



TRANSFEMINIST SOUNDWALKS: SHAPING URBAN SPACE THROUGH VOICE AND PRESENCE

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Abstract:

This article addresses transfeminist art practices reflecting on the relationship between the right to the city, the social production of space, and acoustic justice. Confronting the invisibilization and silencing of marginalized bodies in urban public spaces, it introduces the *Transfemina - Intersectional Landscapes* project and, specifically, Collettivo Amigdala's methodology for co-creating an urban soundwalk in Modena as a case study. We explore how sound, listening, and walking function as tools for constructing alternative critical cartographies, challenging invisible power relations in public space. The paper argues that these practices foster dynamic alliances among marginalized subjectivities through collective vocal practices, mutual listening, and shared embodied actions. Ultimately, the article posits that these experiences actively constitute an aesthetics of feminist infrastructures—characterized by relationality and resonance—that is intrinsically political and performative. This approach outlines a potent “politics of presence,” not grounded in institutional recognition, but cultivated through embodied encounters, actively shaping and reclaiming urban landscapes.

Keywords: Voice and embodiment; Feminist soundwalks; Acoustic justice; Gendered space; Participatory performance.

SOUNDWALKS TRANSFEMINISTAS: CONFIGURANDO O ESPAÇO URBANO ATRAVÉS DA VOZ E DA PRESENÇA

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Resumo:

Este artigo analisa práticas artísticas transfeministas que questionam a relação entre o direito à cidade, a produção social do espaço e a justiça acústica. Em resposta à invisibilização e ao silenciamento de corpos marginalizados no espaço público urbano, apresenta-se o projeto *Transfemina - Paisagens Interseccionais* com foco na metodologia do Collettivo Amigdala para a cocriação de um *soundwalk* urbano em Modena, tomada como estudo de caso. Explora-se de que modo o som, a escuta e o caminhar operam como ferramentas para a construção de cartografias críticas alternativas, capazes de desafiar relações de poder invisibilizadas no espaço público. Defende-se que estas práticas promovem alianças dinâmicas entre subjetividades marginalizadas através de práticas vocais coletivas, da escuta mútua e de ações corporais partilhadas. Por fim, o artigo sustenta que estas experiências constituem uma estética das infraestruturas feministas — caracterizada pela relacionalidade e pela ressonância — intrinsecamente política e performativa. Esta abordagem apresenta uma “política da presença”, não assente reconhecimento institucional, mas cultivada através de encontros corporificados, que intervêm ativamente na configuração e na reapropriação das paisagens urbanas.

Palavras-chave: Voz e corpo; *Soundwalks* feministas; Justiça acústica; Espaço feminista; Performance participativa.

1. Introduction

This article stems from the European project *Transfemina - Intersectional Landscapes*, which proposed the creation of spaces for reflection, discussion and collective action on the invisibility of feminist narratives in cultural heritage and inequalities in the public space in three southern European cities (Porto, Barcelona and Modena), through a process of transnational co-production of site-specific artistic interventions. The project involved three organizations—Pele (Porto), lead partner, Collettivo Amigdala (Modena), and Col·lectiu Punt6 (Barcelona)—in a path of research and action intertwining participatory artistic practices, urban spaces, and political imaginaries.

As artists and curators working in the field of performance, we write from a situated position: we are part of Collettivo Amigdala, an artistic collective that produces aesthetic devices and relational practices, in which we respectively serve as dramaturg and curator, civic designer and architect, and vocal researcher and choir director. This text therefore reflects a hybrid methodology, combining theory and practice, an approach to knowledge production deeply rooted in bodily experience and artistic practice, where the body itself serves as an instrument and source of understanding, and participant observation, offering a close and processual reflection on some of the recurring tools in our work: voice, collectivity, sound, and public space.

Through the *Transfemina* project, with *LOUD!* serving as an illustrative example of its theoretical underpinnings, this article explores vocality as a form of urban and political presence, and sound as a vector of relation, displacement, and rewriting of lived space.

