instrumental, in this context in the movement of refugees whilst they are familiarising themselves to their new urban surroundings. Within this project the sonic environment was addressed in both a negative and positive manner. Recognising how different sectors and sounds of the city have impacts on both one's sense of belonging to the city, as well as their mental health as a whole.

Throughout this paper the framework of Sonic Psychogeography has been used in relation to the urban soundscape and has been applied to refugees in the context of the modern-day city of Basel. It has shown that the sonic environment has a large role to play in the day-to-day interactions that a refugee has with their new urban surroundings. Through sound the city can be filled with mental and sonic borders which actively impact individual routes taken throughout the city. However, the urban soundscape can also create safe spaces in which refugee can connect with their neighbours and each other, as well as allowing for the mind to process the traumatic events in which they have encountered and experienced. There is also an act of giving oneself agency within the urban, by claiming their space in the urban soundscape through the playing of music or ambient sounds that increase their own sense of belonging in an unfamiliar environment.

It has further shown how sound can be utilised in urban studies as a breakthrough method which can steer urban research in a new direction that is not stepped in colonial legacy. This is also enhanced via the creation of a 'mixtape' that is both used to showcase the sounds collect whilst also making the project more accessible and user friendly. Furthermore, the mixtape offers both a place in which the participants play an active role in the production of the project, whilst also creating a place in which to unlearn and rewrite the narrative of urban life within the context of Basel.

---

[94] Reeman Mohammed Rehan, 'The Phonic Identity of the City Urban Soundscape for Sustainable Spaces', *HBRC Journal* 12, no. 3 (December 2016): 337–49, https://doi.org/10.1016/j.hbrcj.2014.12.005.

This research, and any that follow it, is very important in modern day society due to the "intricate relationships between our lived experiences and the places that contain them"[95]. Thus, the relationship between one's body that has been forcibly removed from a place of connection and the sonic experiences that one has when they are placed within an unfamiliar and potentially unwelcome place. The impact that this has on both mind and body is important and the effect this has on one's mental health has implications on their movement through the city. The lived reality for many people, especially that of refugees, in the urban, is that social spaces are spaces of "competition and heightened pressures of inadequacy, guilt and isolation"[96] and this is why this type of research is significant. The sonic realm and social realm are one of the same and play a major role in the movement a refugee feels they can achieve through the urban, as well as their sense of belonging within it -.

As well as aiding both the conversation of method in urban studies and the role sound has to play in the urban everyday, this project also fills in a gap in urban research. Previously, sound has only be used in terms of urban planning. There has not been significant research into the affect that urban sounds have on urban dwellers movement through the city or their mental health. It can be argued now that there is evidence that a door can be opened into a new sphere of urban studies, in which sound is utilised as a method. Sound can stretch beyond the world of planning and can actually be used to explore the urban sonic environment and how this effects everyday urban actors. Sound can create a place in which people can travel both in space and time, through experience and past memories, all the while affecting the physical and mental battles which these set of urban actors struggle with every day.

[95] Ellard, *Places of the Heart: The Psychogeography of Everyday Life.*
[96] Linda Peake, 'Mental Health', in *Keywords in Radical Geography: Antipode at 50* (Wiley Blackwell, n.d.).

Reference List

Almond, Kyle. 'The Photos That Have Defined the War in Ukraine'. News Article. *CNN*, 2022. https://edition.cnn.com/interactive/2022/05/world/ukraine-war-photographers-cnnphotos/.

Asutay, Erkin, and Daniel Västfjäll. 'Sound and Emotion'. In *The Oxford Handbook of Sound and Imagination, Volume 2*, by Erkin Asutay and Daniel Västfjäll, 367–90. edited by Mark Grimshaw-Aagaard, Mads Walther-Hansen, and Martin Knakkergaard. Oxford University Press, 2019. https://doi.org/10.1093/oxfordhb/9780190460242.013.23.

Attali, Jacques. 'Noise: The Political Economy of Music'. In *The Sound Studies Reader*, 29–39. New York: Routledge, 2012.

Beatley, Timothy. 'Celebrating the Natural Soundscapes of Cities'. *The Nature of Cities*, 2013.

Butler, Toby. 'A Walk of Art: The Potential of the Sound Walk as Practice in Cultural Geography.' *Social & Cultural Geography* 7, no. 6 (2006): 889–908.

Carlyle, A. 'The God's Eye and the Buffalo's Breath: Seeing and Hearing Web-Based Sound Maps.' *Proceedings of Invisible Places/Sounding Cities: Sound, Urbanism and Sense of Place.*, 2014, 141–52.

