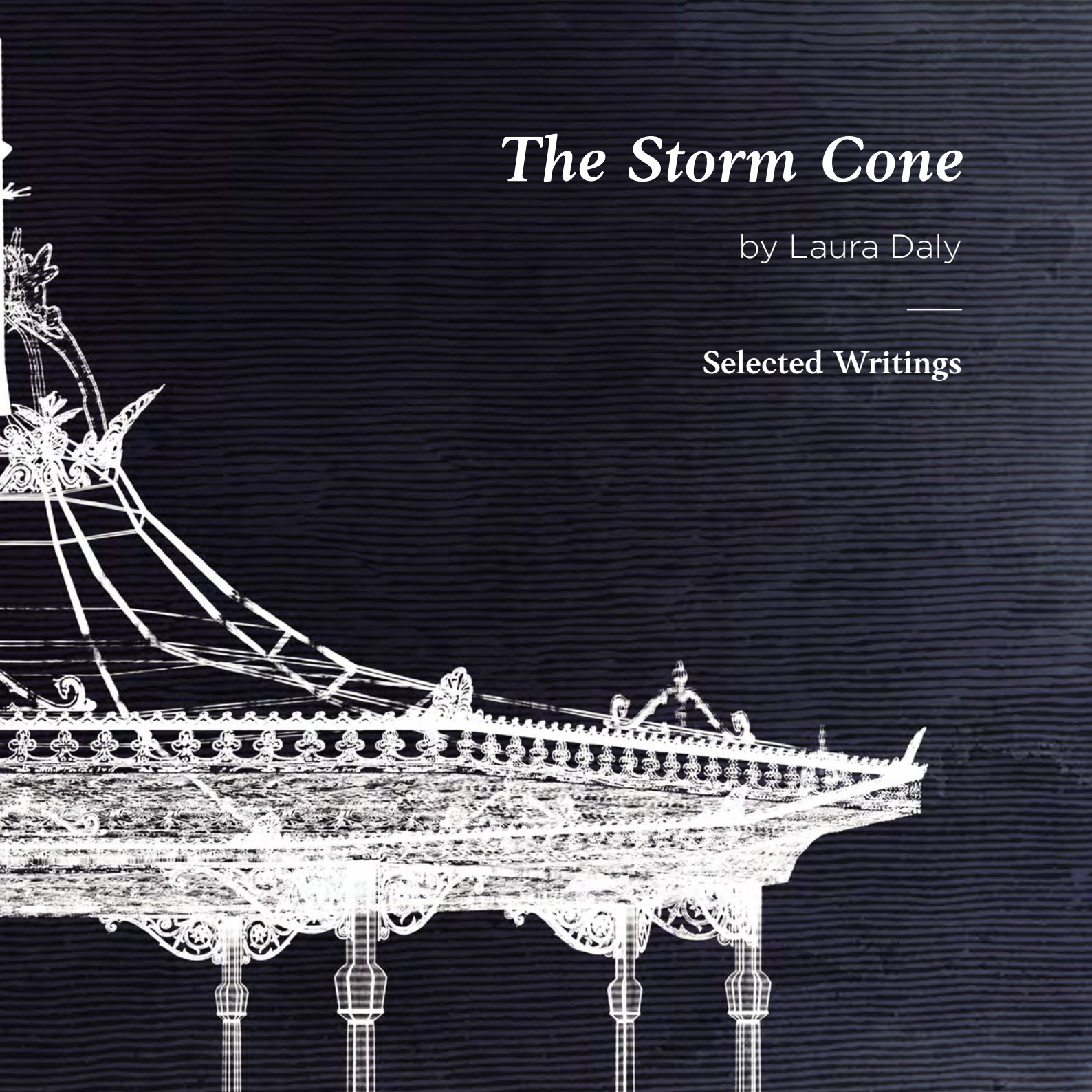

The Storm Cone

by Laura Daly

Selected Writings

Selected Writings - Contents

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Foreword by Lindsay Taylor, Curator, University of Salford Art Collection

This brochure brings together different writing in relation to the artwork *The Storm Cone* by Laura Daly. *The Storm Cone* was commissioned by the University of Salford Art Collection and Metal and originally launched in Peel Park, Salford and Chalkwell Park, Southend in May 2021.

The Storm Cone is a beautiful and immersive audio-visual artwork, experienced via an app on a smartphone or tablet. There is no physical entity in either of the parks, simply a sign informing park visitors about the artwork. Using augmented reality the app traces the sites of lost bandstands through sound and a specially commissioned score by Lucy Pankhurst. Both the sound works and the commissioned music can also be experienced through the website: thestormcone.com

The University of Salford Art Collection commissioned *The Storm Cone* as part of the city-wide, Arts Council England funded project, *Rediscovering Salford*. Using the opening of RHS Garden Bridgewater as a catalyst, the project aimed to remind residents and visitors alike about the wealth of green spaces, parks and gardens in Salford. *The Storm Cone* app was launched alongside an exhibition, *You Belong Here* at Salford Museum and Art Gallery, which also included four other co-commissions by artists living or working in Salford. Through our Commission to Collect programme *The Storm Cone* will become a permanent part of the University Art Collection.