2. The *Transfemina* Project: Context and Methodology

Building upon the framework established by the Creative Europe project *Transfemina - Intersectional Landscapes* (as introduced in Chapter 1), this chapter delves into the project's context and

methodology. The three organizations involved in the project collaboratively developed a common manifesto that articulates their shared vision and guiding principles. This manifesto underscores a commitment to amplify hidden narratives of marginalized groups and to cultivate diverse urban spaces through feminist urban planning, advocating for plural, affective, and effective participation. It also grounds the project in feminist intersectionality, which actively challenges patriarchal and capitalist norms as well as intersecting oppressions—such as racism, classism, and ableism—that produce systemic injustices and inequalities (Pele et al., 2024). In the *Transfemina* project, transfeminism was understood as an intersectional and liberatory framework (Raha & Drift, 2024) that centers the experiences and agency of women, non-binary people and queer individuals. It advocates for each individual's right to define their own identity and for a society that respects diverse gender expressions beyond rigid hierarchies (Koyama, 2020).

Transfemina - Intersectional Landscapes was structured as a path of research and action, intertwining participatory artistic practices, engagement with urban spaces often considered marginal or peripheral, and the development of political imaginaries. This collaborative framework extended across three European cities—Modena, Porto, and Barcelona—where each partner organization led the co-creation of a site-specific soundwalk involving local communities through a year-long Local Laboratory in each city. While sharing a common methodological approach, the three soundwalks were designed to take shape autonomously, responding to the unique urban landscapes and community contexts of each location. The *Transfemina* project, spanning from January 2024 to October 2025, tackled fundamental questions about how cities and public spaces reflect and perpetuate gender inequalities. It examined spatial production practices that confine certain bodies to specific places (for example female bodies in the private space of the house), often evoking feelings of being “out of place” in the public domain. Within this framework, the project argued that the invisibilization of certain bodies in urban public spaces—and the various forms of exclusion

faced by marginalized people in contemporary cities—is intrinsically tied to the silencing of their voices and bodily presence. It is important to note that, within the specific scope of *Transfemina* project, marginalized bodies are thus conceptualized through an intersectional lens, encompassing, but not limited to, women (cisgender and transgender), non-binary people, and queer individuals, further specified by factors such as age (e.g., adolescents, elderly women), migrant backgrounds, and disabilities, whose perspectives and needs are often overlooked in urban planning and public discourse.

The methodology adopted by *Transfemina* utilized sound, listening, mapping and walking as primary tools. These elements were employed to construct alternative critical cartographies, capable of questioning the invisible power relations at play in the conception, design, and representation of public space (Biserna, 2024). Through participative practices (Local Laboratories) and artistic devices (Soundwalks), the project fostered embodied, multisensory engagement with socio-political geographies, enabling participating local communities to re-appropriate and rewrite urban structures by actively engaging with the polyrhythms, acoustics, and differences in public and private territories. Ultimately, the *Transfemina* project explored sound as a form of urban and political presence—a vector for relation and the rewriting of lived space—thereby challenging normative representations of urban environments and advocating for a more inclusive right to the city.

3. Theoretical Reflections

3.1 Bodies, Urban Space, and Vocality

The experience of urban space is far from neutral: it is traversed by material and symbolic dispositifs that regulate who can be present, move, be seen, and be heard. As activists from Col·lectiu Punt6 highlight in their work on feminist urbanism, cities are constructed on androcentric, productivist, and binary assumptions. Feminine, non-binary, queer, migrant, and racialized subjectivities often

experience urban space as a site of exclusion, hypervisibility or enforced invisibility, exposure, or erasure (Col·lectiu Punt 6, 2019).

In this article, the concept of inhabiting is defined not as a simple condition of presence, but as an active, situated practice that implies relationship, transformation, and redefinition of lived space. This perspective aligns with Henri Lefebvre's concept of "habiter" (to inhabit) as a fundamental dimension of the "right to the city"—one entailing active participation in social life and the social production of space (Lefebvre, 1970; Lefebvre, 1974). To inhabit means to be able to trace paths, to name places, to orient oneself and to extend the reach of the body in space (Ahmed, 2006). It is a gesture of agency that intersects affective, political, and perceptual dimensions. In this sense, inhabiting is never just being: it is acting, leaving a mark, transforming the landscape—even just through one's passage, gesture, or voice.

