



SVARAM  
SOUND EXPERIENCE

# SOUND GARDEN





***“The Sounds of SVARAM offer  
to a direct experience,  
actively stimulating the sense of  
listening and subtle touch”***





## SOUND SPACES

Space expresses itself through energy and atmosphere, through moving vibrations and frequencies, through sounds heard and unheard. SVARAM explores and creates such soundspaces through conscious application, configuration and composition of sounds. The factor common to all these deep and wholesome soundspaces is the opportunity to directly and sensually experience the magic touch of sound, physically encounter the power of vibrations and realize their immediate impact on the living organism and field.







## CONTEXT

With an increasing awareness of environmental impacts on our general health and overall wellbeing the attention to sound related subjects is evoking public interest and concern. While noise pollution is a recognized hazard in urban settings and developments, very little research has so far been done on the positive effects of musical sound and its scope to enhance the quality of life and environment. Besides private spaces, parks especially, as well as recreational and institutional areas offer places and opportunities to incooperate the balancing and harmonizing effect of sound. Unlike most musical arrangements, which are principally concerned with organizing sounds in time, sound installations are centrally concerned with organizing sounds in space. The sonic dimension provides a rich arena in which to explore alternative, non-linear constructions of space and time, where space can be understood through its aural properties and appreciated through the act of listening.





## SOUND EXPLORATIONS

During the past few years our craft, design and sonic research explorations have expanded into musical playgrounds, sound installations for interiors and interactive sound landscapes for public spaces, parks, schools and other educational institutions.



All of these sound experiences are of a pure acoustic nature, based on the vibrational capacity and qualities of materials. Their texture, density shape and form define the sonority of the different materials such as stone, glass, woods and diverse metals. Each texture and frequency creates a specific resonance on the physical and energetic organism of the explorer into these unusual sophisticated and specialized sound-spaces and soundscapes.













## SOUND GARDEN

**Every place and space has its own quality, atmosphere and unique vibration which can be brought forward and expressed through sound and its resonances. In fact through sound we can access not only the art but also the science of space. Through the sensory experience of audible sound we can confirm and strengthen the inner perception and intuition of the spatial dimension, bring it alive and co-create the spaces we want to live, learn and work in.**

A Sound Garden invites the visitors into a specialized and dedicated environment by bringing together the need for recreation, easy learning and active participation through the creative component of exploratory and interactive musical play. It is usually composed of several diverse individual musical instrument installations that are configured according to the need and context of the client and location. SVARAM offers planning consultation and implementation of Sound Gardens and Sound Parcours (installations on a pre-defined pathway) and is currently developing and enlarging its range of single installations, fit for outdoor conditions.

The excellence of an institution and its environment, its perception and impact depend on its 'signature' which comes to life through a synthesis of location,

natural spaces, features and programs. Each of the interactive installations represents a unique source of sound, musical expression and sculptural configuration that enhances, defines and creates the character for the selected space and projected area of the institution.

The outdoor instruments can be accessed by everyone for a fun or contemplative exploration. The singular elements are strung together through a composition of diverse experiences, from primal sound to communal musical play. It has been found that a musically sensitized and enhanced environment supports the recreational and creative as well as educational aspects of a place and furthers social values of togetherness, open communication and communal wellbeing.



## VISITORS EXPERIENCE

Sound Landscapes are gaining growing popularity in western countries as they stimulate alternative listening experiences, encourage more active types of listening, invite creative interaction, the joy of musical play and a nonverbal, deeper and spontaneous communication. SVARAM's musical sound gardens actively stimulate the sense of listening through hands-on exploration of the instruments.



## ERGONOMICS

SVARAM's Vibrational Gardens combine a sophisticated range of hand-crafted outdoor musical instruments, designed on acoustic precision and pedagogical research, principles. They offer smooth and naturally understood interaction to express oneself with creativity and confidence. This experience connects people through spontaneous play in outdoor environments, creating a sense of joyful community.



## HEALING AND WELLNESS

The growing need for healing and wellness institutions gives a higher importance than previously to sound and music for the harmonization of the everyday life and creates a wider echo and appropriate application of SVARAM's research and instruments. Especially their resonating quality and invitation to creativity can make the instruments an essential factor in your activities and projects.

