





MELEIDOSCOPE



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NAME OF PROJECT

- MELEIDOSCOPE: The ghost city

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MELEIDOSCOPE: THE GHOST CITY

A sonic dérive in a ghost city

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ABSTRACT

Cities have a long history to be known as the main place for operating businesses and administration.

During pandemic, the working-from-home movement has critically raised a question for the future role of inner cities:

Do we still need the model of central business center in post COVID-19?

Accordingly, there is no ultimate solution or answer at the moment, except only predictions and speculations in regard to that issue.

Similarly, Melbourne city, as a young metropolitan, has been affected enormously during the crisis.

This project is about rethinking the image of city through a new way of seeing and listening.

The concept is about using acoustic sounds inside Melbourne CBD as the medium for speculating a new experience of the livelihood inside the city during COVID-19 lockdowns.

By using acoustic sounds in soundscape design practice, this speculation also suggest a new approach for urban planners, designers and policy makers to rethink the future development for our cities which will be focused more on the idea of acoustic comfort in urban environment.

The proposal presents an audio-visual soundscape movie/installation using Dérive narrative inspired from The International Situationist. The audience will listen to the soundscape within city from the perspective of a wanderer who explores poetics in Melbourne CBD during lockdown pandemic.

Keywords : soundscape, city, Dérive, decision-making.

NAME / DEFINITION

'MELEIDOSCOPE: The ghost city'

MEL -

Prefix of Melbourne

- EIDOSCOPE

Sufix of Kaleidoscope

The name is inspired by the invention of Kaleidoscope instrument by David Brewster in 1817.

The project explore the cityscape with different variables inside city, from visual emements of materiality in landscape to non-visual elements in soundscape; how they interconected to each other to create a sense of place.

THE GHOST CITY

A sub-explanatory for MELEIDOSCOPE, an artistic installation for describing the scape of city during pandemic when the city becomes a ghost city.





I. CONTEXT

City is a place obtaining complex issues between sociology, economy, administration, entertainments and environment. In COVID-19 pandemic, cities are facing problems in different perspectives.

The problems were raised when local governments have to deal with the financial cost, the emptiness of social interaction within it, the shutdowns of commercial and services, the new trend of working from home, a lack of resources for healthcare and public services for disease outbreaks.



1. Three main impacts

Cities are long history known for the effective model of centralization to support productivity of enterprises. (Millar 2021). At the current state (2021), we are facing to the issue of 'decentralization' in CBD with certain impacts from the pandemic.

In Australia, the impacts of COVID-19 on the inner cities were concluded into three main problems (Exon 2020):

1. The decrease of number of the international students
2. The commercial operations of the city have changed due to businesses operations largely in the suburbs for working from home movement
3. The shutdown of retail sector

2. From peak city to ghost town

Article | October 15 2020 | Source: Financial Times

In CBDs like the City of London or lower Manhattan, fewer people are walking on the streets since the beginning of the pandemic. City centers are becoming ghost towns. According to FT research based on Google mobility data, the number of people visiting restaurants, stores in cities dropped dramatically.

The statistic has proven the situation is recovering slowly globally (Valentina Romei 2020) (Figure 1).

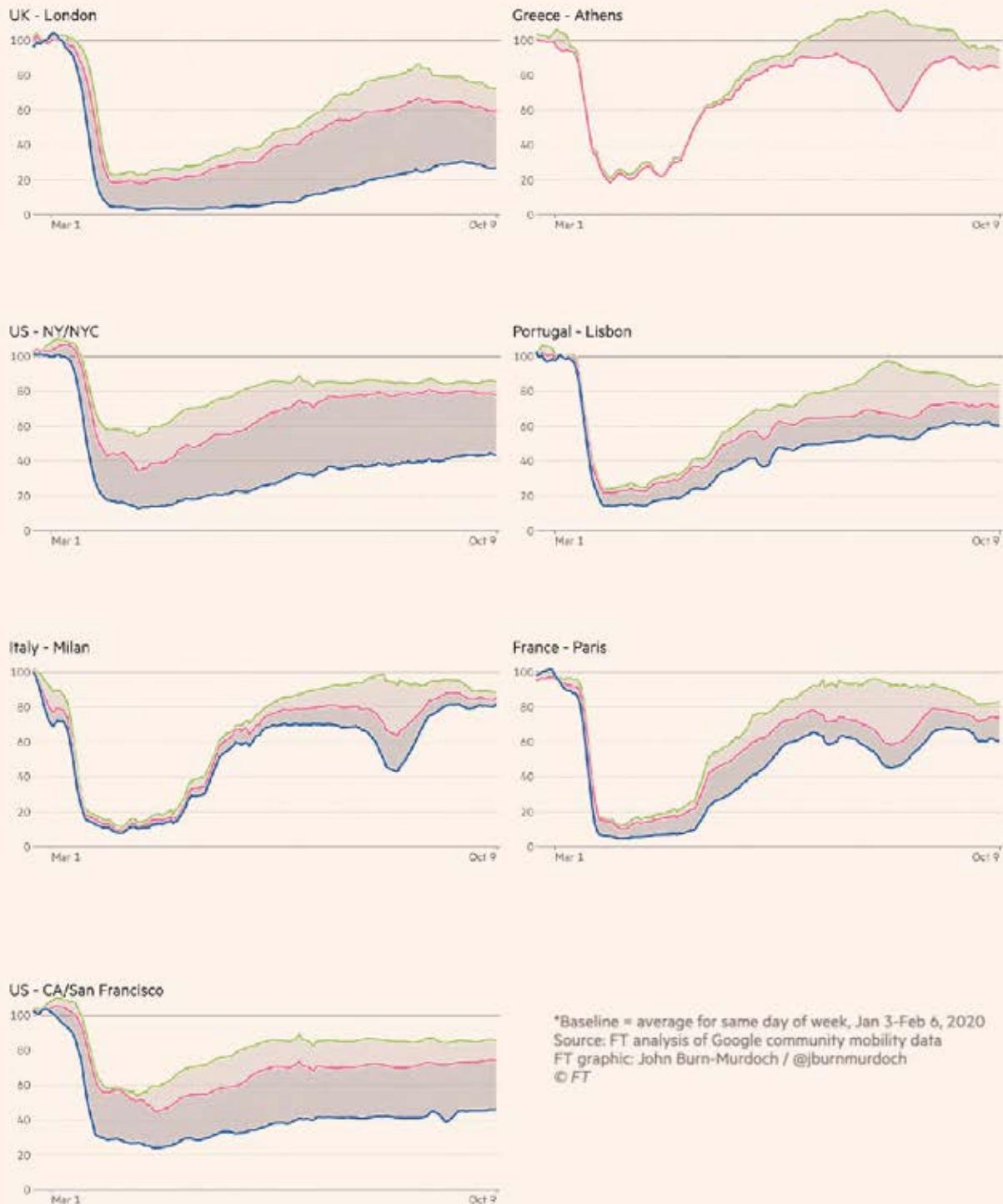
The long-term lock-down periods along with the adaptation to new models for remote businesses and workplaces are some of the main reasons. According to the European Commission, approximately 40% of employees in Europe worked remotely in the first and half year 2020. 60% of individuals are now working from home as stated by Stanford survey.

Valentina Romei, JB-M 2020, 'From peak city to ghost town: the urban centres hit hardest by Covid-19', Financial Times, <<https://www.ft.com/content/d5b45dba-14dc-443b-8a8c-e9e9bbc3fb9a>>.

Footfall is recovering much more slowly in major cities than elsewhere

Footfall at cafés, restaurants, retail and leisure venues, as a % of baseline*

National average City region City centre



*Baseline = average for same day of week, Jan 3-Feb 6, 2020
Source: FT analysis of Google community mobility data
FT graphic: John Burn-Murdoch / @burnmurdoch
© FT

Figure 1. Charts show the flow of people revisited cafe, retail, restaurants... slowly after 7 months from Mar 01 to Oct 9 in many big cities (Valentina Romei 2020)

3. Inner cities as ghost towns

A short preview of the images of cities before and during pandemic (News 2020)



Figure 2. Rome, Italy (2017 – 2020)

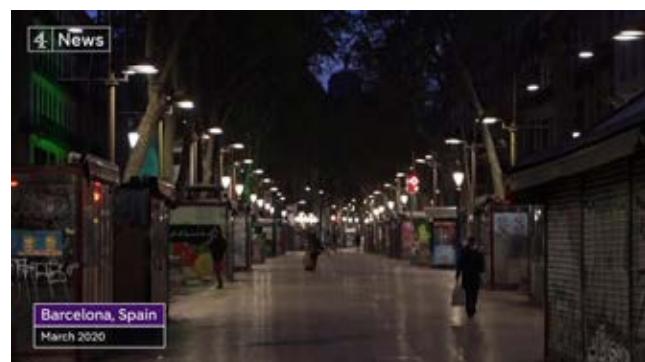


Figure 3. Barcelona, Spain (2016 – 2020)

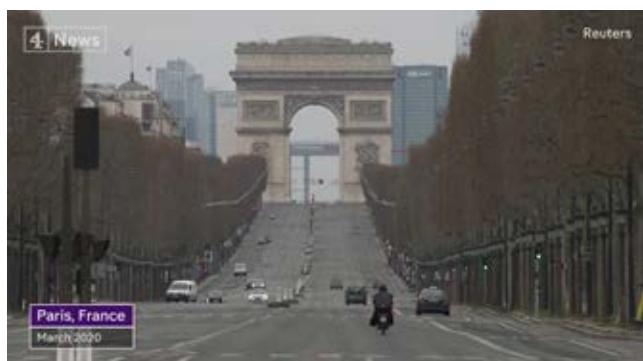


Figure 4. Paris, France (2017 – 2020)



Figure 5. Vatican City (2019 – 2020)



4. Melbourne City turned into ghost town

Similarly, Melbourne is in a long lockdown with stay-at-home restrictions. There are strict policies in regard to school closures, business closures, mask mandates, time and distance on travelling in day. It is no foretell how this is going to end.

There are certain predictions for the next movement of city development, how city is going to look like, after the crisis. One of them, negatively, is the image of Melbourne going to be a ghost town as what it used to be, in the history.

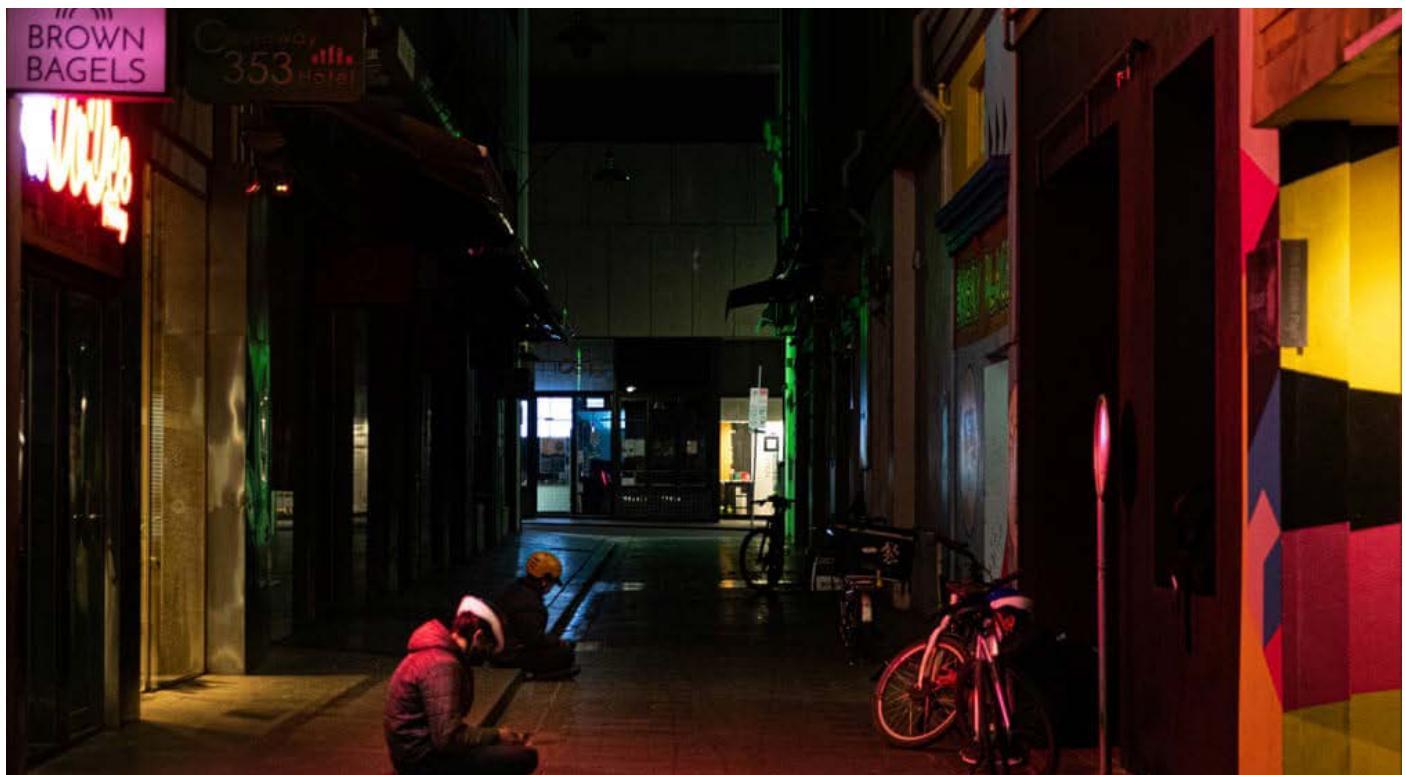


Figure 6. Food delivery riders in a deserted alley wait for pickup orders. - Photograph: Asanka Ratnayake/Getty Images



Figure 7. A tram travels past a deserted Flinders Street. - Photograph: Asanka Ratnayake/Getty Images



Figure 8. A man crossing the intersection of Swanston and Bourke Streets. - Photograph: Asanka Ratnayake/Getty Images

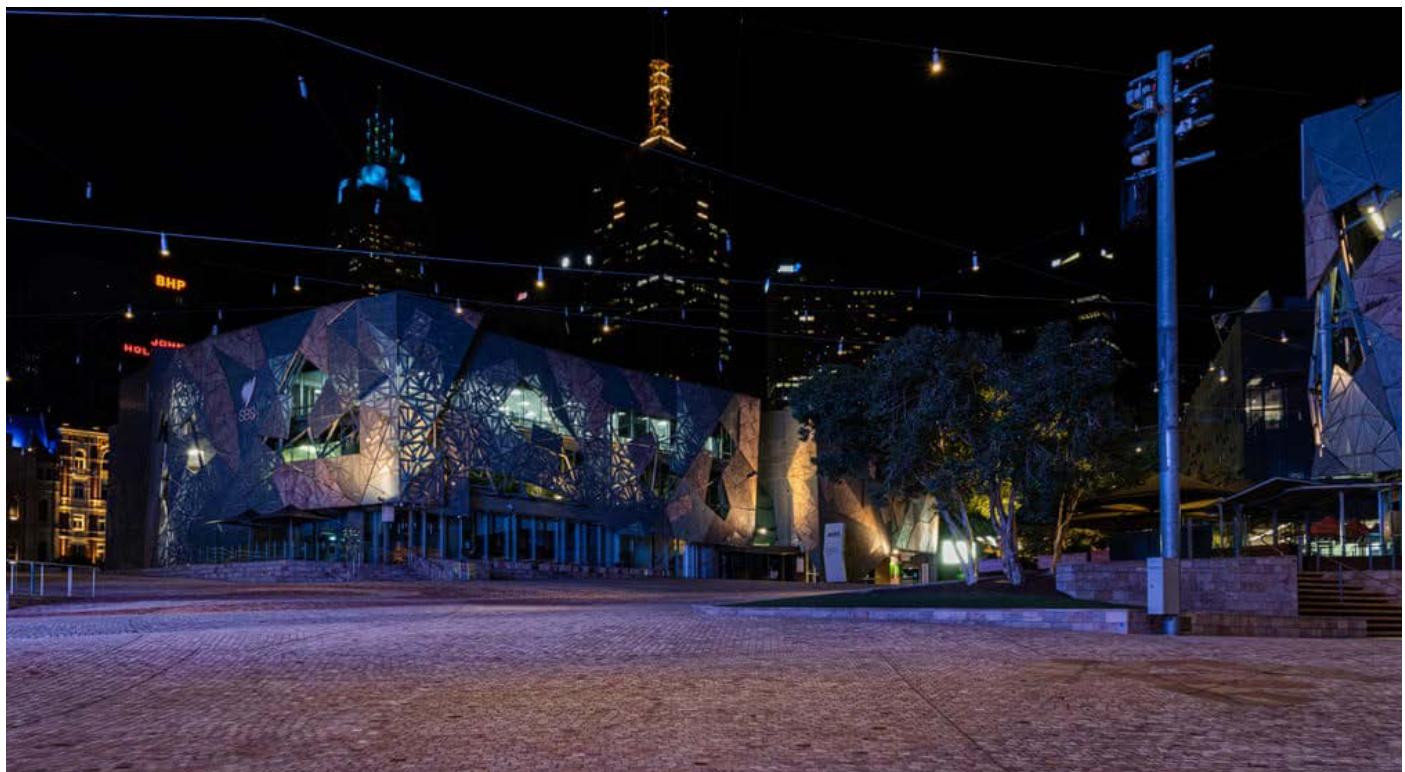


Figure 9. Melbourne's Federation Square on 10 September, 2020. - Photograph: Asanka Ratnayake/Getty Images

5. Melbourne CBD - Timeline history

At the beginning stages, Melbourne's images were described by the following 'six nostalgic tableaux (Davison 2005):

- 1800 - the 'sylvan solitude';
- 1835 - the 'primitive village';
- 1840 - the tiny port;
- 1845 - the modest town;
- 1852 - the 'topsy-tursy city';
- 1880 - 'the budding metropolis';

MAIN INFLUENCE: In 1850, the Victorian gold rush pressured the urbanization developed inside city, the number of populations in Melbourne increased four times (from 29000 to 125000) which then influenced Melbourne becoming the center of port, capital and communication and later, to become metropolis city in 1880 (Davison 2005). This period of time was also the foundations for many historical landmark buildings and streetscapes in the city. (Compton 2019)

- 1885 – 'Marvelous Melbourne';

ACKNOWLEDGEMENT: The name was mentioned by a London Journalist, George Augustus Sala, when he visited the city in 1885. He confirmed the city has blossomed as a 'proper metropolis with the glittering style, vigor and sophistication in the development. (Davison 2005)

- 1890s – The shadow of Marvelous Melbourne;

Beginning in 1890s, despite the ideal image of city recognized, the livelihood inside city was not as good as its name because of the pressure in working lives dissolve the sense of being enjoyable for personal lives which led to the dreams for 'home, sweet home' in suburb developments. (Davison 2005)

In the same decade, the banking system in Australia crashed which led to economic depression and unemployment's in the center. ('Revitalising Melbourne's City Centre from 1985' 2019)

1960s – The doughnut city;

The population in inner city declined. The number was 2000 residents by the late 1980s. ('Revitalising Melbourne's City Centre from 1985' 2019)

1970s - "neutron-bombed" city;

Jan Gehl mentioned about the image of empty city when he visited Melbourne as an urban design expert investigating urban design strategy to uplift the situation.

1978, 'Empty, Useless City';

The image is commented by architectural commentator Norman Day. (Postcode 3000: A city transformed? 2021)

2010 – 'World's most livable city';

ACKNOWLEDGEMENT: The declaration was repeated for the next 7 years by The Economist.

2019-2020 – The Ghost city;

Melbourne residents are experiencing some of the strictest and longest coronavirus lockdown measures in the world as Victoria continues to work to contain a second wave of Covid-19 infections. An overnight curfew from 8 pm to 5 am is in place, leaved the streets of a once thriving city deserted.

Due to COVID-19 outbreaks, long-term lock-down restrictions applied, Melbourne has been through 'ghost town' situation for 2 years.

(Melbourne's curfew descends and vibrant city becomes ghost town – in pictures 2020) & (HeraldSun 2021)

The shadow of Marvelous Melbourne

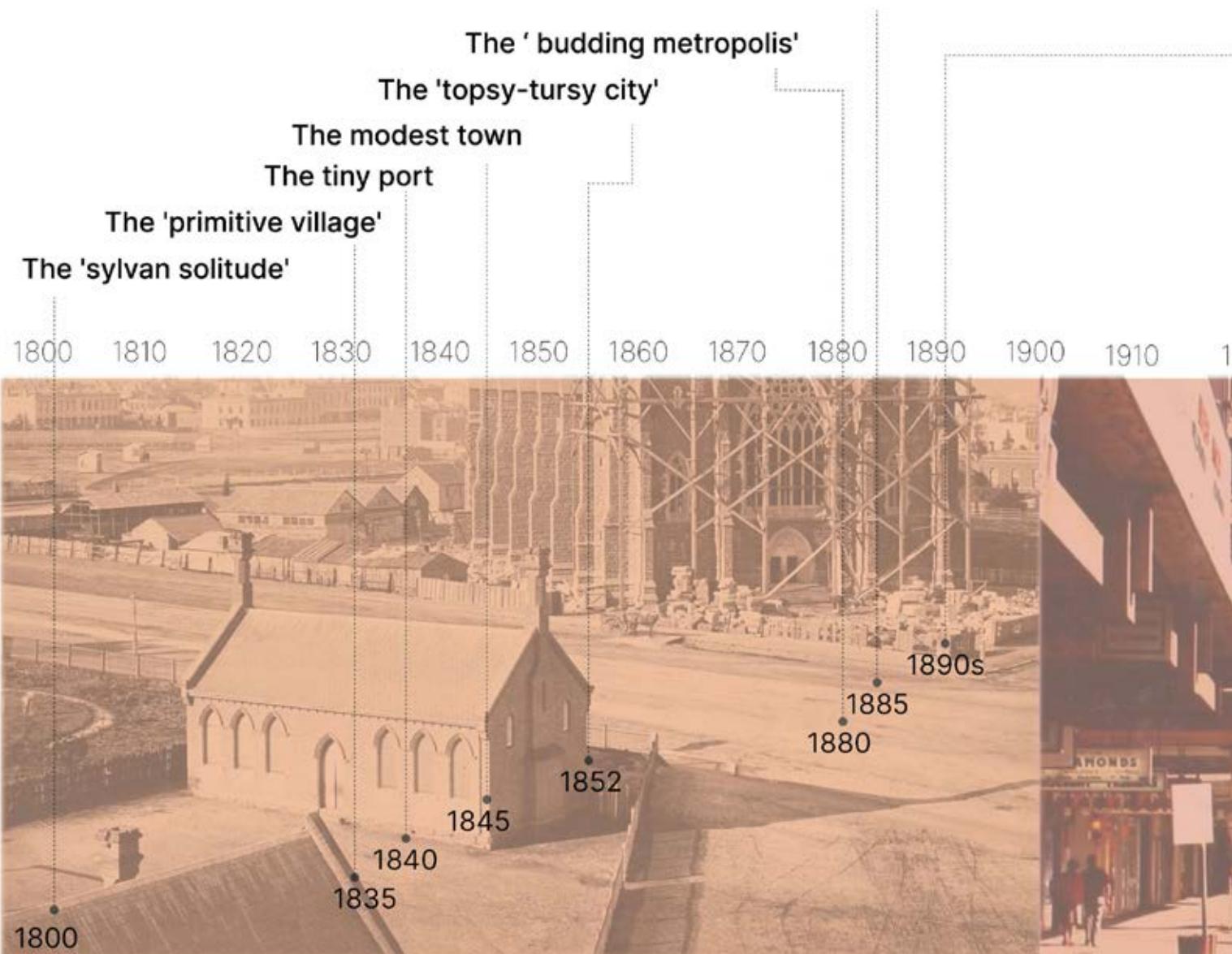




Figure 10. Timeline constant changing images of the city of Melbourne (by Author)

6. Actions

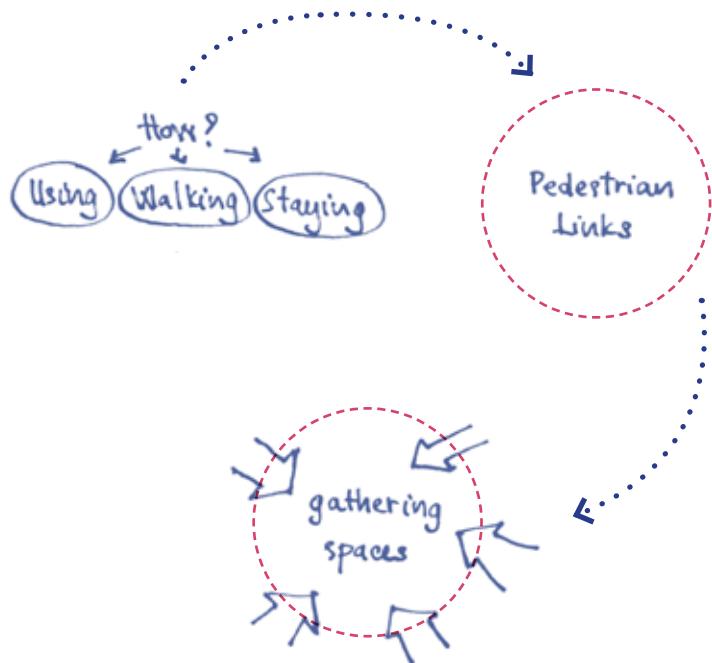
To bring back the vibrant livelihood of city, many agents, projects, stakeholders, policy makers worked together. The success of the image a livable city- Melbourne is built up by a slow transformation through a long-term progress with many different stories involved (Dovey, Adams & Jones 2018)

1993 - Urban Design Action:

Rob Adams, Urban Designer Manager, invited Jan Gehl Danish, Architect and urban designer, to conduct the city planning and social survey for Melbourne. The key points which are reported by him in his study is to understand how people use city, walk in city and prefer staying inside city, public spaces for recreation. The aim through this examination is to find the pedestrian links around city, to make city as 'gathering spaces'. (Compton 2019) (chapter 10).

1990s - Policy Adjustment:

Postcode 3000 program: A promoting strategy by Melbourne City Council to support residential development inner city.



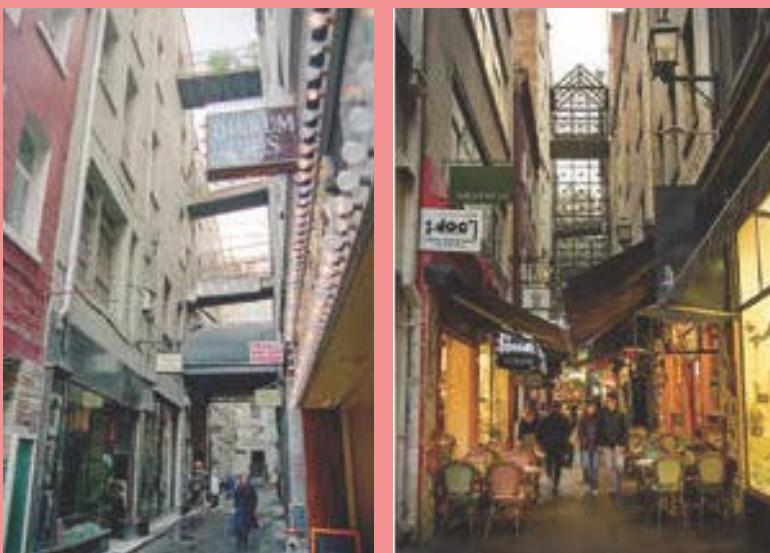


Figure 11. Block Place in 1985 and 2017 (Graeme Butler; David Hannah/CoM) [1]



Figure 12. New food hall for Melbourne's Queen Victoria Market - strategy by City of Melbourne [2]



Figure 13. Drill Hall Community Garden
Photograph by author

[1] Dovey, K, Adams, R & Jones, R 2018, *Urban choreography : central Melbourne, 1985*, Melbourne University Press, Carlton, Victoria.

[2] ARCHITECTUREAU 2021, 'New food hall for Melbourne's Queen Victoria Market', vol., <<https://architectureau.com/articles/queen-victoria-market-food-hall/#>>.

7. COVID-19 psychological Impact



Photo by Eren Li from Pexels

Figure 14. High frequency of using social media during lockdowns detached from physical world.

7.1. COVID-19 psychological impact remains as an open question in current research

There have been many articles and reports addressing the psychological impacts during COVID-19 lockdowns.

Some confirmed there is certain impact from COVID-19 onto our mental wellbeing.

On the other hand, according to Prati and Mancini through their research, the meta-analysis method helps them for investigating numerous online articles and multi-source databases, they confirm most of the research papers recently are heterogeneous in end-results.

Prati and Mancini argued that people have gained the adaption in new situation by using an alter way for contacting with their families, friends, colleagues as well as for learning and working from home. There is a sharp increase in number of users downloading apps on their phones for exchanging those activities during lockdowns. (Richter 2020).