A large proportion of the artwork was made in Salford during the COVID-19 pandemic. This involved a huge number of people - staff, students and friends of the University - coming together and collaborating in new ways. In such a time of lockdowns and social distancing, Laura's tenacity alongside the enthusiasm and generosity of my colleagues in the School of Arts, Media and Creative Technology made *The Storm Cone* possible. It is rare to have time to reflect on a commission, and to continue to work on the artwork after it has launched. The nature of *The Storm Cone* app means that the project team have been able to fine-tune the experience, following audience feedback.

This brochure brings together a selection of writing about the work, starting with *Bandstand*, a new poem by Professor Jackie Kay, former Chancellor and Writer in Residence at the University of Salford. Following this is a short text by Nicholas Blincoe written at the time the artwork was launched in May 2021 and finally a wonderful new essay by Dr Jacky Bowring, Professor of Landscape Architecture at Lincoln University, New Zealand. My deepest gratitude to all three authors for their enthusiastic and insightful responses to *The Storm Cone*. I must also thank Laura Daly, for creating such an engaging, thought provoking and prophetic artwork, which in time will be a valuable addition to the University Art Collection.

The beauty of a project such as *The Storm Cone* is that it will continue to evolve and develop over the coming months and years. We are now exploring touring it to further venues, where there are other lost bandstands. The configuration of the work means that it can adapt and be relevant to other places and their communities. This publication is a record of where it is now, in May 2022, but we fully expect audiences from across the UK and hopefully beyond to experience the artwork.

Although *The Storm Cone* looks back in time, it also looks forward, whilst being very much of the now. My deepest thanks to everyone who has contributed, or indeed continues to contribute to making it possible.

Peel Park's bandstand c. 1966, Salford Crescent, Salford.

Introduction by Laura Daly

Making *The Storm Cone* has been an incredible journey. From my initial idea in 2015, the artwork grew in scale and ambition to encompass visual art, music, sound, 3D and graphic design, augmented reality and gaming technology – combining a wealth of expertise. As we worked together to build *The Storm Cone*, a cross-fertilisation of creative skills generated a hugely productive dialogue, the legacy of which will continue in future projects. This all began with my curiosity about geolocative technology and seeing a great deal of potential in its capabilities. It allows artworks to be site-specific and create a sense of presence, with no physical intervention – occupying a space that is on the edge of absence.

The Storm Cone being experienced on the site of Peel Park's lost bandstand, Salford. October 2021.

The Storm Cone's development and production phases ran concurrently with major global changes. Production began during the first UK COVID-19 lockdown and tectonic shifts in the political landscape in 2016 strongly influenced the project's research phase. Lessons from history suggested that the world was once again at the precipice of major turmoil – the interwar years of 1918–1939 now a warning for our own unsettled times. Considering lost bandstands and disappearing communities of bandsmen within this context felt particularly poignant - the ebbing away of music as the numbers of brass musicians depleted, a powerful symbol. Six years later, this presage from the past is becoming louder and increasingly relevant, as the war in Ukraine continues.

"...those horrors [WWII and the Holocaust], they weren't a matter of super villains having super powers, those horrors arose step by step by step and we know what some of those steps are and so we should pay attention when we see things that look a little bit like those steps."

Timothy Snyder, 8th January 2021[1]

The Storm Cone treads a fine line between the visible and invisible using a combination of augmented reality and immersive sound. It plays with time and physical presence – restoring an awareness of the bandstand and players that were once the focal point of their community. With this, the artwork interweaves a social context that highlights the interwar years, where the demise of a brass band is mapped through the journeys of eight individual musicians. As they move towards (what we now recognise to be) the inevitability of another war, their solo sections of music merge into different environments, reflecting both fragility and defiance in the legacy of their sound. This glimpse into the past is knowingly situated in the present – "opening the door into the realm of melancholy"[2].

The Storm Cone is an installation that underlines the attachment and longing we can project on our surroundings. In gaming terminology it is also described as an experience. The immersive nature of the artwork encourages the audience to bring their own personal, interior dialogue to an in-between space of absence, sentiment and memory. This particular kind of engagement and its relationship with place is central to my work as an artist. *The Storm Cone* is not only a continuation of my ongoing research, but also an expansion of my processes and themes. It is my most ambitious work to date and, for this reason, it is particularly significant to have three writers respond to *The Storm Cone* in their own original and innovative way. Their insight brings so much to the artwork and to me, as an artist.

Jackie Kay's poem *Bandstand* was a wonderful, unexpected gift. She pinpoints the heart of *The Storm Cone* with great economy and precision. In addition, Nicholas Blincoe's beautiful text gives a deeper

understanding to ‘the edge around an absence’ by contextualising the artwork with references to W B Yeats and Wittgenstein. Finally, Jacky Bowring’s recently completed essay, *Stimmung*, Storms, and Soundmarks: *The Storm Cone* opens up more ways of thinking about *The Storm Cone* brilliantly. The cultural references and historical framing adding a unique perspective to the experience.

Together, their three written responses explore *The Storm Cone* in terms of its relationship to landscape, melancholy, atmosphere, prescience and *being* on the fringes – expanding the conversation around the work. I’m delighted that the poem, text and essay are brought together in this one publication and I’d like to thank all the writers for getting under the skin of the artwork. My conversations and exchanges with Nicholas Blincoe and Jacky Bowring have been an added bonus. It was also thrilling for me and *The Storm Cone* app team to get Jacky’s feedback and screenshots, after she experienced the artwork in Christchurch, New Zealand in autumn 2021. After more than a year of working together through COVID-19 restrictions, via Zoom and Teams, a part of us had finally made it to the other side of the world!

