SOUNDSCAP
DOCUMENTATIO
JECT

Soundscape Documentation Project

Li Yin × Qingbo Yu × Yang Yang

Soundscape Studies
ARCH1318

Content page

Overview of typology

The Soundscape typology we are investigating is soundscape within apartment units. We recognized the soundscape is generated and assembled by many layers of sounds, produced by the materiality, collision of the 'space', our subjective understanding and actual/ virtual interaction (Nash 2015); as Jonathan Sterne mentioned in his writing: " ...sound as relational phenomena...operates through modes of spatiality...from inside one's throughs and towards others...." (Sterne 2012, pp. 469-470).

The concept of the apartment is more than a type of residential model, but a cultural representation of this lifestyle narrative. Artists, poets express this concept through their work; some involve the soundscape of the apartment, such as The Apartment by composer-writer David McCooey and poet Paul Hetherington (McCooey & Hetherington 2018).

The sound perceived in apartment units could be generated by background noise, drone effect assembled by electronic devices such as our fridge, laptop and cable; activities of us, our family and many other beings such as cockroach hidden in our drawer; Interaction (ÖZÇEVİK et al. 2012), sounds of air flow through our door, footsteps on the wooden floor. We might also notice sound from outside, filtered by our wall and window.

There are many soundscape research on urban soundscape, these that would influence hugely on the development of the urban environment and residential experience (Schulte-Fortkamp & Fiebig 2006). While in this special time, urban soundscape becomes a lot different in cities around the world, an article by architecture Kate Wagner, The Struggle for the Urban Soundscape_The quiet of lockdown and the noise of protest restage the political conflicts of sonic life in the city, (Wagner 2020) reviews this change. We thought this unique situation we are now facing is something that worth to keep in mind during the project.

Group Topic of Investigation

The period, the theme we focused on is dinner time activity, discover sounds appeared in this specific time period, or we might say, event. We are looking for if there are unique qualities in this event, in term of soundscape studies. We are documenting sounds characters and qualities, layers of narrative and these experience that build from the interactions happened at the period. We are documenting sounds appeared in the event, activity, interaction of our participants and the change of our attention.

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McCooey, D & Hetherington, P 2018, 'The Apartment', researchprofiles.canberra.edu.au. Eight Digital Sound Poems.