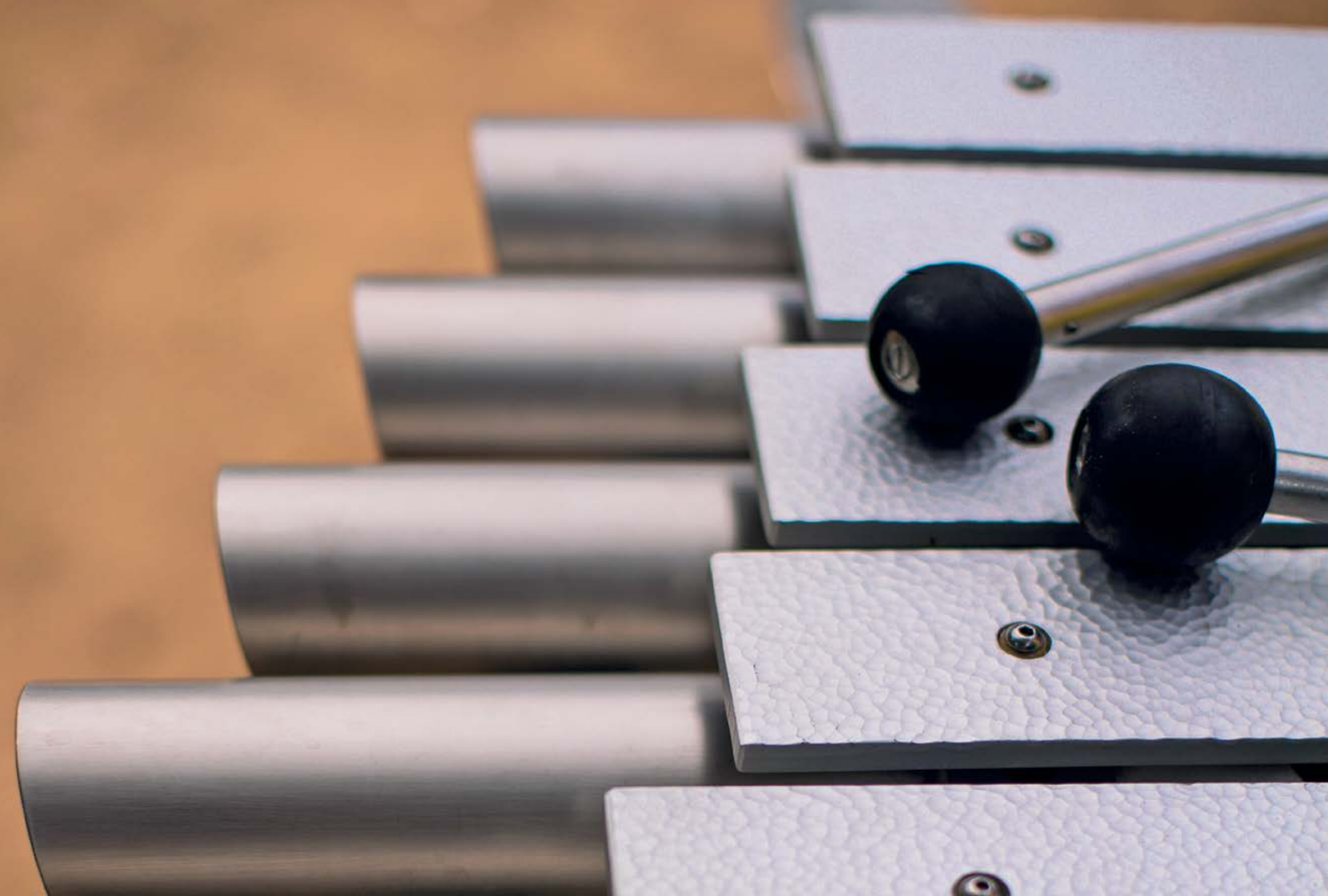






## SOUND ATMOSPHERE

SVARAM's unique outdoor instruments ensure musical success from the very first note. They are orchestrated to please the ear and designed to maintain pure and soothing tones even after years of exposure to the elements of nature. The sculptural elegance and flowing lines are a fine addition to landscapes and urban outdoor settings.