Laura Daly is a multi-award winning artist who creates site-specific and site related artworks that range significantly in scale. She exhumes the past and teases out fragments of the forgotten using a variety of media, including sound, drawings, mapping, video and material objects. This archaeology of lost time is rooted in in-depth research, where evidence, trace or suggestion generate a haunted exposition of our surroundings. She has exhibited nationally and internationally and is a winner of New Contemporaries and The Engine Room International Sound Art competition.

lauradaly.com

The Storm Cone being experienced on the site of Peel Park’s lost bandstand, Salford. October 2021.

The Storm Cone, Laura Daly (2021). *The Storm Cone's* augmented reality (AR) bandstand.

Bandstand by Jackie Kay

Imagine then on this old bandstand,
In this great park, where the trees
Have congregated for years,
All the artists have gathered
Firmly here, on the wooden floor
Passionate as peace protestors.

And the brass band plays the songs.
And the poets read The Storm Cones.
And the photographers catch the goings-on.
And the artist sees the stark future
Roar over the mound of the hill
Down the road towards the open stage
And somebody shouts *Venceremos!*

- © Jackie Kay, 2021

Laura Daly *The Storm Cone* by Nicholas Blincoe, 2021

I was trying to describe Laura Daly's new work, *The Storm Cone*, to a friend and told her that it was a ghost symphony for brass. The music is haunting, as brass music can be haunting – low and soulful and keening. It begins with a ten minute overture which contains all of the work's themes, followed by a twenty minute breakdown of these themes which introduce voices, snatches of songs like *Jerusalem*, men and women humming and singing, as well as archival elements, such as fragments of speeches. Taken together, this ghost symphony evokes a working class history of the years between the wars. The 1920s and 1930s were a time of peace, and we think about the excitement of flappers, the age of jazz, of Cubism and Art Deco, Chanel and Surrealism, and above all, perhaps, the birth of Hollywood. But all this excitement feels like a fever dream: something worse was happening, if not out in the open, then somewhere deep beneath the surface.

Daly took her title from a poem by Rudyard Kipling. It was written in 1932 and is full of the presentiment of a war that Kipling is certain is on its way. The poem now seems spookily prescient, but Kipling was not psychic. In 1932, Europe had been at peace for thirteen years, and was to enjoy another seven years before the hell of the Second World War. Why didn't it feel like a peace? A couple of the titles of the individual pieces that make up *The Storm Cone* are drawn from Kipling's poem: *Dawn is Very Far*, *Twixt Blast and Blast*. Daly worked with composer Lucy Pankhurst, who developed musical themes for Daly's narrative of this interregnum. From the armistice, the demobilisation of the men, and the return to the factories. The factory and colliery bands, which are such a feature of Britain's industrial cities, reached a peak in these years with 20,000 registered brass bands. *The Storm Cone* goes on to evoke the General Strike, the Hunger marches, leading finally to the new war. When Daly described the piece, she told me it was a description of the edge around an absence. I wondered, is this what Kipling felt? Did he feel the building pressure as the edge of something? Something he knew was coming? A dark future?

Kipling's poem reminds me of W B Yeats's 1920 poem, *The Second Coming*. "*Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world, / The blood-dimmed tide is loosed, and everywhere / The ceremony of innocence is drowned.*" Like Daly, Yeats is describing an edge, whether the edge of a tide or of a circling flight path. The future lies beyond this limit; the dark unknown.

Is this also what Wittgenstein was trying to say, in the first and the last words of his post-war philosophy book, *The Tractatus* (1919)? "*The world is all that is the case … whereof one cannot speak, thereof one must be silent.*" Which is to say, science can describe everything, but the idea of "everything" already feels like an edge, beyond which there is an awful silence. Wittgenstein

The Storm Cone, Laura Daly (2021). iPad screenshot of the AR bandstand.

was broken by the First World War. He spent the 1920s and 30s in revolt from his 1919 book, experimenting with new ways to describe the edges of what could be said, and perhaps delimit the space beyond.

Laura Daly's *Storm Cone* might be a ghost symphony, but it is also an experience. The app leads you to a ghost bandstand, where ghost musicians have set up their music stands. As I explored *The Storm Cone* during a Beta test, I was stopped by a man taking pieces of scaffolding from the back of his lorry. The way I was holding my phone made him think I was filming him, perhaps as a health and safety exposé of his business. I had to show him what I was seeing: a spectral image of a bandstand that stood beyond his truck. He got it immediately. I continued walking around and around, lost in time. Perhaps, I thought, it is wrong to call it a ghost symphony. The app is really the case: I am really seeing a real digital bandstand, as I listen to real music. I am not circling the ghosts of Kipling, nor the demobbed veterans of the war, nor the industrial brass bands and hunger marchers. I am not haunted by their ghosts. I am haunted by the same thing that haunted all of them: the unearthly feeling of a nothingness just beyond the limit.

Nicholas Blincoe is a novelist, filmmaker and historian. He wrote an award-winning trilogy of crime books about Manchester, describing the way that the city's underground clubs and nightlife fed its post-war revival. His most recent book is a history of football in Palestine and Israel, showing how closely sports and politics are intertwined. Blincoe was born in Rochdale, and lives in London.

The Storm Cone, *Graphic Score (complete work)*, Laura Daly (2021), *You Belong Here*, Salford Museum and Art Gallery, 2021.