Voice, like the body, plays an active role in this relationship. It is not merely a vehicle for verbal content, but an embodied presence that resonates in space, draws boundaries, interpellates and connects. As the philosopher Adriana Cavarero writes, the voice says someone, even before saying something: it is the singular imprint of our presence in the world. Every voice is situated, unrepeatable, and carries the weight—or the possibility—of its own history (Cavarero, 2003). From this perspective, the Psychophonie approach—developed by Marie-Louise Aucher and further elaborated in Italy by Elisa Benassi—recognizes voice not merely as a sound emission, but as an integral manifestation of the human being: voice becomes the sonic image of muscular tone, vital energy, emotions, and deep thought (Aucher, 1988). In collective vocal practices, this singular dimension multiplies and becomes more complex. The voice becomes a relational gesture, a tension between self and other, between intimacy and public space, between the need to assert oneself and the need to listen. Drawing on scholars such as Christina Azahar, whose work explores feminist musical practices and their role in shaping collective experiences, we understand that when several voices share a time and space—without

necessarily seeking unison—a form of sonic inhabiting emerges, which does not erase differences but allows them to resonate (Azahar, 2021). When collective vocal practices happen in the public space, the concept of inhabiting finds an acoustic and performative articulation: to inhabit a space also means to be able to make one's presence vibrate within it, to recognize one's own boundaries, to rewrite them, to redraw them with the voice. It becomes a form of negotiation with the urban landscape—a way to situate oneself in the world not through possession, but through relation.

3.2 Taking Voice / Having Voice. Collectivity and Acoustic Justice

Within Collettivo Amigdala's artistic work, we distinguish between “having voice” and “taking voice”. The former refers to a pre-existing condition often tied to social recognition: it means being able to be heard and gaining access to shared codes, languages, and spaces of expression. The latter, by contrast, is an active gesture that entails speaking without invitation and expressing oneself despite the risk of being unheard or misunderstood. From this perspective, the vocal work we have developed over the years within Amigdala is based on a specific idea: voice—especially when expressed through singing—is a right, not a talent. It is not something one possesses, but something one exercises and enables each time. Inclusivity, in this sense, is gauged not by the variety of voices welcomed, but by the commitment to listening to each as an irreducible subjective expression. The choir, in our practice, is an acoustic laboratory in which bodies sing, but also hold each other, listen, and negotiate. Collectivity is not the sum of voices, but the field where voices meet, respond, accompany one another. It is a relational device where vocal presence becomes a political gesture—not because of what it affirms, but because of how it exposes and differentiates itself.

An exemplary manifestation of this approach is Amigdala's project *LOUD!*, which explicitly brings collectivity into public space through a sonic and political gesture. In October 2024, three

choirs—composed mainly of women and queer individuals—traversed Modena in a distributed choral action culminating in a public performance in Piazza Grande. Each choir moved through public space in a different way, following pre-determined routes that led them to reunite in the city center. Along the way, they sang through public transport, architectural structures like arcades and alleys, shops and businesses, squares and streets. The choice of choral singing as a device is deeply connected to our collective's research: as discussed, the choir, in Amigdala's vision, is a living, porous, situated organism that generates a field of resonance among bodies, voices, and affections. It is also a gesture of alliance: singing together in public space affirms a plurality of presences without necessarily exposing oneself as an individual. In *LOUD!*, the vocal-body is never isolated; it is always in relation. It is precisely in this relational web that its political potential resides. Collectivity is therefore not just a musical technique, but a form of affective spacing, in which acoustic presence builds an alternative form of urban inhabiting—one that defies normative, often exclusionary, models. In this vein, Christina Azahar's research on feminist musical practices in Chile demonstrates how musical and interpersonal resonances are pivotal in shaping feminist coalition-building and reconfiguring the gender politics of space, contributing to what she terms “feminist worldmaking” (Azahar, 2021). It is in this direction that the concept of acoustic justice, as developed by Brandon LaBelle, becomes relevant. He interprets listening as an embodied and relational practice capable of opening spaces of care, attention, and resistance to the normative structures that regulate space and subjectivity. Acoustic justice, writes LaBelle, implies the expansion of listening as a dynamic expression of bodily power—as a “sensual and transformative” capacity through which to express understanding and collaboration, both individual and collective (LaBelle, 2020). In his perspective, acoustic justice is not only about access to speech or freedom of expression: it encompasses spatial, affective, and political dimensions, touching on forms of recognition, everyday soundscapes, and the possibility of listening and being listened to as