Therefore, the evidences and findings are yet to confirm the exact what the psychological impact of COVID-19 is, onto our mental well-beings at the current stage.

7.2. Anti-lockdown protests - a negative response from citizens towards city government during lockdowns

Regardless the fact that there is little evidence supports the direct-impact of COVID-19 on the mental health, the limitation in conditions due to pandemic-restrictions indeed has escalated negative emotions in general population, including depression, anxiety syndromes (Dawel et al. 2020).

As a result, this emotional intension leads to many protests against lockdown-restriction in Melbourne CBD which occurred in late September, 2021. (Grand 2021).



Photo by James Ross from ABC

Figure 15. Anti-lockdown protest in Melbourne

7.3. Hypothesis support for the idea of connection between humans and physical environments.

For this opening-question matter, the hypothesis is raised from author reasoning what could be the main problem affecting the mental state of citizens during COVID-19 lockdowns.

People are now altering their way of living in lockdowns by frequently engaging with others through social networking.

The depression and anxiety are consequently resulted in COVID-19 lockdowns due to the high frequency of using social media as a critical platform for most of essential activities: communicating, working as well as studying.

This technological alternative cannot replace face-to-face interaction (with your friends/ colleagues) as well as the interaction between human and outdoor physical environment.

This hypothesis supports the proposition emphasizing the essential relationship between humans and physical environments which will help to balance the mental well-being of society in general .

7.4. Design mission

As a response to this issue, the design mission is about to connect citizens towards urban environment in the inner city.

This objective helps to release the intensity of negative emotions in-between and further re-engage people back to city after pandemic.

II. PROBLEM STATEMENT / CONTEXT CONCLUSION

Cities have been challenged in many ways during pandemic. Similarly, our lives living among, are also in extreme.

Accordingly, there is no ultimate solution at the moment, except only predictions and speculation about the future of our cities after pandemic.

In that context, HOW MIGHT WE propose a new approach for a better city development in future?

WHAT is the speculation which then also engages people to the inner-city?

This question leads me to explore a new way of understanding the connection between humans and urban environment in Melbourne CBD.

From then, the understanding helps to confirm a design concept for the engagement between citizens and the inner-city during and after pandemic.



III. DESIGN FRAMEWORK

1. Pyschogeography study: Dérive technique
2. Soundscape studies: Audio recording & composing techniques
3. Photography study: Visual recording technique
4. Poetics study: Looking for poetic experience through landscape & soundscape

For this chapter, I introduce 3 main techniques in order that I have used for developing my project including the background theories behind.

In the final sector of this chapter, I connect the three methods for the purpose of creating poetic experience within Melbourne CBD through sounds and sights.

1. Psycho-geography: A practice for rethinking the image of city

My approach for investigating the image of Melbourne city during COVID-19 lockdowns inspired from Derive – as a technique from Psychogeography study by Guy Debord (1955).

2.1. Introduction

This approach is about walking around city for no pre-intention in mind. It aims to experience the image of city in multi-sensorial ways including listening to the ambience of streets, noticing the similarity and contradictory in patterns of physical elements (pathways, facades...) or paying attention to my different states of walking experience in different spatial arrangement.

As a result, the walker starts to inform the characteristic of the city along the journey.

The main ideas od Derive is drifting and playfulness.

Plant, S 1990, 'THE SITUATIONIST INTERNATIONAL: A CASE OF SPECTACULAR NEGLECT', Radical philosophy, vol. no. 55, p. 3.

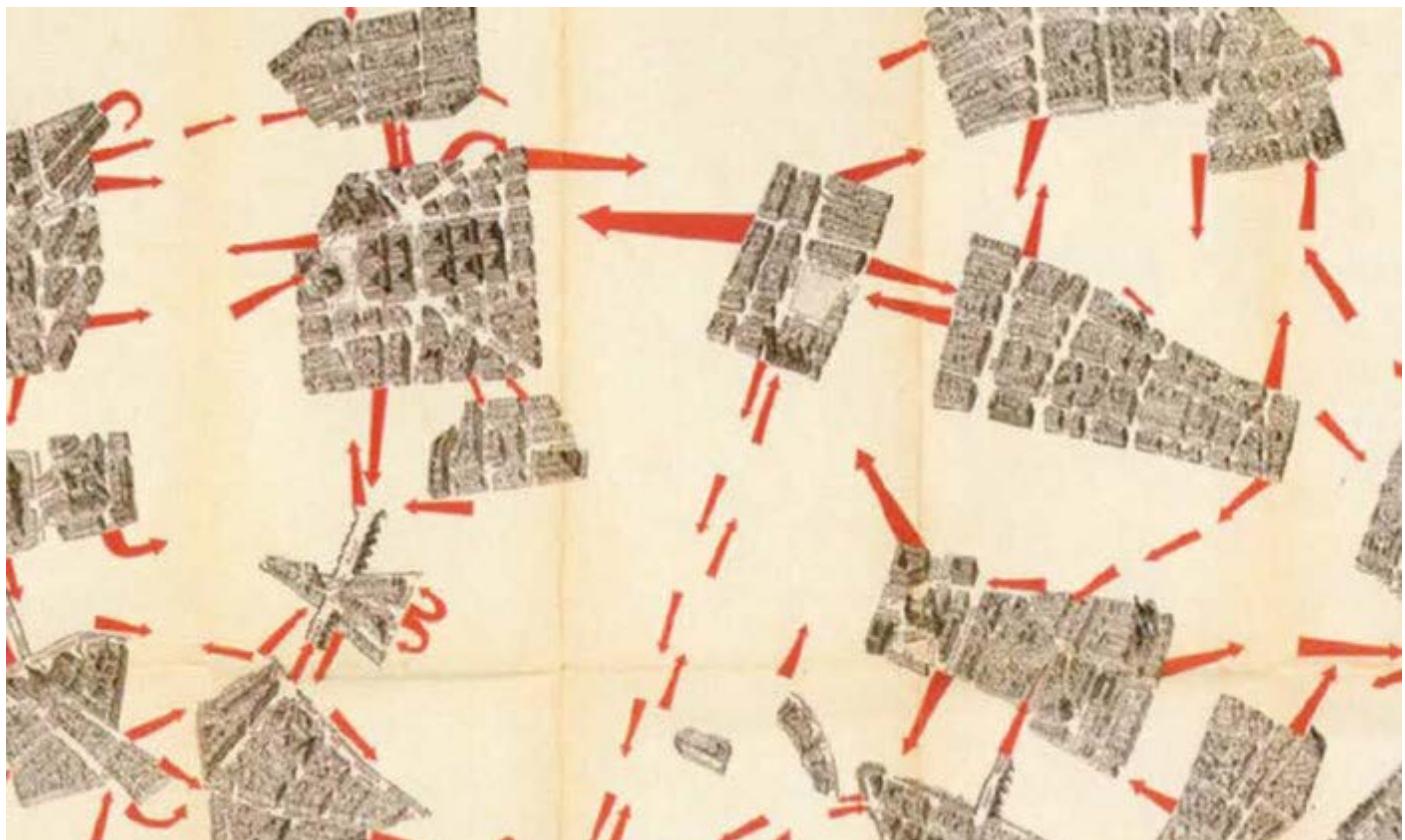


Figure 16. «Psychogeographic of Paris» by Guy Debord in 1957. The cover describes the territory's fragmentation in memory but still depicting the emotional states cohesively connected in between places.

Source: The MIT-press-reader

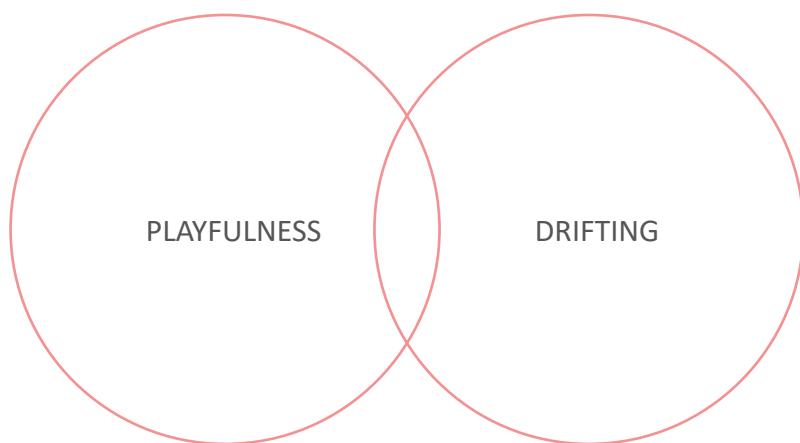


Figure 17. Main ideas about Dérive walk

O'Rourke, K 2021, 'Psychogeography: A Purposeful Drift Through the City', p. The MIT press <<https://thereader.mitpress.mit.edu/psychogeography-a-purposeful-drift-through-the-city/>>.

2.2. My implication

This is the general map I created for describing my walkings inside Melbourne city (Figure 14).

The map includes several tours in weeks looking for the quality defining the characteristic of the city in lockdown condition. The arrows present the main directions I took on the roads.

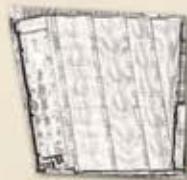
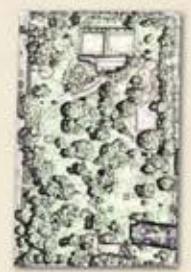
The walking affection is tightened up into the middle blocks and streets.

The iconic ambience of this city at the moment is trains and trams.

The edges of the city are defined by greenries, riverside and stations.

Locations are targeted for soundscape recordings including:

1. Swanston street (the main walkable access to other streets)
2. Collins street
3. Elizabeth street
4. Bourke street
5. Laneway Degrave
6. Yarra riverside
7. Greenries (in specific, Flagstaff Garden)
8. Flinders Street Station
9. Melbourne Central, Royal Arcade



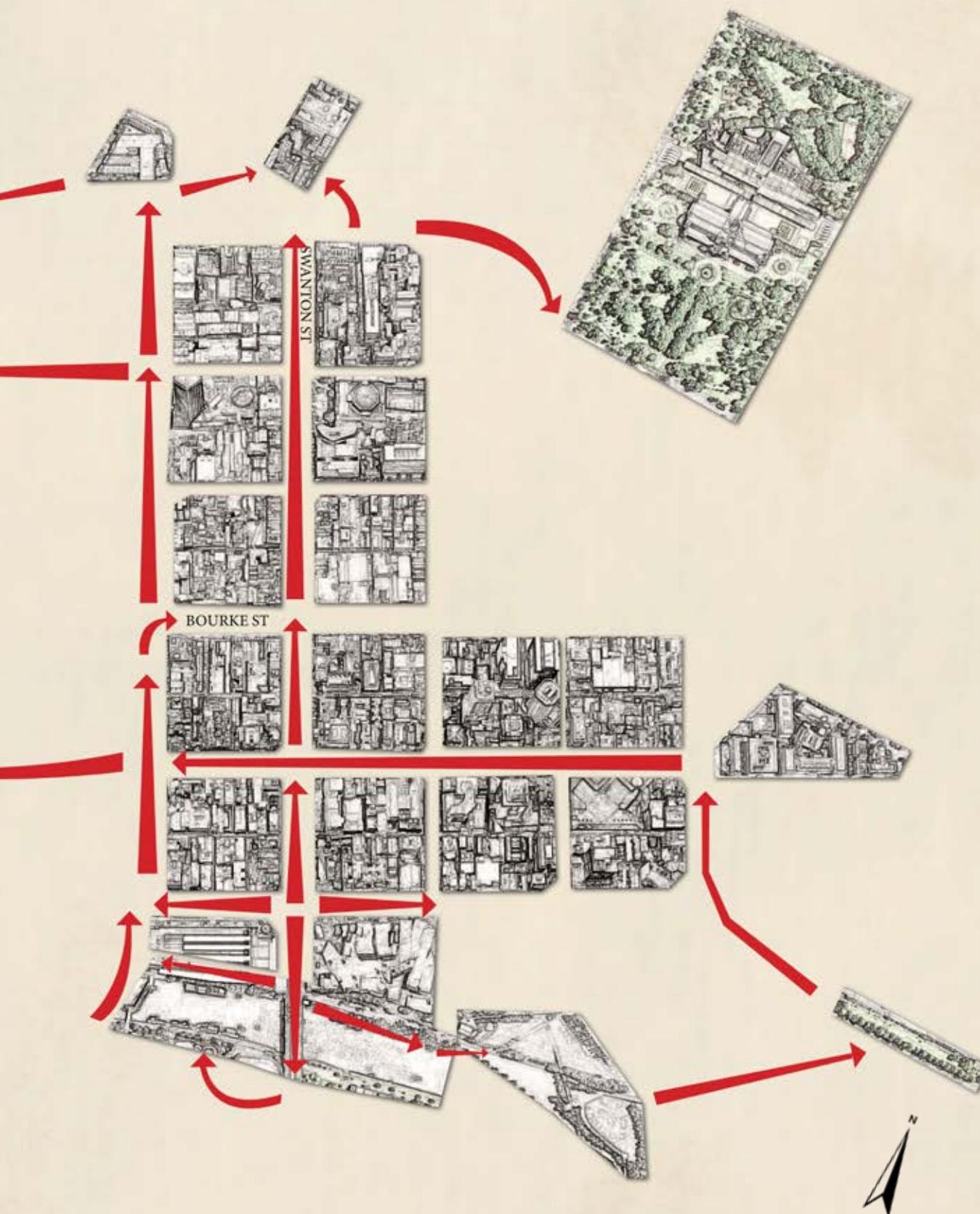


Figure 18. Psycho-geography map of Melbourne: the drifting experience is coordinated with Melbourne urban grid pattern. (by author)

0 145 290 435 580
Metres

2. Soundscape studies: Audio recording & composing techniques

Through this project, soundscape studies play a role in introducing method for composing acoustic environments in the city. Soundscape compositions become primary medium for creating the connection/ sense of belonging between audiences and city.

3.1. Hi-fi and low-fi environments

There is certain rhythmic balance in acoustic environment, especially in natural habitats. Acoustic Ecology is the study by Murray Schafer and his team in 1960s for understanding this rhythm. Through investigation, Schafer found out the ‘repeating cycles’ from weather and animals in natural habitats. This cycle is the exchange actions between ‘give and take’ in species.

Inspired from this cycle, Murry Schafer defined there are two types of acoustic environments: hi-fi and low-fi environments.

A good soundscape is defined when the sound elements within environment are less overlapped to each other (hi-fi environment) and can be recognised clearly from listeners.

During pandemic, city become a hi-fi environment since noise pollution was reduced considerably.

3.2. Soundscape Composition

Soundscape composition is made up by three main elements:

- Keynote: Sounds presentg the continuity in environments. Mostly, keynote sounds are not consciously recognized, but it is a necessity sound for other sonic perceptions to make sense, such as sound signals.

Example: rain ambiance, humming sound inside cities...

- Sound signals: Sounds require no effort of listening since it easily captures attention. They reveal important information about acoustic environments as well as the communal activities within the environment.
- Sound mark: Sounds possess qualities of locality in which local people easily recognize immediately.

Efemeros, J 2014, Invisible Places - Sounding Cities, <<http://invisibleplaces.org/2014/#travel>>. Wrightson, K 1999, 'An Introduction to Acoustic Ecology', Journal of Electroacoustic Music, vol. 12.

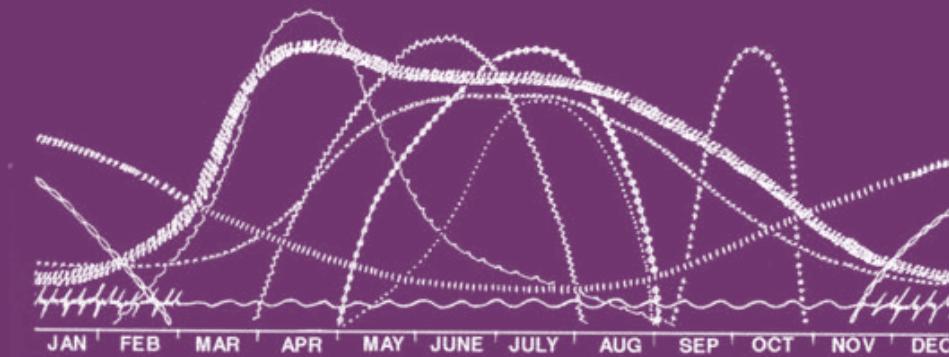


Figure 19. The 'give and take' cycle in natural acoustic environments inspired Murray Schafer on his definition of hi-fi and low-fi environments.

Source: Wrightson, K 1999

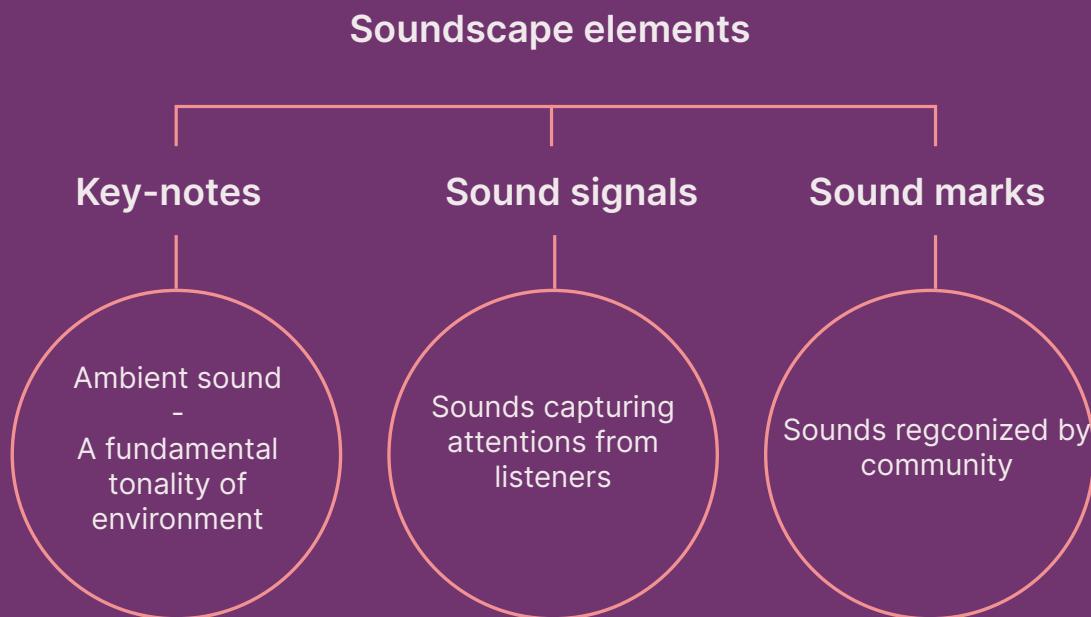


Figure 20. Soundscape composition

3.3. Psychological benefit

The sound of nature helps to reduce anxiety and depression.

Recently, this statement has been scientifically proven by the work from Researchers at Brighton and Sussex Medical School (BSMS) explaining how our brain works for shifting attention between inward and outward directions as the effect of mind-wandering when we connect to natural environments.

Through experiments, they found out, the brain connectivity reflects an 'outward-directed focus attention' when participants listen to natural sounds. Meanwhile, the result is turned into 'inward-directed attention' when participants listen to artificial sounds. The 'rest-digest nerve system' was also increased, which the relaxation effect in our body depends upon.

This finding supports the idea of natural exposure physically (walking), visually (observing), sonically (listening) help to maintain the well-being of individuals.

Gould van Praag, CD, Garfinkel, SN, Sparasci, O, Mees, A, Philippides, AO, Ware, M, Ottaviani, C & Critchley, HD 2017, 'Mind-wandering and alterations to default mode network connectivity when listening to naturalistic versus artificial sounds', *Scientific reports*, vol. 7, no. 1, pp. 45273-45273.

“When listening to natural sounds, the brain connectivity reflected an outward-directed focus of attention; when listening to artificial sounds, the brain connectivity reflected an inward-directed focus of attention, similar to states observed in anxiety, post-traumatic stress disorder and depression.”

- University of Sussex from ScienceDaily



Figure 21. The outward-directed attention is created by listening to acoustic sounds in environments.

3. Experimental visual recording method

4.1. Visual representation for soundscape compositions

Soundscape is hardly noticed by the public at the moment since we are still dominated by the 'eye culture'.

The idea here is about using motion pictures as a way for captivating the attention from audiences.

The relevant soundscape will then be introduced, coordinated with moving landscape sceneries on screen.

4.2. Photographic method for personal interpretation about the character of the city.

The visual is usually known as a transparent view of world where it presents the obvious, reality representation, rather than a sensorial exploration. (Doroftei 2016)

However, it has been argued that, the visual, in particular photography, is an interpretation of reality where it depicts a specific way of understanding the world, not just merely objective viewpoint. (Rose, 2012; Scarles, 2004).

During this project, photography can be used as a personal interpretation for describing the locality characteristic of the city. Especially, through wandering around city, the target is to find specific materiality in built environment for explaining the affections. Therefore, photographs in this way, is about expressing the sudden excitement of finding something new.

Clips are chosen for visual prototypes since I want to create the sense of motions in photography.

Doroftei, I 2016, 'PHOTOGRAPHY AS A MEANS OF DEPICTING GENIUS LOCI?', *Territorial identity and development*, vol. 1, no. 1, pp. 59-74.

Rose, G 2016, *Visual methodologies : an introduction to researching with visual materials* / Gillian Rose, 4th edition. edn, Sage Publications Ltd, London.



Figure 22. An example of digital multi-sensory installation: 'Monet & Friends - Life, Light & Colour' exhibition

Source: France.fr, 2018



Figure 23. 'A pair of birds on the sea'. The image shows the sudden excitement of seeing something new.
Photograph by author

4. Poetics: Looking for poetics in landscape / soundscape

With a philosophical approach, acoustic sounds and visual materials, the final puzzle is about the meaning behind, and the aimed experience towards the audience (when they walk into the installation).

The intention is by letting audiences experience the poetics of landscape and soundscape in the inner-city. According to that, what should be defined as 'poetic'?

This section is about my interpretation of poetics for Meleidoscope.

5.1. An example of poem and poetics discussion in poetry

An example of my poem for depicting the poetics in landscape from a photograph by Clarence H. White.

*Một khúc sông trôi khuất rặng rừng già,
 Một nhánh thông che khuất rạng hừng xa,
 Một lớp sương giăng mờ làn hơi buốt,
 Một giáng thương thơ thẩn bước nghiêng tà.*

LITERARY TRANSLATION:

One river is flowing (away) into the old forest,
 One branch of pine tree obscures the light of dawn from afar,
 The morning mist ('One' mist) masks a misty cloud from a cold breath,
 The beloved one is wandering, a piece of cloth titled to one side.



Figure 24. Morning / Clarence H. White, 1906, photograph

5.1.1. Interpretation

Three lines are about something shading away, being concealed or masking something else.

The line break is about something clear.

1. Một khúc sông trôi khuất rặng rừng già
2. Một nhánh thông che khuất rạng hừng xa
3. Một lớp sương giăng mờ làn hơi buốt
4. Một giáng thương thơ thẩn bước nghiêng tà

5.1.2. Constraints

The rule is constrained into form of “thất ngôn tú tuyệt” (the Seven-character-quatrains). Each verse consists seven characters.¹

The rhyme is at the end of line 1, 2 and 4. Rhymes also appear in the middle of verses, as pairs.

Example of rhymes:

- ‘sông’ (line 1) - ‘thông’ (line 2);
- ‘rặng’ (line 1) - ‘rạng’ (line 2);
- ‘sương’ (line 3) - ‘thương’ (line 4);

Example of repetitions:

- ‘Một’ (Headings of line 1, 2, 3 and 4);
- ‘khuất’ (character number 5 in line 1 and line 2);

The tone is divided into two types: level and not-level. (L -N)

1. L L N N L L N N
2. L L N N L L N N
3. L L N N N N N L
4. L L N N L L N N

The definition of poetics in this example is about rhymes, word play and multi-sensorial description of the experience.

1. Note: The poem has 8 characters for each line. Although one additional character is added, the regulation is intended to follow this referencing form.

Rhyme is restricted in this classical form inspired from Chinese poetry. Words are collectively chosen for expressing the sense of elegance in the beauty of landscape. The multi-sensorial experience describes the atmosphere: cold breathing, seeing the dawn light, observing the river flow, observing the fog in the air and finally, a transferred perspective of the one who is capturing a beloved one in the early morning atmosphere.

5.1.3. Free - Verses : Non-Classical Poems

Free verse poem has no rule-based rhyme. For free verses, context is more important than rhyme. The contexts/ stories behind which are interpreted in a certain way, half sealed, half revealed, triggering imagination from readers, defines the sense of poetic.

5.2. Definition of poetics in this project

5.2.1. Rhyme and tones

Different from classical poetry in which poetics is mostly defined by rhymes and tones, I found rhyme and tone (rhythmic quality) in acoustic sounds is difficult to control. The reason is that the ambient noise is always there in the background which is not easy to be removed. In fact, the beauty that I found from this difficulty is that noise can unify the identity of sounds, therefore, the sense of place is revealed.

In my opinion, electronic sound, for instance, is too 'clean' to obtain relevant information in regard to locations - the origins, where sounds come from. The ambient noise, in contrast, can suggest some clues. For example, the unwanted sound of air conditioners in laneway-recording helps me to identify this location different from the the ambient noise on Flinders Street from another recording.

Therefore, I remain ambient noise in the recordings. The acoustic context behind, which is not as easy conceived as as vision, to me, define the poetics. The visual (image records) follows as a secondary interpretation (sometimes, it is unnecessary).

5.2.2. Wonder

Derive is the art of being lost. In this case, aesthetics is defined more in the way of thinking.¹

The paradoxical recognitions between the sense of ordinary and the sense of something new – wonder (Fisher 1998) is one of poetic definition. In English, 'wonder' is defined either a questioning state which is triggered from a curious mind; or the state of being delighted in seeing/ experiencing something new². (Cambridge University Press, n.d.).

According to Philips Fisher³, he emphasizes the three qualities must have in wonder: the visual, the sudden and the unexpected.

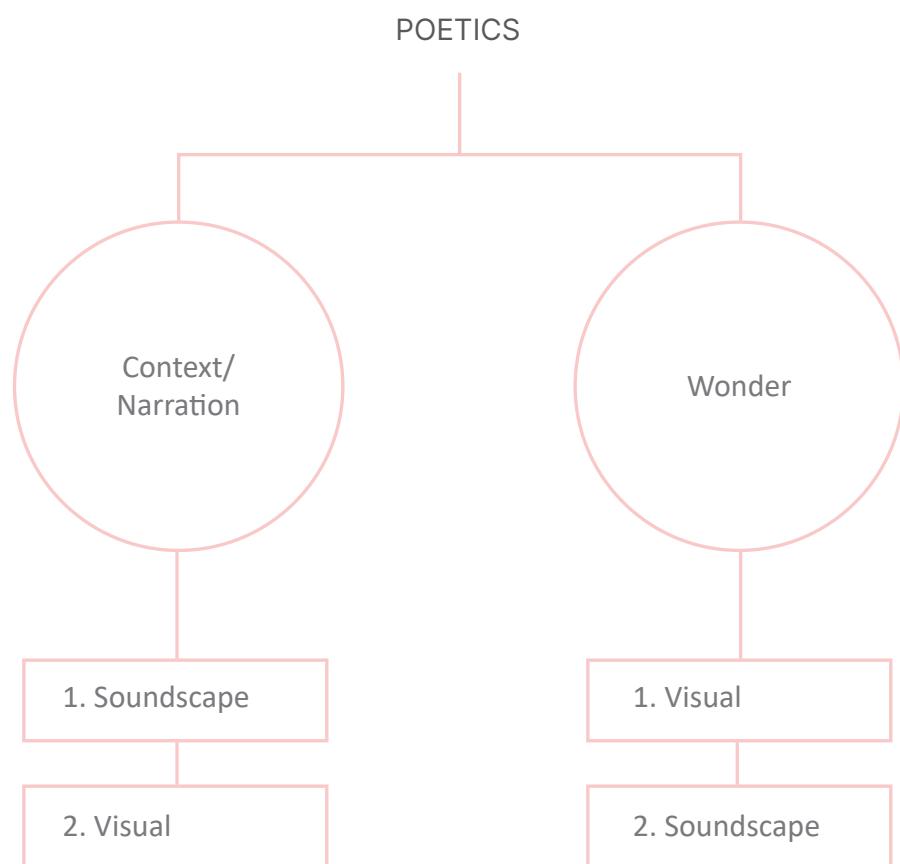
1. Note: My argument in internal conversations with expert regarding this issue is concluded following the statement: Dérive, ultimately, is about 'self', not about 'place'.