Chambers, I. 'The Aural Walk in Warner'. *Audio Culture Readings in Modern Music*, 2004, 98–101.

Chambers, Iain. 'The Mediterranean.' *Third Text* 18, no. 5 (2004): 423–33.

Cheshmehzangi, Ali. *Identity of Cities and City of Identities.* Singapore: Springer Nature, 2020.

Choin, Michel. 'The Three Listening Modes'. In *The Sound Studies Reader*. New York: Routledge, 2012.

Collogan, Lauren K., Farris Tuma, Regina Dolan-Sewell, Susan Borja, and Alan R. Fleischman. 'Ethical Issues Pertaining to Research in the Aftermath of Disaster'. *Journal of Traumatic Stress* 17, no. 5 (October 2004): 363–72. https://doi.org/10.1023/B:JOTS.0000048949.43570.6a.

Curtis, Sarah. *Space, Place and Mental Health*. 1st ed. Routledge, 2016. https://doi.org/10.4324/9781315610160.

Davewid, Ida. 'Introduction'. In *The Black Mediterranean*. Switzerland: Springer Nature, 2021.

Dodge, Kitchen. 'Thinking about Maps'. *Rethinking Maps: New Frontiers in Cartographic Theory.*, 2009, 1–25.

Dumyahn, Sarah. 'Soundscape Conversation'. *Landscape Ecology* 26 (2011): 1327–44.

Eisenberg, Andrew. 'Space'. *Keywords in Sound*, 2015, 193–207.

Ellard, Colin. 'Places of Inspiration'. Presented at the Places of Inspiration by Collin Ellard, Novatis Campus Basel, May 2023.

———. *Places of the Heart: The Psychogeography of Everyday Life.* 1st ed. New York: Bellevue Literary Press, 2015.

Feld, Steven. 'Acoustemology'. *Keywords in Sound*, 2015, 12–21.

Gautier, Ana Maria Ochoa. 'Silence'. *Keywords in Sound*, 2015, 183–92.

Geneuss, Julia, and Florian Jeßberger. 'Russian Aggression and the War in Ukraine'. *Journal of International Criminal Justice* 20, no. 4 (28 December 2022): 783–86. https://doi.org/10.1093/jicj/mqac055.

Glatthard, Jonas. 'How Welcoming Is Switzerland for Refugees?' *Life & Aging* (blog), 2022. https://www.swissinfo.ch/eng/business/how-welcoming-is-switzerland-for-refugees--/47562896.

Guenette, Justin-Damien. 'Implications of the War in Ukraine for the Global Economy'. *Equitable Growth, Finance, and Institutions Policy Note*, 2022, 1–31.

Hayden, F. *Temporary Urban Spaces: Concepts for the Use of City Spaces*. Berlin: Birkhauser Verlag AG, 2006.

Herslund, Lise. 'Everyday Life as a Refugee in a Rural Setting – What Determines a Sense of Belonging and What Role Can the Local Community Play in Generating It?' *Journal of Rural Studies* 82 (February 2021): 233–41. https://doi.org/10.1016/j.jrurstud.2021.01.031.

Heshmat, Shahram. 'Why Does Music Evoke Memories?' *Psycology* (blog), 2021. https://www.psychologytoday.com/us/blog/science-choice/202109/why-does-music-evoke-memories#:~:text=Music%20evokes%20powerful%20emotions%20that%20then%20bring%20oback,distinct%20types%2C%20onamely%20implicit%20memory%20and%20explicit%20memory.

Hosokawa, Shuhei. 'The Walkman Effect'. In *The Sound Studies Reader*. New York: Routledge, 2012.

Hunter, Justine. 'Oral History Goes Digital as Google Helps Map Ancestral Lands.' *The Globe and Mail*, 2014, 1–7.

Isaakyan, Irina, Anna Triandafyllidou, and Simone Baglioni, eds. *Immigrant and Asylum Seekers Labour Market Integration upon Arrival: NowHereLand: A Biographical Perspective*. IMISCOE Research Series. Cham: Springer International Publishing, 2023. https://doi.org/10.1007/978-3-031-14009-9.

Kamel, D. 'I See No Difference - They're All Fleeing Death in War.' Reader Reaction. *SWI*, 2022. https://www.swissinfo.ch/eng/reader-reaction-to-ukraine-war---i-see-no-difference---they-re-all-fleeing-death-in-war-/47564050.

