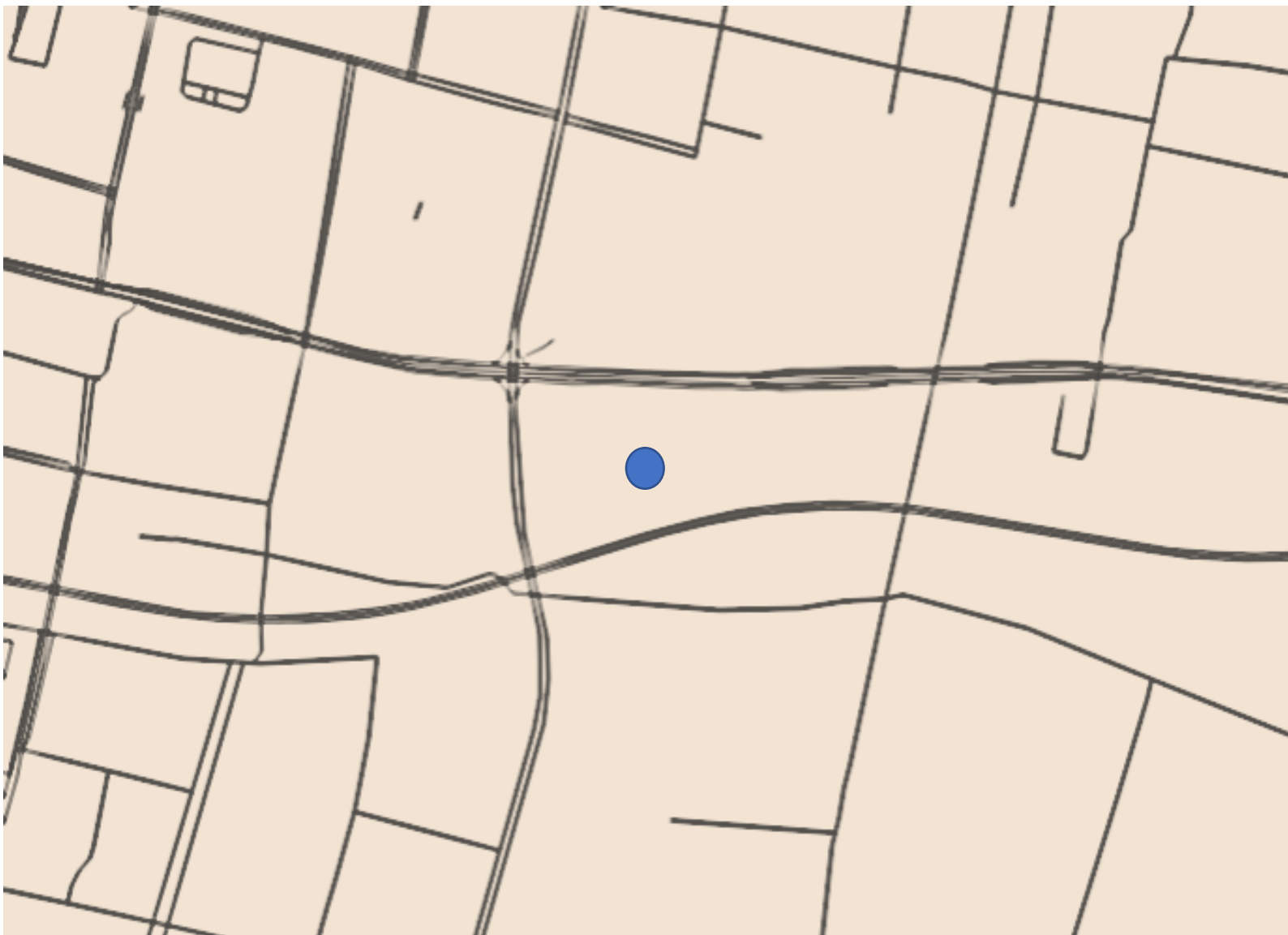


Sonic Map

Sound, Noise and Territorialisation

In Jiazazhi

By Xinyu Han



在《千高原》（1980）一书中，吉尔·德勒兹（Gilles Deleuze）与费利克斯·瓜塔里（Félix Guattari）提出了“领地化”（territorialisation）与“去领地化”（deterritorialisation）这一对概念，以描述空间、社会及符号结构中动态的组织过程。“领地化”指的是意义、身份或空间的稳定化与固定化过程，通常通过重复或象征性标记来实现；而“去领地化”则是一种破坏性力量，它能够扰乱或重新配置这些既定结构，使之产生流动性、变形性与多样性。这两个概念并非单纯对立，而是常常同时运作，纠缠于德勒兹与瓜塔里所称的“逃逸线”（lines of flight）之中，共同挑战等级制度性的体系。他们的理论框架已广泛影响文化地理学、媒介研究及城市声音研究等领域，提供了一种分析权力、抵抗与身份如何在物理与符号空间中不断重构的视角。

诸如交通网络、主干道所划分的街区、社区与产业园的规划建设等城市基础设施项目，正是“领地化”的典型实例。这些结构为城市空间分配了特定的功能、边界与节奏，从而塑造人们其中的移动、居住与互动方式。通过对特定区域进行生产、居住或交通的功能编码，此类规划稳定了空间的意义并加强了治理的秩序。然而，这些空间始终面临“去领地化”的风险，当非正式使用、自发聚集或环境扰动发生时，原本设定的功能便可能被挑战、瓦解甚至重新定义。

In *A Thousand Plateaus* (1980), Gilles Deleuze and Félix Guattari introduce the concepts of territorialisation and deterritorialisation to describe dynamic processes of spatial, social, and semiotic organisation. **Territorialisation** refers to the stabilization or fixing of meaning, identity, or space often through repetition or symbolic markers, while **deterritorialisation** is the disruptive force that displaces or reconfigures these fixed structures, allowing for movement, transformation, and multiplicity. These concepts are not merely oppositional but operate simultaneously, entangled in what they call "lines of flight" that challenge hierarchical systems. Their framework has been widely influential in fields such as cultural geography, media studies, and urban sound research, providing a lens to analyse how power, resistance, and identity are continuously reconstituted across physical and symbolic territories.

Urban infrastructure projects such as traffic networks, block separations by major roads, and the planned construction of communities or industrial parks are concrete examples of territorialisation. These structures assign fixed functions, borders, and rhythms to urban space, shaping how bodies move, dwell, and relate to one another. By coding certain areas for production, residence, or transit, such interventions stabilize spatial meaning and reinforce patterns of control. Yet, these same spaces are always at risk of deterritorialization, when informal uses, spontaneous gatherings, or environmental disruptions challenge and reconfigure their intended purpose.