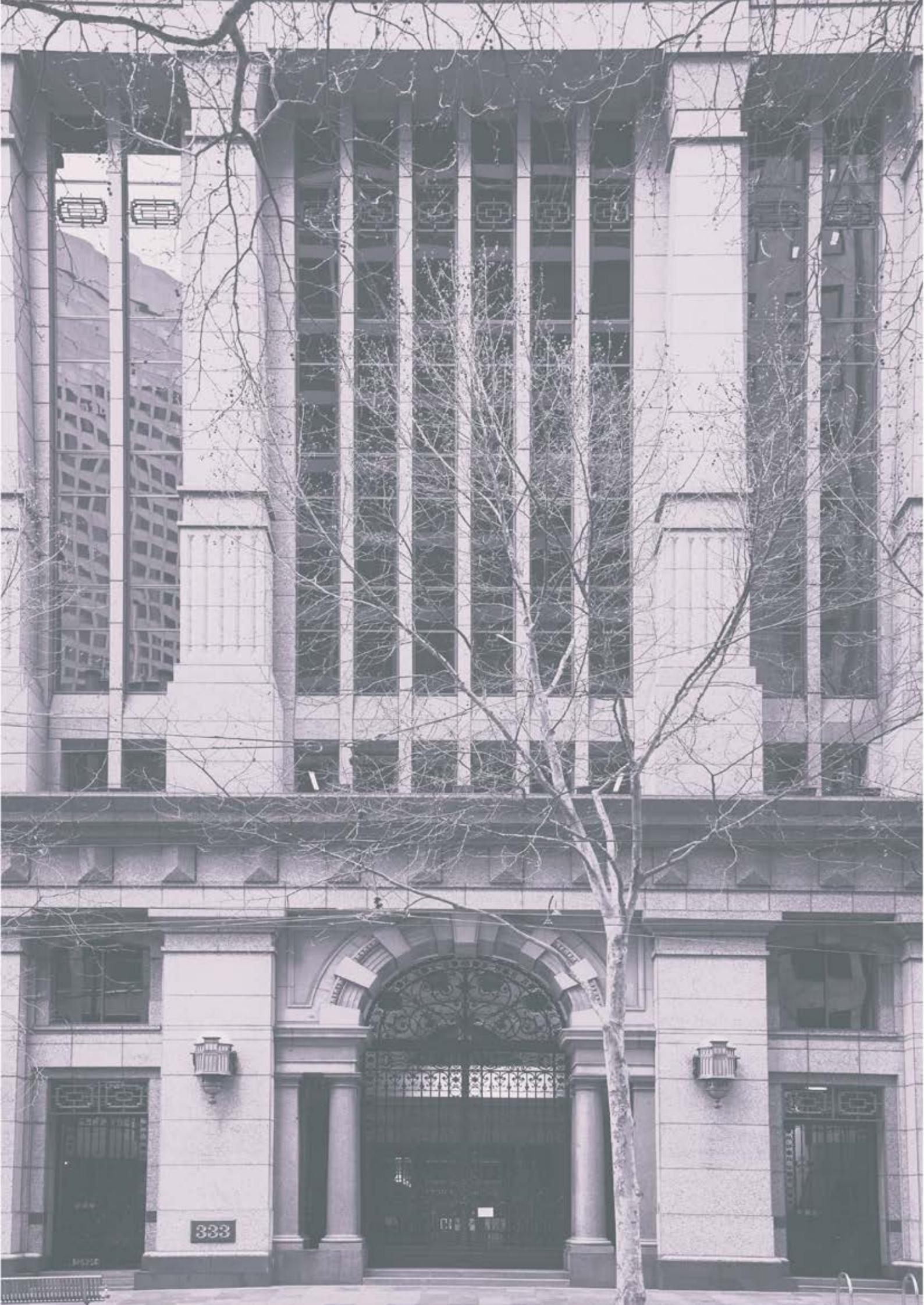
2. 'Wonder', Cambridge Dictionary, n.d, Cambridge University Press, <<https://dictionary.cambridge.org/>>

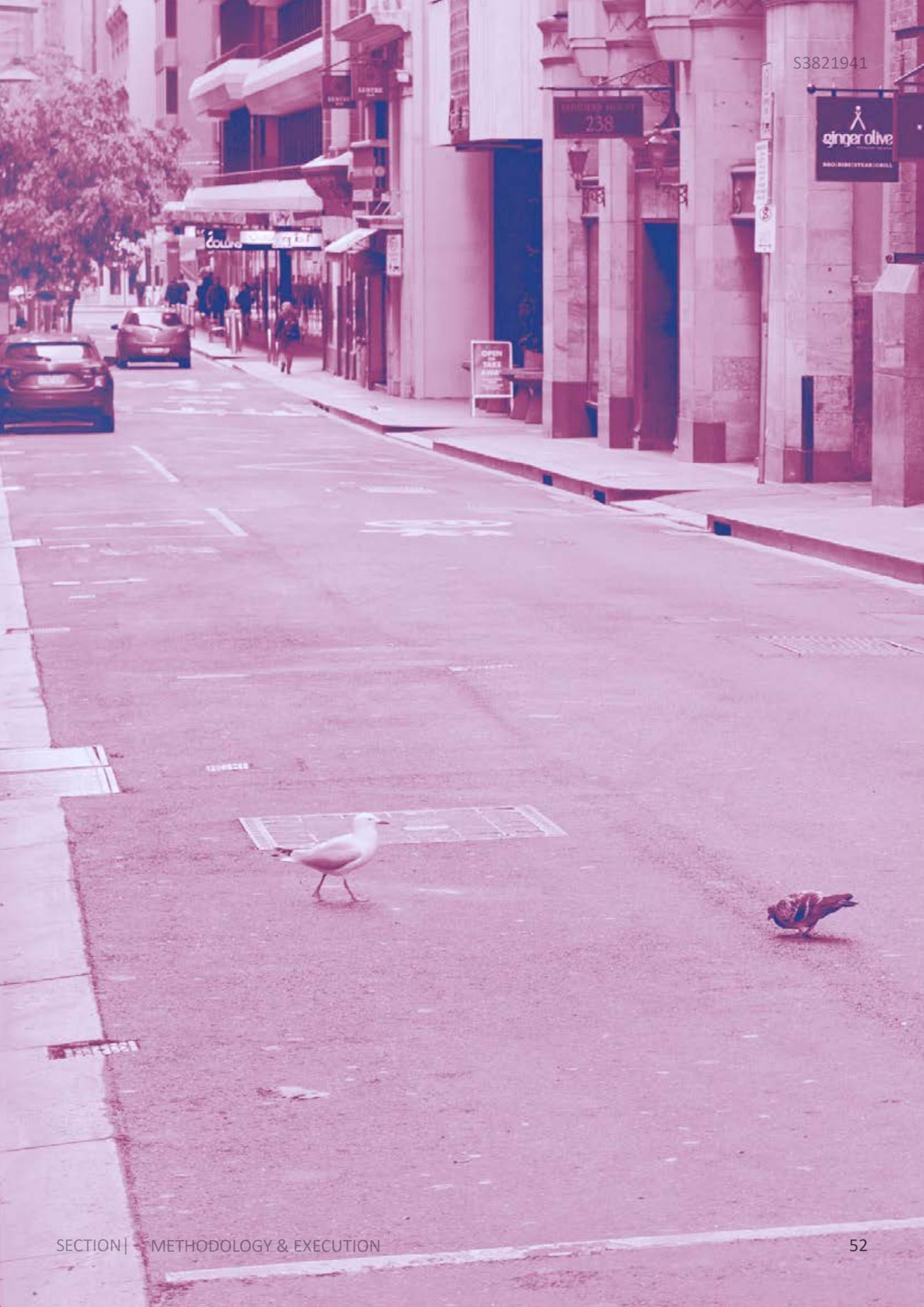
3. Fisher, P 1998, Wonder, the rainbow, and the aesthetics of rare experiences, Harvard University Press, Cambridge, Mass.

I want to capture the experience of wonder along Derive. The visual (observation, then, image records), comes first, becomes the clues for what defining wonder, so that, sounds follow, in which, sound complete the satisfaction: wondering how the sceneries sound like.

In sum, the poetics in project is either about the understanding of contexts behind, or the feeling of wonder.







IV. METHODOLOGY & EXECUTION

1. Methodology

2. Execution Process

My design process focus on action. In this chapter, I present methodology and the process how I collected materials and ideated soundscape design.

1. Methodology

There are four main stages in methodology

1. DRIFTING WALK	2. SOUND WALK
<ul style="list-style-type: none"> - Dérive walk <p>Aim: Let geography 'drift' my attentions and movements</p>	<ul style="list-style-type: none"> - From the drifting journeys (from 1.3), re-walk on the same journeys for sound walks <p>Aim: Collecting sounds</p>
1.2 PHOTOGRAPHY	2.2 SOUND MAP
<ul style="list-style-type: none"> - Taking pictures on site <p>Aim: Capturing moments in landscape affecting my emotions</p>	<ul style="list-style-type: none"> - Sound mapping, documenting <p>Aim: Sound Analysis</p>
1.3 MAPPING DRIFTING JOURNEY	
<ul style="list-style-type: none"> - Technology: Tracing App for recording movements <p>Aim: Mapping journeys</p>	
3. COMPOSING	4. EXHIBITION
<ul style="list-style-type: none"> - Composing the drifting map as 'psycho-geography' plan <p>Aim: Creating an affective city plan</p> <ul style="list-style-type: none"> - Composing Soundscape series <p>Aim: Creating audio-visual series</p>	<ul style="list-style-type: none"> - Designing installation for audio-visual series, sonic immersive experience. <p>Site chosen: Fed Square / ACMI</p>

2. Execution

2.1. Derive walks

I conducted the random walks [1] during Melbourne CBD in several weeks.

I looked for poetics in places and captured them through my phone [2] supported by technology [3.1 & 3.2] - GPS tracking, stabilizer to save locations, recording clips which are as a part of my design.



Figure 25. Wanderring [1]
(Photo by Hatairat Jampamant)



[3.1] Mobile phone with GPS tracking device



[3.2] Stabilizer



Figure 26. Taking clips [2]
(Photo by Hatairat Jampamant)

2.2. Derive walks

From the locations and clips that I had, I conduct sound walks for collecting acoustic sounds in the environments.

In addition, I record sounds in different fixed positions to identify/ collect different sound types from different sound sources. This way help me to explore the dynamics of sound materials in environments.



Figure 27. Zoom Recorder, earphones

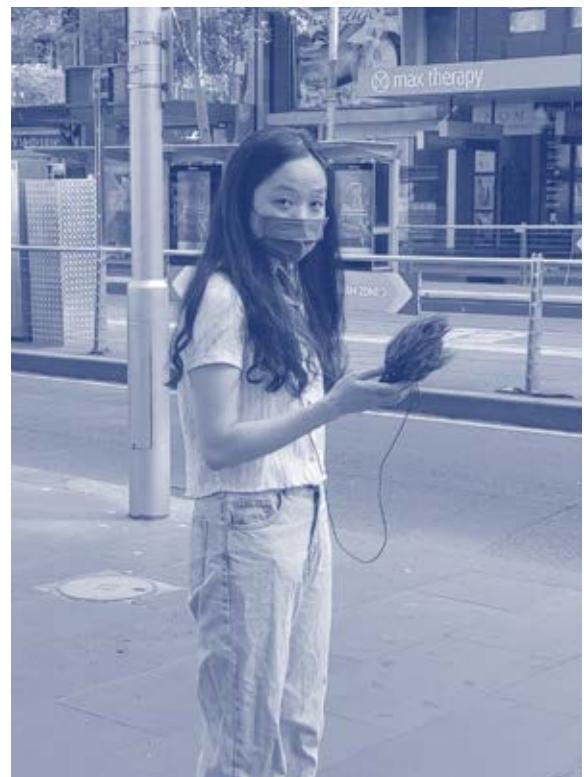


Figure 28. Sound walking
(Photo by Hatairat Jampamant)

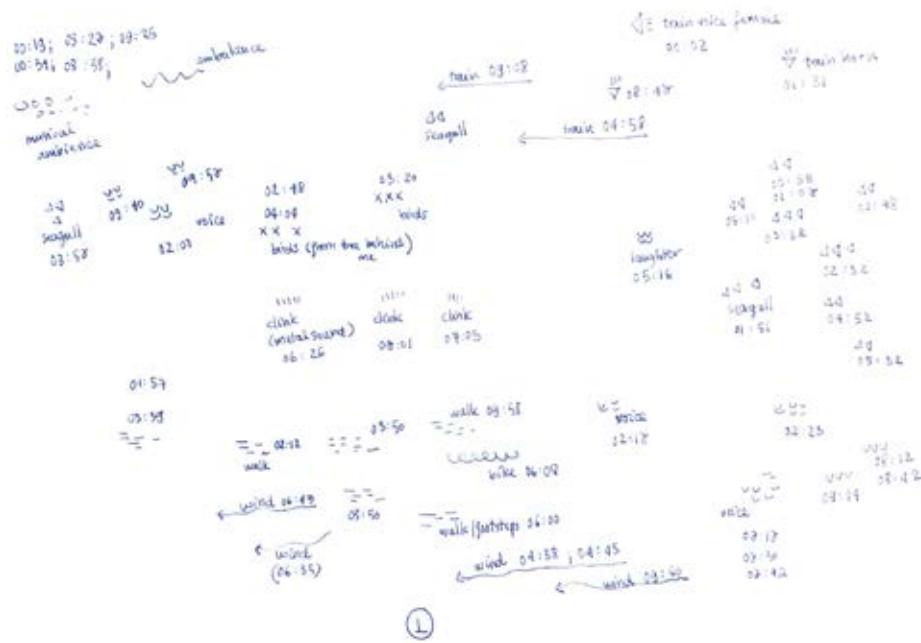
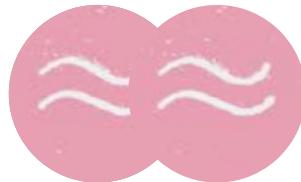


Figure 29. Sound mapping technique for Identifying sound types, sound sources; counting and listing dominant sounds in environments. (review appendices for more information)

2.3. Sound composing



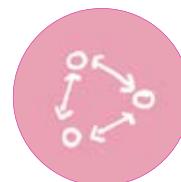
The fluid of sound arrangement
(journey experience)



Sound marks
(the recognition in location)



The interplay of different sound types
(textual experience)



The interplay of different sound sources
(dimensional experience)



Ambiences
(the recognition in location)



The consistence between visual and audio materials
(the recognition in location)



Imaginary sounds
(A sonic transformation - from the acoustic material)



Collective noise signals & ambience
(the recognition of COVID-19 situation)

3. Soundscape series - categorization

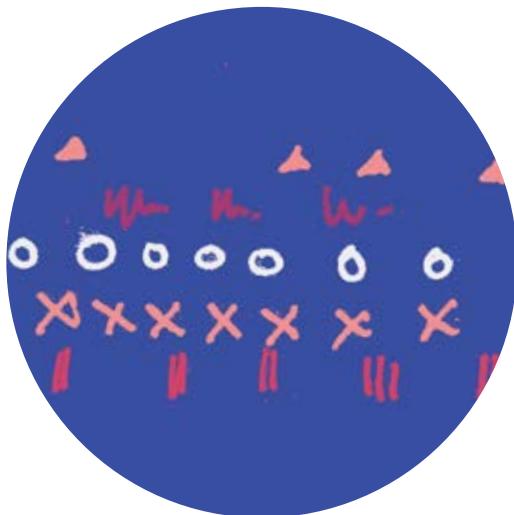
Inspired from Psycho-geography theory, I structured the series into two main parts, in which the conceptual difference between these two is the shifting of focus point.

In one part, the focus point is 'geography'.

- SCAPE(S)

In another part, the focus point is 'psychology'.

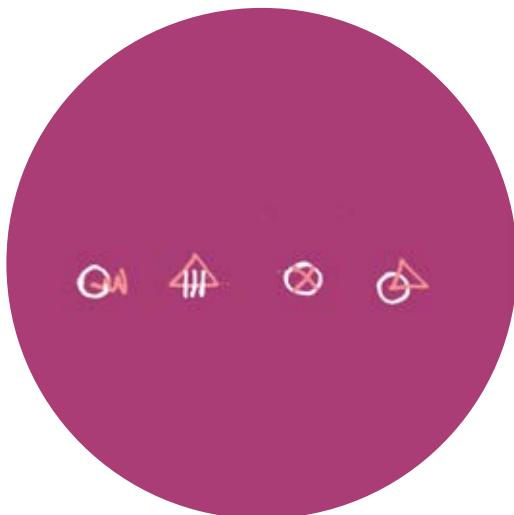
- VERSE(S)



EXPRESSING THE SONIC TEXTURE OF PLACES

The series focuses on the meaning of 'place' : the recognition of locations in time and space acoustically.

AUDIENCES: The intention for the audience to feel belonged, attached or 'have been through' the locations.



EXPRESSING RANDOMNESS - SPECULATION IN PLACES

The series focuses on somewhere in between: the sudden (weather, human interaction), the being in motions (tram, train), the sense of being captivated by landscape with ambience, etc.

The recognition of space and time is being forgotten in a second. The focus point is returned to the wanderer's feeling. (or as in audiences, the 'wandering experience' is passively transferred).

AUDIENCES: The intention for the audience to feel lost or wonder.

3.1. Soundscape compositions

These soundtracks are soundscape prototypes that I made for Meleidoscope installation.



SCAPE 01: COLLINS / DAY

<https://soundcloud.com/user-577566373/scape-01-collins-day?in=user-577566373/sets/melbourne-cityscape&si=9ad06254db5746bd8e32e1af213d6d22>

It was an afternoon recording where I started my journey from a tram station on Spring Street, I walked towards Collins Street, and stopped my recording at the intersection between Collins st & Swanton st.

The sounds were ordered accordingly to the recording, except for some loud noise or repeated patterns, I cut out to create a short version soundtrack.

I prioritized the sound of human voices, laughter and bird sounds that I have found in the recording. For sound of vehicles, I cut out most of noisy sounds, but still remained a few, such as: car engine, tram moving or a few car crossing by, which appeared in the middle of the soundtrack. I ended the composition by choosing a sound of airplane flying over my head, in the mean time, some voices on street crossing over me.



SCAPE 02: SWANTON / NIGHT

<https://soundcloud.com/user-577566373/scape-02-swanton-night?in=user-577566373/sets/melbourne-cityscape&si=7b9ac43db8724ff8b242524c69180a05>

It was a sound walk in the evening, after a rain. The weather colored the sounds where I can hear them clearer than normal day. I took a walk on Swanton Street, started on the left-side, at Flinders-intersection, and ended at Latrobe-intersection. It was a 17-minute walk. I shorten into 2'30 minute soundtrack.

The sounds in soundtrack were arranged accordingly to the route. I prioritized the sound of human voices, laughter, musical ambience, tram, sound mark, audio-pedestrian machine that I have found in the recording.

For listening this sound-track several times, I re-walked the route, occasionally I found out the similarity of certain sounds in real life and in composition. This comparison interested me because I now can recognize the acoustic character of the street more clearly.



SCAPE 03: PRINCES WATERFRONT / NIGHT

<https://soundcloud.com/user-577566373/scape-03-princes-waterfront?in=user-577566373/sets/melbourne-cityscape&si=9995e3f7861748ec858406cdc0734ea8>

I wanted to start the soundtrack by using bird songs. I arranged birds calls as feedback responses between different kinds of birds. Then human activities: walking and running on sidewalk appeared. There was a little sense of river ambience at night which can be recognized behind the sound signals of bird calls (for my own hearing experience). In the middle of the sound track, I added a series of drifting-water. The drifting sound started slowly then speeded up as a part of the tension (similarly in a play). The sound slowed down near the end. I closed the soundtrack by using another bird calls similarly as the beginning.



SCAPE 04: DEGRAVES ST / DAY

<https://soundcloud.com/user-577566373/scape-04-degraves-st-day?in=user-577566373/sets/melbourne-cityscape&si=49a10a9254d34b118fd64230a20c7949>

It was an afternoon recording in DeGrave laneway. The composition, in fact, is not much different from the original recording. I found no reason for interfering or adjusting the recording since the sound signals occurred one by one in preferable distances: stepping on metal plates, door closed, door opened, musical ambience, heeled boots, voices and little tram sound at the end of the route.



SCAPE 05: FLAGSTAFF / NIGHT

<https://soundcloud.com/user-577566373/flagstaff-night?in=user-577566373/sets/melbourne-cityscape&si=4b25f911df834670b3b19fc1e06cb75e>

This soundtrack is the longest one which is about 4'30''. I visited the site in one evening because I was curious how this garden looked like in this period of time. I took some photos which looked appealing to me because of the starring night sky, the light-up skyscrapers, and a scenery of a little moon appeared in a far distance.

The photographs then inspired me to take another visit for recording soundscape. I wanted to create a soundtrack for those images.

The acoustic environment was vivid to my ears since the day I visited was a windy day, leaves on trees moving strongly. I found a plastic panel attached to a wooden stick nearby, flipped over and over. Once in a while, I heard a few bird calls.

The soundtrack seemed like a sleeping song where the repetition of natural moving sounds easily sending

you to fall asleep. Though, once in a while, the flipping sound from a plastic panel created by a strong wind suddenly awake you from falling into a shallow dream. Near the end, I recorded the footsteps walking among fallen leaves on ground, as a personal interpretation for describing this acoustic environment. I closed the soundtrack by a bird call among the ambience of vehicles on the road nearby.

Compared to real-life visit where the listener can be easily distracted by loud noise on Princes highway, the acoustic environment in the soundtrack becomes more vivid and distinctive to describe the characteristic of Flagstaff Garden at night.



Figure 30. Starry night in Flagstaff garden



Figure 31. A little moon



Figure 32. Skyscapers



VERSE 01: TRAM - VIBRATION

<https://soundcloud.com/user-577566373/verse-01-tram-vibration?in=user-577566373/sets/meleidoscope&si=cc8c4e44adde4c26bb9276fb941cae3a>

I start the soundtrack with the closed-door sound on tram. The tram started to run. I wanted to emphasize the vibration. I cutout one small vibrating sound, I repeated this sample as a series. You can hear this type of repetition at 0'42''. The original sound is at 0'31''. I took another sample and created another series at 0'47''. The original one for the second sample is revealed at 0'53''. I ended the soundtrack by an electric announcement before the tram about to stop.



VERSE 02: TRAIN LINE

<https://soundcloud.com/user-577566373/verse-02-train-line?in=user-577566373/sets/meleidoscope&si=6fb948291162431cbeb8f34fe991240f>

I started the sound track with the sound of train horn. I repeated this sound signal three times before the sound of train crossing by appeared. I want to strengthen the waiting time from audiences. The next sound is the train line crossing. I close the sound track by one sound signal of train horn, as an 'end' signal.



VERSE 03: HIDE & SEEK

<https://soundcloud.com/user-577566373/verse-03-hide-seek?in=user-577566373/sets/meleidoscope&si=d38a7bb634fc48289058de3c4136c87d>

For 40'' soundtrack, I choose the opening sound by a tram crossing by on my left side, where I took a walk under the dome of Melbourne's GPO building. I encountered two kids running towards me. Mother voice appeared after that. I closed the soundtrack by another tram sound, later on, crossing by.



VERSE 04: RAIN

<https://soundcloud.com/user-577566373/verse-04-rain?in=user-577566373/sets/meleidoscope&si=6c6394a2afd04808892c66c2130dfcc3>

I encountered a rain. I recorded walking steps on wet floors, the sound of rain falling on the umbrella, the voices on street and the rain ambience along the way, the sound of car crossing a rain puddle... This verse is a simple idea of a sudden changing in weather that I want to capture for soundscape series.



AUDIO-VISUAL SHOWCASE



[https://vimeo.com/
showcase/8883384](https://vimeo.com/showcase/8883384)



HWT

MESS FIRST

FLINDERS
STREET
PLATINUM

coles

DAISO
JAPAN

OPEN
7 DAYS
CHEMIST
WORLD

FLINDERS STREET

Safety
Zone

V. INSTALLATION

1. Location
2. Meleidoscope installation
3. Sonic experiences
4. Interaction & Technology



Photo by Robert Blackburn from Visit Victoria



Photo by Shannon McGrath from TimeOut

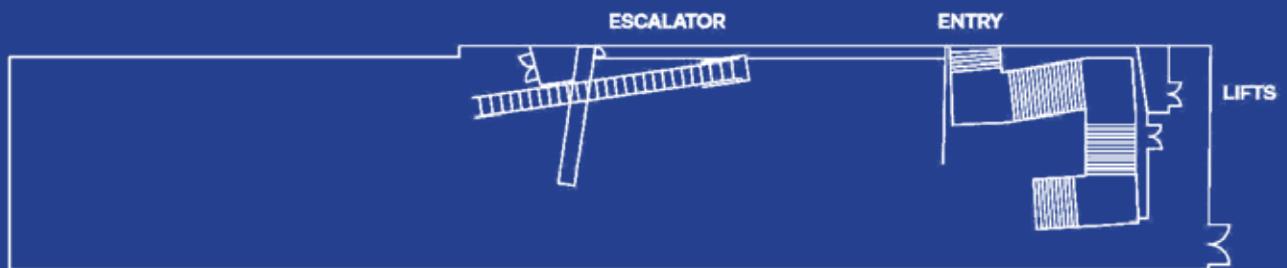
FEDERATION SQUARE

Federation Square (also known as Fed Square) is a public space on the outskirts of Melbourne's central business district that hosts arts, cultural, and public events. It is located above busy railway lines and across the road from Flinders Street station, at the intersection of Flinders and Swanston Streets.

ACMI AUSTRALIAN CENTRE FOR THE MOVING IMAGE

The Australian Centre for the Moving Image, or ACMI, includes two cinemas with high-quality acoustics and the ability to play any film, video, or digital video format. The screen gallery, which runs the length of what was once a train station platform, is an underground gallery for moving image experimentation. This gallery features video art, installations, interactives, sound art, and nett art on a regular basis. Within ACMI, there are additional venues for computer-based public education and other interactive presentations.