The Storm Cone, Laura Daly (2021). iPad screenshot capturing the interior detail of the AR bandstand roof.

***Stimmung*, Storms, and Soundmarks: *The Storm Cone* by Jacky Bowring, 2022**

Introduction

Immersed in space, a palpable sense of presence, of sounds, forms, figures. There is a feeling of being held within a bubble. Like a mirage, it shimmers in space. Moving within it brings shifting sounds, passages of music, visual elements, the impression of being somewhere else, at some other time. Emotions stir, there is a poignancy, a pathos. Then, everything disappears into the ether.

Laura Daly's *Storm Cone* generates the sense of an alternative sphere of space and time. Within the format of a phone app, *The Storm Cone* is manifested both visually and aurally. Visually, the artwork recreates a late nineteenth century bandstand as a skeletal form that hovers spectrally on the phone screen. At the same time, the sounds of a brass band, both collectively and as individual instruments, creates an immersive acoustic experience. The visual and audio representations reference a past era, a time when bandstands were common in cities and towns, and when brass bands were significant parts of community life.

In technical terms *The Storm Cone* uses augmented reality (AR) tied into specific sites using geolocation via GPS coordinates. The app comes to life when the user is standing in the location of one of the missing bandstands whose geographic coordinates have been programmed into the system. The user is guided into the app, following cues. There is the feeling of being shown into a theatre, of growing anticipation; the show is about to begin. But in contrast to theatre, where the audience is stationary, with *The Storm Cone* the audience – the app user – experiences the performance while moving. Viewing the skeletal bandstand through the phone's screen is like walking within a mirage, of occupying something at once real and ethereal. Added to this is the music of the brass band, composed specifically for *The Storm Cone* by Lucy Pankhurst, as well as Daly's sound works that extend the instruments into distinctive acoustic assemblages.

The Storm Cone is a portable brass band, bandstand, and escape route. With headphones on the effect is hallucinatory, literally "a sensory experience of something that does not exist outside the mind,"[1] or as in the word's Latin origins as *alucinari*, "to wander in the mind."[2] The combination of the visual, the audible, and of moving the body through space – wandering – builds to much more than the sum of the parts. With both sound and vision providing alternatives to the everyday park landscape, there is the sense of an altered state, an ambient existence suspended in the sights and sounds of a past time.

This essay explores three themes that thread through *The Storm Cone*. First is the concept of *Stimmung*, a word that relates both to music and to the experience of landscape. Second, the essay delves

into the metaphor of the storm, and how it creates an impression of history and memory as agitated rather than something benign and tranquil. Finally, the idea of 'soundmarks' extends the reflection on the historic context, exploring how acoustic environments can be nostalgic and melancholy.

Stimmung

Stimmung is a term which resonates strongly with *The Storm Cone*. *Stimmung* is not directly translatable from German, but is a word which binds together a complex of mood, atmosphere and music. Significantly, *Stimmung* is particularly associated with the era of bandstands which *The Storm Cone* evokes. As Heinz Bude explains, "Research in historical semantics show[s] that from the late nineteenth to the beginning of the twentieth century, the word *Stimmung* was used to grasp the situation of a nation going to war, of financial markets breaking down, or of states swinging between one political party and another."[3] Tonino Griffero also points to how the broader concept of the atmospheric was particularly vivid during the late nineteenth and early twentieth centuries. He explains, "Although the use of this term [atmosphere] has been metaphorical since the 18th century and designed – along with some forerunners (*aura, Stimmung, genius loci*) – to cover a body of ideas become [sic] particularly significant already a century ago, and especially in the period between the two world wars, it has boomed only recently in the humanities. Never wholly detached from its climatic meaning of immersion in the weather-world, 'atmosphere' is a colloquial word meaning that 'something more' one feels (senses, perceives…) 'in the air', namely in a certain space or situation."[4]

Stimmung as part of the early twentieth century *Zeitgeist* is also seen in German expressionist film, including works such as *The Cabinet of Dr Caligari* and *Nosferatu*. There are resonances between film and the augmented reality of *The Storm Cone*, in the use of light, sound and experience to construct versions of reality. The place of *Stimmung* in these early twentieth century German films and *The Storm Cone* also intersects in the atmosphere of nostalgia. In its direct connection to the era of disappearing bandstands and the decreasing numbers of brass bands *The Storm Cone* evokes another era, one suffused with the melancholy of something powerful and meaningful becoming diminished and lost. In German expressionist film a moody image of the past is invoked through chiaroscuro lighting schemes, grisaille effects, and the diffusion through what Lotte H Eisner writes of as a, "'veiled' melancholy landscape, or by an interior in which the etiolated glow of a hanging lamp, an oil lamp, a chandelier, or even a sunbeam shining through a window, creates penumbra."[5] Eisner describes a range of devices used to create this veiled effect that infuses *Stimmung*, including cigarette smoke drifting through a lamp's glow, steamed-up mirrors, patterns of shadow, and veiled lights. All of these things intensify the atmosphere, render the *Stimmung*, which "hovers around objects as well as people: it is a 'metaphysical' accord, a mystical and singular harmony amidst the chaos of things, a kind of sorrowful nostalgia which for the German, is mixed with well-being, an imprecise nuance of nostalgia, languor coloured with desire, lust of body and soul."[6]