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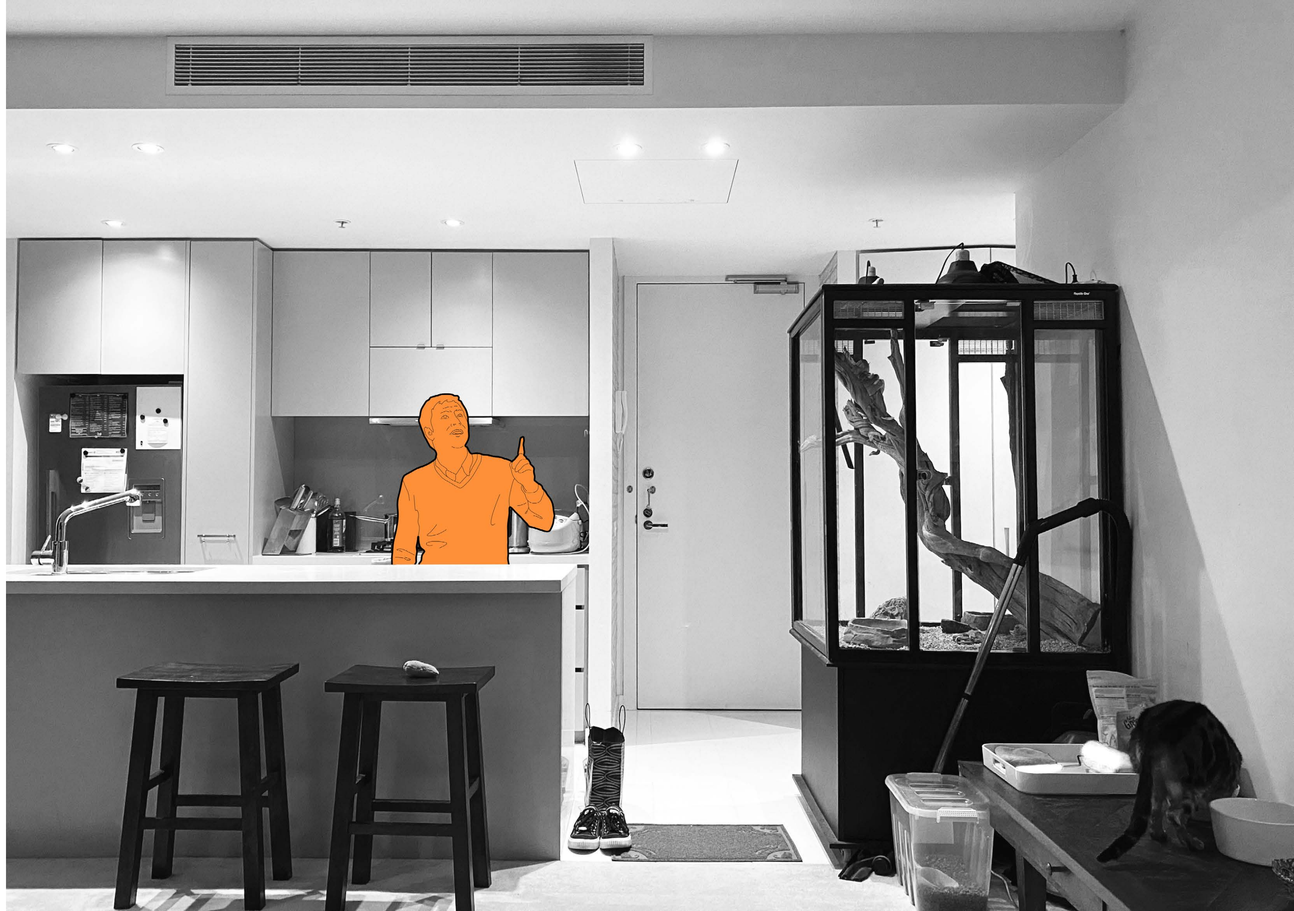

Overview of methods used

Methods used in this project are influenced by research article such as researcher from Swedish University of Agricultural science, Gunnar Cerwén's Listening to Japanese Gardens. The document methods involved often include sound recording, site visits, visual documentation and field notes (Cerwén 2019). Our documentation is also taking consideration from digital documentation and preservation study, influence by the MODS (Metadata Object Description Scheme) (Library of Congress n.d.), which we have set up a series of catalogue for the information we collected, describe it in a way so that these are valid information for further development and used in the academic context (Association for Library Collections and Technical Services (ALCTS) 2014). We include our name, time, location, devices and methods used, formate of the digital file as well as a brief description of the activity happened.

Audio recording

We decide to use our phone to record, place it on the same height; we choose to not put our phone directly on the surface we used to place our dishes, as the surface material may affect the quality of our sounds and risk of damage the device, the height could also give us a slightly better range to perceive sound. We are using a toilet roll to give a stranded height, as it is most convenient, the height is also similar in different brands.

Sound walking

We are documenting our movement by recording audio, taking photos and taking notes. Visualize these movements and combine it with the soundscape characters and qualities we perceived. Reflect a mixture understanding of both subjective and 'objective' experience of the soundscape. We have each visualized our movement in our own way, intended to explore the difference in our lifestyle and see if these differences will reflect in the soundscape documentation process.

Sound mapping

While the audio recording gives us a less subjective perspective of the soundscape and the sound walking reflect both subjective and 'objective' quality of the soundscape we are experiencing, We will document soundscape quality, characters and our subjective view of the experience using the sound mapping methods. Combine the three; we should be able to explore an overview of our topic and find the answer we are looking for.

Table 1. Equipment and processes used to notate sonic experiences in the gardens.