Keegan, Brittany. 'Refugee Status and Female Victimization'. In *The Encyclopedia of Women and Crime*, edited by Frances P. Bernat and Kelly Frailing, 1st ed., 1–5. Wiley, 2019. https://doi.org/10.1002/9781118929803.ewac0433.

Konrad, Herman. 'General and Theorectical: Ethics and Anthropology: Dilemmas in Fieldwork.' *American Anthropologist* 79, no. 4 (1977). http://anonym.to/?http://doi.org/10.1525%2Faa.1977.79.4.02a00290.

Kramer, S. *Medium, Messenger, Transmission: An Approach to Media Philosophy*. Amsterdam: Amsterdam University Press, 2015.

Lambert, Nathaniel M., Tyler F. Stillman, Joshua A. Hicks, Shanmukh Kamble, Roy F. Baumeister, and Frank D. Fincham. 'To Belong Is to Matter: Sense of Belonging Enhances Meaning in Life'. *Personality and Social Psychology Bulletin* 39, no. 11 (November 2013): 1418–27. https://doi.org/10.1177/0146167213499186.

Legerski, John-Paul, and Sarah L. Bunnell. 'The Risks, Benefits, and Ethics of Trauma-Focused Research Participation'. *Ethics & Behavior* 20, no. 6 (13 December 2010): 429–42. https://doi.org/10.1080/10508422.2010.521443.

Levy-Landesberg, Hadar. 'Sound and the City: Rethinking Spatial Epistemologies with Urban Sound Maps'. *Sound Studies* 8, no. 1 (2 January 2022): 20–42. https://doi.org/10.1080/20551940.2021.1982563.

Maagustín, Laura. 'Forget Victimization: Granting Agency to Migrants'. *Development* 46, no. 3 (1 September 2003): 30–36. https://doi.org/10.1177/10116370030463005.

McMurray, Peter. 'Ephemeral Cartography: On Mapping Sound'. *Sound Studies* 4, no. 2 (3 July 2018): 110–42. https://doi.org/10.1080/20551940.2018.1512696.

Meena, Alexander. *The Shock Of Arrival: Reflections on Postcolonial Experience.* Boston: South End Press, 1996.

Melody of Chernihiv. Underground Church, Unique Piano and Carpenter's Tools. Sounds of Ukraine #1. Vol. 1, 2023. https://www.youtube.com/watch?v=Lu56CZ8rZnk.

Ndlovu, Gatscheni. 'Decolonising Research Methodology Must Include Undoing Its Dirty History.' *The Conversation,* 2017, 1–4.

Newman, Elana, Elizabeth Risch, and Nancy Kassam-Adams. 'Ethical Issues in Trauma-Related Research: A Review'. *Journal of Empirical Research on Human Research Ethics* 1, no. 3 (September 2006): 29–46. https://doi.org/10.1525/jer.2006.1.3.29.

Novak, David. 'Noise'. *Keywords in Sound,* 2015, 125–38.

Novak, David, and Matt Sakakeeny, eds. *Keywords in Sound*. Durham ; London: Duke University Press, 2015.

Peake, Linda. 'Mental Health'. In *Keywords in Radical Gepgraphy: Antipode at 50.* Wiley Blackwell, n.d.

Radicchi, Antonnella. 'Emotional Geography & Soundscape Studies: Beyond the Cognitive Approach in (Sound) Mapping Urban Spaces.' *EAEA-11 Conference,* 2013, 267–72.

Ratcliffe, Eleanor. How listening to birdsong can transform our mental health, 2020. https://www.nhm.ac.uk/discover/how-listening-to-bird-song-can-transform-our-mental-health.html.

Rehan, Reeman Mohammed. 'The Phonic Identity of the City Urban Soundscape for Sustainable Spaces'. *HBRC Journal* 12, no. 3 (December 2016): 337–49. https://doi.org/10.1016/j.hbrcj.2014.12.005.

Rice, Tom. 'Listening'. *Keywords in Sound,* 2015, 99–111.

Russolo, Luigi. 'The Art of Noises Futurist Manifesto.' *Audio Culture Readings in Modern Music,* 2004, 10–14.

Sakakeeny. 'Music'. *Keywords in Sound,* 2015, 112–24.

Samuels, David W., Louise Meintjes, Ana Maria Ochoa, and Thomas Porcello. 'Soundscapes: Toward a Sounded Anthropology'. *Annual Review of Anthropology* 39, no. 1 (21 October 2010): 329–45. https://doi.org/10.1146/annurev-anthro-022510-132230.