UNDERGROUND GALLERY



1. Spatial Design

1.1. Layers of components

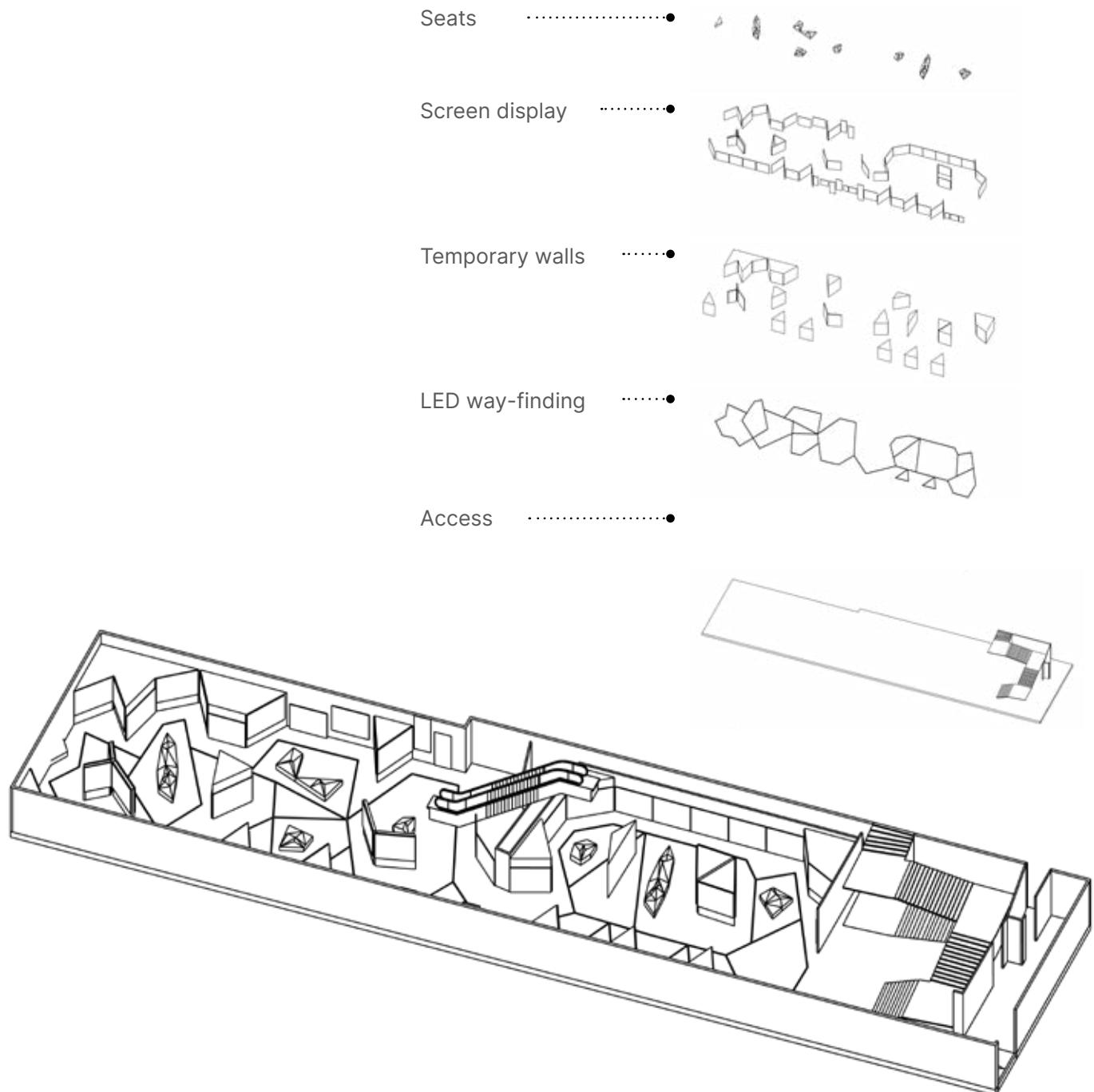
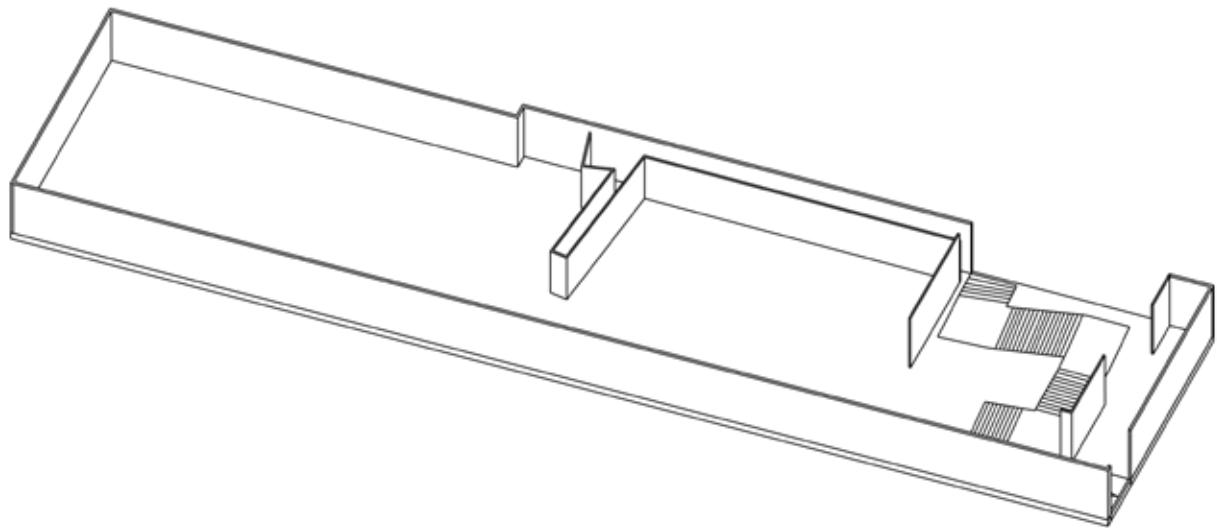


Figure 33. Layers for setting up the exhibition

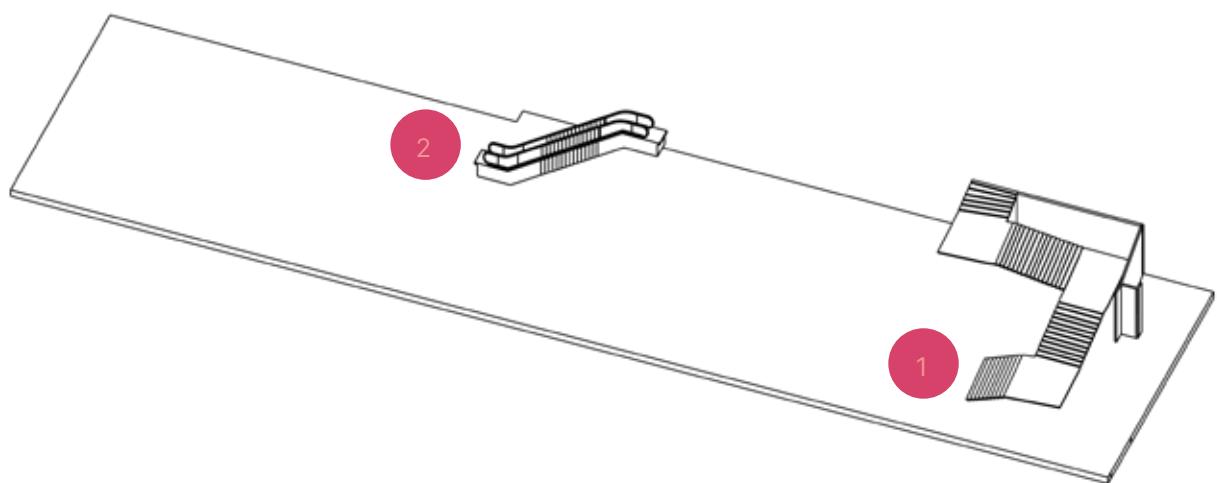
1.2. Space

Underground Gallery



1.3. Access

1. Main Access
2. Escalator (exit)



1.4. LED line installation

Function: Way-finding for sonic experience

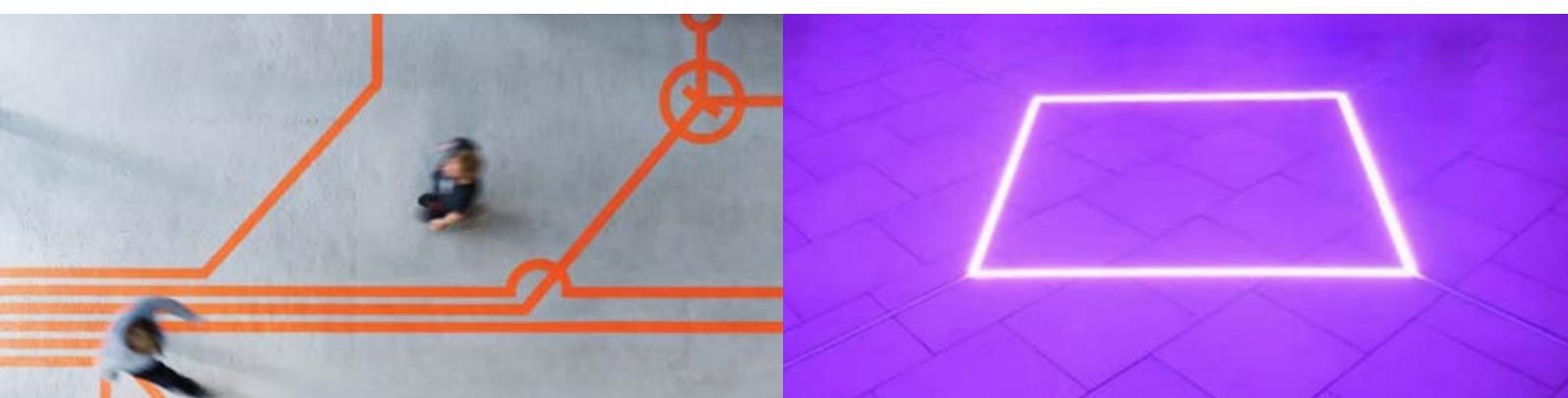
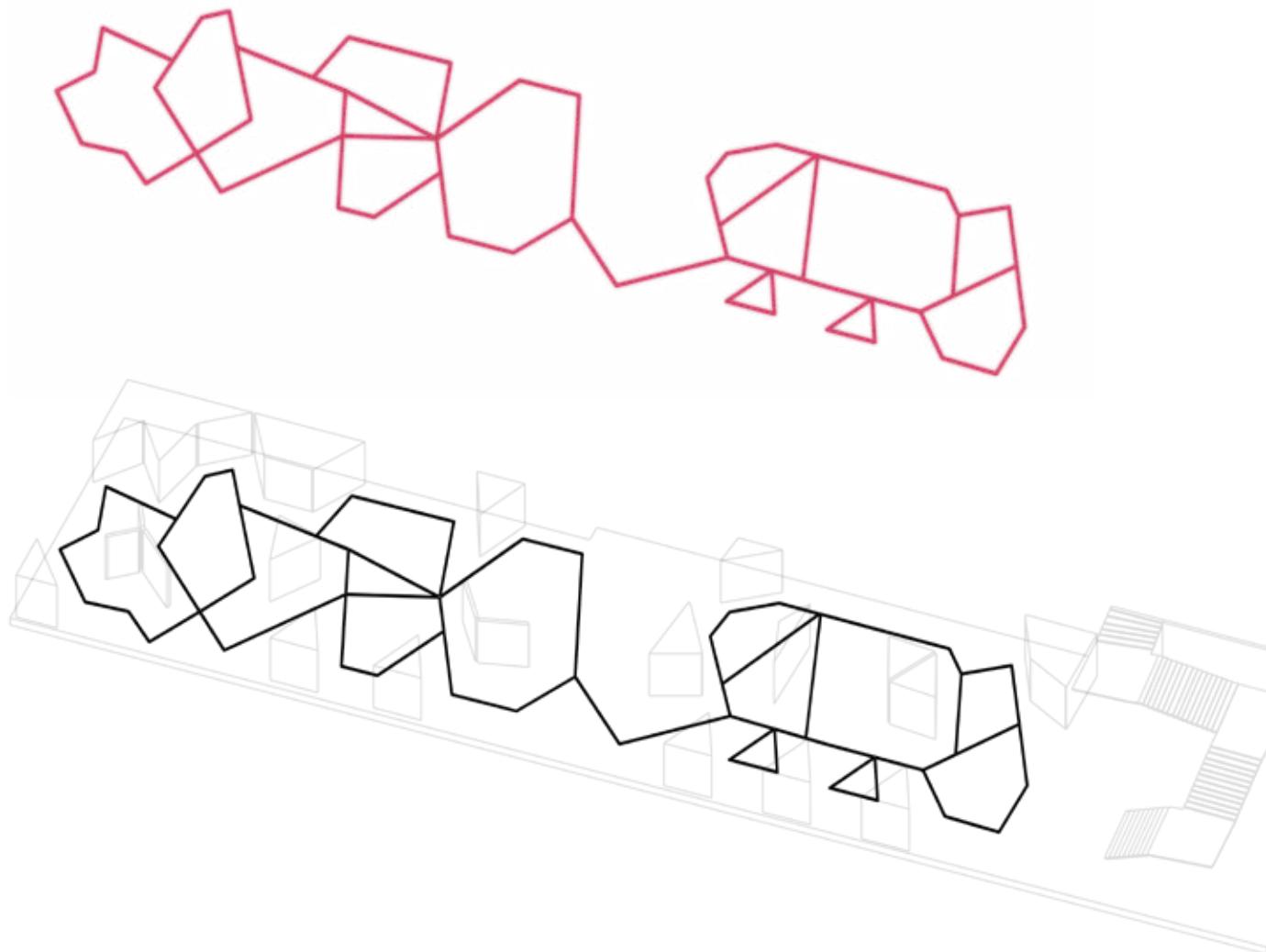


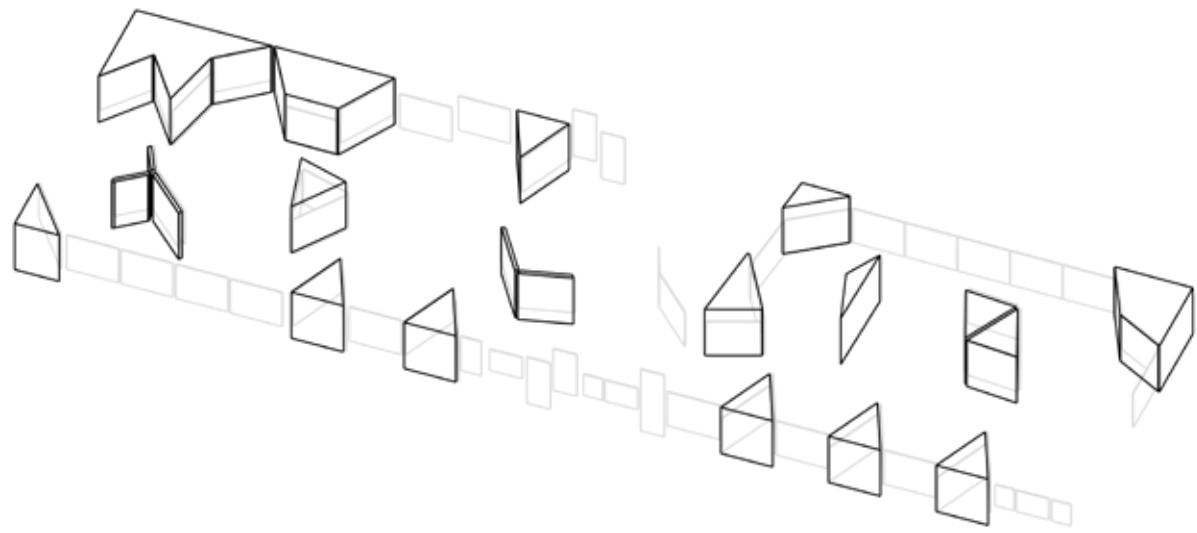
Figure 34. Way-finding

Figure 35. Interactive Aluminium LED Light

1.5. Setup for LCD screens

Wall panels

Materials: Wood



1.6. Projector screens & LCD screens installation

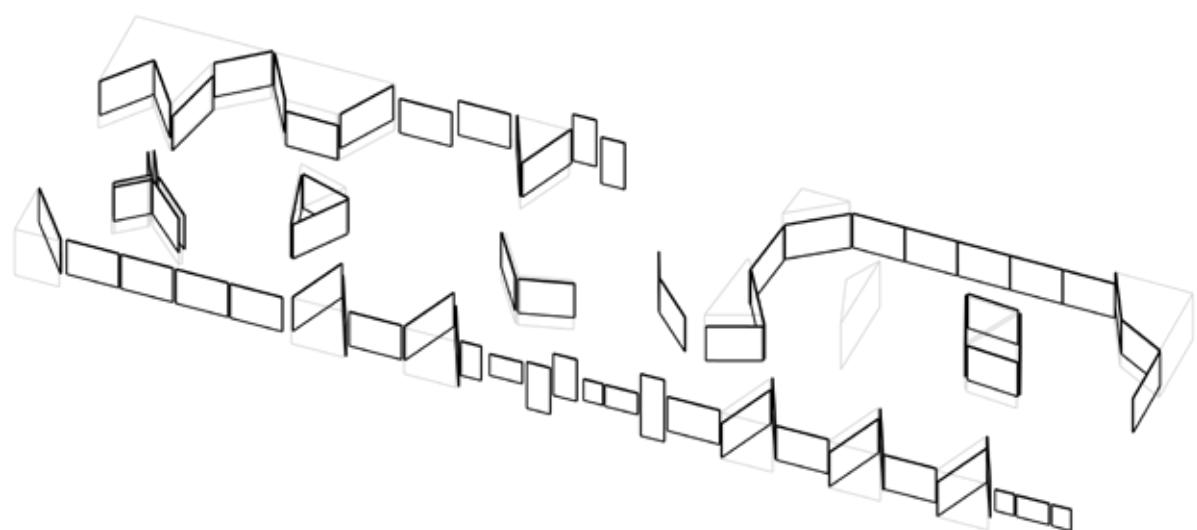




Figure 38. Wall panels

Photo: mba-worldwide.com

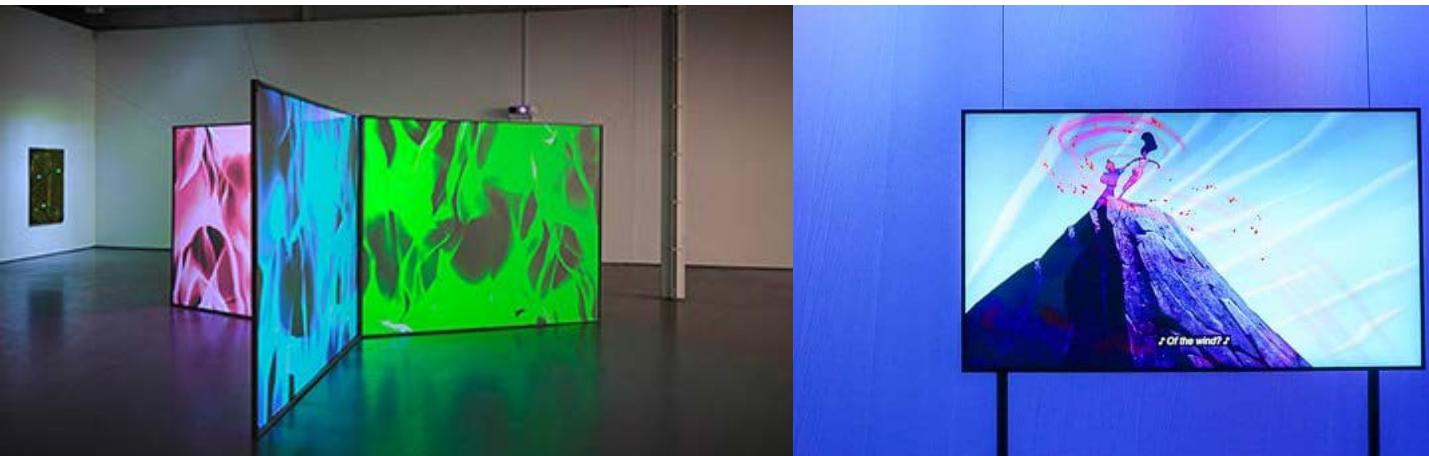
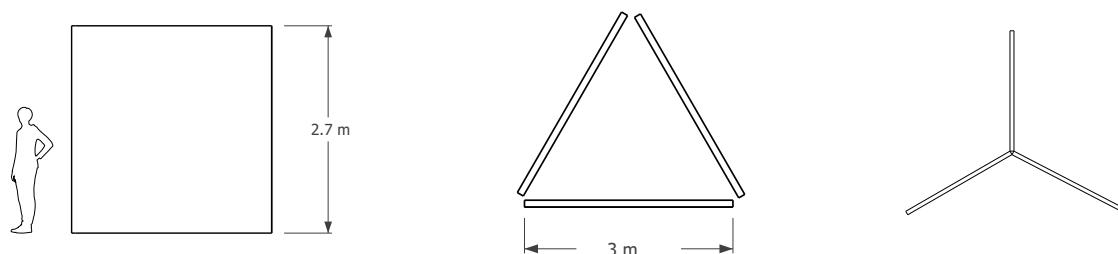


Figure 36. Projector screens in space

Photo: projector-screen-material.co

Figure 37. LCD screen on walls

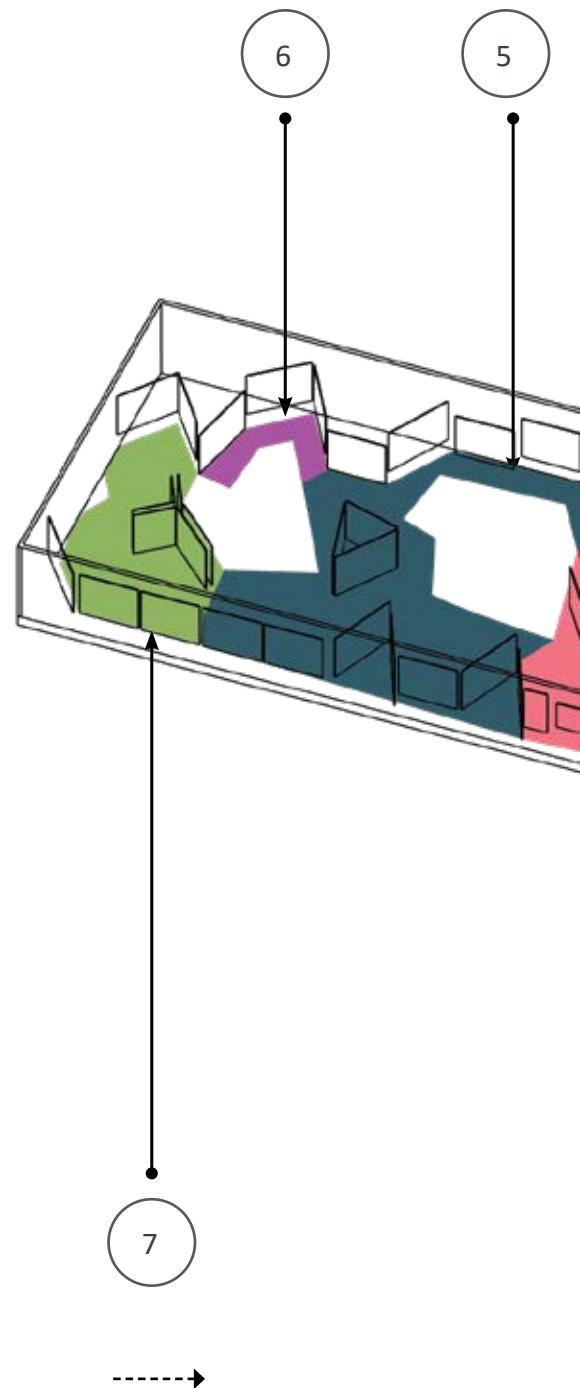
Photo: tothotornot.com

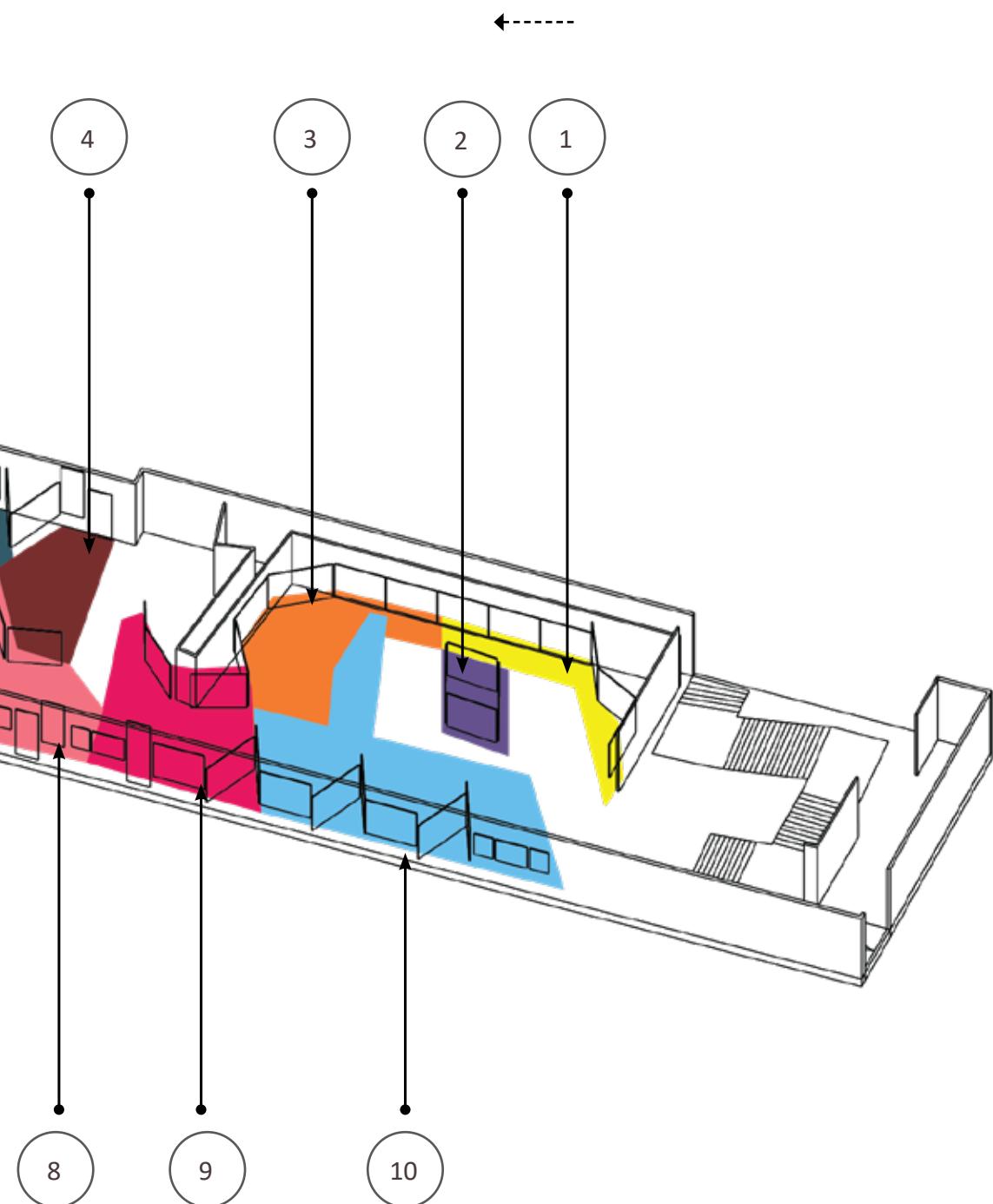
1.7. Zones

The space is divided into 10 zones.