Type of Data	Description
Field notes	The most central piece of equipment was a small (analogue) notebook that was used to list garden encounters, focusing on soundscapes and sonic events in relation to landscape architecture. Notes were continuously transcribed digitally in a Microsoft Word document.
Images and video	To capture photos, a Canon EOS 6D DSLR camera was used together with a 35 mm f/2 lens and (during autumn 2018) a Canon EF 28–105 mm f/3.5–4.5 USM lens. In addition, the built-in camera of an IPhone SE was used to capture panorama and HDR images and video. Video was recorded at HD (1080 p, 30 fps).
Field recordings	A Zoom H2n was used to record sound, and in most cases the built-in microphones were used in the XY setting together with a thick wind screen. In cases where a wider spatial effect was deemed necessary, a pair of external Roland CS-10 EM binaural microphones was used. The quality was set to 24 bits at 44 kHz at all times.
Sound Pressure Levels (SPL)	SPLs were measured with an IPhone SE (internal microphone) together with the application NIOSH SLM (Version 1.0.6.24) to obtain approximated instantaneous readings in dBA [1]. Instantaneous readings were taken at approximately 1.5 metres above the ground for a few seconds; care was taken to protect the device from direct wind exposure and hand noise. In cases where a particular source was evaluated, the microphone was directed towards that source.

Cerwén, G 2019, 'Listening to Japanese Gardens: An Autoethnographic Study on the Soundscape Action Design Tool', International Journal of Environmental Research and Public Health, vol. 16, no. 23, p. 4648.

Overview of soundscapes investigation

As suggested in a research article on documentation and Analysis of Urban soundscape (ÖZÇEVİK et al. 2012), our group are noticing both spatial quality and those generated from the interaction of activities. We also noticed the impact from the program; recording on actions and behaviour of those who participate in the soundscape, the integrity of the event been interrupted, to some perspective, we may not be able to document the 'regular.' soundscape. Although we could hide the recording device, this would influence on the ethical aspect of the project, and there are potently legal risks in terms of private information (The Berkman Klein Center n.d.). On the other hand, in this particular project, the nature of the situation, practice within our own apartment, the legal risk is minimized, but this is important to be aware. If we are the only 'people' in the soundscape, as the recorder, we can not avoid the influence of the action; our behaviour will be different more or less with this pre-knowledge of our action.

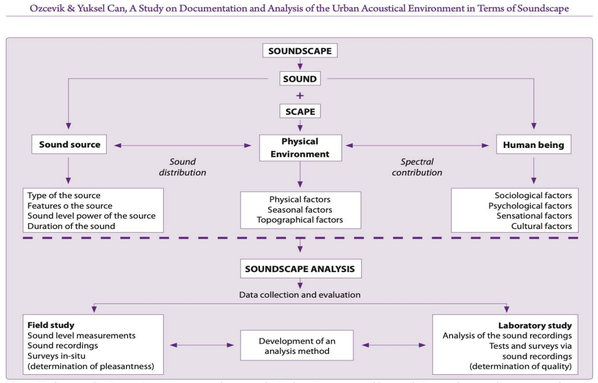

Figure 1. The complex interaction among sound source, physical environment and human being, at the soundscape researches.