Schafer, Murrary. 'The Soundscape'. In *The Sound Studies Reader*. New York: Routledge, 2012.

Schneider, Peter. 'Ukrainian Refugees Want More Work in Switzerland'. Information. *SWI,* 2023. https://www.swissinfo.ch/eng/business/ukrainian-refugees-want-more-work-in-switzerland--survey-reveals/48225092.

Sterne, Jonathan, ed. *The Sound Studies Reader*. New York: Routledge, 2012.

Stevens, Q. *The Ludic City: Exploring the Potential of Public Places.* Oxon: Routledge, 2007.

Suttie, Jill. 'Four Ways Music Strengthens Social Bonds'. *Greater Good Science Center* (blog), 2015. https://greatergood.berkeley.edu/article/item/four_ways_music_strengthens_social_bonds#:~:text=Music%20is%20one%20way%20of%20communicating%20belonging%2C%20which,preference%20had%20a%20deeper%20meaning%20than%20just%20entertainment.

Swiss Labour Force Survey (SLFS). 'Permanent Resident Population Aged 15 or over, by Migration Status.' Information. *Population by Migration Status,* 2019.

    https://www.bfs.admin.ch/bfs/en/home/statistics/population/migration-
    integration/by-migration-status.html.

Thomason, Susan. 'Purpose and Belonging to Support Mental Health and Wellbeing'.
    TLED Blog (blog), 2021.
    https://instruction.austincc.edu/tledupdates/2021/10/18/purpose-and-belonging-
    to-support-mental-health-and-wellbeing/.

Ward, Peter. *A History of Domestic Spaces*. Vancouver: UBC Press, 1999.

Watters, Charles. 'Emerging Paradigms in the Mental Health Care of Refugees'. *Social
    Science & Medicine* 52, no. 11 (June 2001): 1709–18. https://doi.org/10.1016/S0277-
    9536(00)00284-7.

Weideman, Amanda. 'Voice'. *Voice*, 2015, 232–45.

LIST OF FIGURES

LIST OF TABLES

Appendix A – Anti-Plagiarism Form

Universität
Basel

Philosophisch-Historische
Fakultät

Erklärung zur wissenschaftlichen Redlichkeit

Hiermit erkläre ich, dass ich ausser der angegebenen Literatur keine weiteren Hilfsmittel benutzt habe und dass mir bei der Zusammenstellung des Materials und der Abfassung der Arbeit von niemandem geholfen wurde. Ich bestätige hiermit, dass ich vertraut bin mit den Regelungen zum Plagiat der «Ordnung der Philosophisch-Historischen Fakultät der Universität Basel für das Masterstudium vom 25. Oktober 2018» (§25) und die Regeln der wissenschaftlichen Integrität gewissenhaft befolgt habe. Die vorliegende Arbeit ist ausserdem weder ganz noch teilweise an einer anderen Fakultät oder Universität zur Begutachtung eingereicht und/oder als Studienleistung z.B. in Form von Kreditpunkten verbucht worden. Ich bezeuge mit meiner Unterschrift, dass meine Angaben über die bei der Erstellung meiner Masterarbeit benutzten Hilfsmittel, über die mir zuteil gewordene Hilfe sowie über die frühere Begutachtung meiner Masterarbeit in jeder Hinsicht der Wahrheit entsprechen und vollständig sind.

Des Weiteren versichere ich, sämtliche Textpassagen, die unter Zuhilfenahme KI-gestützter Programme verfasst wurden, entsprechend gekennzeichnet sowie mit einem Hinweis auf das verwendete KI-gestützte Programm versehen zu haben.

Eine Überprüfung der Arbeit auf Plagiate und KI-gestützte Programme – unter Einsatz entsprechender Software – darf vorgenommen werden. Ich habe zur Kenntnis genommen, dass unlauteres Verhalten zu einer Bewertung der betroffenen Arbeit mit einer Note 1 oder mit «nicht bestanden» bzw. «fail» und/oder zum Ausschluss vom Studium führen kann.

Datum: 11.08.2023   Unterschrift:

University
of Basel

Department of
Social Sciences

Declaration of Independent Authorship

I attest with my signature that I have written this work independently and without outside help. I also attest that the information concerning the sources used in this work is true and complete in every respect. All sources that have been quoted or paraphrased have been marked accordingly. Additionally, I affirm that any text passages written with the help of AI-supported technology are marked as such, including a reference to the AI-supported program used. This paper may be checked for plagiarism and use of AI-supported technology using the appropriate software. I understand that unethical conduct may lead to a grade of 1 or "fail" or expulsion from the study program.

