

### The Zoomers Gateway

The Zoomers Gateway explores the concept of cultural memory and nostalgia in soundscapes by testing our subjective understandings of the past through sounds—the acoustic manifestation of a place.

Presented as a performance, The Zoomers Gateway mirrors the process of a pure tone auditory test, which assesses an individual's ability to hear sounds at different frequencies and intensities. However, instead of hearing sensitivity, this piece documents individuals' relationships with sound and memory.

At the heart of The Zoomers Gateway lies the Degree of Remembrance Test, which consists of six audio recordings of environmental soundscapes from the year 2000 to year 2025 that represents the artist's memory of space and time from those periods. Audience members are instructed to react to each audio by pressing a button when they feel a sense of familiarity towards a sound. After all six audio clips have been played, a graph representing the participant's "degree of remembrance" appears on the screen. The points of greatest overlap among participants reveal the shared cultural memory of the test group.

Ultimately, this piece asks: *Can one's memory of a space be shared with another person via sounds?*

The emphasis on "sharing" memory speaks to the collectiveness in cultural memory, which Jan Assmann defines as "fateful events of the past, whose memory is maintained through cultural formation and institutional communication (Assmann and Czaplicka)." Cultural memory, comprising a body of texts, images, and rituals unique to each era and each society, actively shapes a community's understanding of its identity by relating our stores of knowledge to contemporary situations. That is, our understanding of the past is preserved through symbols and codes specific to our environment. These objects not only consolidate and convey the self-image of our society, but also make the past identifiable or referenceable.

Soundscape, or sonic environment, is defined as the sum of all sounds within a defined area. Barry Truax notes that the sound reveals how "the environment is understood by those living within it (Truax)," as it is the acoustic manifestation of "place," where the sounds give the inhabitants a sense of place. In turn, the place's acoustic quality is also shaped by the inhabitants' activities and behaviors.

In this way, soundscapes create memory spaces that make up our understanding of the past. The Zoomers Gateway explores to what extent these memory spaces can be shared between individuals.

Memory, often linked to nostalgia, can feel vague or indistinct. Yet, when framed as a test, this piece quantifies memory and makes comparison visible. This juxtaposition of inexplicable sentiment and hard data creates a scene in which the artist attempts to obtain tangible, even

scientific, connection, while also acknowledging the impossibility of fully achieving it, since the perception of sound is inherently subjective.

Ultimately, The Zoomers Gateway offers the artist a channel to testify if her individual memory is, in fact, a fraction of collective culture.

## Z世代之门

《Z世代之门》通过声音——一个场所的声学表现——测试着人们对于过去的主观理解，并探索着声音环境中的文化记忆与怀旧情感。

本作以表演的形式呈现，其结构借鉴了纯音听力测试（pure tone audiometry），一种评估个体对不同频率和强度声音的听觉能力的测试。然而，与其测量听觉敏感度，《Z世代之门》记录着个体与声音、记忆之间的关系。

《Z世代之门》的核心部分是《记忆度测试》（The Degree of Remembrance Test）。该测试包含六段从2000年至2025年的环境声音录音，这些声音记录了艺术家对不同时期特定时空的记忆。观众需在每段声音播放时，在感受到熟悉感的瞬间按下按钮。所有音频播放结束后，系统将在屏幕上显示参与者的“记忆度图谱”，而图中重叠最多的点将揭示该测试群体的文化记忆。

这件作品最终试图回答一个问题：一人对空间的记忆，是否能够通过声音与他人共享？

对“共享”记忆的强调，关涉文化记忆的集体性。正如雅恩·阿斯曼（Jan Assmann）所言，文化记忆是“那些通过文化建构与制度传播维持的关键历史事件的记忆”。记忆由特定时代与社会所独有的文本、图像与仪式构成，这些元素通过与当下处境的联系，塑造了群体对自我身份的理解。换言之，我们对过去的理解，总是从当下的角度出发，并被嵌入特定环境中的符号与编码中；这些对象汇聚并传达出一个社会的自我形象，使过去变得可识别与可参照。

“声音景观”（soundscape，又可译作“声景”或“声境”，此处建议保留“声音景观”以突出环境性）可简单定义为某一区域内所有声音的总和。巴里·特鲁克斯（Barry Truax）指出，声音景观反映了“生活在其中的人如何理解环境”，它是“地方”的声学体现

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这些声音赋予环境内的人空间感，反过来，该空间的声学特性也受到人们活动与行为的影响。

因此，声境能够创造记忆空间，并构成我们对过去的理解。《Z世代之门》，在这之上，探索着这些记忆空间是否可以通过声音被群体共享，形成文化记忆。

记忆常常与怀旧感相关，似乎是一种模糊难言的感受；然而在这个测试中，艺术家尝试将记忆量化。这种将无法言喻的情绪与明确数据并置的方式，构建了一个场域：艺术家在其中试图获得某种具体、甚至科学层面的联结——尽管她明知声音的感知本质上是主观的。

最终，这部作品为艺术家提供了一个途径：  
去验证自己所认同的记忆，是否真是文化的一部分。

#### **Works Cited**

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