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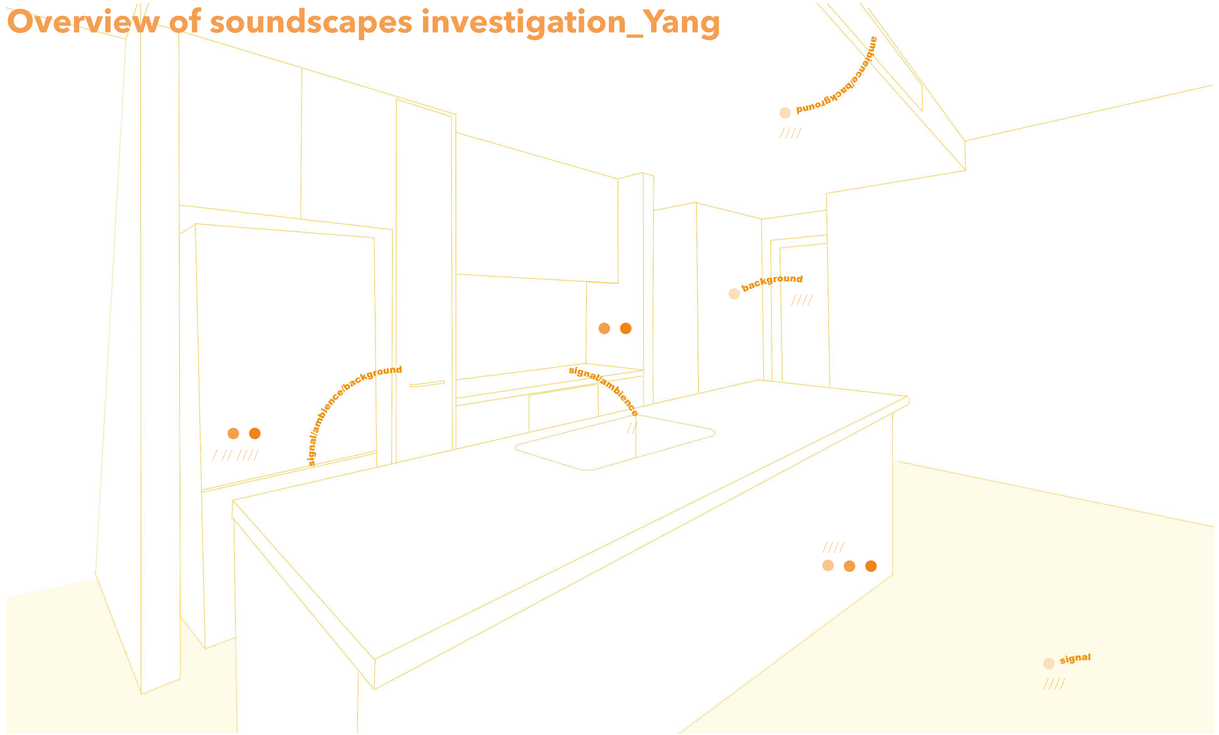
Overview of soundscapes investigation_Yang



Sonic Composition

background/ambience/signal

Dominance

Frequency

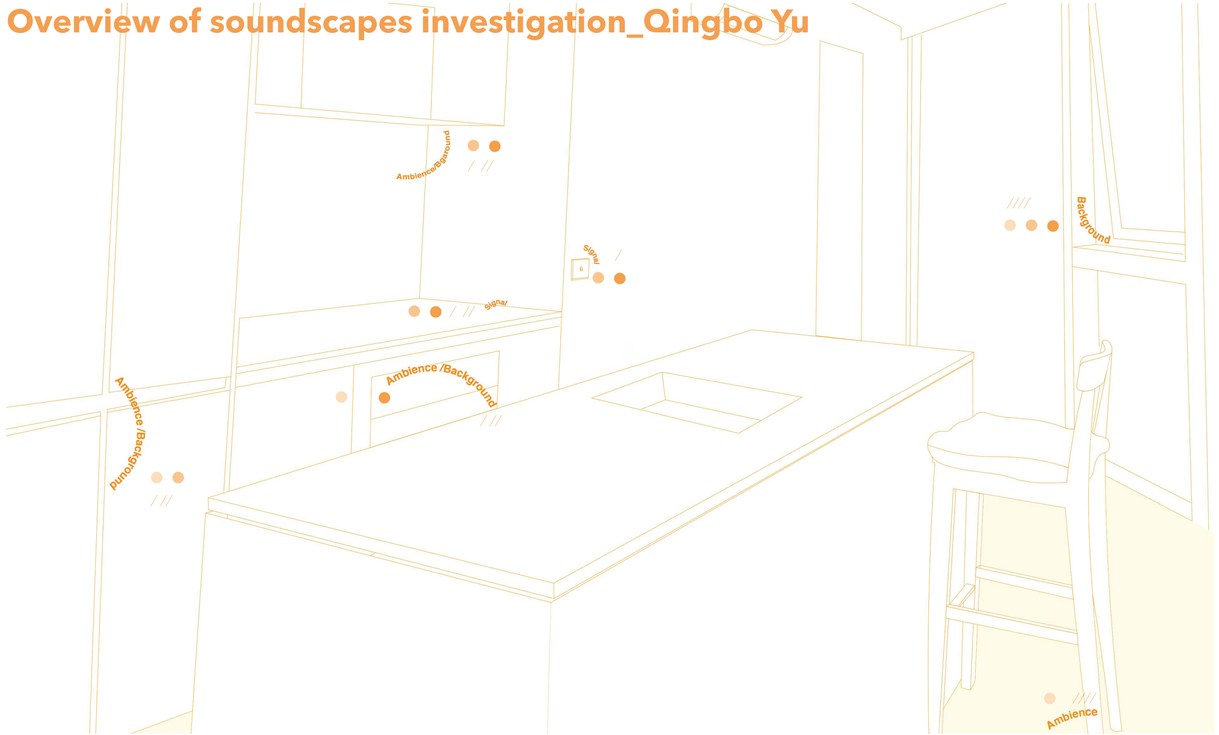
The apartment is located at 55 Queens Rd, next to Albert Park. Although there is significant and complex noise from the outside environment, within the apartment, the volume of these noises are relatively low and appears to be less significant.