- City structure
- Iconic figures

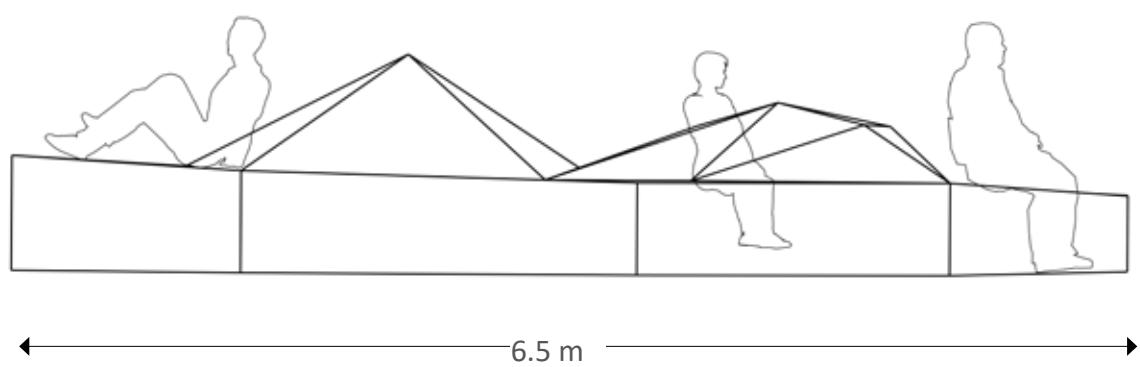
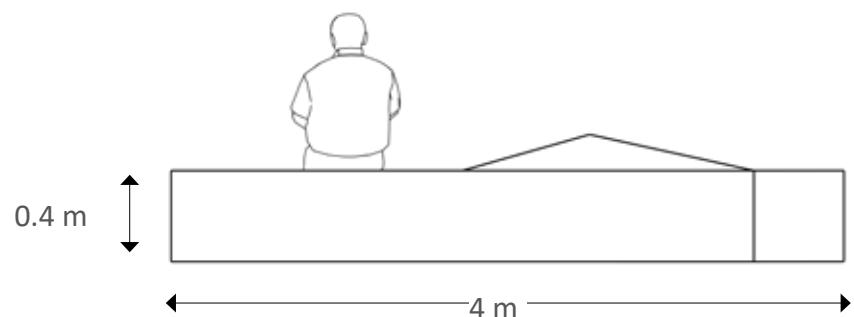
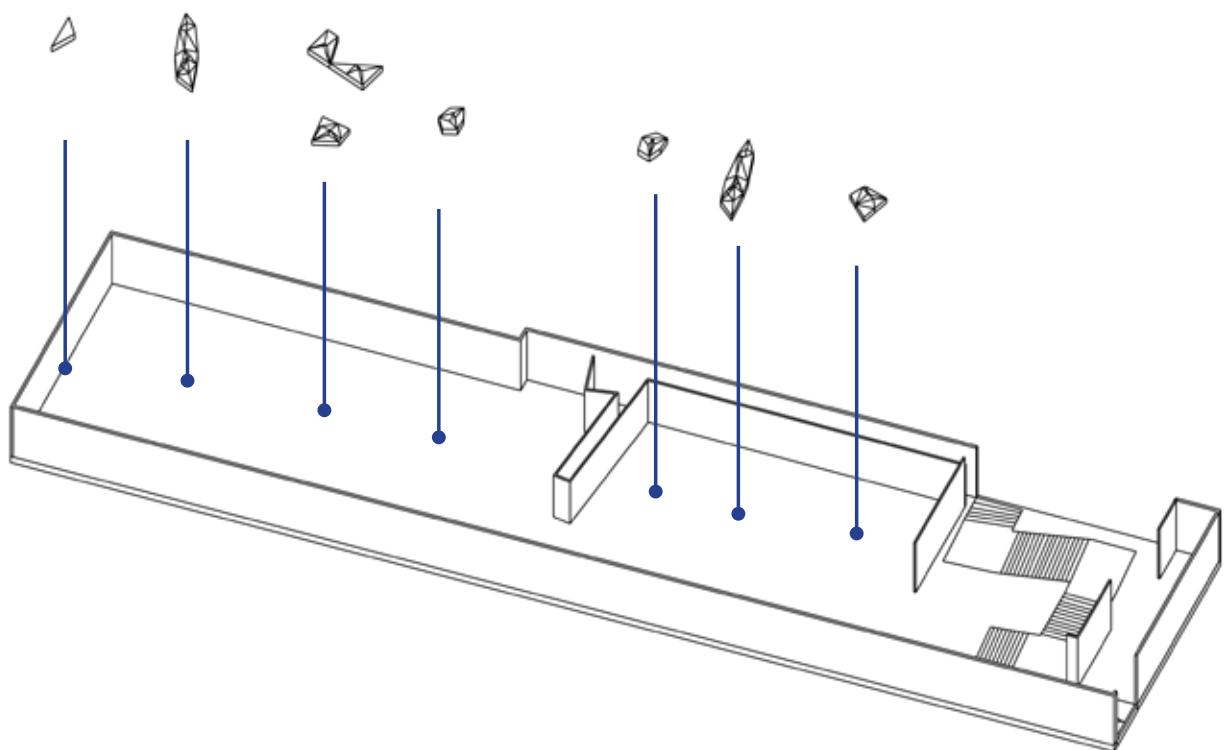
1. Tram
2. Intersections
3. Swanton street (main access)
4. Laneways
5. Streetscape
6. Queen Market
7. Greeneries
8. Malls
9. Flinder station
10. Riverside, bridges

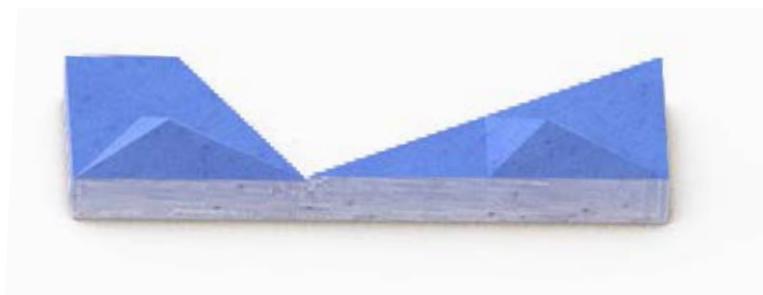
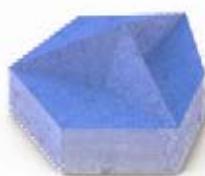


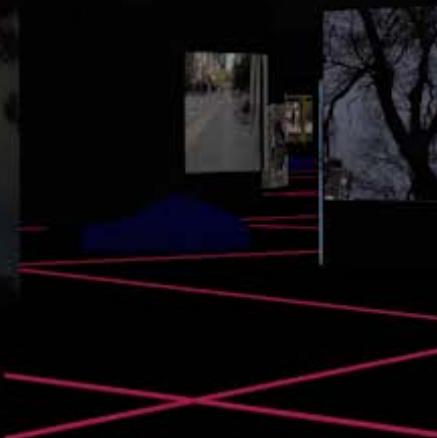


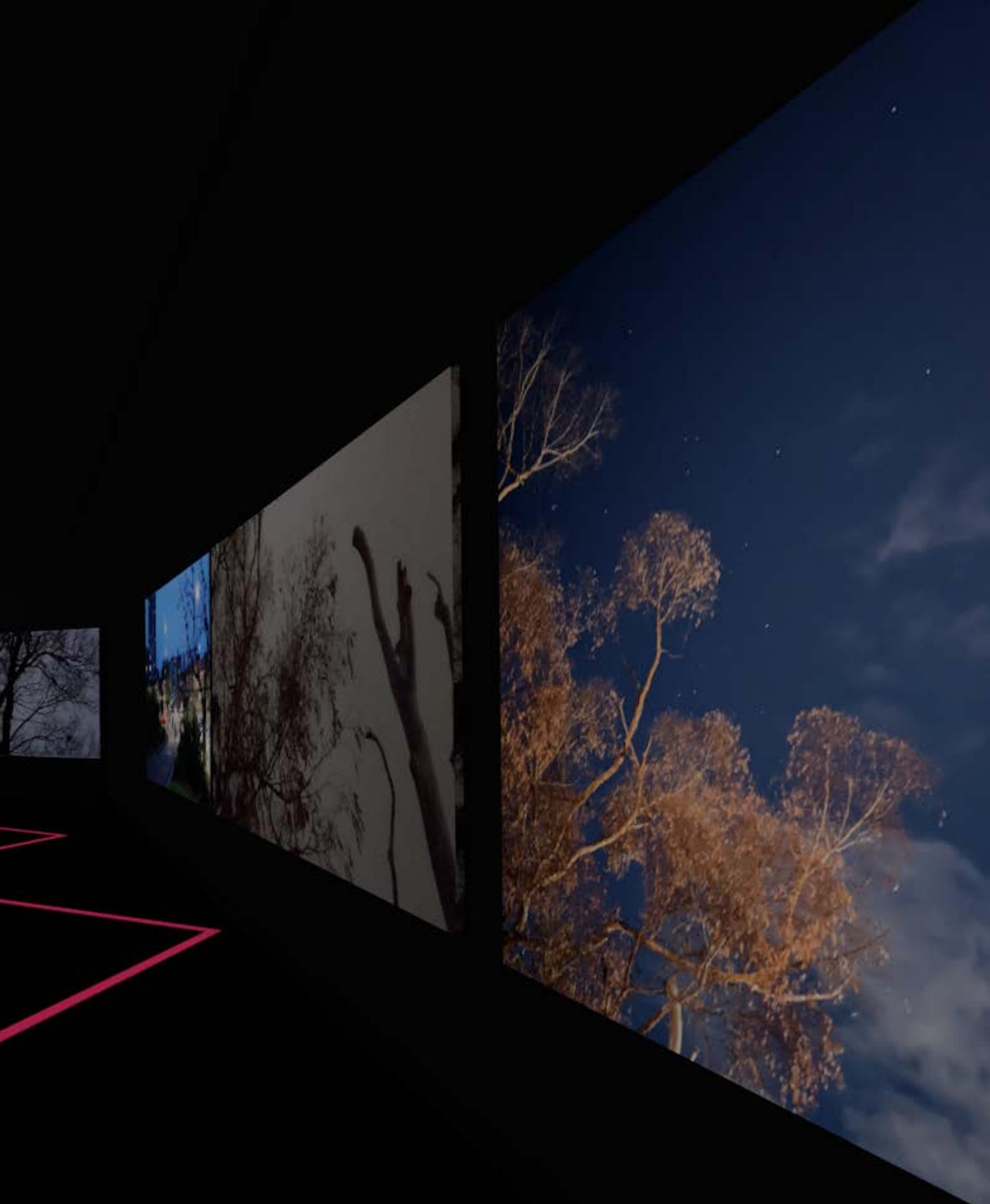
1.8. Seats

Seats are allocated among zones.



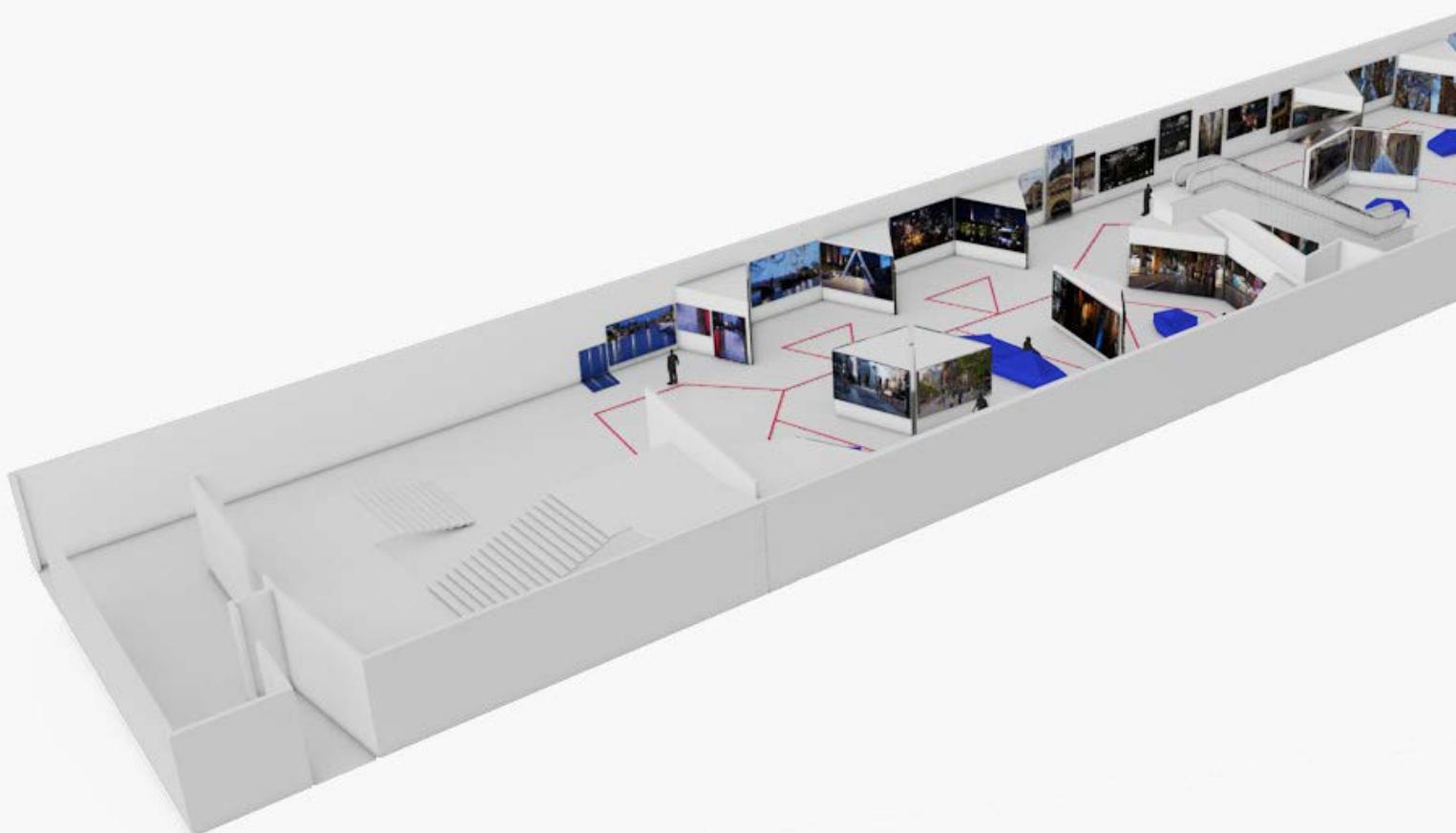
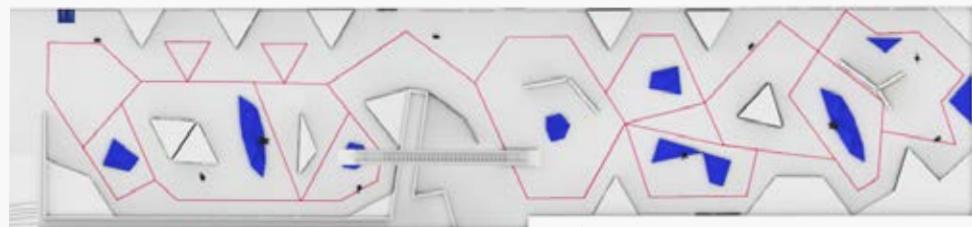


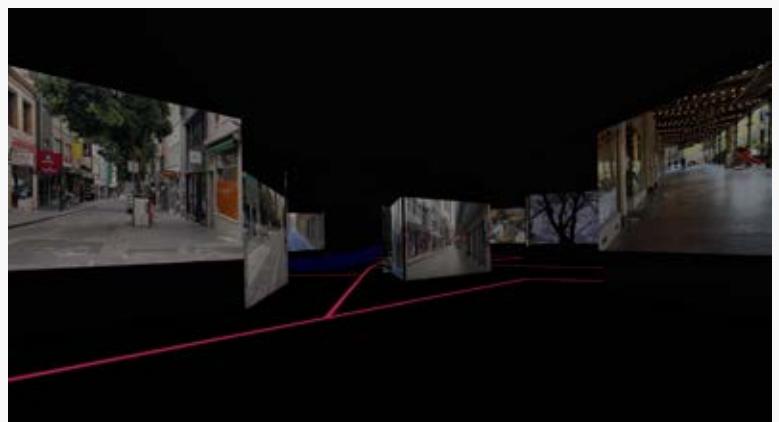
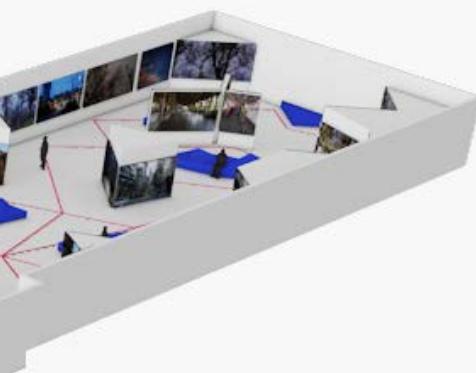




Zone
Greenery

entry





2. Three stages of experiences

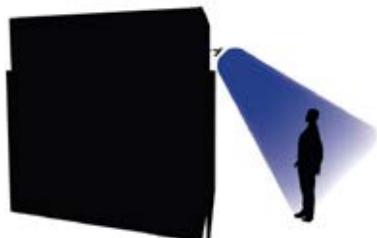
2.1 Audiences enter the exhibition



A loop of 15'' versions of Verses/ Scapes

The sound is played as surrounding sound in the space.

2.2 Audience select one spot for listening to 1 VERSE



A full version of Verse (less than 1 minute)

The sound is played as a sonic beam for 1 person to listen to in a specific position.

2.3 Audience select one seat for listening to 1 SCAPE

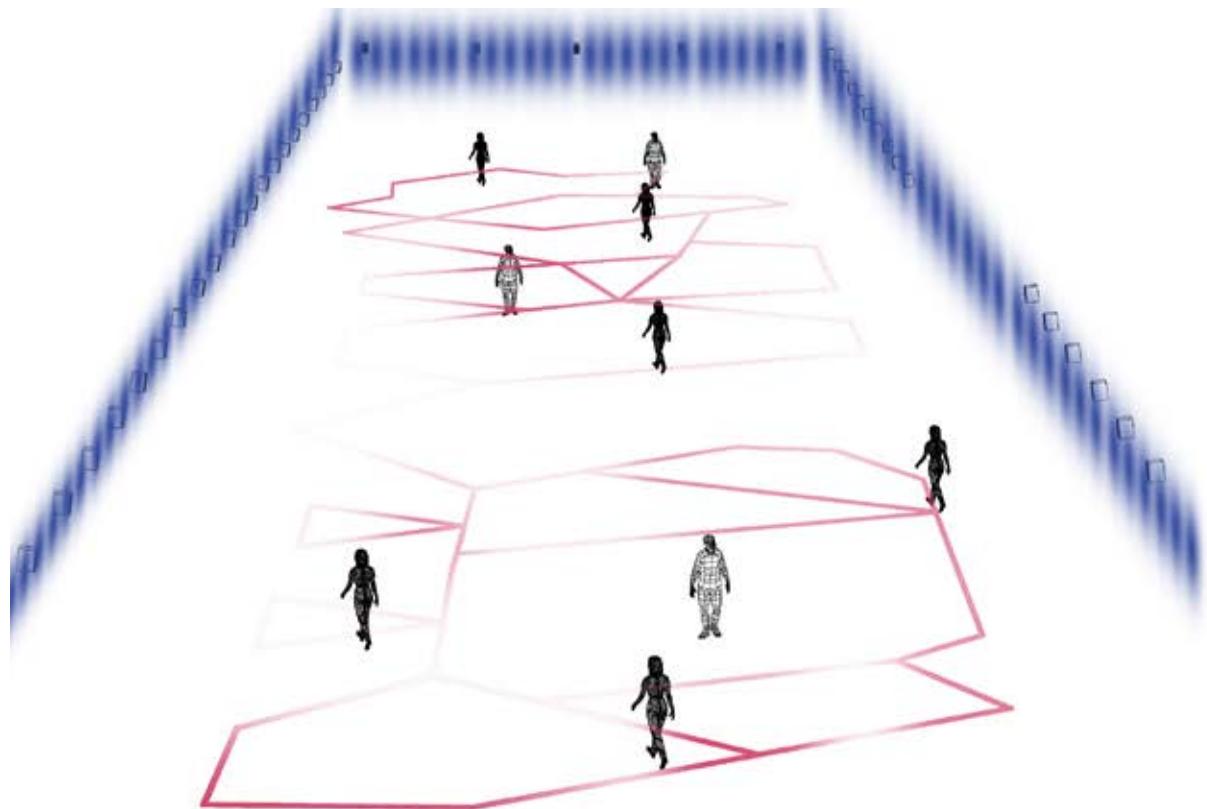


A full version of Scape (1- 6 minutes)

The sound is played as a beam for group of a few people sitting on seats.

3. Interaction & Technology

3.1. Interaction



1. Audiences walk into the installation, listen to a mixed combination of soundscape compositions play as surrounding sound.
2. Aluminum LED line responsively notify the locations of VERSES or SCAPES during the process.

3.2. Algorithm

A 30-MIN SOUNDTRACK

A composition of 15-second-cutout Verses and Scapes.



Description

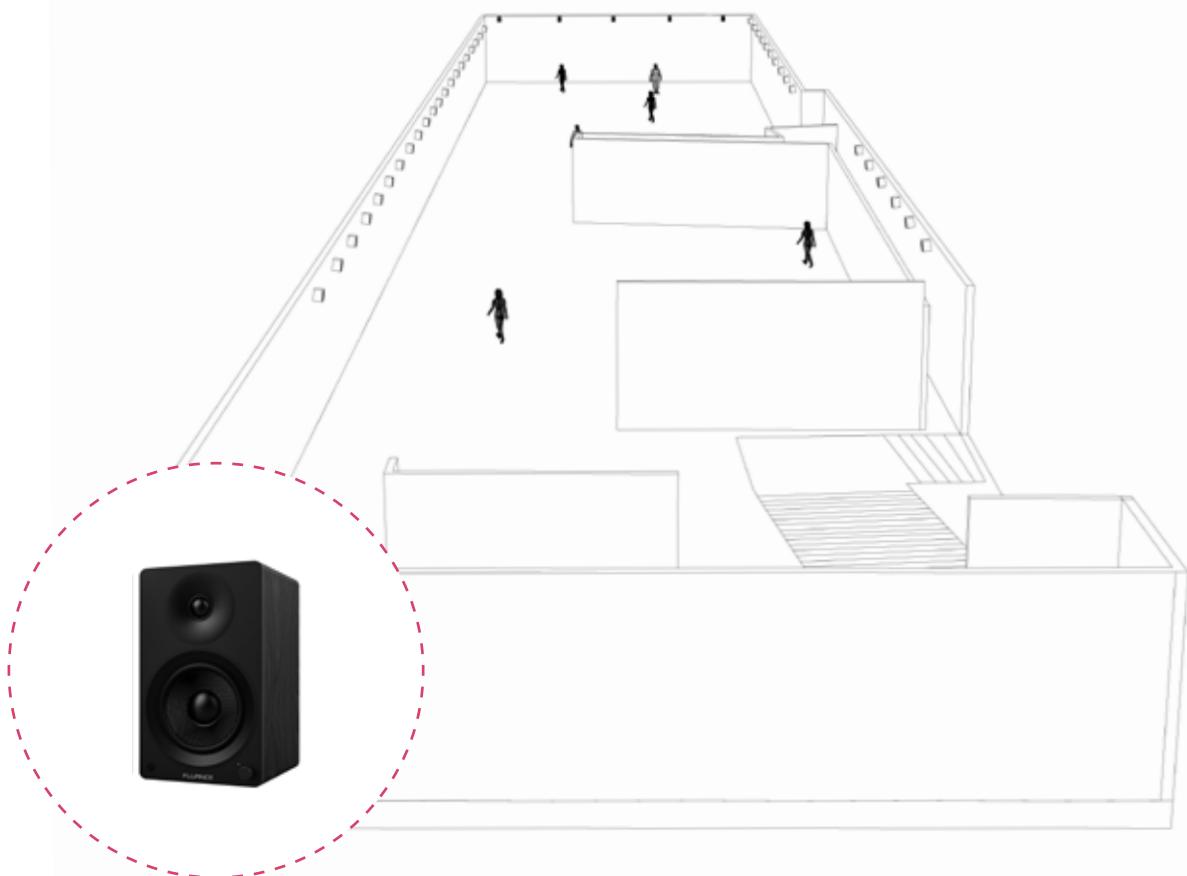
The algorithm uses internal clock, based on the data inputs, to trigger LED light on certain spots in the matrix.

Data input

A preset of time-based locations adjacent to sound events in the soundtrack.

Output





Speakers

An example of speakers installed on walls
20cm L x 23cm W x 32cm H



Microprocessor

Control and display soundtracks
and LED



LED strip

Installed on floor

3.3. Directional Speakers for audio spotlight

3.3.1. Experience description

1. SOUNSCAPE COMPOSITION TYPE 1 - VERSE (s)

Audience listen to a 40'' soundtrack through a directional speaker hanged on walls.

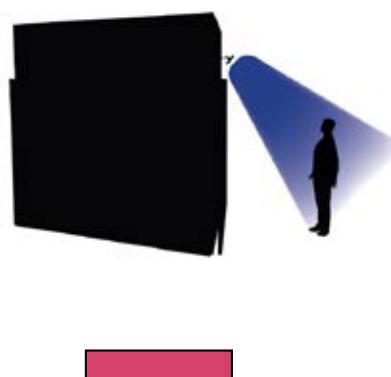
The sound is represented with a video as motion picture displayed on a LCD screen.

2. SOUNSCAPE COMPOSITION TYPE 2 - SCAPE (s)

Audience listen to a 1- 6 minute soundtrack through a directional speaker hanged on the ceiling.

As for long-form soundtracks, the seats are installed for this immersive experience.

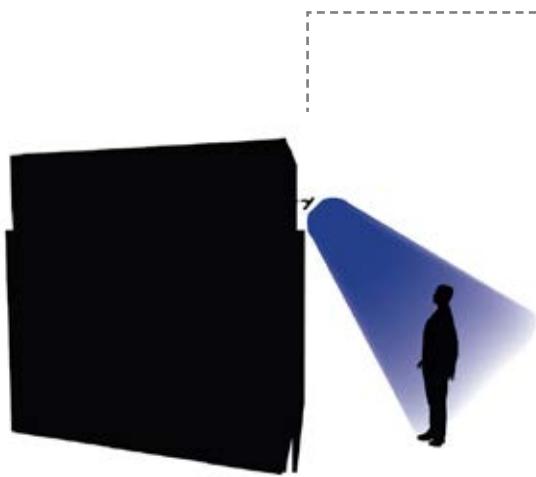
The sound is represented with a video as motion picture displayed on a projector panel.



A full version of Verse (less than 1 minute)

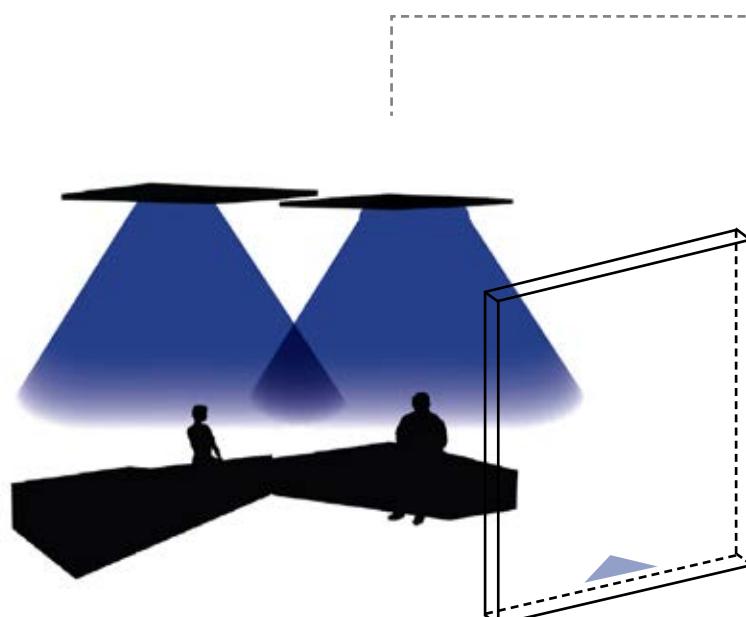


A full version of Scape (1- 6 minutes)



An example of directional speaker hanged on wall

20cm L x 8cm W x 6cm H



An example of directional speaker hanged on ceiling

40cm L x 40cm W x 4.2cm H

3.3.2. How does diectional speaker work?

Function

Directional speaker concentrates sound in one direction, prevent sound spreading else where.

The technology uses nonlinear transduction mechanism. Ultrasonic signal is modulated with audio signal. This modulation which is generated by **ultrasonic tranducers**, creates a **directional sonic beam**. As waves pass through air, they de-modulate and sound can be heard through human ears.