embodied subjects. As LaBelle also emphasizes in a later text, it is about thinking of listening as a fundamental practice of a “political ecology of care and mutual respect” (LaBelle, 2023 p. 10). On the other hand, from the psychophonetic perspective of Marie Luise Aucher and Elisa Benassi, listening to one’s own voice is linked to the ability to feel, define, and recognize oneself in the sound one emits. Voice serves as the acoustic image of identity: listening to oneself is thus a prerequisite for expressing that identity in relation to other voices (Benassi, 2025). When singing in a choir, this dynamic is amplified: not being able to perceive one’s own voice within the group can generate disorientation—a temporary loss of self. This experience, for instance, can manifest as a feeling of an eroded sense of acoustic identity or a detachment from one’s own vocal core within the collective sound, creating a disturbance because people cannot recognize and identify themselves within a collectivity (Clarelli, 2023). It is not limited to musical abilities but involves deeper dimensions, connected to the physical, energetic, and psychic state of the person and their relationship to the world. Listening, in its fullest sense, requires organic, multidimensional movements between inside and outside, inhalation and exhalation, and perception and expression. As Elisa Benassi affirms: “Where I cannot feel myself, I am not able to express myself.”²² The choir is thus a concrete form of collective inhabiting, activated through a deep and situated listening practice. It is not just about being there, but about building the conditions to be in relation: listening, accompanying, falling into dissonance. The form of sonic inhabiting, in this sense, means creating a space where the voice can resonate without being neutralized, and where presence can be sustained—even in fragility, as the collective environment actively fosters acceptance and

support for individual vulnerabilities, allowing even uncertain voices to contribute to the shared acoustic landscape.

3.3 The Soundwalk as an Artistic and Political Device

The soundwalk—understood as a practice of listening while moving through urban space—emerges from a broad and layered landscape of artistic and political experiences. Practiced for decades in different contexts, from experimental composition to transfeminist activism, it has taken on multiple forms and intentions (Biserna, 2024). Originating from the work of figures like Murray Schafer and Hildegard Westerkamp with the *World Sound-scape Project*, soundwalks developed as an embodied and mobile practice of paying attention (Westerkamp, 1996). More recently, contemporary sound artists have emphasised its capacity to foster embodied, multisensory engagement with socio-political geographies (İnal-Çekiç, Ewa Woźniak, 2023).

In our path, we align with a rich genealogy of artistic and activist practices, particularly those that explore critical listening and embodied spatial relationships within public spaces through a transfeminist lens. This lineage is rooted in the research and work of figures such as the American composer Pauline Oliveros and her notion of *Deep Listening*, and finds contemporary resonance in explorations like those of art historian and researcher Elena Biserna. Oliveros opened a path toward a form of listening that is not passive but active, porous, and transformative and describes a mode of listening that acts on relationships and prepares bodies for an expanded, non-normative attention—capable of generating presence and sensitive transformation (Oliveros, 2005). Elena Biserna, in her theoretical and curatorial work, has explored the feminist, urban, and relational dimensions of the soundwalk, restoring its complexity and radical potential. Biserna describes the soundwalk as a practice that produces “dissonances as a way of nurturing other forms of inhabiting public space” (Biserna, 2024, p. 187). The testimonies gathered in her research show how sonic walking

²² The references to Psychophonie in this article are primarily based on teachings by Elisa Benassi at the Accademia Internazionale di Psicofonia, part of the training program in “Musicoterapia - Psicofonia Applicata” offered by Essere Voce (<https://www.esserevoce.it/formazione/#psicofonia-applicata>), where Meike Clarelli completed her diploma.

can become a tool for understanding the body as a political and spatial sensor, capable of redrawing the urban landscape.

At the same time, walking is not merely a means of moving through space but a performative and aesthetic gesture in its own right. In his influential work *Walkscapes*, architect Francesco Careri demonstrates how walking constitutes a primordial form of spatial production—an act that does not simply traverse territory but transforms it:

“Walking (...) implies the transformation of the place and its meanings. The mere physical presence of man in a space (...) and the variation of perceptions he receives by traversing it, is a form of landscape transformation that, even if it leaves no tangible signs, culturally modifies the meaning of space and thus space itself” [Our translation] (Careri, 2006, p. 28).