Unforturly iPhone can not capture every detail of the soundscape in my apartment and during the dinner activity.
Drone effect from machine/device, the dominance level is much lower, almost disregarded in the scene. The sound comes from a distance; in my case, my cat's interaction with the cat litter box, appears to be rather significant. On the other hand, the conversation of participants and the chewing sound are surprisingly clear.

From my own listening experience, Air conditioning sound appears to be more significant than the fridge noise, could be because of the 'switch on' action transfer our attention, for us to make sure that the action is successfully done. I have also noticed the impact on our knowledge, as before taking this course, I don't really pay attention to these background noise. During the dinner, conversation sounds tend to mask everything else, becomes the most dominant in the experience.

Footsteps from other then myself and my cat becomes signal, as there are only my cat and me in the house, this context makes footsteps becomes an alert of the stranger and potential danger occur. During the dinner activity, the dominance transfer and change with our attention and through our movement.

Overview of soundscapes investigation_Qingbo Yu



Sonic Composition

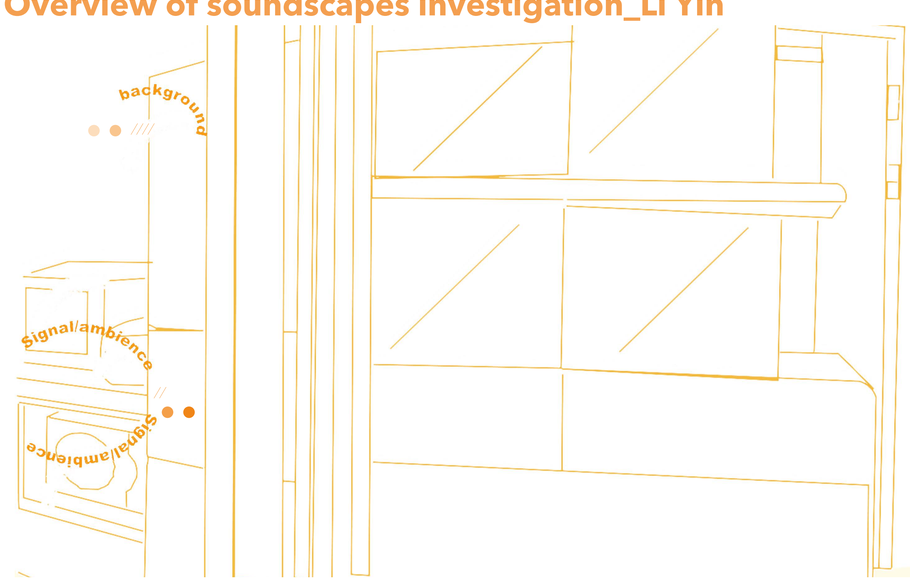
background/ambience/signal

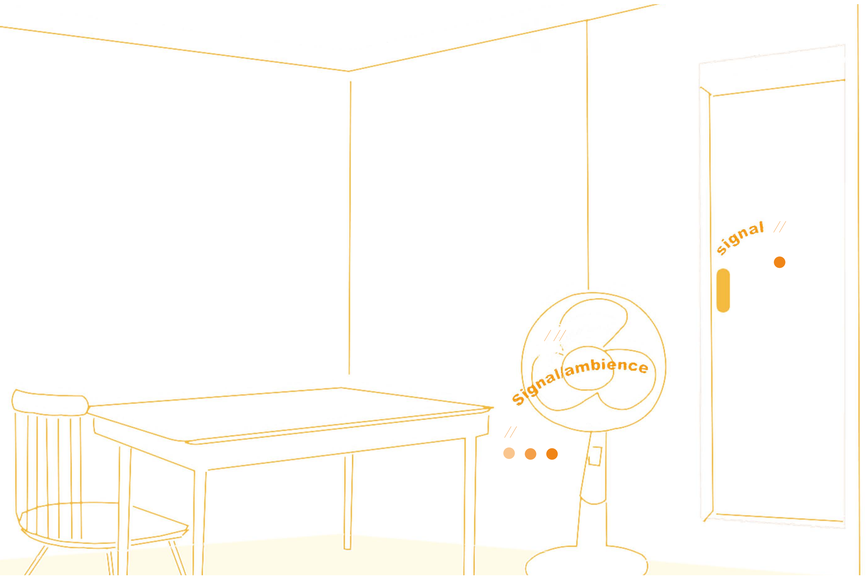
Dominance

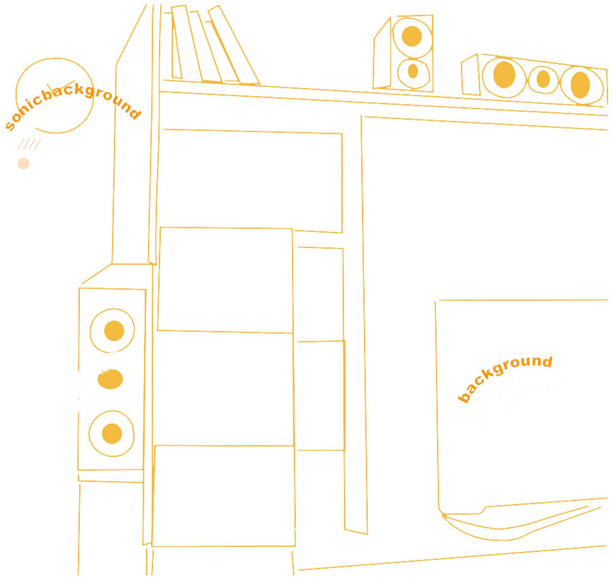
Frequency

My apartment is located opposite the centre of Melbourne. It's on La Trobe Street, next to the Metro construction site. As I usually eat dinner late, the construction has stopped and there is not much traffic or people on the street. So most of the noises recorded were the sound of people doing things. Especially the sound of clinking dishes and chewing is obvious. However, when I watch the video and eat at the same time, my attention is focused on the video and conversation, so the sounds of dishes and