Tim Edensor also explores how lighting induces atmosphere and nostalgia, in particular in a lightwork called *Fête* by Ron Haselden for *Lumiere* Durham in 2013. The creation of a sense of space and place through lighting echoes augmented reality in some ways, with feelings of an ephemeral, fugitive, materiality that on one hand conjures up a volume

Still from *Nosferatu, eine Symphonie des Grauens* (1922), directed by F. W. Murnau.

that can be occupied and evokes feeling, but on the other hand quickly evaporates at the flick of switch. Haselden's *Fête*, Edensor explains, was based on a visit to a Breton fête that invoked the past, with historic costumes and tools, grinding wheat with horse power, and the celebration of Breton cider. The mood of the light installation is one of melancholy and nostalgia: "In *Fête* light contributes to an atmosphere that sends one to other times and places, stimulates nostalgia and ineffable, barely grasped feelings. For its creator, '*Fête* is a country piece that jerks me back into a time zone before my own time. Zola or Hardy perhaps.'"[7] And, like *The Storm Cone*, the mood, the atmosphere – the *Stimmung* – of *Fête* prompts "the melancholic sense that the show was over [...] accompanied by a sense of the contrast with what was there before."[8]

Fête by Ron Haselden (2013), *Lumiere* Durham.

As well as light, *Stimmung* is rendered through sound. In German *stimmen* refers to the tuning of an instrument, and Hans Ulrich Gumbrecht suggests that this echoes how "specific moods and atmospheres are experienced on a continuum, like musical scales."[9] Caroline Welsh draws parallels between the origins of the term *Stimmung* in the sphere of music and the analogy of the body.[10] There are metaphorical resonances, Welsh suggests, between the strings of instruments and the nerves fibres of the body, all tied up with the presence of mood.

In 1924 Otto Baensch wrote that, "The landscape does not express the mood (*Stimmung*), but it possess[es] it; the mood hovers there, filling it and permeating it, just like the light shining on it and just like the aroma coming from it; the mood does not co-belong to the overall impression of the landscape, nor does it let itself be detached from it by means of abstraction as if it were a particular component of it."[11] This description of the landscape's possession of mood through a hovering, permeating, shining phenomenon captures the emotion and ephemerality of *The Storm Cone*.

Stimmung is conceptually bound to theories of atmospheres. At its simplest, atmosphere is "something in the air."[12] But as with *Stimmung's* sense of 'climate,' atmosphere also has a meteorological dimension. Writing about another phenomenon of the Victorian era, hot air balloons, Derek McCormack traces how the meteorological is bound up with the affective,[13] or to put it another way, how the weather is intertwined with emotions. McCormack offers a perspective of seeing the atmosphere as both "a turbulent zone of gaseous matter surrounding the earth and through the lower reaches of which human and non-human life moves," and also as an affective domain, "something distributed yet palpable, a quality of environmental immersion that registers in and through sensing bodies while also remaining diffuse, in the air, ethereal."[14]

Imagining a hot air balloon adrift in the sky above a bandstand is an auratic moment in history, an impression of a shared, affective atmosphere, of *Stimmung*. Atmosphere, mood, and climate provide a bridge to the next perspective on *The Storm Cone* – the storm itself.

Ascent of Mr. Coxwell's great balloon from the Crystal Palace grounds, London.
Wood engraving with watercolour (uncredited), 1865.

The Storm

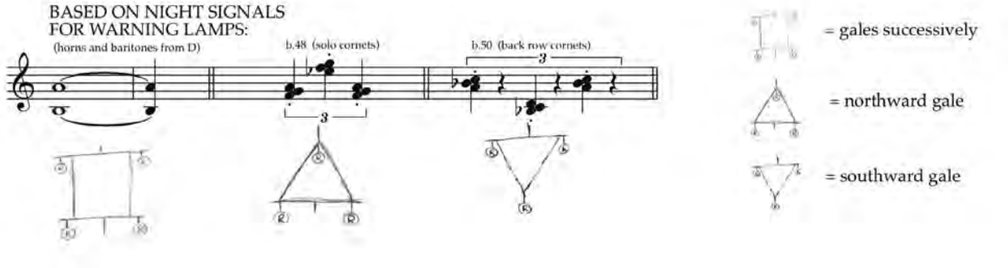
The Storm Cone embodies a tumultuous time in history, a period characterised by a vivid and emotional atmosphere – that of the impending disaster of war. The reference is to Rudyard Kipling's portentous poem, *The Storm Cone*, that Daly's artwork derives its name and its mood, its *Stimmung*. Kipling uses the image of an approaching storm as an allegory of the increasing political unrest in Europe, specifically the rise of the Nazi party, and the sense of the 'ship' of Britain at the mercy of a wild storm-swept ocean. First published in *The Morning Post* in 1932, the poem circles the anxiety of the impending

The Weather Book: a manual of practical meteorology, by Robert Fitzroy. Illustration of types of cloud – lithograph by Martin & Hood. Longman, Green, Longman, Roberts & Green, 1863.