Walking together—especially for non-normative subjectivities—thus becomes a political gesture: a way of inhabiting the world that actively engages with instability and fosters transformation. As Elena Biserna notes, walking has often been celebrated as an emancipatory and democratic gesture, yet not all bodies have equal access to the legitimacy of becoming visible and audible in public space. Biserna describes a range of feminist walking and sonic practices united by: “the desire to assert a territorial presence by occupying not only the tangible space but also its frequency range; to subvert, even if temporarily, the power structures of places via noise and disorder” (Biserna, 2024, p. 187). This approach recognizes the soundwalk as a powerful tool for political intervention, actively challenging established urban orders. Drawing on Chantal Mouffe’s framework, we understand these interventions as “agonistic gestures” (Mouffe, 2000). These gestures confront normative urban practices without negating conflict, but rather transforming it into a driving force for redefinition. This also aligns with performing arts scholar Diana Taylor’s “politics of presence”, where understanding emerges from relational processes and a “being with” others “in transit”, embracing the inherent instability of collective movement and the contradictions of access and power. As she writes: “To be with, in

movement, to accept knowledge as a practice to be developed in transit with others, not knowing exactly what lies behind the curve, constantly changing, never arrived” (Taylor, 2006, p. 26). This way of inhabiting the world fundamentally rejects a possessive relationship with space. Taking inspiration from Careri’s powerful concept of walking as primordial “spatial production”, we acknowledge that his framework, while foundational for understanding walking practices as aesthetic and transformative devices, does not explicitly address the differential social and political realities of urban access and experience for diverse bodies. Thus, our framework extends beyond mere territorial inscription to embrace the vulnerability of marginalized bodies not as weaknesses, but as generative forces. This perspective, deeply informed by transfeminist thought and collective practice, sees these qualities as central to fostering new meanings and possibilities for urban belonging. It is from these trajectories—where the soundwalk acts as both an artistic device and a practice of collective inhabiting—that we aim not merely to traverse space, but to transform it.

4. The Transfemina Soundwalk in Modena: *Here*

4.1 Project Genesis: The Transfemina Framework and Local Laboratory

The artistic creation of *Here* was developed within the broader European Transfemina project, as described in Chapter 1.1. Transfemina sought to foster research groups in each participating city to co-create collective soundwalks—serving as mappings, soundwalks, reclamations, counter-narratives, and rituals. In Modena, this entailed a year-long preparatory process that convened local women, individuals socialized as women, and non-binary people (of different ages, origins, backgrounds and abilities) in the Local Laboratory at OvestLab, a cultural and artistic center on the city’s outskirts run by Amigdala. Participants were recruited via a public open call and Amigdala’s transfeminist network. Additionally, collaborations with grassroots organizations reached

communities such as migrant women and teenagers through separate, shorter workshops, thereby expanding the range of beneficiaries and incorporating diverse perspectives. *Transfemina* in Modena culminated in the soundwalk titled *Here - Sono nata per camminare/I was born to walk*, an expanded musical composition that unfolded over a full day, lasting 10 hours, from morning until late night. The performance premiered on October 19, 2025, involving approximately an audience of one hundred people in an 18 km walk.

During the Laboratories, participants engaged in nocturnal and daytime walks, silent observations, and collective discussions, while exploring listening techniques and vocal practices to interrogate the power relations structuring urban experience. From these encounters, a choral dramaturgy emerged, intertwining walking, sound, and word. Several mapping actions and exploratory walks were conducted throughout the Laboratories, investigating sound production in the city as a practice of collective citizenship. Crucially, during the workshop phase, the women of the main Local Laboratory were divided into four sub-groups, coordinated by one of the project authors: Silvia Tagliazucchi, Daina Pignatti, Federica Rocchi, Meike Clarelli, and Laura Petrucci.

- The “path” sub-group defined the 18 km route through the city, connecting central and peripheral areas through emotive, affective, and counter-narrative mapping.
- The “actions” sub-group developed shared gestures and functional choreographies within the group, serving as collective references for activities such as forming a compact group, donning headphones, resting, conversing, or observing silence. This also encompassed coordinating public conversations and encounters with specific communities along the route.
- The “sounds” sub-group gathered testimonies from other women and queer individuals in the city, aiming to multiply perspectives and amplify voices beyond the workshop boundaries. Participants were invited to interview friends, daughters, mothers, sisters, or any other women to whom they felt affection,

collaboratively defining the interview questions, methodology, and tools. These interviews were collected and integrated into the musical composition, forming an informal, affective sonic archive that produced the polyphonic soundscape of the *Here* soundwalk.

- The “care” sub-group mapped the walking group’s needs, for example by arranging access to public and private restrooms along the route, managing food provisions, addressing fatigue, and ensuring accessibility.