Last Name, First Name: Allen, Christopher

Title of the Seminar Paper:

The (un)Welcoming City: Sonic Psychogeography and
Refugee's Sense of Belonging in the Urban Everyday.

Date: 15.08.2023   Signature:

List of groups/people I want to
interact with

31st Oct
- Ukranian Refugee's
- Refugee's that pass
  through "normal"
processes

16ᵗʰ Nov
- Swiss Refugee
  Council - Info@osar.ch

28ᵗʰ
- Families in Lara + Ursula's
classes
- Refugee Community projects
- Afghan Refugees - archive
- Leah contact in Swiss Gov
- 2 ukranian Refugee's in
German Class
- Vought - migration contact ?

01 Dec
- Info@ukraineinbasel.CH
- Info@offener-hoersaal.ch
Facebook groups - LinkedIn

13 Dec
HEX - HEKS

Sounds / Areas to record.

- Cars (more quiet) - trams loud
- Transport - Reminder of home
- Birds, children, Laughter
- Countryside is unwelcoming
- Basel city MORE SOUND
- Neubad - more peace
- So many Birds - quieter

Places

- Bankverein - good
- Basel SBB - bad - over stimulating

- City centre good - art meuseum
- Flix Bus top + ring roads to airport + Frankfurt

- Native parks + Riverside
- Klybeck + Kleinhuningen
not my fav x

- Grun 80 Park - Reminds of
favourite place in Kyiv
- avoid Rhein + Klybeck because
there is no space to walk

Places of Belonging

- River
- Art Museum
- Spalentor
- Schützmatt park + Allschwiler
forest
- Grun 80 Park

03/04/2023

First Listening

STE-OOO (countryside)

- Bird song

- Footsteps

- Wildlife

- limited Urban   chickens
                      ↑

- Cow/farm life - very different

- Sirens in distance - reminder of
  Urban
      plane ↙

Water in city

- Water sources soothing

- backdrop of construction &
  traffic

- bmpa bikes

City / Market hall / sbb

- traffic

- the buzz of people

- eery echo

- Disruption

- lack of Rythum

Ring Road

- Wind

- Aggressive

- Mental attack

- Uncomfortable

STE-00L

- people talking
- Road sounds
- echcos - dull undertones
- Public transport disturbing
  peace
- echos

Grün 80
- nature
- families
- water
- carasell as a social
point
- wind through leaves
- sport activity
- Very little with traffic
noise

- Sport activities
↓
Cyclists

Neubad

- Cyclists
- Cafes

  coffee cups +
  conversation

- Quiet off the main
  Street

  Children playing +
  church

- Main Road with slight
  hum.

Colin Ellard Lecture
11/05/23   18:00

Places of Inspiration

Architecture for creativity + wellbeing

    Brain + architecture linked

- emotion, awe, anxiety through sense - desires ones self

    Klaus Schmidt "first came the temple, then came the city"

    a place of healing + began with effects on emotional state

- Psychology can influence the place in which we are + feeling towards it.

- embodiment
    ↳ take in what we see into our make up

Case i. relig. buildings - humans + bio

- Arch sculpts thought +
  emotion

Place of connection, creation
encourage   away from
away inte   mundane
growth   Openness,   ↗
               Awareness,
               Connection

            community + connection uch
            place

            place of belonging??

- Places for social interaction
            arcades etc increase
            intimate interactions due
            to the design of space

Get from good to great

Are +epiphany,
            ↓
            against pruning - unlea
            what you know

- Spaciousness
- Surprise
- Vistas   ↓
- Revelation   imensity
                      A dormant
                      light

- Are expirence leads us
to unlearn - Through sound?

- " Architectre is (not) frozen
    music

- Green produces most alpha
activity - encourages mental
switch off

- Bee Opera ↓
              listening to sounds
of Bee helps creatures and
relationship changes)
                    ↓
leads to mindwander - mull
things over and process

- Places of discovery cant thrive
from the WFH culture ..• ♡

Appendix C – Permission for use of Drawing on the Front Cover

Wijnand Jansveld
3734 Monon St
Los Angeles CA 90027
United States
+1-917-749-4841
whytunes@me.com

August 12, 2023

To whom it may concern,

I hereby grant Christopher Allen permission to use the drawing I made for the front cover of his thesis for his Master's Degree studies, in any way that he sees fit.

Sincerely yours,

Wijnand Jansveld