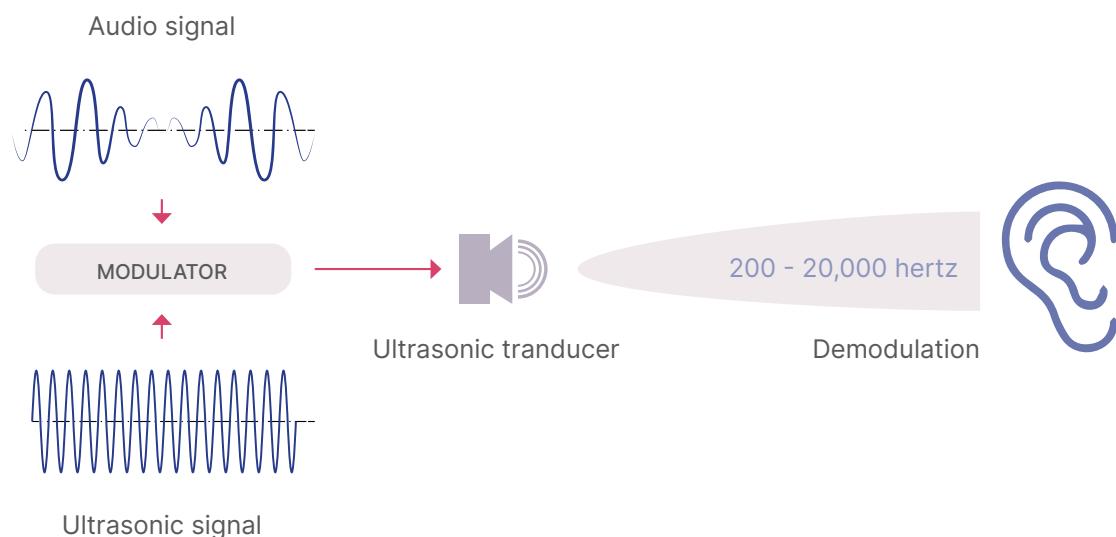


Figure 39. Mechanism behind the technology

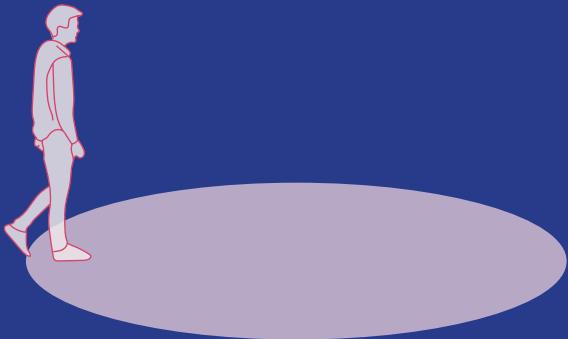
Source: ultrasoundresearchgroup.com Remade by author



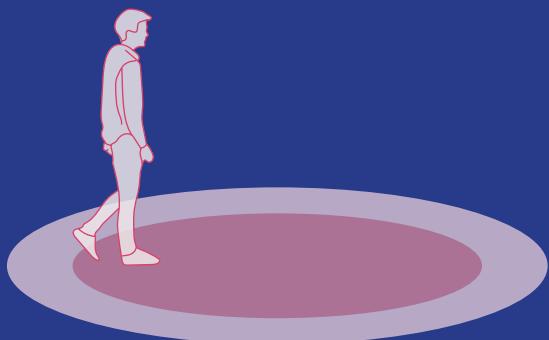
Image credit: ultrasonic-audiocom



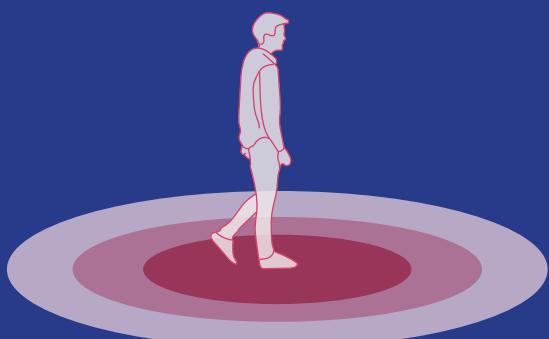
Image credit:i-audiopoint.ch



Entry level

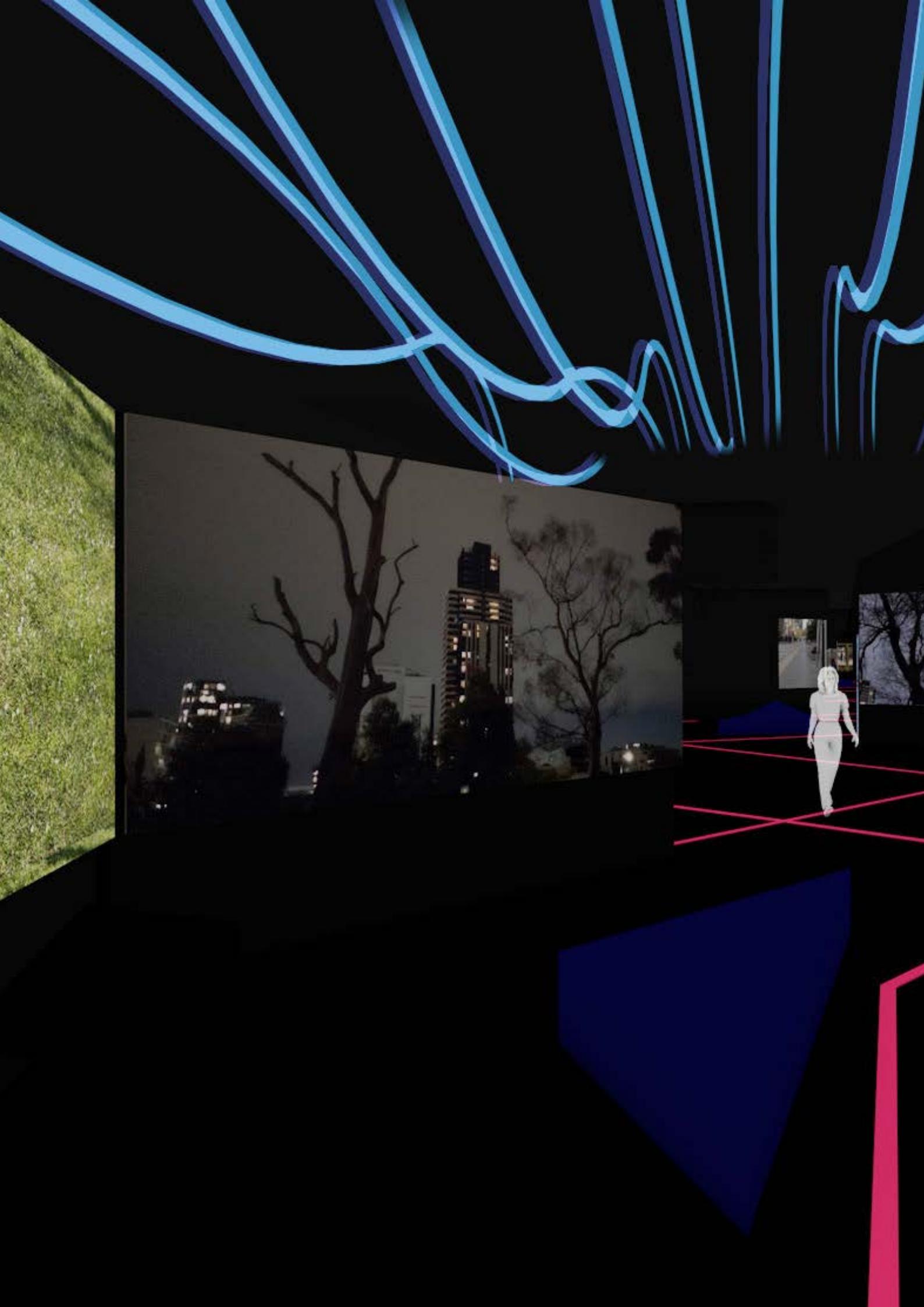


Mid level



High level

Just like walking in a dream, the installation propose three levels of experiences for audiences to listen to acoustic environments





VIDEO DEMONSTRATION



VI. FUTURE CITIES

1. COVID-19 Impacts & Opportunities
2. Vision diagram
3. Beyond an installation



1. COVID-19 IMPACTS & OPPORTUNITIES FOR SPECULATION

The slowing down effect

BEFORE-COVID-19:

Modern life in cities is face-paced life.

OPPORTUNITY AFTER COVID-19:

Cities can focus on developing strategies for creating the experience of slowing down effect as in pandemic where people start to be more aware of their surroundings in details.

Keywords: walkability, bikability

The high awareness of physical environment and its impact onto mental wellbeing

BEFORE-COVID-19:

People take for granted the value of face-to-face interaction in physical spaces.

During lockdowns, they embraced this value by being presented in public spaces more often. Though there was little opportunity for them to openly interact with new people in public spaces at the moment.

OPPORTUNITY AFTER COVID-19:

Cities can focus on improving the quality of public amenities as well as designing services for this social interaction.

The [new] adaptation to the uncertainty

BEFORE-COVID-19:

City is mandatory place for working

OPPORTUNITY AFTER COVID-19:

Office buildings possibly will be re-allocated. There will be more places for greeneries and public realms.

The shifting mode of working-from-home proposes a scenario where workers visit city not so often.

Tactical urbanism with creative playgrounds for engaging people back to city is necessity after pandemic.

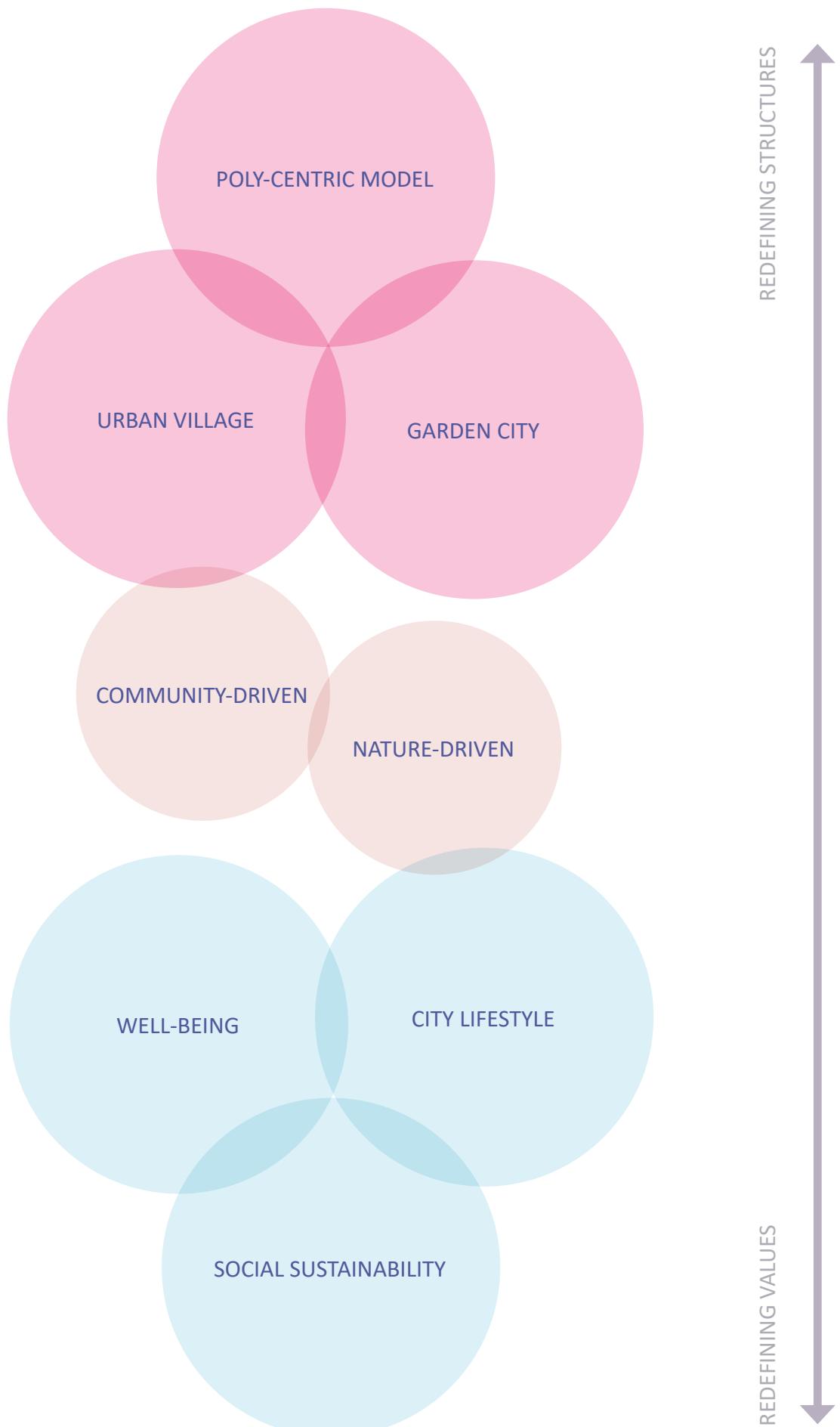


Figure 40. Speculations for post-pandemic cities

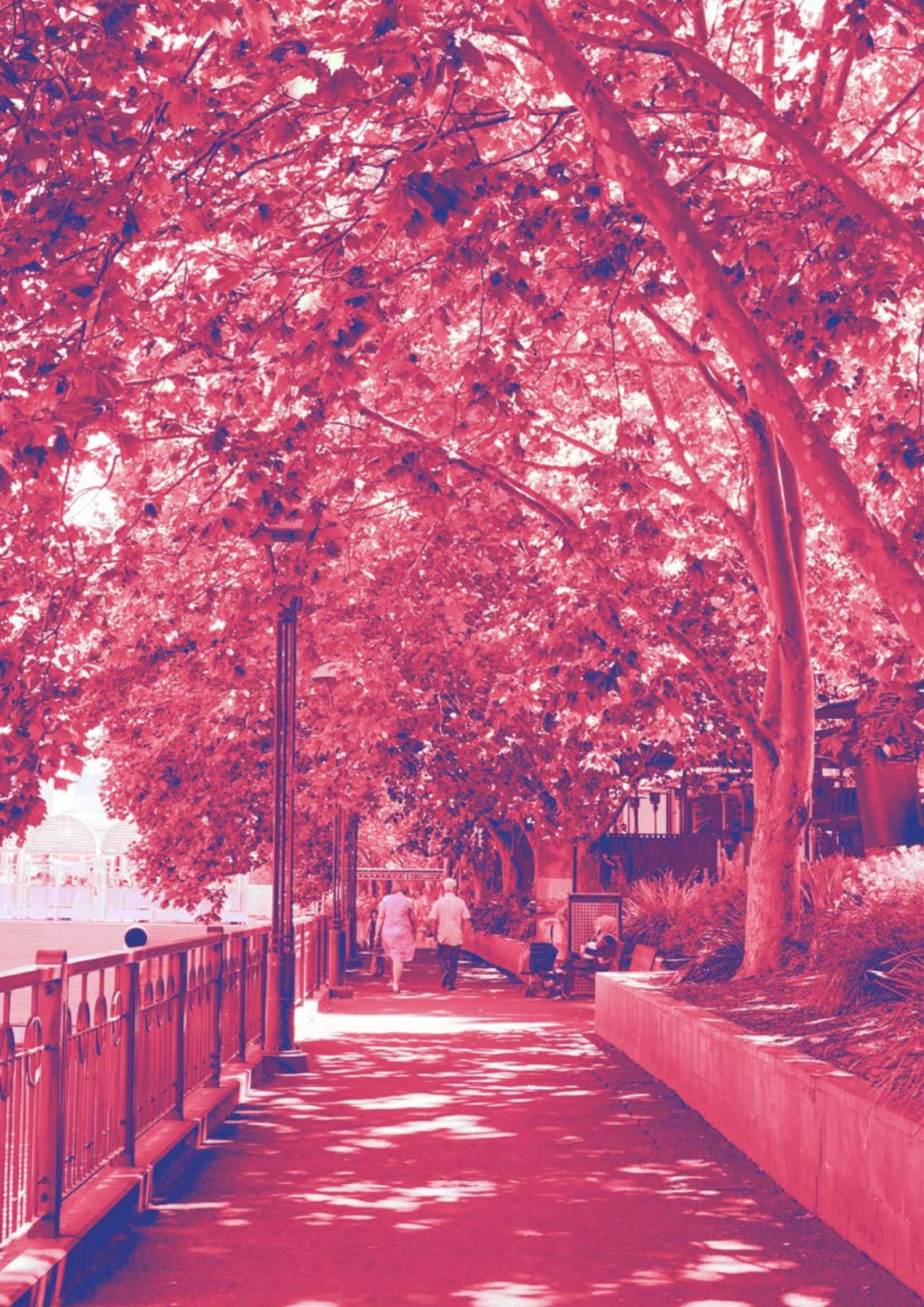
2. BEYOND AN INSTALLATION

Beyond a project of soundscape design & installation, Meleidoscope, also, encourages people to practice Dérive walking inside city after pandemic - looking for their own poetics in the experience of a city-wanderer.

« Changes create the lively atmosphere inside city. Some remains likely permanent through time, like building a new road or demolishing/ restoring an old building. Some is temporary, like a vendor changing its location today or a sign noticing the restaurant currently out of order for COVID rule... »

Go searching for the evidences of changes seems like an endless journey; it is the way of looking for some thing new - as a small pleasure, in an ordinary life. »

- Author





VII. REFLECTION/ACKNOWLEDGEMENT

I would like to thank my lecturers professor Ross Mcleod and Jeff Hannam for their advices and instructions guiding me through this project.

As for reflection, one of desires I wrote in my personal narrative:

"I would like to learn insightful knowledge in regard to acoustic environments inside the city",

I now think it is a naïve thinking, since, the territory of sound design in particular, requires certain prerequisite to manifest perfectly. The insight that I have gain through this project, in terms of sonic city, is from Jeff's advice, about the fact that: cities have certain musical rhythms for creating an aesthetic sonic experience; and most of the time, impaired people selectively choose just one fraction from this high-information environments to navigate directions inside cities.

In my case, I have not yet found out, or skilled enough to match the materials for illustrating a rhythmic city. In fact, I tried to compose soundscape with the idea of a 'compacted' experience, as for one soundtrack of 2-3 minutes, audiences can have an experience of walking through a street which usually should take them about 15–20-minute of walking.

The insight I gain, throughout this project, more in personal experience that listening and composing soundscape, as well as, walking through the city, helped me resolve the anxiety of COVID-19 lockdowns. I reckon, Acoustic Ecology could be considered as a way of mediating method, for garden design or spatial outdoor design, where people can have an authentic immersive experience of surrounding environments, visually and sonically. The challenge is, how to *design* soundscape effectively, is still a question that I cannot answer, through this project.

I appreciated the encouragement from Ross, at the beginning of the process since Jeff suggested the idea could involve a huge scope to deal with: eventually, she might have presented Melbourne sonic city in some way.

Honestly, I did get lost during the process, I did not know how to put all things together: Soundscape, Dérive, Design concept, Design development... There were many iterations, rabbit-hole thinking coming along the way. Eventually, I did Meleidoscope in some way.

I admit this is not a project reflecting a true sense of design. Therefore, sometimes it is challenging for lecturers to fully give their advices from design territories to help me. I appreciate their patience and encouragement along the way.

In future, I might need to learn more about ambisonic modeling skill for designing better soundscape experience. This project is considered, as an open door for me, to experience something new, that I would like to continue to investigate later on, outside MDIT.

Regards,

Hung Nguyen

Melbourne, November 2021

Thank-you note

The project is a result of two year effort in cultivating interdisciplinary design research & thinking, working with people in program that I would like to say thank-you.

I have learned the potentials of Interaction Design, the dark side of Ubiquitous computing Technology, and the foundation of IOT movement derived from HCI (Human-computer interaction) discipline, thanks to Technology studios guided by Mr. Chuan Khoo. I appreciated his mentoring in research regarding these issues which laid foundation for my technological thinking; to which to some extent I have addressed at the beginning of the research for this document. I also acknowledged his supervision for my participation in MDIT exhibition design team in the year of 2021.

I would like to thank my friend, Hatairat Jampanant, for taking my portraits that I have used in this document.

I extend my gratitude to MDIT Panel members, tutors & studio-fellows for insightful lectures, advices and dynamic discussions in design (contemporary) issues, visionary speculations that I have been involved within two years, amongst multidisciplinary designers and academics.

As always, I would like to thank my family, for their absolute alignment from which mere condition can I remain deep engagements and achievements in academic fields and beyond.



VIII. APPENDICES

1. Cityscape analysis along the execution
2. Precedents

1. CITY SCAPE ANALYSIS

2.1. Melbourne CBD boundary

The site for investigating Derive walks and Soundscape studies is Melbourne CBD.

The inner city is bounded by:

- In the North, Victoria street;
- In the East, Spring street;
- In the South, a part of Yarra river and Alexandra Gardens;
- In the West, William street.

Area: 1.79 km²

Population: 20,038 residents (2013)



City of Melbourne, 2013, Melbourne Central Business District & Remainder Small Area Demographic Profile, <<https://www.melbourne.vic.gov.au/SiteCollectionDocuments/small-area-profile-melb-cbd-2013.pdf>>.



MAP SCALE 1:9,500 AT A3

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Metres



2.2. Writing point-to-point practice

I took notes my reflection during the walks. I wanted to see what was in the built environment affecting my directions.



Figure 41 Mapping journey

POINT 1: I started my journey from the intersection at the Flinders Street Station at three pm. There are three sites of constructions there. So, it has a lot of noises going on in the afternoon.

The starting point is near by the church, I can hear chipping sounds from trees. Most of them were masked by ambient noise. I wondered, whether the chipping sounds of birds somehow can be harmonized with the patterns of noises as if there is a cycle there? (highly abstract train of thoughts)

POINT 2: I turned left, towards Flinders Lane. I was interested by the facades with high details of architecture. The narrow way is a good sign for public activity occurring in space: the interaction between two sides of the lane. The sound of cars and truck seem louder than normal. Same as mechanical noises from surrounding buildings: restaurants, hotels, cafes... I took my walk slowly because I keep being captivated by the details of the facades, as well as looked inside stores along the way.

POINT 3: I moved to the interaction between Flinders Street and Elizabeth Street. I reckoned the ambience of Melbourne streets is mostly a combination of elements: trams, audio-pedestrian devices, human voices and seagulls and people who ride bicycle. It is a good design system of bike lanes which results the frequency of people biking inside the city.

POINT 4: I kept my walk on Flinders Lane. Once in a while, it got my eyes the bottles of beers on the edge of buildings. People may sit there after work or taking a break by having some drinks. Or maybe it belongs to homeless people. It is sign for a habitual life inside the city. To certain city, this habitual life does not exist.

POINT 5: I turned left, walked to the train lines on Flinders Street. There are three lines of transportation: trains, trams and trucks which mean it is very loud noises, including construction sites below the train lines. The west area at this time

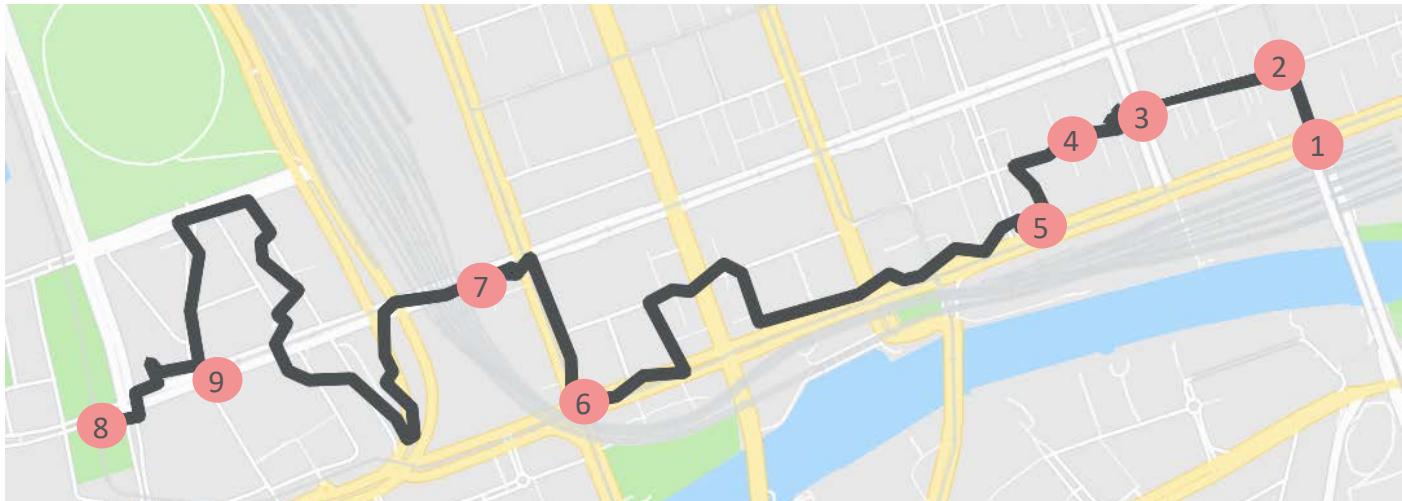


Figure 42. Point to point mapping

looks like the “edge” of the city. The transportation lines and borders masking views. My journey continues by me following the signals of pedestrian device which spontaneously turns to green light. I kept walking straight forwards along those lines.

POINT 6: I am near at the end of the “edge” with a train curve turn to the right. I decided to turn right at the intersection between Flinders Street and Spencer Rd. I walked my way to Southern Cross station. Along the way, I turn my sight to the left to look at Grand Hotel Melbourne, there were a lot of cabs there in front of the façade. I got my expectation looking towards the facades. In return, I got my eyes on cabs in front.

Finally (!), I was at a small square at the interaction between Spencer Street and Collins Street. It was the first stopping point that I found. I sat there for a while to observe.

POINT 7: I moved to uphill area, which is the left

side of Collin Street from my view point. There is no impression in particular. I saw glass facades of high-rise buildings which has a panel introducing a new upcoming neighborhood. The square in front is designed well with landscape features of seats, plants arrangement, BBQ section, café and retails.

POINT 8: I continued my journey over the tram lines to the second stopping point: a small grass hill. I sat there to observe the surrounding area from the above.

I decide to end my journey there. There is no walking landscape at this point. There is landscape encouraging some activities like playing basket ball, flying kites and having a seat in the afternoon looking for sunset in the west area from the above (high hill grass landform).

POINT 9: I cached a tram to go back to city. Along the way, I observe highly decorative facades on Collin Street through window, one by one, changing in second.

2.3. Walking tours

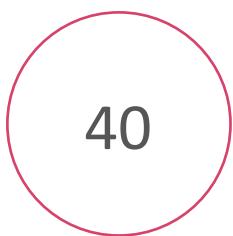
By using GPS tracking, I mapped out my walks in early weeks. Some of walking journeys were also recorded in memory.

I also took tram tours in between the walks.

I started my journeys from a central point which was the intersection between Flinders street and Swanton street.

My walking speed was at a low level where I stop for recording and capturing photographs.

2.4. Walking Speed



0.6 meters/second

40 meters/minute (Average 60 meters/minute)

Slow walking speed

LEGEND



Starting point



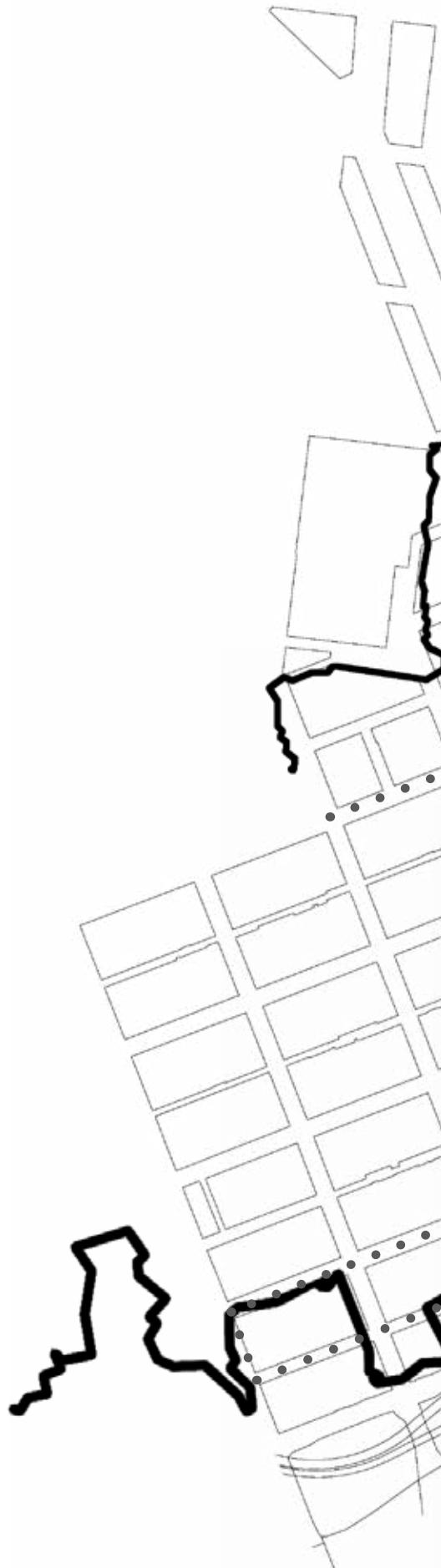
Walking Routes traced by Google App



Tram Route



Other walking routes from untraced





MAP SCALE 1:9,500 AT A3

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Metres



2.5. Intersections analysis

I combined physical and virtual Derive tours to understand better the general character of the city. I concluded my reflection as an assessment.

2.5.1. Melbourne Grid pattern introduction

Human activities and public life flourish at corners with services and views and random encounters. Intersections obtain four corners on streets with potentials for human activities occurring.

I decided to analyze grid pattern and intersections of Melbourne CBD partly from my observation through my walks, also through virtual walk on Google Map. I categorize four main classes of intersections from high to low levels of human interaction in those locations.