## INSTRUMENTS

The following brief descriptions give an overview of the sound atmosphere and effect of the installations. Style and materials can be adjusted to the general design of the place and project as segments of the installations can be integrated into additional roof structures to offer more weather-protected spaces.





## SOUND STONE

These revolutionary new instruments, appearing and resounding in the acoustic experience of human civilization, are manufactured by SVARAM in collaboration with Prof. Klaus Fessmann from Mozarteum Salzburg. Each stone has a unique resonance field. The sounds emerging from the stone meet different parts and planes of the being, invoking the energetic nature of existence.



## SOUND VORTEX

The Sound Vortex, a cylindrical tubular bell configuration, opens a vibrational energy field of whirling sound and attracts everyone immediately to its spell of spinning harmony.

Easily played with a selected mallet the cylindrical array of pentatonic tuned tubular chimes is set into motion and creates a veritable aura of sound.



## TUBULAR BELLS

This archetypal circle of tubular bells represents the diatonic scalar steps from the low to the high octave and creates the formation and atmosphere of a pavilion of sound. The Tubular Bells can be played singly or in combination; the mallets are fixed on separate stands.





## SOUND PLATE

Placed in a significant spot this single Platebell offers the fundamental frequency and tuning for the Sound Garden and has the effect of a powerful gong, spreading its resonance equally in all directions.





## SOUND STAIRS – METALLOPHONE

This classical linear arrangement of metal bars and resonators has an ethereal, crystalline sound, and produces a light and playful mood of for sound explorers of all ages.