chewing are not obvious. However, when I listened to the recording, I found that the sounds of chewing and clinking were more obvious than the video. It's possible that when I was concentrating on one thing, I ignored other sounds. Besides that, different foods also have different effects. When drinking soup, there is a distinct sound of water flowing. But when I eat noodles, the sound of food is small and not very noticeable.There are also sounds that I was not aware of before listening to the recording, such as the sound of people walking and the sound of a stool rubbing against the floor. It could be that we get used to the sounds we often hear in our daily life, so we gradually don't notice or notice these sounds.

Overview of soundscapes investigation_Li Yin







Sonic Composition

background/ambience/signal

Dominance

Frequency

01
The ten-minute recording of this apartment dinner records the sounds of three people eating together with a richer sound composition.
Background noises are created by music from outside the balcony. Occasionally, the sound of a car horn is noticeable.
Intense banging of plates and chewing of food will be heard during the meal.
Three people will talk more frequently, and when the sounds of talking and banging on plates are present, they will mask the surrounding noise. When footsteps are present, the sound of a fan blowing can be heard. When using a microwave oven, there is first an opening sound, then a hum of the machine running, and finally a beeping sound, which is unique to microwave ovens. The sound of the cupboard is also unique.
When I walk farther away and talk, the sound gets quieter, and when I slowly get closer, it gets louder again. The sound of footsteps also has the effect of getting louder and louder.
The sound of the TV is smaller but still clearer. Small bells that ring continuously will become background noise. The sound quality is still good, so you can record the surrounding sounds more clearly.