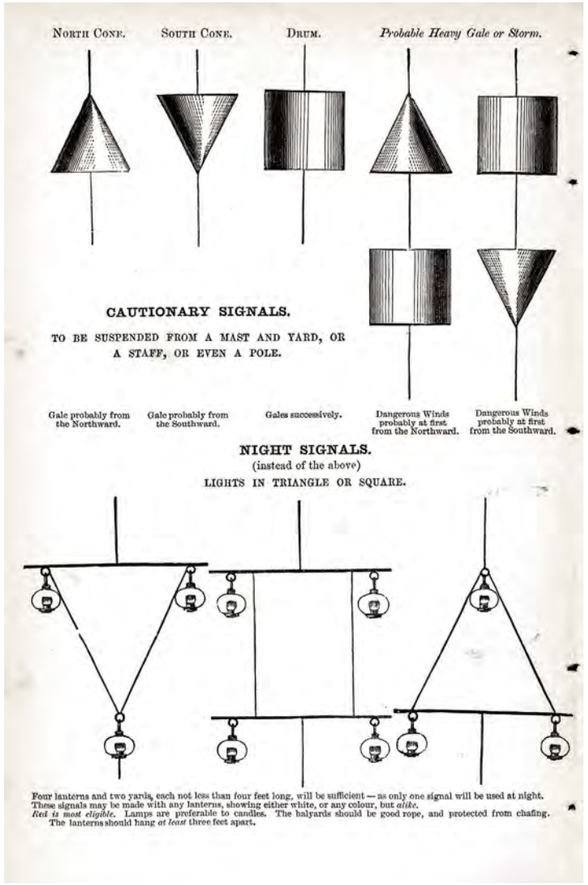
war, with references to the dark and ominous threats, of 'midnight,' the 'tempest,' and that 'dawn is very far.' There are echoes with Horace's *Ode (1.14)*, one of Kipling's sources of inspiration, which also invokes the metaphor of a ship to capture a nation in tumult, "*SHALL ebbing waters bear thee back, Poor vessel, on thy watery track? ...then furl thy sail, Nor prove the play-thing of the gale.*"[15]

The metaphor of the storm is heightened by the idea of the signalling of an emergency, through the symbol of a "storm cone." First described by Robert Fitzroy in his 1863 *The Weather Book*, storm cones are "cautionary signals" to warn of impending bad weather.[16] Hanging from ropes, the cones provided a warning system, with point upwards indicating a storm from the north, point downwards a storm from the south, and a cylindrical drum signalling successive gales. A nocturnal version of storm cones called "night signals" utilised the same general pattern lit with lanterns. For *The Storm Cone*, Pankhurst worked with the visual form of the night signals, transposing them into patterns of notes, as well as evoking Kipling's poem in the use of phrases to evoke the passages of music.

As though in concert with Kipling's vision of the coming storm, and the warning of the storm cone, was Walter Benjamin's angel of history. While Kipling's storm was yet to come, writing in 1940 Benajmin looked backwards, at the "storm blowing from Paradise." Inspired by a Paul Klee drawing of an angel, called *Angelus Novus*, Benjamin described how the angel is moving away from something he is "fixedly contemplating." Benjamin evokes how the angel's "eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history.



Sketches by the composer Lucy Pankhurst, demonstrating the references to 'Night Signals' in her commissioned score for *The Storm Cone*, Laura Daly (2021).



The Weather Book: a manual of practical meteorology, by Robert Fitzroy. Illustration of cautionary and night signals (storm cones) – uncredited. Longman, Green, Longman, Roberts & Green, 1863.

His face is turned toward the past."[17] Benjamin's angel looks backwards, discerning the catastrophe and the ruins. The storm blowing from Paradise propels the angel, "into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."[18]

These twin visions of storms – Kipling's storm of 1932 and Benjamin's from 1940 – convey the sense of calamitous turbulence of the interwar period and early into World War II. The idea of a metaphorical meteorological moment captures the sense of a distinctive signature or mark. In the context of *The Storm Cone* this temporal signature is vividly captured in the music of brass bands, and what can be termed a 'soundmark'.

Angelus Novus, Paul Klee (1920). Monoprint, oil transfer and watercolour on paper. The Israel Museum, Jerusalem.

The Storm Cone

This is the midnight—let no star
Delude us—dawn is very far.
This is the tempest long foretold—
Slow to make head but sure to hold.

Stand by! The lull 'twixt blast and blast
Signals the storm is near, not past;
And worse than present jeopardy
May our forlorn to-morrow be.

If we have cleared the expectant reef,
Let no man look for his relief.
Only the darkness hides the shape
Of further peril to escape.

It is decreed that we abide
The weight of gale against the tide
And those huge waves the outer main
Sends in to set us back again.

They fall and whelm. We strain to hear
The pulses of her labouring gear,
Till the deep throb beneath us proves,
After each shudder and check, she moves!

She moves, with all save purpose lost,
To make her offing from the coast;
But, till she fetches open sea.
Let no man deem that he is free!

- Rudyard Kipling, 1932

Soundmark

The interwar period had a particular *Stimmung*, a mood, an acoustic atmosphere, that was in part generated by brass band music. This distinctive musical moment is what R Murray Schafer terms a 'soundmark.' Soundmarks are the acoustic equivalent of landmarks and can be defined as, "a community sound which is unique or possesses qualities which make it specially regarded or noticed by the people in that community."[19] Schafer advocates for the safeguarding of soundmarks, believing that, "Once a soundmark has been identified, it deserves to be protected, for soundmarks make the acoustic life of the community unique."[20]

Brass band music was a soundmark of the early twentieth century. As David Russell describes, brass bands were especially important in industrial communities, where they were agents of "both musical entertainment and education."[21] This intangible acoustic soundmark was intertwined with the physical landmarks of bandstands, which were integral to the culture of brass band music. Newspapers from the era show packed programmes for bandstands, with regular concerts, and Russell describes how an audience of 15,000 watched the Harton Colliery band at Oldham in August 1926, and concerts in the several thousands were not uncommon around the country.