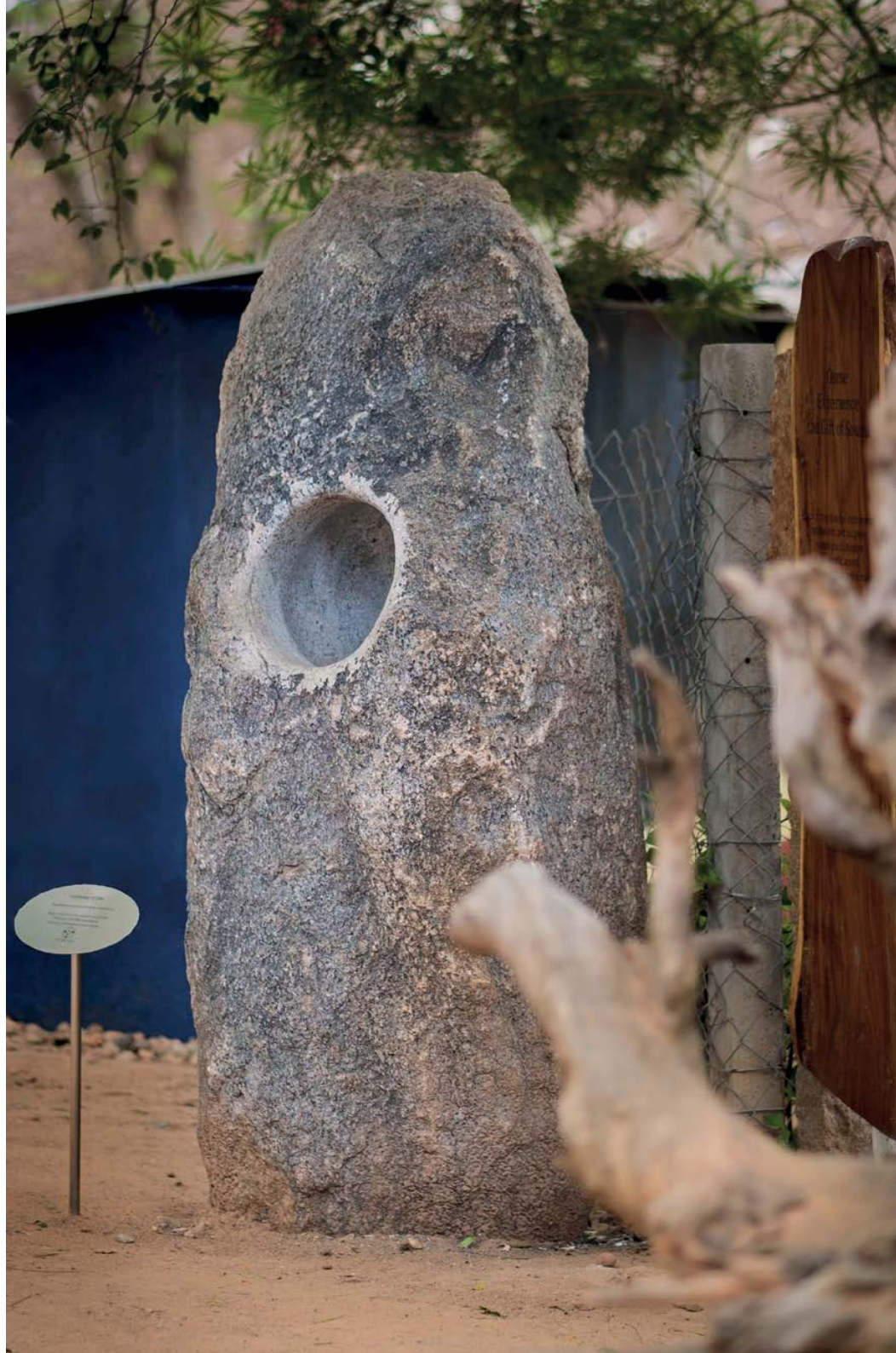
## LITHOPHONE

These 5 large longitudinal, rectangular stones are like steps into the mineral world and surprisingly also emit tuned musical sounds that can be played by everyone. The sound of the stones invokes a deeper reflection on even the densest matter having the capacity to re-sound and resonate.



## HUMMING STONE

Hidden in the greenery of the garden this granite stone sculpture brings all cells of the body into an alert perception of vibration. The experienced humm will have a different tone frequency for the listeners around the stone than for the individual producing the humm.







## TAP TONG

Inspired by a native Instrument from the Solomon Island, this sound source is taped with special handles to create patterns of resonating bass sounds. There is an immediate sensory haptic contact with the sound production, which is effected by condensing the air columns of the tuned tubes. The resulting musical phrases is able to create a broad bass line giving scope to improvisation.



## BOW HARP

The Bow-Harp consists of an arc-shaped orchestra of aluminum, which is held by a Y-shaped center section and anchored in a base plate. From the base plate over the orchestra, strings are taut and can be pulled to produce sounds of a rich overtone spectrum and filtered by altering the tension of the strings. The size of the Bow-Harp can be adapted to the conditions of the place of assembly.







## STORM DRUM

Another new invention in the world music scene is this simple but effective sound maker. Through a twisting manipulation of the steel spring attached to the resonator, unexpected sounds of elemental power issue forth in a storm of experience.



## WIND CHIMES

These customized large Windchimes, placed in trees carry the musical signature of a place and invite the visitors to take in the atmosphere of the place.