4.2 The “Here” Soundwalk: An Urban Undertaking

The soundwalk *Here - Sono nata per camminare* traversed the city guided by the community of women who had participated in the year-long Local Laboratory. It functioned as a “mobile sound narrative” articulated through stages, rituals, and pauses, interrogating the affective and political memory of places, their accessibility and safety, and the possibility of re-signifying them through voice and listening. The walk was structured ritually, with transitions between sonic forms and pauses in selected public spaces. These resting points served as both moments of pause and open thresholds—where one could join or leave the walk. This structure intentionally fostered inclusivity and allowed for varying levels of engagement, reflecting the project’s foundational commitment to accessible and participatory urban exploration. At the same time, this extensive collective journey represented more than a mere traversal of urban space; it was a profound urban undertaking—a bold, playful adventure in its own right. The “out of measure” experience of walking 18 km significantly amplified this spirit. For the women of the Local Laboratory, this long-term commitment became a shared quest to collectively “found” a new kind of city—not physically, but through re-imagining its social and acoustic fabric. This collective action transformed walking into a dynamic adventure, as the group courageously ventured through Modena all day long, discovering, challenging, and joyfully reshaping their relationship with the city.

4.3 Sound Composition and Dramaturgical Structure

The soundwalk was shaped by the mappings produced during the workshops. It identified spaces that were personally or professionally significant to participants, but also emotionally or imaginatively charged. The choice to travel across a large part of the city in a moving caravan arose from the desire to use sound and listening to affirm presence in public space. An original sound composition—conceived and created by Meike Clarelli and Federica Rocchi—formed the backbone of the entire walk. Organized as a narrative tracing an imaginary woman’s life from birth to death, it consisted of six distinct audio tracks, listened to via headphones at specific moments throughout the day. As the journey progressed through the city, so too did the woman’s life story, effectively weaving a biographical thread into the urban fabric. The composition blended various sonic elements: testimonies from approximately fifty women of diverse ages collected during the Laboratory and across the city, musical fragments, environmental soundscapes, quotes, and original music. Additionally, an original poetic text by Serena Terranova, read by visual artist Claudia Losi, also contributed to the biographical narrative. Each chapter cultivated its own acoustic atmosphere, intertwining the depicted life stage with the unique characteristics of the urban areas the group traversed at that moment. This sophisticated sound design fostered profound engagement with both the cityscape and the collective stories, highlighting how individual experiences echo in public spaces. Moreover, the soundwalk featured moments of collective speech and public dialogues, allowing both audience and participants to add their voices to the soundscape and embody the themes of presence and reclamation in the urban setting. The entire dramaturgical structure drew inspiration from feminist participatory urbanism, reflections on the right to the city, polyphonic practices, and collective modes of knowledge production. The result was a radical form of sonic inhabiting, capable of subverting normative representations of urban space. Ultimately, *Here* was not intended

to merely represent the city, but to rewrite it through movement and resonance. It was a way of improvising with the urban landscape and of reclaiming its acoustic and symbolic textures through collective presence.

5. Conclusion

The practices developed in *Transfemina - Intersectional Landscapes*, *LOUD!*, and other projects by Collettivo Amigdala offer a vision of the city as a space to be inhabited in a situated, relational, and transformative way. Sound and vocality become tools for challenging the established order of urban space, not by negating conflict, but as forms of embodied and transformative dissent. As Chantal Mouffe affirms, agonism differs from antagonism in that it recognizes the legitimacy of the adversary and makes conflict the driving force of democracy. In Mouffe’s view, an agonistic democracy is one in which adversaries, not enemies, confront each other, fighting within a shared symbolic space (Mouffe, 2000). In the same way, singing, walking, and resonating together in public space can become agonistic gestures—not acts of destructive rupture, but re-articulations of spatial, acoustic, and relational codes. The experiences described here, far from being mere aesthetic productions, actively constitute an aesthetics of feminist infrastructures that is intrinsically political and performative. This aesthetic, characterized by relationality, resonance and vulnerability, serves as a foundational element, weaving together embodied knowledge, affective and sensitive counter-cartographies, and alliances forged through rhythm, breath, and shared silence. It is within these intersections that a politics of presence is outlined—a potent form of agency not grounded in institutional recognition, but rather cultivated through the direct, embodied encounter of bodies resonating together and actively shaping and reclaiming urban landscapes. As one of the participants in *Transfemina* said: “With my voice, I feel where I am”. This sentiment encapsulates the profound connection between vocal expression, self-localization, and the construction of

an embodied sonic geography within the urban environment, effectively inscribing the body into a dialogue with the city's architectural and social fabric. Perhaps this is one of the most radical forms of inhabiting: feeling where one is, transforming urban space into a site of collective resonance and relationship.

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