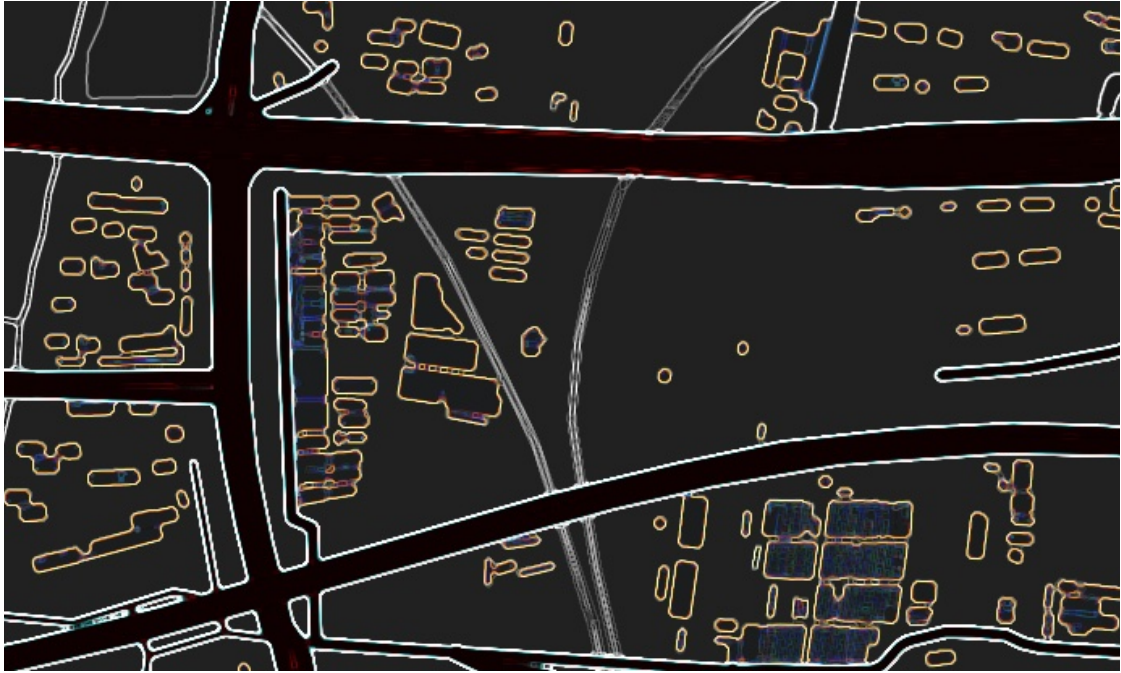
交通网络

traffic networks



社区与产业园

communities & industrial parks



声音与噪音可以作为去领地化的力量，无论是来自建筑施工、交通、声音还是意外的声音干预。它们跨越边界，扰乱这些精心构建的空间分隔。它们挑战城市理性秩序的虚构，揭示了空间的多孔性、争议性和生动性。通过这一视角，城市成为秩序与流动之间持续协商的场所。

在其文章《声学领地化与城市噪音政治》（2010）中，雅各布·克雷茨费尔特深入探讨了声音与城市空间之间错综复杂的关系。他提出了“声学领地化”的概念，强调日常声音实践（如街头叫卖、公共广播或环境噪音）如何作为标记，定义并塑造城市领地。这些声音线索不仅界定了物理空间，还影响着城市中的社会互动与权力动态。克雷茨费尔特批评了传统环保主义者通常将城市噪音仅视为污染的观点，而是提倡一种更为细致的理解，承认城市声音景观的动态和代谢性质。这一观点与让-弗朗索瓦·奥戈亚尔（Jean-François Augoyard）提出的城市声音空间概念（2005）相契合，后者将声音视为在城市环境不断塑造和重塑中的积极参与者。结合吉尔·德勒兹和费利克斯·瓜塔里的哲学框架，克雷茨费尔特探讨了在城市声学背景下领地化与去领地化的概念。领地化是指特定的声音与特定空间建立关联的过程，从而确立了地方感和身份认同。相反，去领地化涉及对这些已建立的声音关联的破坏或重新配置，导致对空间的新解释和使用。例如，街头表演或公共抗议等新声音源的引入，可以改变一个地点的感知身份和功能。

“假杂志”是一家位于宠物公园、文化产业园并紧邻铁路和高速公路的书店。这一个中间地带无时无刻不经历着领地化、去领地化与再领地化的互动。人们在自然声音、交通和建筑噪音的交织中，抓住短暂的宁静与平静时刻，创造出一种书迷珍视的宝贵氛围。这个空间成为后现代城市生活中阅读困境的映射，这一困境总是被日常杂乱所打断，逐渐消逝并被历史的尘土吞噬。正如弗吉尼亚·伍尔夫所言，为了创作小说，女性必须拥有经济独立和私人空间——“属于自己的房间”，以便在没有父权制束缚的环境中培养创造力。同样，读者也需要一个属于自己的图书馆，以便在自然、家庭和工作等无情压力下，暂时保护他们对知识和美学体验的渴望。

本小册子旨在体现这种声音领地化。通过将声音和噪音的种类与范围转化为声学地图上的不同符号，我们可以通过比较各种地图，识别出人们如何在声音的边界上与空间、使用 and 身份进行协商。

Sound and noise can act as a deterritorialised forces, whether from construction, traffic, voices, or unexpected sonic interventions. They bleed across boundaries and disrupting these carefully constructed separations. They challenge the fiction of the city's rational order, revealing the porous, contested, and lived dimensions of space. Through this lens, the city becomes a site of constant negotiation between order and flux.