## OCEAN DRUM

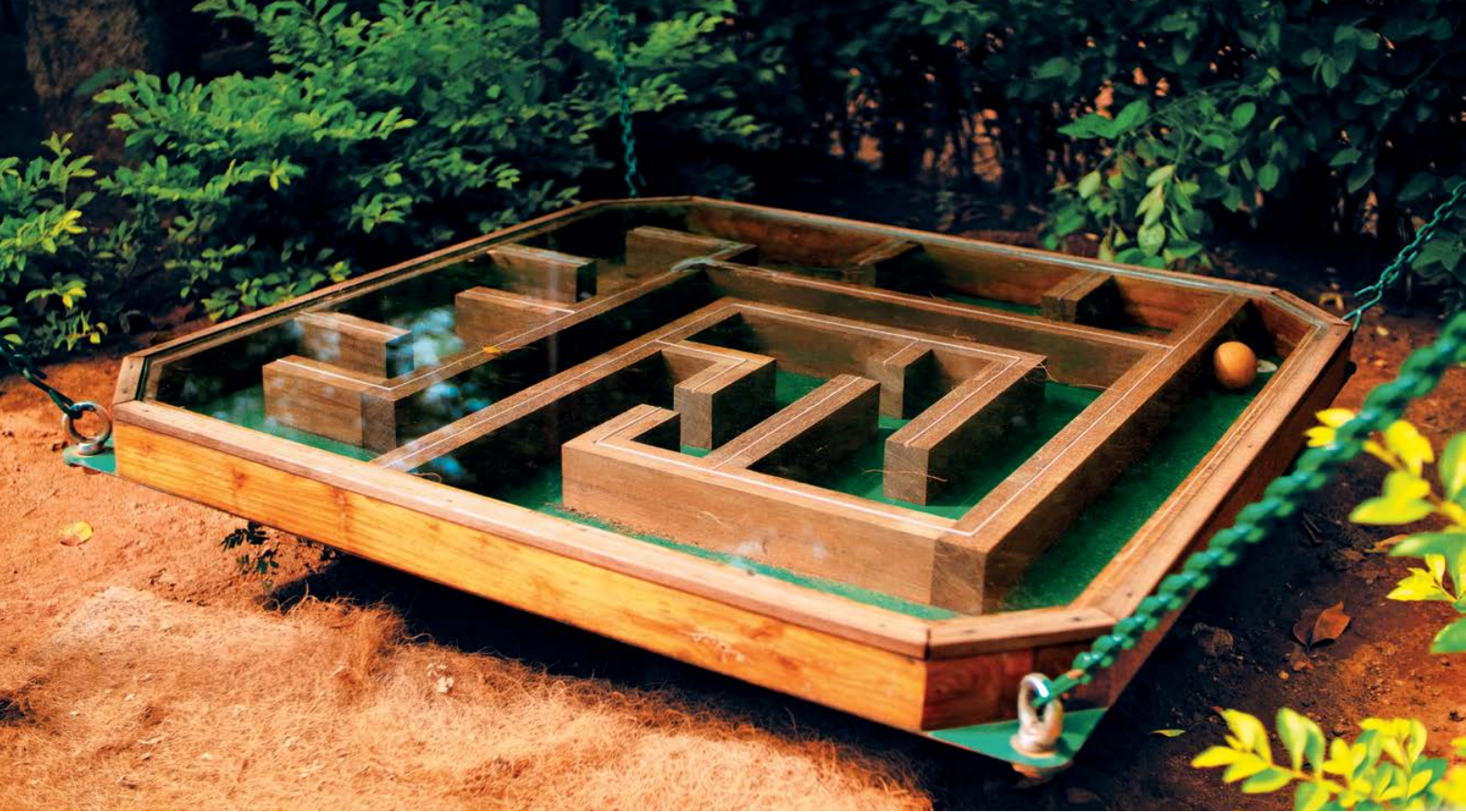
An ocean in your garden! This fun installation creates the surprising sound of rolling, gushing waves through gentle rocking motions. A refreshing addition to any composition, stimulating the imagination and fostering a deeper relation with our natural elements.





## THE LISTENING EAR

This special listening installation, connected through an underground pipe and stainless steel funnels, opens new listening spaces and makes an intimate conversation possible over a longer distance. It can also capture the sounds of nature and reflect them to the attentive listener.



## LABYRINTH

The sense of balance and orientation is closely related to hearing as it is also located in the inner ear. The suspended labyrinth offers a playful opportunity to practise the capacity of adjusting one's balance through slightly shifting one's weight. Standing on the moving platform, the focus is on moving the ball on in a chosen direction through the passages to its end-point. The process is accompanied by the underlying wave sound through the inbuilt ocean drum and the rhythmic knocking of the hard ball against the wooden corridors. The fun is doubled when undertaking the challenge with a partner, joining on the moving platform to support the intricate play of balance.





## ORGAN SOUND

Through a simple vertical pumping action of the poles, a specifically tuned array of hidden organ pipes is activated, resulting in a surprise play of musical sounds. This is best played together in a small group where each participant can activate a single sound or two sounds. Listening carefully to each other can create a movement of melody and interesting simple or overlapping rhythm. This furthers the capacity of expressing oneself while at the same time listening to one's partners and therefore can enhance this basic premise of musical play and interactive communication. The scale of dynamics, too, can be explored in quiet contemplative play or in an energetic, rich pulsating pace of sheer fun.

## BAMBOO GROVE

This sound installation invites one to a contemplative and simultaneous exploration of the listening and haptical sense of touch. Either with open eyes, or more indrawn attentive, closed eyes, the explorer follows her/his direction through the hanging Bamboo Grove at her/his own chosen pace. To enhance the sensitiveness and alert the attention there is an inner 'empty' core and resting place hidden along the way where, once discovered, one can enjoy the untouched, silent place in the middle of the forest. In its simplicity this can be an empowering synaesthetic experience letting intricate sensory awareness join for an immersion in pure undivided and joyful attention.











