

**Re-composing the soundscape**  
**Post-Digital Era Values and Needs as Organizational Factors in the Perception of the**  
**Genius Loci**

Introduced in the 1970s by composer Raymond Murray Schafer, the concept of “soundscape” came to be fundamental to understanding the acoustic environment around us. In the global context of rapid technological and social change, the acoustic identity of a place takes on an increasingly significant role in the perception and definition of urban and natural spaces. Christian Norberg-Schulz argued that every place, with its distinctive landscape, holds a sound signature that defines its identity and embodies its Genius Loci. In the post-digital era, the rediscovery of the Genius Loci faces challenges due to acoustic information overload, environmental changes and poor sound education, creating obstacles to perceiving distinctive sounds of places.

This artistic research explores the transformation of cultural identity in the post-digital era through a comparative investigation of six UNESCO sites between Italy and Spain, focusing on the sonic dimension of Genius Loci. The project operates at the intersection of tangible and intangible heritage, investigating liminal spaces where physical and digital experiences converge into innovative forms of cultural perception.

The methodology adopts Geels’ Multi-Level Perspective (MLP) (2002) as an interpretative framework, integrating machine learning techniques and ecoacoustics in the analysis of post-digital soundscapes. The artistic approach materializes through a series of interventions combining field recordings using ARU’s devices, MIR (Music Information Retrieval) computational analysis, participatory soundwalks, and the creation of immersive sonic environments.

The investigation’s core lies in the creative resynthesis of soundscapes through interactive systems and virtual reality environments, establishing a dynamic dialogue between heritage conservation and contemporary artistic experimentation. This hybrid methodology transcends traditional sonic documentation boundaries, exploring new modes of acoustic art fruition and revealing the interconnections between sonic ecology, technological innovation, and experimental artistic practices.

Through the creation of immersive and participatory experiences, the research aims to raise awareness among local communities about the importance of their sonic heritage, promoting a deeper understanding of the role of acoustic landscapes in collective well-being and cultural identity. The proposed innovative approach intends to contribute to the contemporary debate on cultural heritage preservation and enhancement, offering new perspectives on the integration between digital artistic practices and sonic heritage conservation.

Keywords: Post-Digital Soundscapes, Sonic Heritage, Genius Loci, Ecoacoustics, Artificial Intelligence, Immersive Art

Parallel Session



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Dario Piccoli is an Italian composer and sound artist. His interest in artistic research focuses on acoustic ecology, human perception in soundscapes, and the relationship between humans and artificial intelligence in the post-digital world.

After studying piano at the Conservatory of Monopoli and earning a Bachelor's degree in Business Administration, he graduated with a second level degree in Electronic Music from the L. D'Annunzio Conservatory of Pescara, with a dissertation on semantic soundscapes in Electroacoustic Composition. He currently serves there as a subject tutor in History of Electroacoustic Music. In 2022, he attended a workshop in "Production Management" at the Accademia Teatro alla Scala. Since 2023, he has been participating in a research laboratory in collaboration with the Orpheus Institute in Ghent and attended masterclasses by Natasha Barrett, Agostino Di Scipio, and Miller Puckette at the G. Rossini Conservatory in Pesaro. He recently presented his research at the GATM Conference.