2.5.2. Advantages of grid pattern

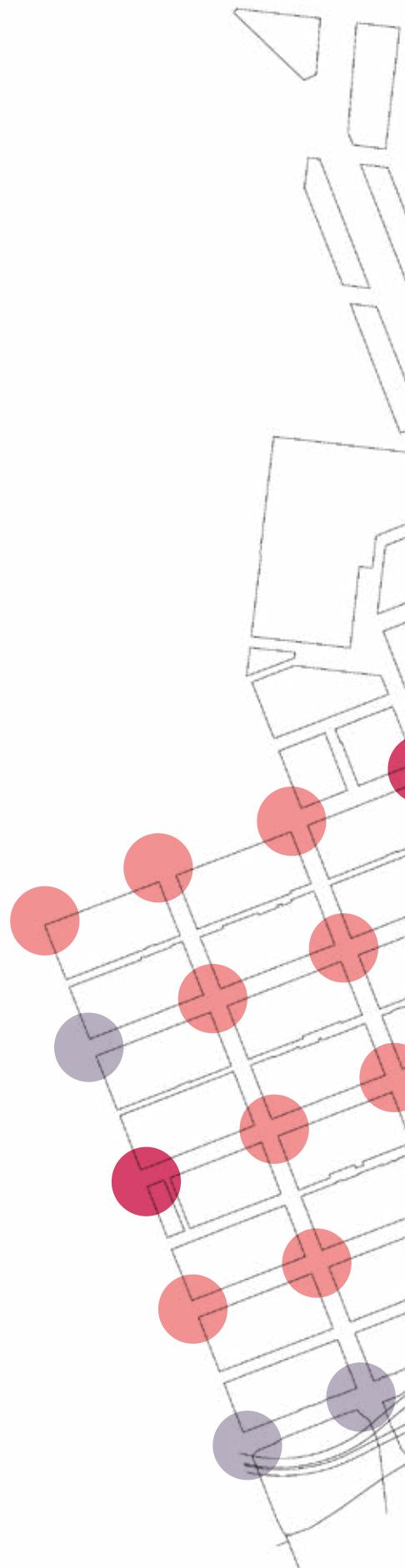
- Accessibility
- Walkability
- Easy to develop and expand city structure

2.5.3. Disadvantages of grid pattern

- Rush psychology / fast walk

LEGEND

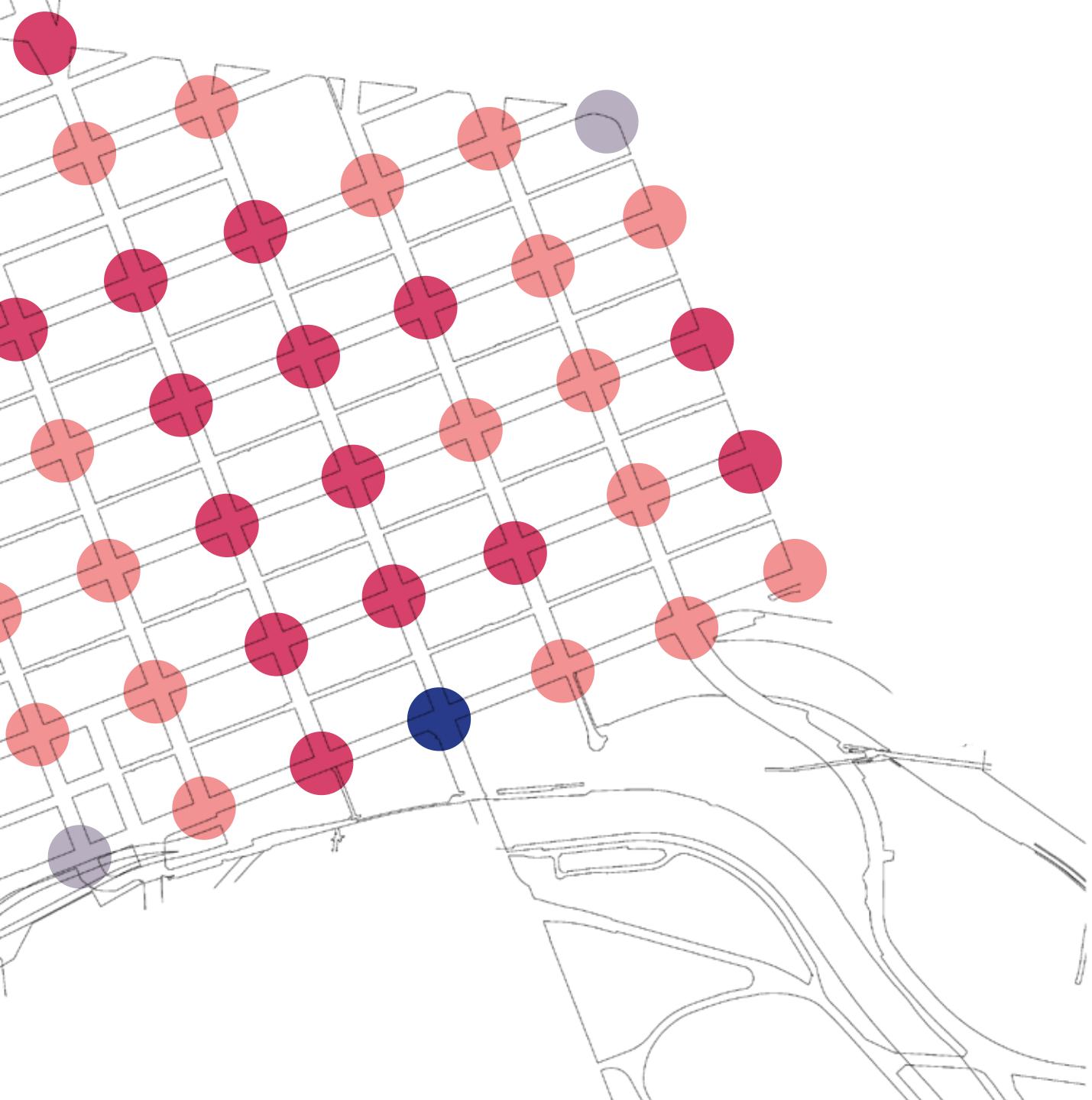
- | | | | |
|---|---------|---|---------|
|  | CLASS A |  | CLASS C |
|  | CLASS B |  | CLASS D |





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2.5.3.1. CLASSA/INTERSECTION

- Historical and Iconic figures
- Detailed and iconic facades;
- Public amenity arrangement;
- mix-used function of buildings at intersections;
- the safeness for walking;





■ 2.5.3.2. CLASSB/INTERSECTION

- Detailed and iconic facades;
- Public amenity arrangement;
- mix-used function of buildings at intersections;
- the safeness for walking;





2.5.3.3. CLASSC/INTERSECTION

- The safeness for walking;
- Detailed and iconic facades;





2.5.3.4. CLASSD/INTERSECTION

- Wide lanes with High dense of vehicles;
- Plain facades;
- Non-mix-used functions;



2.5.4. Facade & Walking

Facades play important role to make the city look coherent. Depth-observation is created for higher walking experience based on the design of facades with details in decoration, patterns at the height of human scale. With detail-decorated facades, the walkers can slow their speed to be curious, explore and embrace the landscape.

Historical, iconic and stylish facades help to maintain the mood for walking.

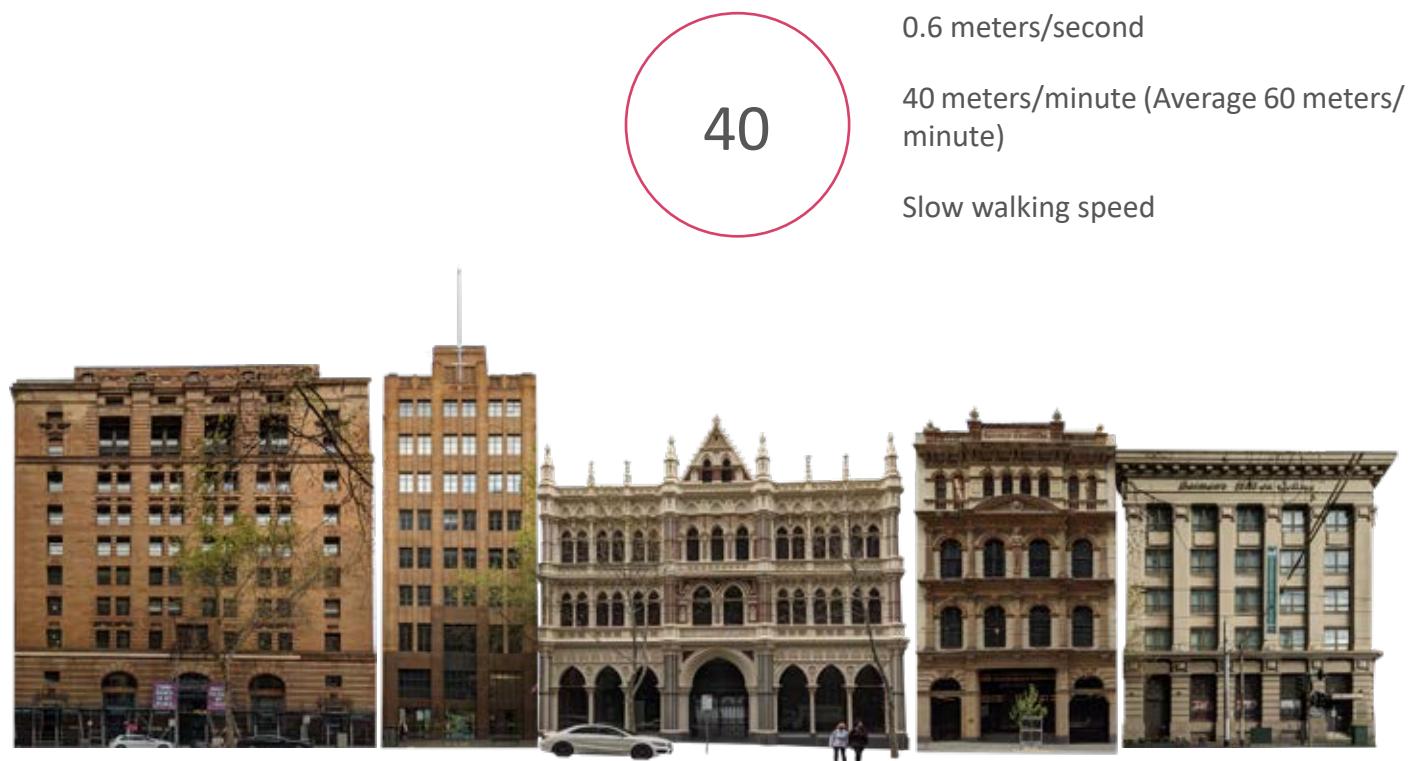


Figure 43. Detail of facades and historical values helps to create the experience for walking

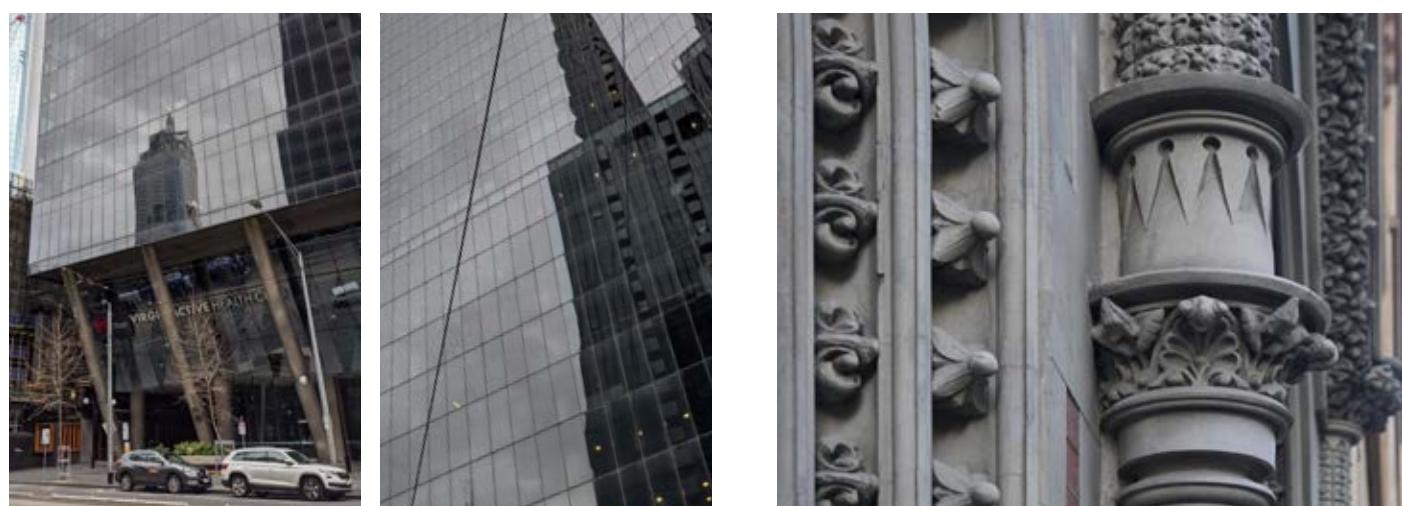


Figure 44. Plain facades against human scale

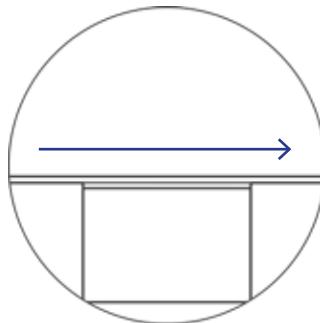


Figure 45. Detail decoration in eye level

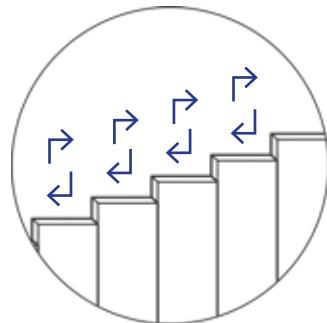
2.5.5. Riverside & Walking

Built environment surrounding the waterfront can create different walking behaviors for the sense of playfulness.

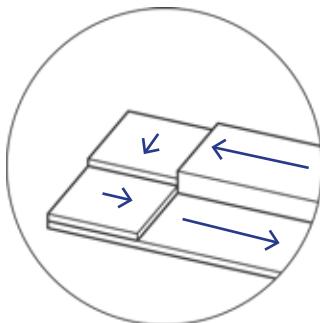
I concluded my moves in this environment into five key features.



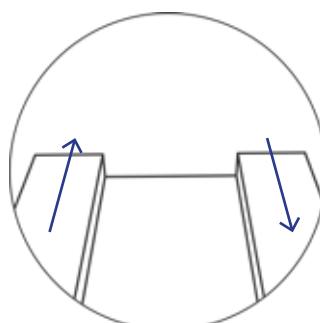
Crossing (over river)



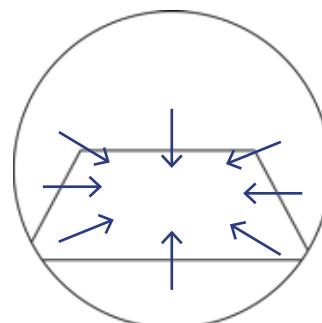
Walking upwards and downwards on steps
(Princes bridge)



A continuous walk with different transition stages: straight, up/down, rotate, up/down and straight



Walking along riverside



Walking towards a focus point (a square).
A gather point for encounters



Figure 46. Waterfront – Yarra River

2.5.6. Soundscapes

Soundscapes were analyzed through methods of sound walking, fixed listening and sound mapping.



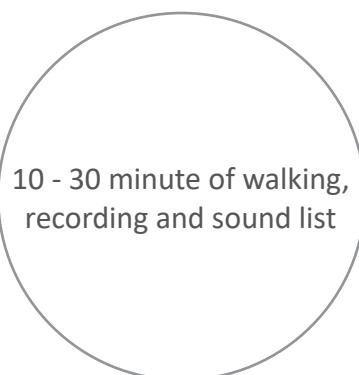
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Sound fixed/ seat



.....



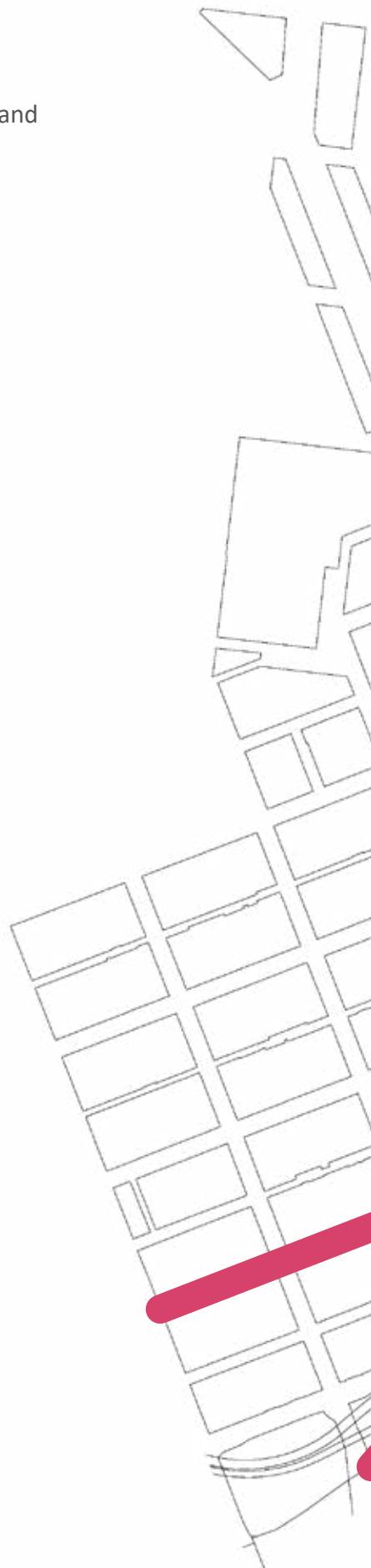
Sound Walk



.....



Sitting on tram





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SITE 1

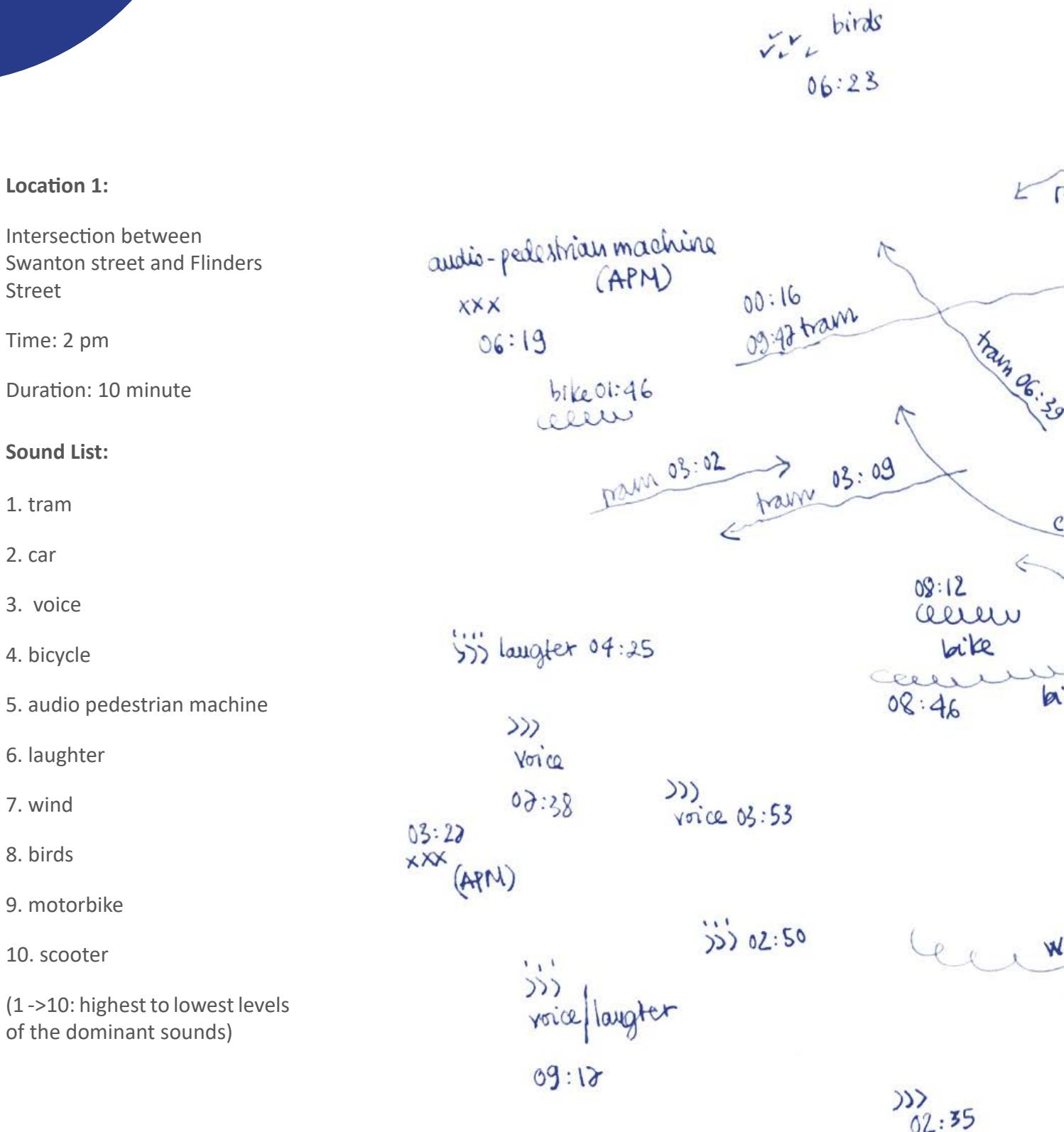
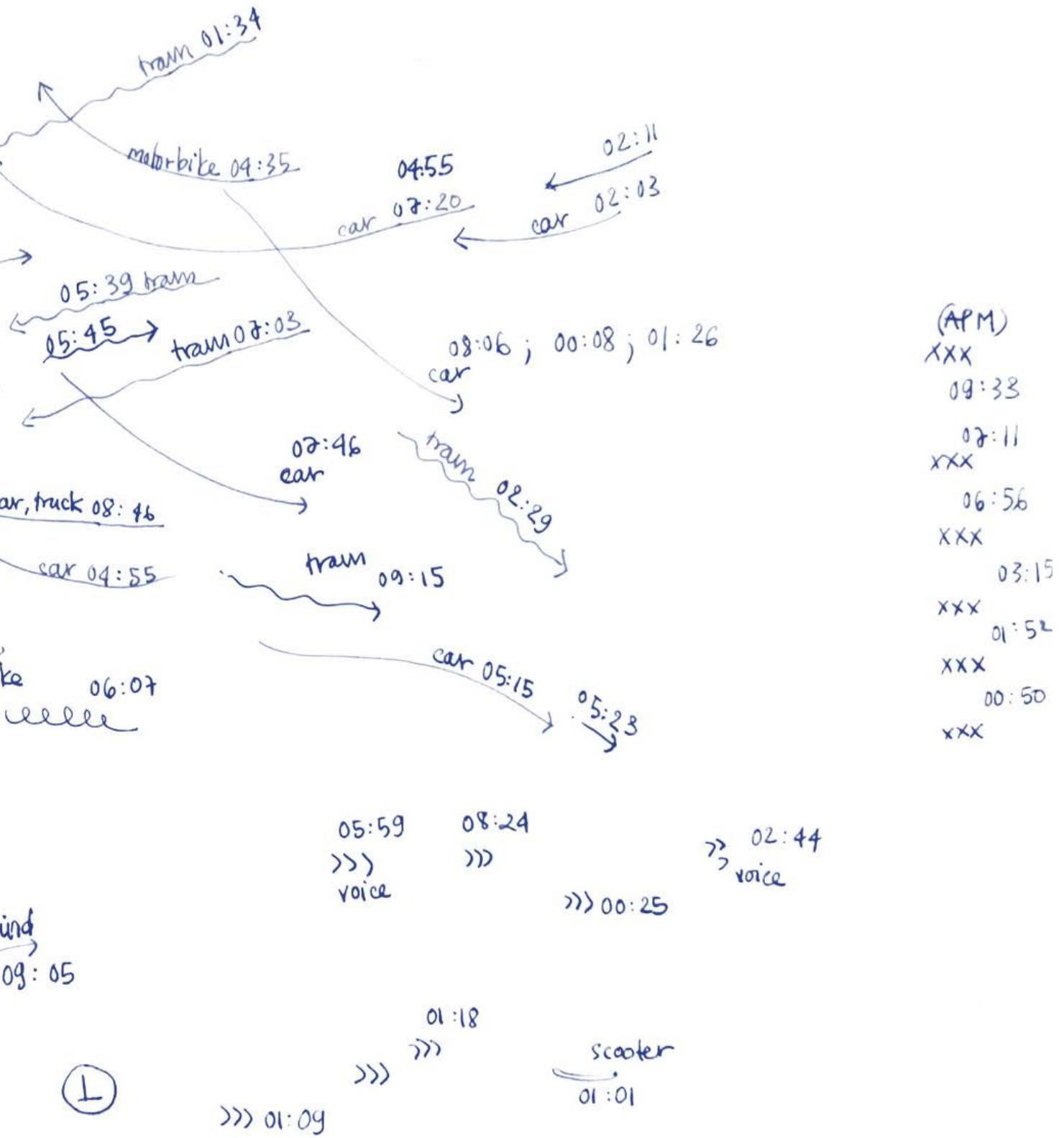
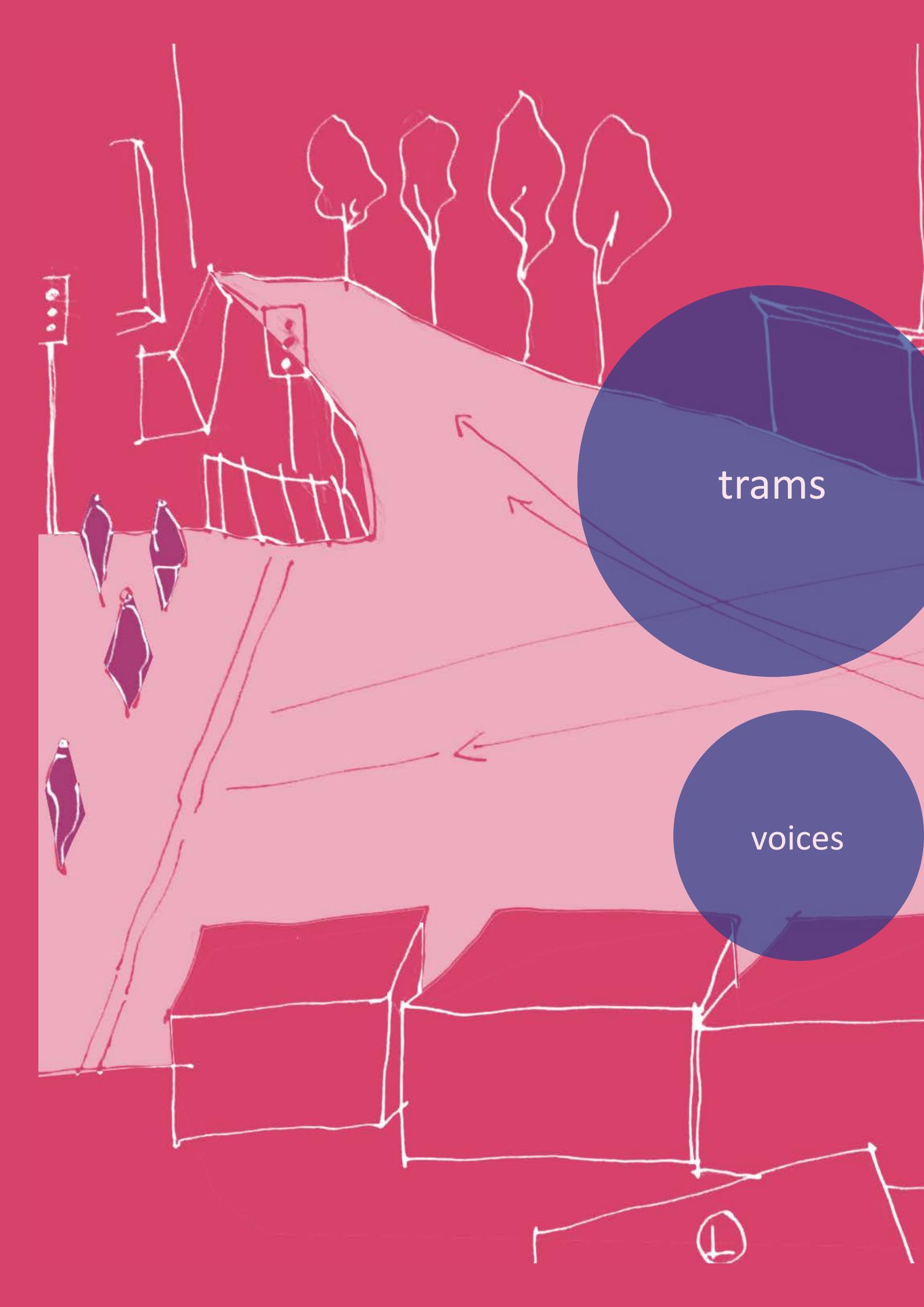
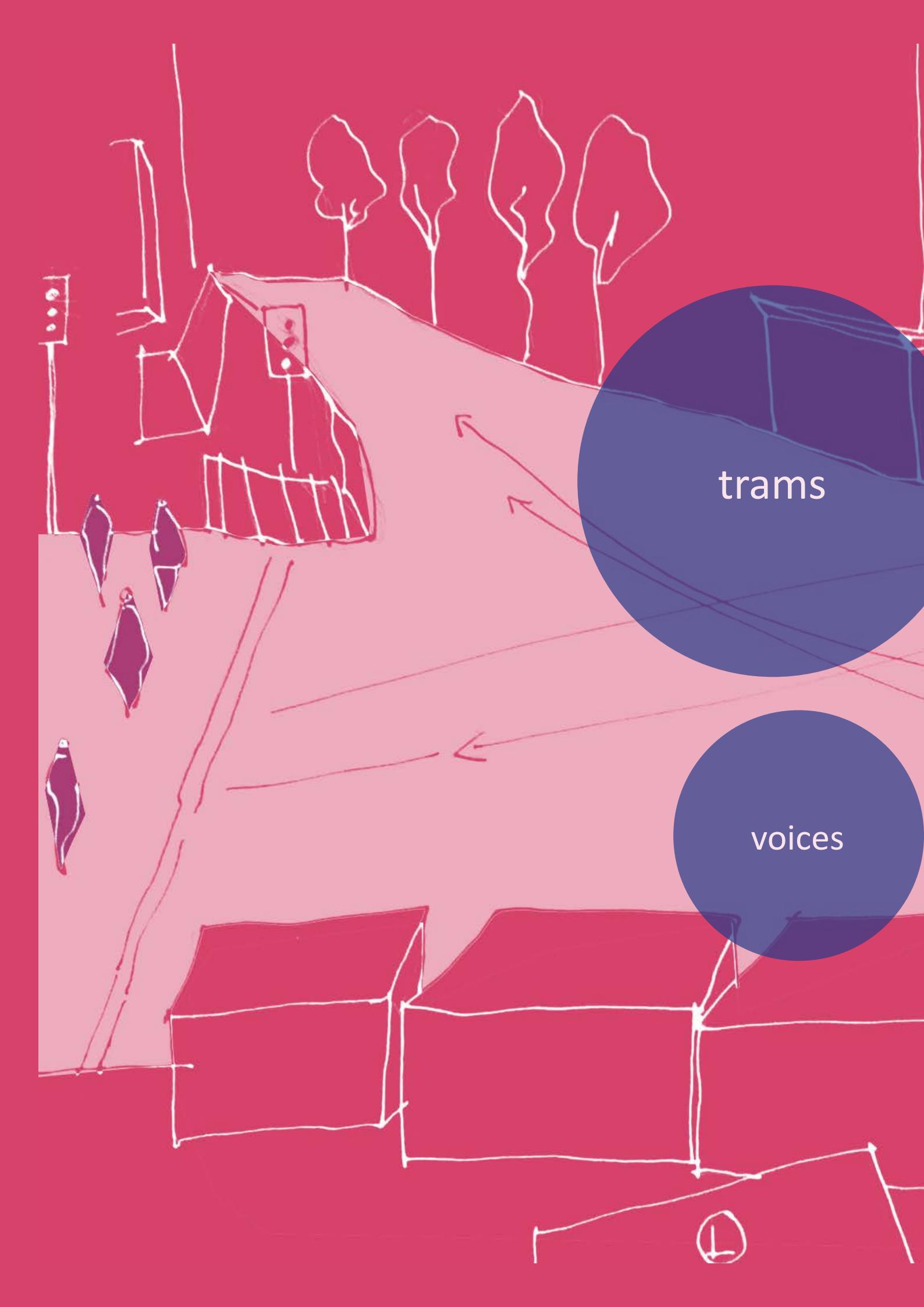