In his article *Acoustic Territoriality and the Politics of Urban Noise* (2010), Jacob Kreutzfeldt delves into the intricate relationship between sound and urban spaces. He introduces the concept of acoustic territoriality, emphasising how everyday sonic practices—such as street cries, public announcements, or ambient noises—serve as markers that define and shape urban territories. These auditory cues not only delineate physical spaces but also influence social interactions and power dynamics within the city. Kreutzfeldt critiques traditional environmentalist perspectives that often categorise urban noise merely as pollution. Instead, he advocates for a more nuanced understanding that recognises the dynamic and metabolic nature of urban soundscapes. This perspective aligns with Jean-François Augoyard's concept of urban sound space (2005), which views sound as an active participant in the continuous shaping and reshaping of urban environments. Integrating Gilles Deleuze and Félix Guattari's philosophical frameworks, Kreutzfeldt explores the notions of territorialisation and deterritorialisation in the context of urban acoustics. Territorialisation refers to the process by which specific sounds become associated with particular spaces, establishing a sense of place and identity. Conversely, deterritorialisation involves the disruption or reconfiguration of these established sonic associations, leading to new interpretations and uses of space. For instance, the introduction of new sound sources, like street

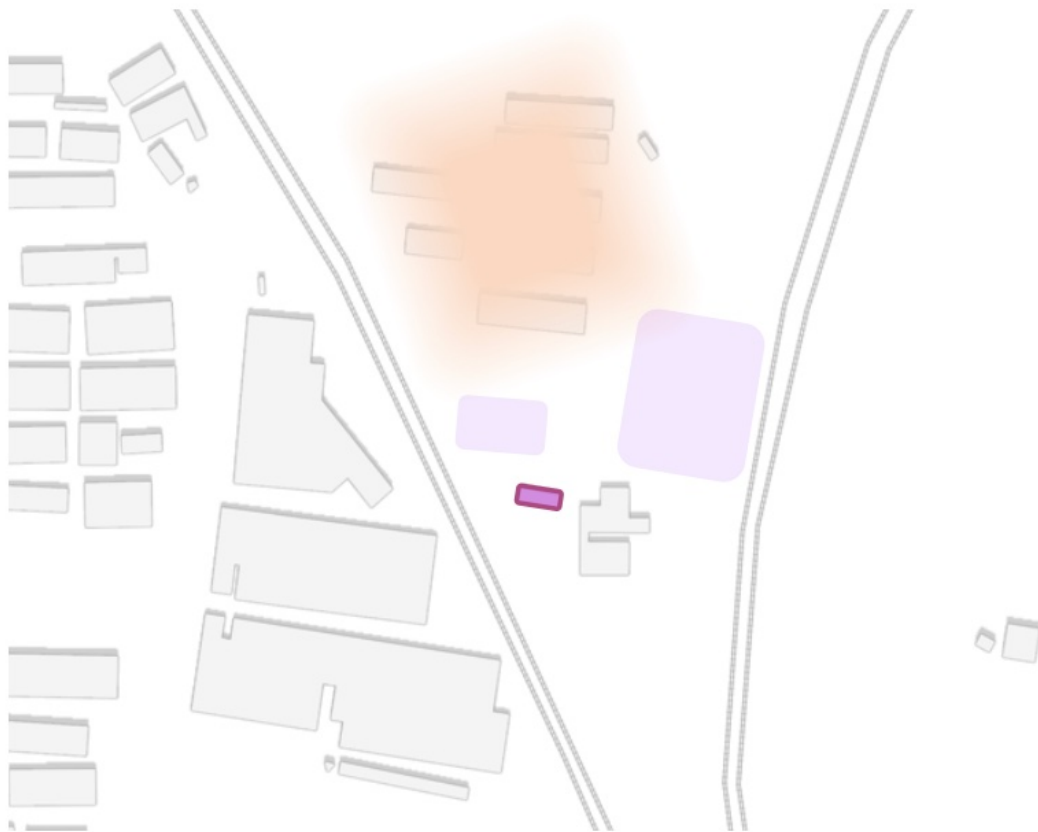
performances or public protests, can alter the perceived identity and function of a location.