However, brass band concerts began to diminish during the 1930s. Audiences interested in dancing needed bands that played swing and other forms of music. They also wanted more than just a passive style of listening, seeking more variety in entertainment, and as Russell explains, a "long-term decline" began.[22] While one response was for brass bands to move indoors, to play for more specialist audience, this saw the loss of the collective community spirit that was core to the bands' public concerts. And it also saw the loss of the physical infrastructure of open-air brass band music – the bandstands. Paul Rabbitts narrates the decline of bandstands, with many lost during the Second World War, "scrapped as part of the war effort along with many park railings, but also many fell into disuse and were neglected because they were simply too expensive to maintain."[23] Rabbitts notes that at the peak of the brass band era, there were more than 1,200 bandstands in Britain, but there are now fewer than 500.

The Storm Cone's evocation of the soundmark of the interwar brass bands in Britain is a lament for what has been lost. Schafer lamented the passing of soundmarks, expressing it is an *ubi sunt*, the Latin term for "where are?" as a "version of nostalgic yearning and backwards-looking wonder at the fragility of what comes to pass."[24] Schafer's *ubi sunt* is: "Where? Where are the museums for disappearing sounds?"[25]

St Hilda Colliery Band, 1924, South Shields - winners of the brass band National Championship of Great Britain 1912, 1920, 1921, 1924 and 1926.

The Storm Cone, Laura Daly (2021). iPhone screenshot capturing the AR bandstand in Sydenham Park, Christchurch, New Zealand.

Epilogue – Travels in Time and Space

The arrival of *The Storm Cone*, shimmering into Sydenham Park in Ōtautahi/Christchurch, is my first experience of time travel. The bandstand's appearance in augmented reality, inserted into the park, in some ways reminds me of the Tardis pulsing into view. Dr Who's Tardis arrives at locations often in a swirl of mist, flooded with shimmering, flickering light. The Tardis – a time travel machine with the exterior of a Police call box – finds an echo in *The Storm Cone*. Both are familiar elements from bygone urban landscapes that have now been superseded by portable devices, with entertainment and communication always close at hand. Music has become a solitary rather than collective experience, introspective, insular, individualistic. And it is a portable device too that enables the time travelling of *The Storm Cone*, to be conjured up on my phone. Adrift with the music and soundscapes, I'm transported through time and space as a familiar and ordinary landscape melts into a faraway location.

The idea of time travel is interwoven with science fiction, nostalgia, and the virtual world. Tim Wulf suggests 'retro' video gaming, "creates a sense of nostalgia, which can serve as a psychological resource for the players' sense of self and well-being – in a way, retro gaming allows players to take a digital 'time machine' to their bygone past."[26] The time machine of the mobile phone means that my being here in 21st century Aotearoa/New Zealand can be spatially and temporally disrupted through *The Storm Cone*. The coordinates of Sydenham Park, in my home city of Christchurch, were added by the app developers to allow for an experience of *The Storm Cone* beyond the United Kingdom. This sense of being an outpost of *The Storm Cone* resonates with New Zealand's colonial history, where, as a far flung piece of the Empire we existed as what Mark Twain termed on his visit to Christchurch in 1895, "Junior England."[27] Sydenham of the 1920s is a context I know from Stevan Eldred-Grigg's novel *Oracles and Miracles*, set in working class Christchurch.[28] Sydenham of this time is part of a city under the cloud of the gasworks, a suburb mired on the flat land of the city, where people aspired to be in the hills of Cashmere at the city's southern edge. It is with this in mind that I time travel via *The Storm Cone*, off to this past version of the city.

Brass bands and bandstands were significant in the early days of Christchurch. The names of the brass bands in Christchurch are testament to their working class roots, like the Woolston Brass Band which remains active today. Looking back at newspapers from the early twentieth century sees the bandstands being regularly used for political rallies and public meetings, as well as a regular programme of brass band concerts. Only two of Christchurch's bandstands remain.

In the reverie of augmented reality, transported back to the days of early 20th century Christchurch and the bandstand in Sydenham Park, I listen to the music, the sounds, and become fully immersed. But suddenly I feel something dive at my head, and sense aggression and noise beyond *The Storm Cone's* music and sounds. I've been attacked by a magpie. Magpies here are the aggressive Australian magpies (*Gymnorhina tibicen*) rather than the European magpie (*Pica pica*). Australian magpies are highly territorial, especially when protecting their nests. The magpie attack dislocates the portal to the past, and I retreat from the park, shielding my head and coming back to 21st century Christchurch with a jolt. The *Stimmung*, the storms and the soundmarks evaporate, but *The Storm Cone's* altered reality lingers. The haunting of Sydenham Park through the resurrection of its bandstand through *The Storm Cone* leaves a melancholy stain in the familiar everyday landscape of the city.

Australian Magpie (*Gymnorhina tibicen*).

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Sydenham Park bandstand, Christchurch, New Zealand, 9th December 1941.

Notes

[1] Definition from *Dictionary.com* https://www.dictionary.com/browse/hallucination.

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[4] Tonino Griffero, The Atmospheric "*We": Moods and Collective Feelings* Atmospheric Spaces, (Milan: Mimesis International, 2021). p.14.