Figure 47. Sound Mapping

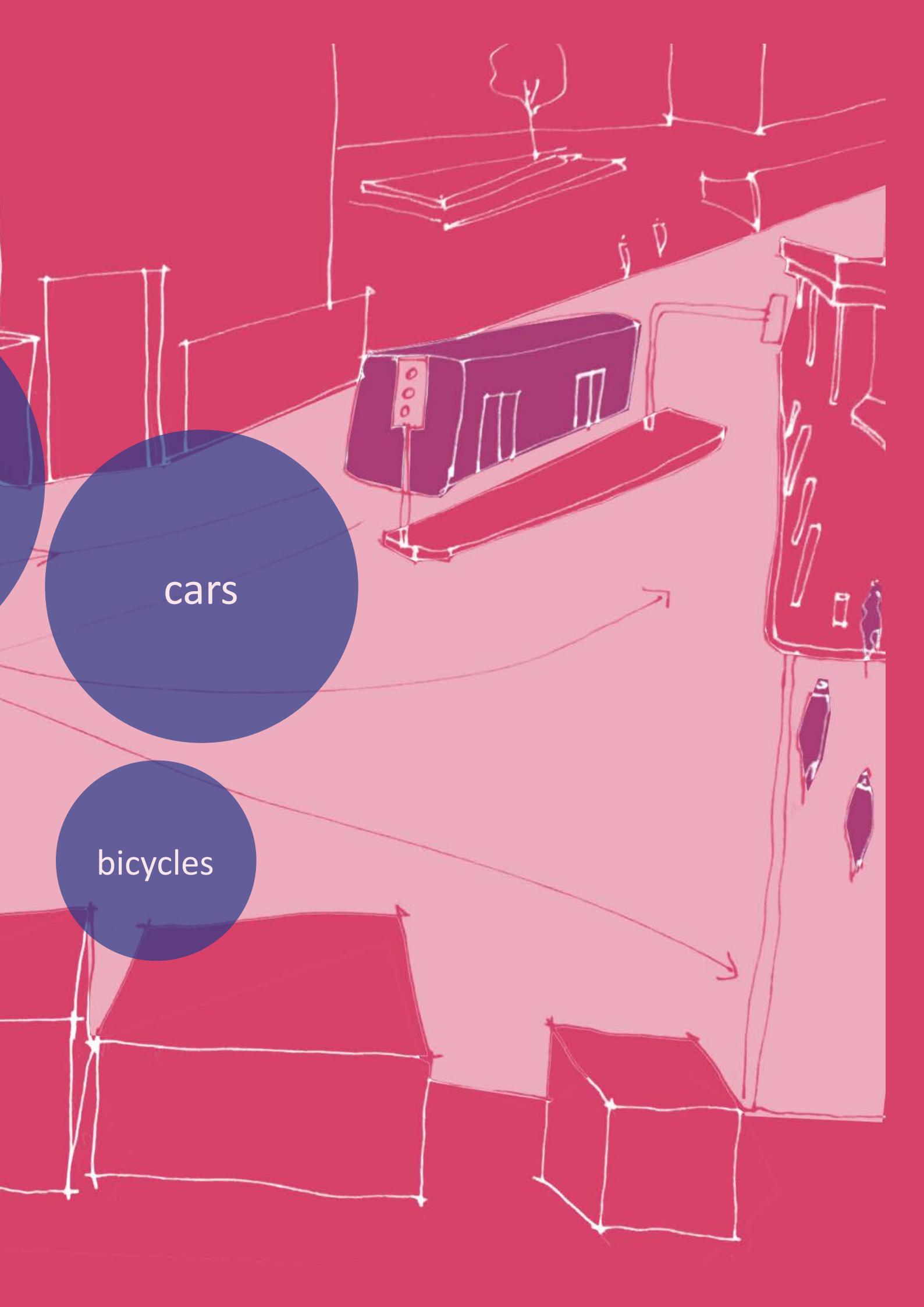


A red-toned illustration of a city street scene. In the foreground, there's a building with a balcony and some hanging plants. To the right, there's a road with a tram track. A large blue circle is overlaid on the image, containing the word "trams".

trams

A red-toned illustration of a city street scene. In the foreground, there's a building with a balcony and some hanging plants. To the right, there's a road with a tram track. A large blue circle is overlaid on the image, containing the word "voices".

voices



cars

bicycles

SITE 2

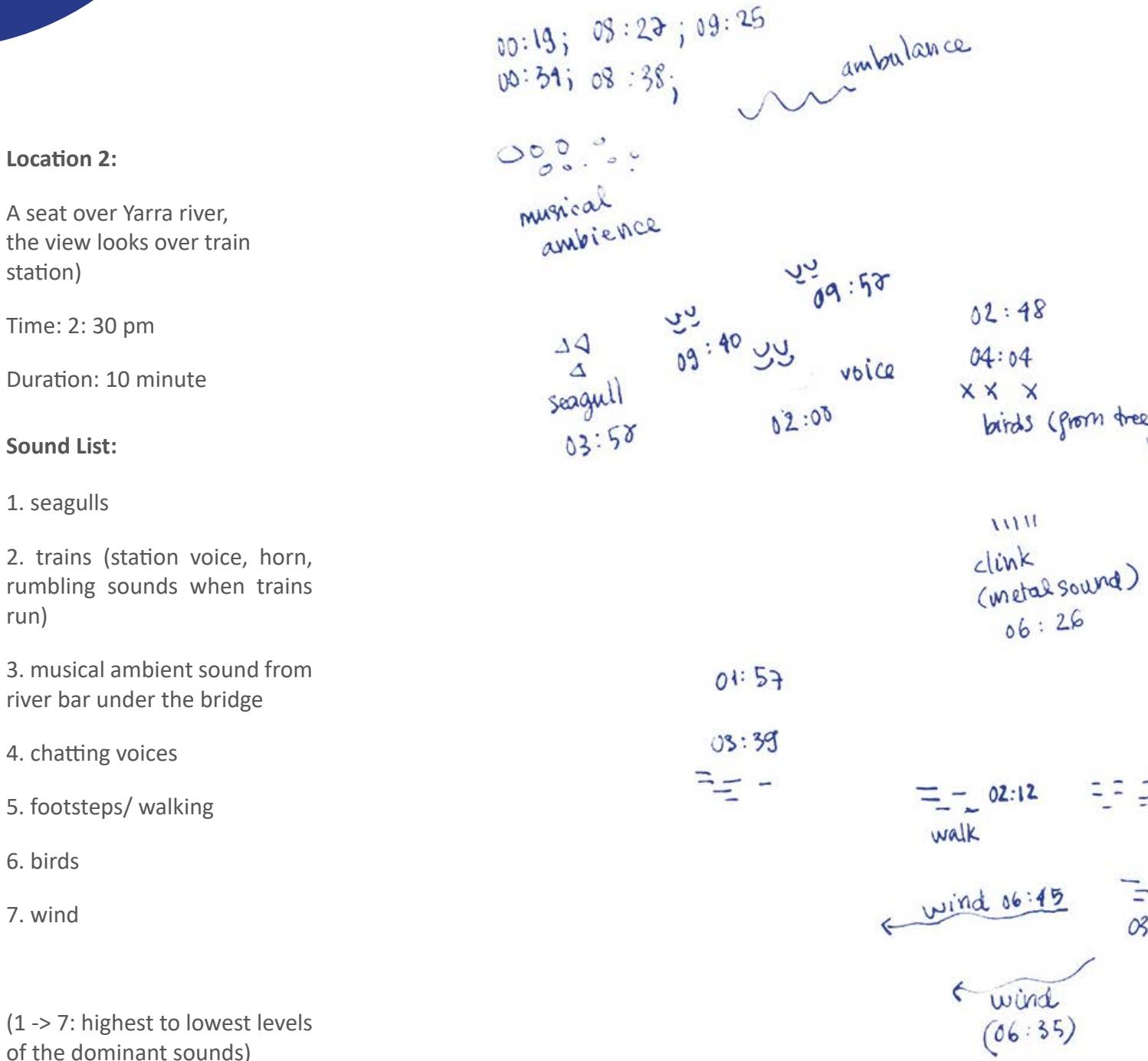


Figure 48. Sound Mapping

↘ train voice female
 00:02
 ↗ train horn
 01:31

↙ train 09:08
 ↙ 08:48

↙ seagull
 ↙ train 04:58

03:20
 XXX
 birds
 behind me

⌂ clink
 07:05

⌂ laughter
 05:16

⌂ seagull
 01:51

05:32
 02:32
 04:52
 05:32

↙ walk 09:58
 ↙ -
 ↙ bike 06:08

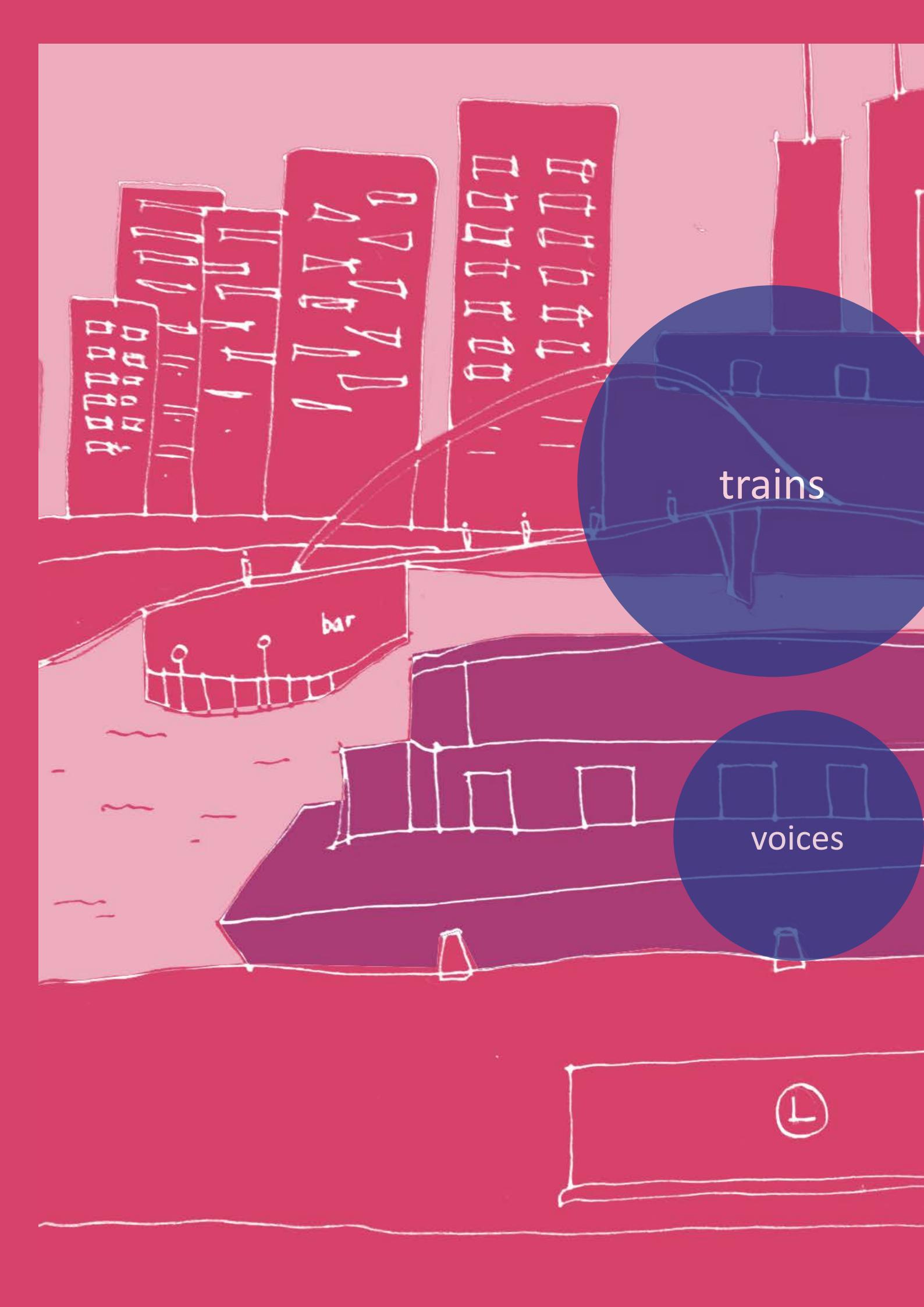
↙ voice
 02:18

↙ voice
 02:23

↙ -
 ↙ voice
 08:12
 08:42
 09:19

↙ wind 04:38 ; 04:45
 ↙ wind 09:50

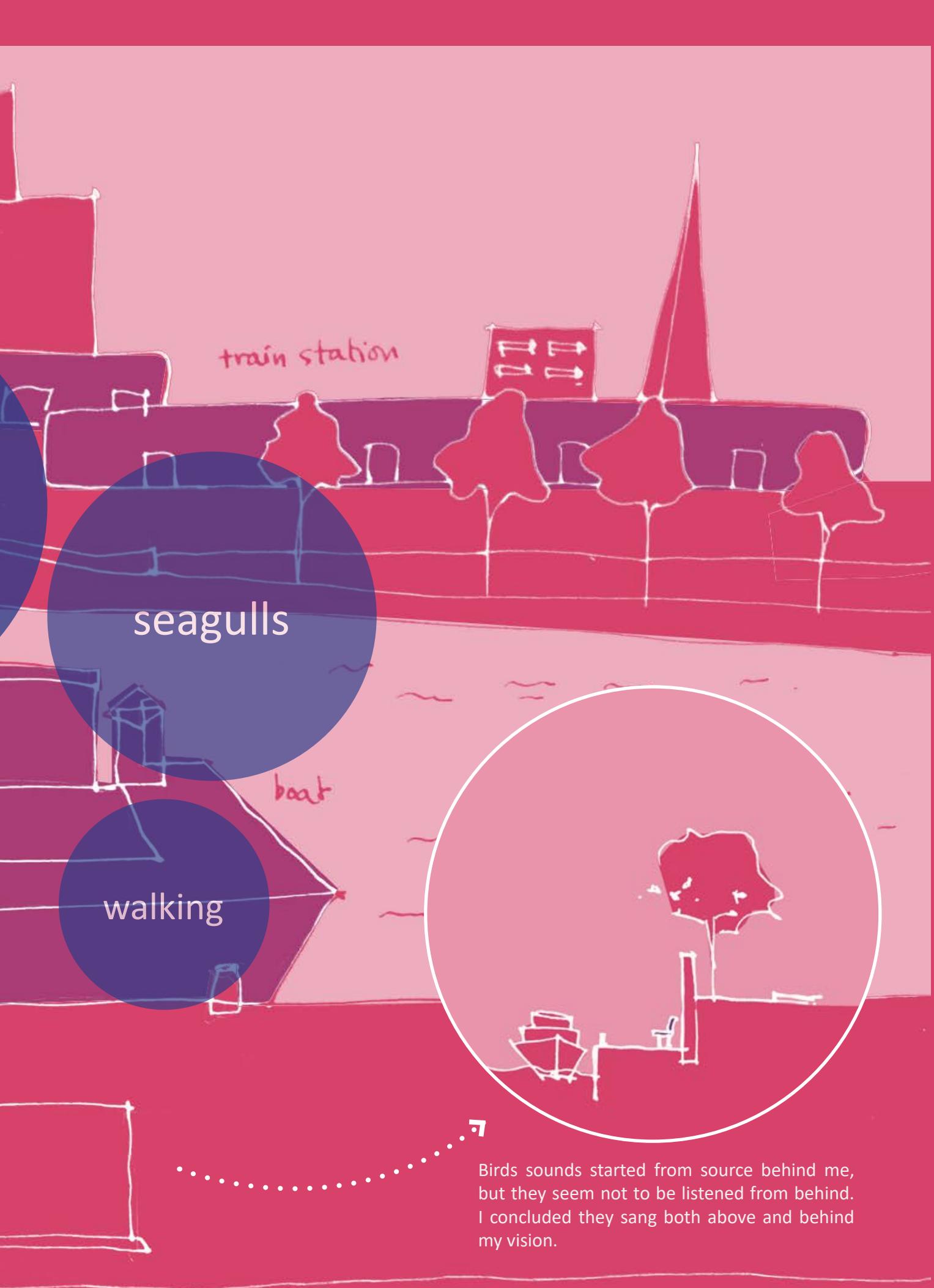
①



trains

voices

L



2. PRECEDENTS

3.1. Guided Tour : East London



(Bendiner Viani 1988)

3.1.1. About

Guided Tour : East London is a part of 'The series of Guide Tours' by Garbrielle Bendiner-Viani.

The series focused on individuals' lived experiences of neighborhoods.

Through investigating these experiences, the project aims to achieve an understanding of neighborhoods as places with the connections to culture, ethics and politics.

began to understand the area through them, through their eyes.

She also haved walking tours with other groups of people. People who are teenagers, seniors from art programs and other related programs.

They tell her their stories along the tours. The stories were collected in photographs, audio recordings and writings which aimed to capture personal geographies at potent moments in residents' lives and in the moment in the life of the East London itself.

For ending stories, people were asked about what new changes might come in area: a new square was about to open, for example.

3.1.2. Methods

3.1.2.1. *Question*

She asked local residents question:

Where would you take me on a guided tour?

3.1.2.2. *On the way*

The researcher recorded stories told by tour guides. She takes photographs.

She considers "how creative practice can be an important way of knowing».

She met people who live long time in the area,

3.1.2.3. *Exhibition*

1. The expression is about "Everyday ecologies of neighborhood"

2. The series seek for making connections between related neighborhoods.

3. As a result, the work inspire other related projects: playground project; other tours and artist' book.

3.1.2.4. Terms & Phrases

Personal geography

Potent moment

Everyday ecologies

Individuals' lived experiences of neighborhoods.

3.1.2.5. Relevance

The work captures me through the idea of walk tours as a method for understanding places.

The project is all about individuals' perspectives through stories related to places. The series are from local residents who know well about the places.

Through this precedent, as a reflection for my walking project aiming to understand places, somehow I need to include viewpoints of individuals.

The ghost city emphasize the situation of no-human appearances in spaces. Though, there are certain hopes, voices and predictions there, not in spaces, but in people minds.

To engage people back to the city, should we start to expose those voices? How they struggle inside city at the moment; or what the future they imagine, for living in CBD, after COVID-19.

3.2. Touchstone

Designers: Dr Jordan Lacey, Chuan Khoo, Charles Anderson & Ross Mcleod

Year: 2017

Location: The City of Casey

Keywords: Urban Design bottom-up project, memory, sense of place

Impact: Community enagement; creating affective atmotsphere



Figure 49. Touchstone (Dr Jordan Lacey, CK, Charles Anderson & Ross Mcleod 2017)

The artwork is a standing stone embed with interactive technology installed at Sellandr Rise to improve livelihood in new residential development located at the outer fringe of Melbourne city.

The aim is to create a memory of place for the local community. through haptic, sound, and light interaction.

The journey of experience starts in the day where people will interact by touching the stone. The action will be recorded and transform into a composition of sound, vibration, and light at dawn. The idea is to create a good atmosphere for people to engage with.

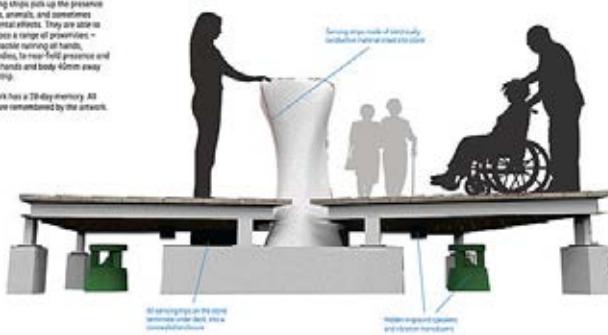
A combination between landscape architects, interaction design to prove the quality of public spaces.

During the day

Using the touch sensing strips placed onto the stone structure, changes in its resonant charge are tracked and recorded continuously.

The sensing strips pick up the presence of people, objects and other environmental effects. They are able to sense across a range of proximities = standing, touching, sitting at table, dragging, etc., to record the presence and waving of hands and body 6m away from the strip.

The artwork has a 20-day memory. All readings are remembered by the artwork.



Dawn

At first light, the artwork gently wakes. Fresh from its slumber from the night before, it prime itself for the day, expressing its memories from yesterday in anticipation of today's interactions.

The dawn 'sound mark' plays = a distinct and unique-vibe, assessing proximity of people, objects and other proximities.

Each Dawn 'mark' is unique, in virtue of the place and moment of interactions. The resulting interactions modulate and enrich the vibro-acoustic performance, accentuating, diffusing, softening.

As night becomes day, the concealed uplights used to illuminate the stone dim to 2% brightness.

(W)

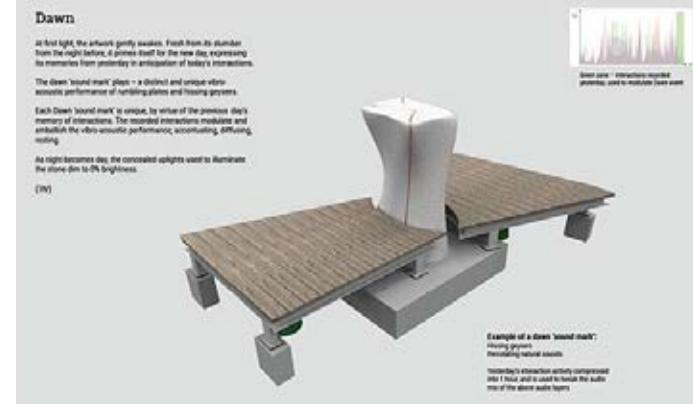
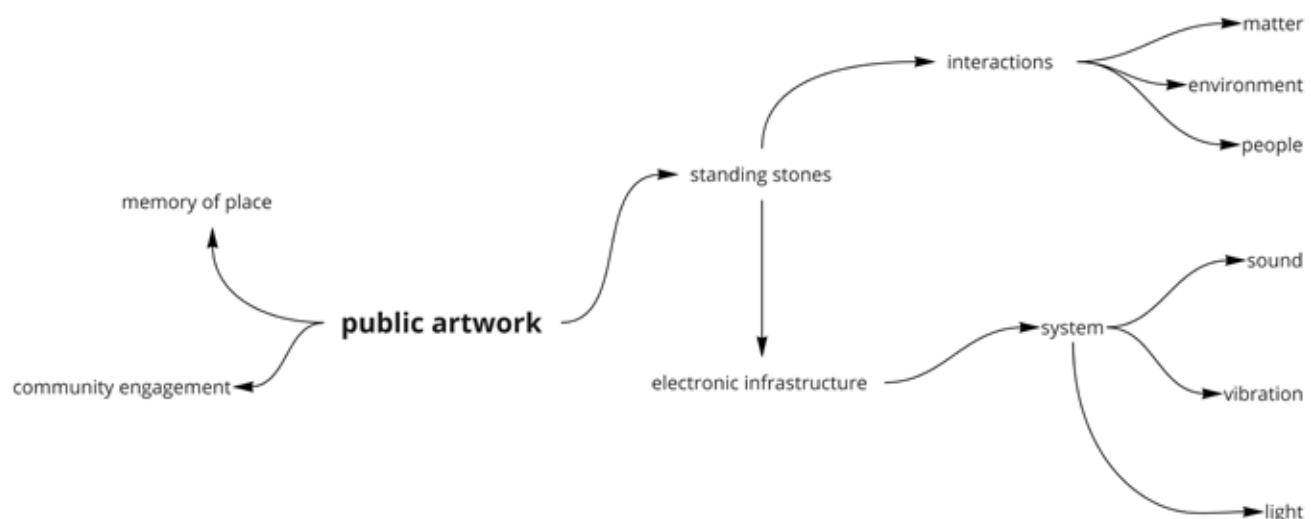


Figure 50. Interaction explanation through the timeline of a day

3.2.1. Mind Map

Summary of key points



Dr Jordan Lacey, Chuan Khoo, Charles Anderson, Ross Mcleod 2017, touchstones, <<https://rossmcleod.com/touchstones.htm>>.

3.3. Haptic Soundscape

Designers: Kirsty Greig

Year: 2011

Keywords: Soundscape, interaction, immersive environment

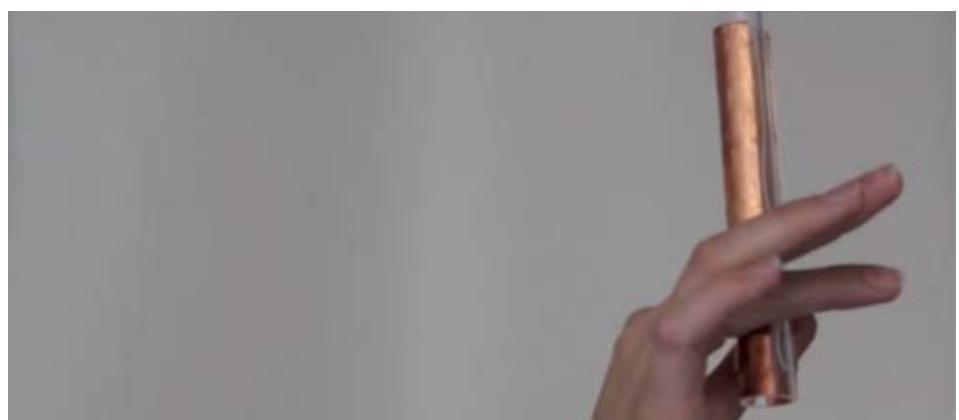


Figure 51 Haptic Soundscape (Greig 2011)

An environment is created by number of poles for views to explore and interact with through the sense of touch.

The light is activated when someone touches a pole, following is a sound turned on. A sequence of sounds will be made by viewers' selections.

The artist aims to capture the movements of visitors in a space through sounds and hand-touching as a visual music created by a group of people located the same space.

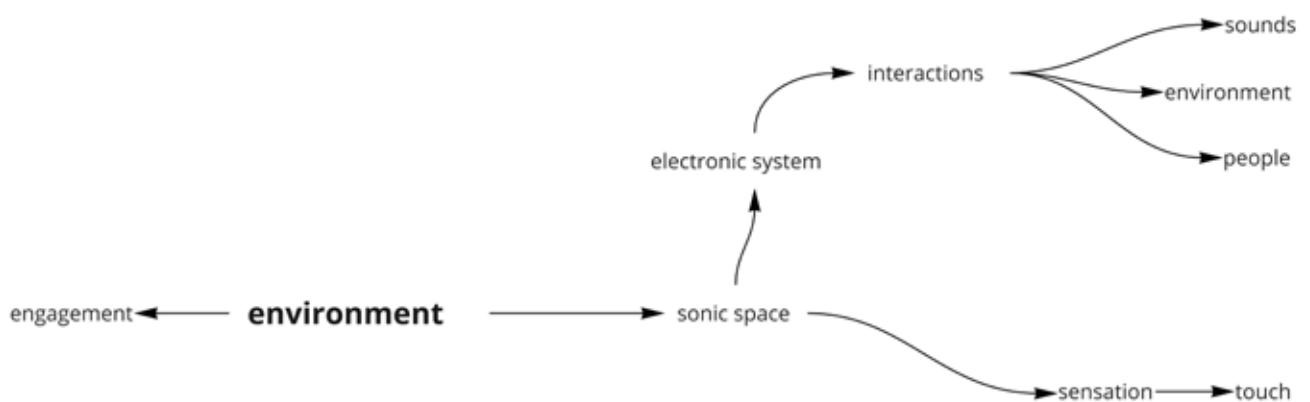
Greig, K 2011, Haptic Soundscape, July 24 2021, <<https://vimeo.com/25596468>>.



Figure 52. People together create a sonic environment (Greig 2011)

3.3.1. Mind Map

Summary of key points



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