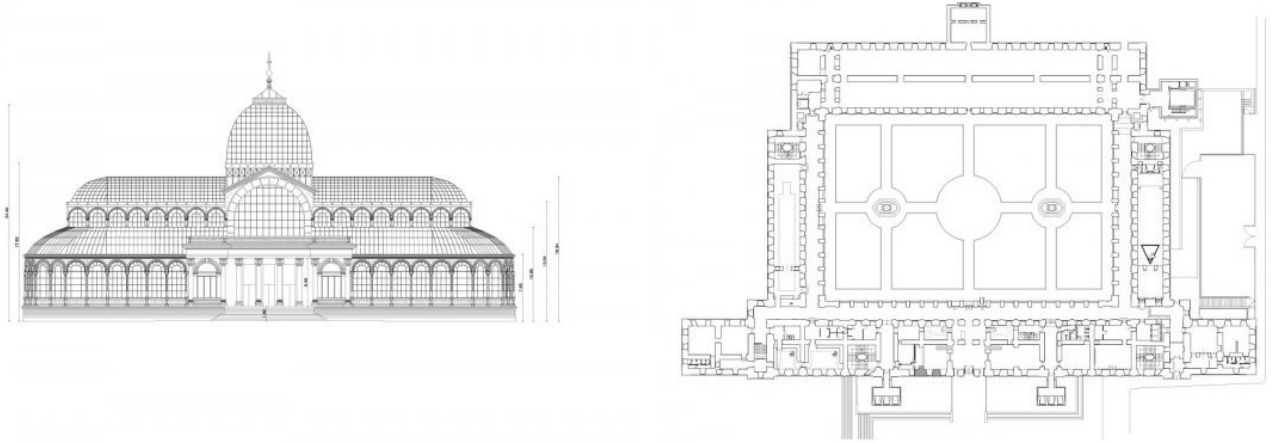


# Blake Carrington

## Erosion/Evaporation (Scan Reina Sofía)



### *Erosion/Evaporation (Scan Reina Sofía)*

00" 00 - 11" 35 **Shapes In Clouds** (Entry Plan) 11" 35 - 23" 40 **Cloisters** 23" 40 - 32" 55 **Walk To Crystal Palace**  
32" 55 - 38" 55 **Elevation** 38" 55 - 42" 50 **Final Breathing**

5 Tracks 42:50, Stereo mp3 192kbps

Commissioned by Radio Reina Sofía, *Erosion/Evaporation (Scan Reina Sofía)* is a sound composition that treats the architectural renderings of the museum's Sabatini Building and Crystal Palace as open-ended music scores. The piece is an extension of Carrington's album and live performance titled [Cathedral Scan](#), where the plans of various Gothic cathedrals are scanned in real-time with custom software to create myriad rhythms, speeds and sonic textures. The present piece for Museo Reina Sofía translates the museum's structure in a similar fashion, but also expands into a much more cinematic territory through the use of processed field recordings, granular techniques, and distinct passages of contrasting sonic spaces. Architectural qualities of sound (rhythm, repetition, hard-edged form) mutate into and co-exist with geologic qualities (sonic strata, shifting grounds) and atmospheric qualities (turbulence, fleeting coalescences of form, sympathetic vibrations). The semiotic tension between architecture, 2D rendering, and sound is one of the main interests behind this work. While the sound exists in some way as a ghostly footprint of the physical structure, it should not be perceived as an empirical translation. Instead, the correspondence between them is one of poetic tension.

Differing from the unified score-structure of most of the Gothic cathedrals used previously, Reina Sofía's Sabatini building is organized around a central void. Where one finds a single and unified trajectory mapping from the profane to the sacred in a typical cathedral, one finds a multitude of trajectories present in the museum's architecture. Thus, the scanning process used to create sound was focused on individual wings of the museum, not the whole. The first

track, *Shapes In Clouds (Entry Plan)* draws sound from shifting cloud formations created synthetically, with the plan of the main entrance wing facing Calle de Santa Isabel providing the polyrhythmic undercurrent and layers of thorny drones. *Cloisters* uses the plans of the two shorter wings on the sides, finding a signature rhythm in the even distribution of columns. Shifts in rhythm are accomplished by varying the speeds of scanning, and shifts in timbre by blurring or sharpening the original plan image. *Walk to Crystal Palace* and *Elevation* use a rendering of the façade of the Crystal Palace, orbiting as a satellite separate from the main museum structure. In the former, the Parque del Retiro, separating the Crystal Palace from the museum proper, is envisioned as a forest more suited to tales of haunting and possession. In the latter, the crisp attacks of sonar-like sound emerge from the many fine lines of the building's elevation. Both also incorporate field recordings that add specific colors of ambience. And, *Final Breathing* returns to a slow scan of cloud formations, offering a post-architectural catharsis. For all of the above, recordings made through this performative scanning process were then massaged into the present compositional form using audio editing software.