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[15] Beetoshok Singha, "Self-Reflexivity in the Select Writings of Rudyard Kipling : A Postcolonial Review" (PhD Vidyasagar University, 2020), http://inet.vidyasagar.ac.in:8080/jspui/handle/123456789/5477. p.272.

Audience watching Horwich R.M.I. Band in the Redoubt Music Gardens, Eastbourne, August 1923.

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[17] Walter Benjamin, Thesis IX, 'On the Concept of History' cited in Walter Benjamin, *The storyteller: tales out of loneliness*, trans. Sam Dolbear, Esther Leslie, and Sebastian Truskolaski (London; New York: Verso, 2016).

[18] Benjamin, *The storyteller: tales out of loneliness*.

[19] R. Murray Schafer, *The soundscape: our sonic environment and the tuning of the world* (Rochester, Vermont: Destiny books, 1994).p.10.

The Storm Cone being experienced on the site of Peel Park's lost bandstand, Salford. October 2021.

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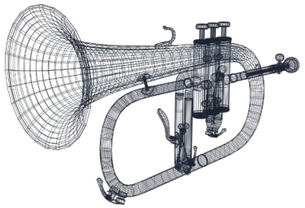

Introduction Notes

[1] *Ways to Change the World* podcast with Krishnan Guru Murthy. Series 6, episode 21, Timothy-Snyder. C4 News (ITN), 8th January 2021.

[2] Bowring, Jacky *Melancholy and the Landscape: Locating Sadness, Memory and Reflection in the Landscape. ('Leavings')*. Routledge, 2017 p.117.

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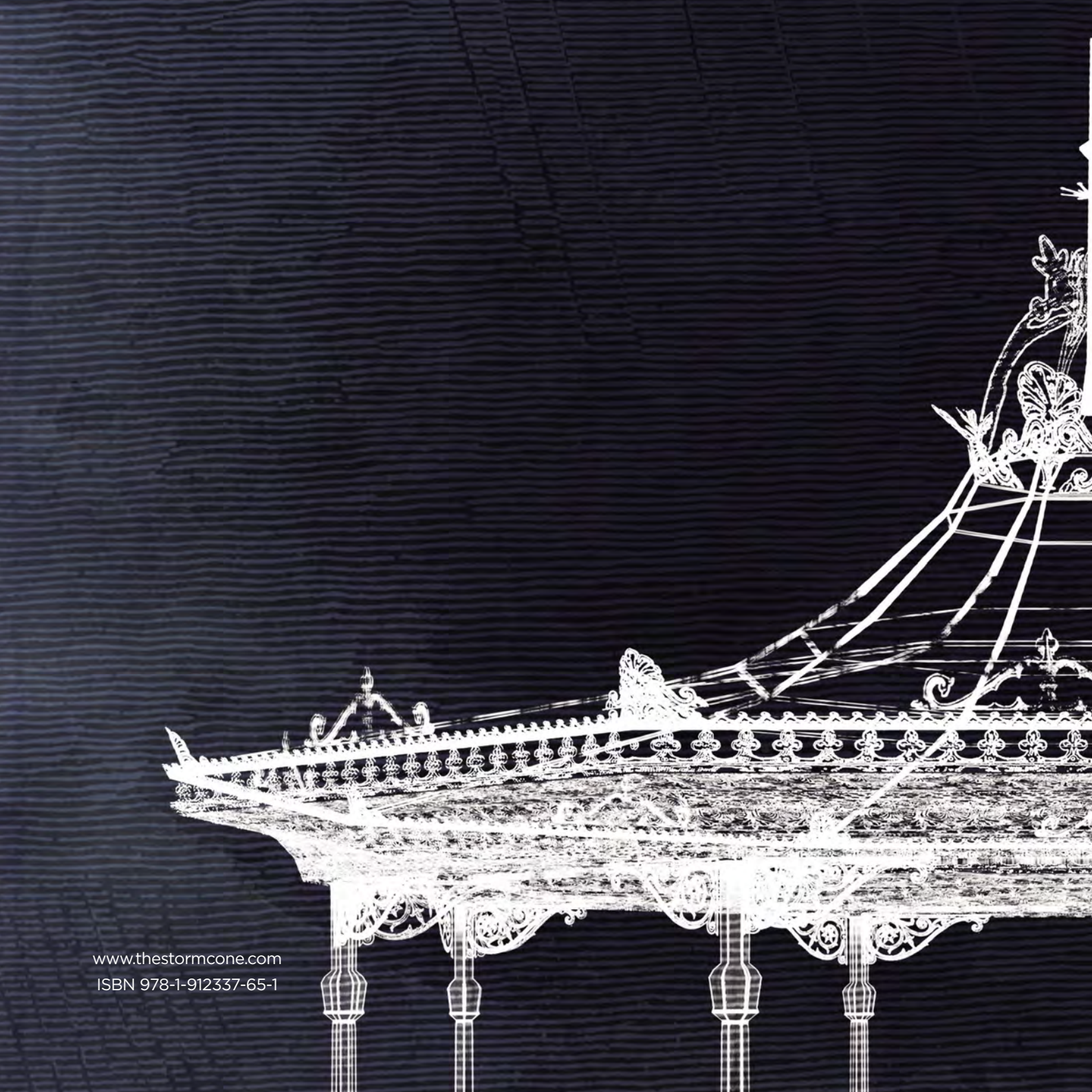

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