The bookstore **Jiazazhi**, nestled beside several pet playgrounds and situated close to both the railway line and the expressway, experiences territorialisation, de-territorialisation, and re-territorialisation from minute to minute. Visitors grasp fleeting moments of silence and calm between the natural sounds, traffic, and construction noise, creating an invaluable atmosphere cherished by book lovers. This space becomes a mirror of the reading dilemma in post-modern urban life, an experience that is constantly interrupted by the chaos of daily routines, gradually fading and being swept into the dust of history. As Virginia Woolf argues, for a woman to write fiction, she must have financial independence and a private space, *a room of one's own*, to cultivate creativity free from patriarchal constraints. Likewise, readers need a library of their own to momentarily protect their desire for knowledge and aesthetic experience from the relentless pressures of nature, family, and work.

This zine is designed to embody this sonic territoriality. By transforming the types and range of sounds and noises into different symbols on a sonic map, we can identify, through the comparison of various maps, how people negotiate with space, usage, and identity at the boundaries of sound.

Public Sphere

-  书店 Bookstore
-  闲聊地点 Chatting area
-  宠物公园 Pet playground



Nature - Green Area



犬吠 Bark



鸟鸣 Birds



猫叫 Meow



水声 Water





风声 Winds




Transport Area

 铁路 Railway line


 高速 Expressway

 道路 Road

 小巷 Alley



Human Being Construction Area

-  工厂 Factory
-  翻修 Building renovation
-  工地 Construction site
-  翻修 Building renovation
-  咖啡机 Coffee machine



Time to create your own sonic map!

假杂志 Jiazazhi 

Territorialisation

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De-territorialisation

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Re-territorialisation

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Sonic map and footprints in Jiazazhi

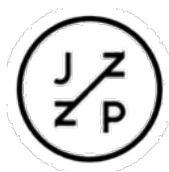
This project is a material exploration of sonic territorialisation phenomena in urban environments. It aims to further illustrate the dynamic interactions between urban noise and both natural and human-generated sounds. The chosen site for sonic sampling is the Jiazazhi Magazine Museum, located in Yingzhou, Ningbo. The project employs a multi-modal methodology, including zine-making, video production, and an interactive NFC postcard art installation.



Video: Sonic Footprints in Jiazazhi

Let's create your own sonic footprints!

Jiazazhi 假杂志



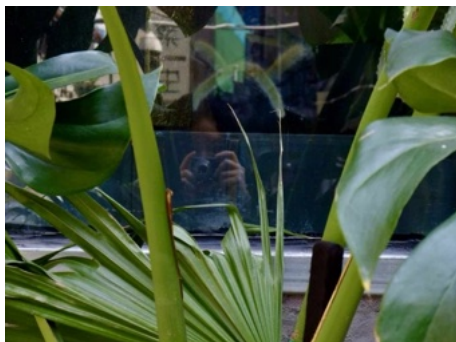
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Biography: Xinyu Han is an undergraduate student in International Communication studies at UNNC, specializing in political communication and Chinese fandom culture. Her current research focuses on the impact of censorship on netizen discourse use in China, alongside investigating fandom as a form of female resistance. Additionally, Xinyu explores the dynamics of transnational fandoms within political contexts and has joined the Transcultural Fandom Research Group in USC. With a background in China, she has also contributed to projects on local studies and urban territorialisation.