## BACKGROUND AND INSTALLATION

The design of SVARAM's outdoor instruments is guided by pedagogical research, principles of motoric intelligence as well as by movement and behavioural studies. Thus they offer smooth and naturally understood interaction and play activity for people of all ages and backgrounds. The variety of assorted shapes, sizes and forms are made from different materials to achieve a large spectrum of tonal qualities and to cater to diverse environments. Most of the outdoor instruments are mounted on stainless steel stands which can be easily anchored to the ground with the help of the given instructions, technical drawings and brief descriptions.

Our team will either carry out the entire process of installing the instruments or instruct and monitor particular steps depending on the available skills and facilities of the specific location and institution. A maintenance manual will be provided for routine upkeep and care.





## CONSULTANCY

SVARAM's mission is to bring more harmony into our lives and surroundings and we are always excited by opportunities to assist in designing and co-creating new and musical living, learning and working spaces through elementary instruments, sound installations and sculptures. Our resource team is bringing together expertise from diverse fields of acoustics, landscaping, public art, soundscape design and we are ready to engage and trust the synergies and momentum of each aspiration and commissioned project, working towards a more harmonious and wholesome experience of our private living, institutional and public spaces and spheres. We offer professional consultancy to any client to analyse the scope of the sound installation's place, purpose and effect, assisting in selection, set up, configurations and lay out of single or ensemble instruments. Importance is given to planning in advance and thus integrating the possibilities sound gardens and instrument installations offer for novel education and corporate institutions.

# SENSORY EXPERIENCE FIELD

**The Svaram Sound Garden can be extended out from or can be a part of a Sensory Experience Field: a place of joyful play and happiness, a place of pleasure and deep understanding, for people of all ages, beliefs and educational backgrounds.**

The more computers and Smartphone's there are, the more AI and TV, the more people are losing touch with reality and the more they need, for healthy grounding, for reminding them of their origins encounters with something good, beautiful and true. The EF installations showcase rather sound than music, rather colour than painting, rather archetypes ... – they confront the very sources of existence and thus enable visitors of all ages to playfully focus their attention much more than is usual in daily life and are thus led to recover their humanity.

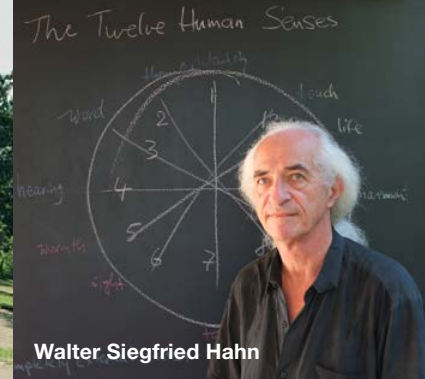
Imagine people listening to an unidentified sound object. Imagine a place that is so built that its lifelines, geomantic and geographic givens and history are respected, and whose identity is strengthened through the accentuation of certain features; where installations are built which appeal to the (anthroposophic)

**Twelve Human Senses: Touch, Wellbeing, Movement, Balance, Smell, Taste, Warmth, Vision, Hearing, Speech, Thought, Self** and where people are dealing with Thought, Self understanding, Being, Becoming who you are and moderation.

The history of the Sensory Experience Field (EF) goes back to the 1930's when Hugo Kükelhaus (1900–1984), a German carpenter, writer and finder, discovered that humanity was fast losing touch with both spiritual and material reality. 1967 he was invited to show his “experience field for organ perception” at the Montreal World Fair. In 1995 the first permanent EF was established in Essen, Germany. Walter Sigfried Hahn directed the second one, in Wiesbaden, from 1997 through 2007. He was the first to take the EF beyond Europe (Hawaii, Bangladesh, Philippines and China).

The EF is suitable for day or half day visits of individuals and groups. It can also be used as the basis of all kinds of deepening workshops with topics connected with the EF. It has proven to be tremendously healing, provoking deep holistic insights. There is no real learning without experience.







*“SVARAM brings the joy of music  
and the magical touch of sound  
into everyone’s heart and hands.”*



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