02
Loud noises can be heard. During a meal, music from the balcony outside is played in the background, and the equipment records the noises as inaudible.
Some of the more noticeable sounds are whispering footsteps, clashing of bowls on the table, and the sound of moving chairs. The sound of a clock ticking on the wall, though. But when I start to chew and make chewing noises, the sounds of the clock are masked out, and sometimes the surrounding noises too.
Occasionally there is the sound of a small child screaming outside, but the sound of chewing while eating muffles the sound of the small child, and the small child's voice can only be heard when listening to the recording. Therefore, the sound you hear when eating will be different from the sound you hear when listening to a recording.
The sound quality is better in a quiet environment, and many subtle sounds can be recorded.

03
The TV is turned on very loudly, thus obscuring most of the sounds, background noise, and sounds that would normally be heard become harder to hear. The sound of the TV attracts the vast majority of attention.
There are more distinct speech sounds or special music sounds that are very representative of the unique sound signal of a television program. In addition, the music of the television is gradual.
Chewing and crashing sounds will be mostly obscured. In reality, however, the chewing sounds are instead more pronounced, probably due to bone conduction. In general, due to the loudness of the TV, recordings in noisy environments lose a lot of sound.

Sound Recording

Audio recording 01
Date: 06/09/2020
Length: 11:04 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 8:28pm-8:39pm

Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: Chicken, vegetable miso soup with dumpling inside, lychee, sesame sauce, chilli sauce, vinegar and cold green tea.

Audio recording 02
Date: 07/09/2020
Length: 10:47 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 8:47pm-8:58pm

Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: duck, vegetable miso soup with egg inside, baked pork and beef with homemade sauce, Japanese candy, sesame sauce, chilli sauce and tap water.

Audio recording 03
Date: 08/09/2020
Length: 11:14 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 7:58pm-8:10pm

Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: pork, vegetable soup, green bean tuna rice ball, kimchi, sesame sauce, chilli sauce and plum wine.

Audio recording 01
Date: 07/09/2020
Length: 21:34 sec, 10:00 sec used
File type: mp3

Recording by: Li Yin
Recording device: MI 8
Environment: MIUI 11.0.4

Location: 3 Building Panyu GZ China
Time: 7:10pm-7:30pm

Content
Recoring 10 minutes dinner time in apartment.

Dishes: Bean sprouts,Taro ribs, cucumber, pumpkin soup

Audio recording 02
Date: 09/09/2020
Length: 21:57sec, 10:00 sec used
File type: mp3

Recording by: Li Yin
Recording device: MI 8
Environment: MIUI 11.0.4

Location: 3 Building Panyu GZ China
Time: 7:00pm-7:20pm

Content
Recoring 10 minutes dinner time in apartment.

Dishes: Canned fish, spinach, pumpkin porridge, milk, melisu.

Audio recording 03
Date: 14/09/2020
Lenght: 12:21sec, 10:00 sec used
File type: mp3

Recording by: Li Yin
Recording device: MI 8
Environment: MIUI 11.0.4

Location: 3 Building Panyu GZ China
Time: 7:00pm-7:20pm

Content
Recoring 10 minutes dinner time in apartment.

Dishes: Cucumber, white fungus pumpkin

Audio recording 01
Date :07/09/2020
Length: 10:20 sec
File type: m4a

Record by: Qingbo Yu
Recording device: iPhone 11 Pro Max
Environment:iOS 13.5.1

Location: Melbourne 3000 Vic Australia
Time:8:49pm-9:00pm

Content
An audio recording of the 10 minutes dinner time in apartment.

Dishes: wonton soup (wonton is a type of Chinese dumpling commonly found across regional styles of Chinese cuisine.)

Audio recording 02
Date :18/09/2020
Length: 12:46 sec
File type: m4a

Record by: Qingbo Yu
Recording device: iPhone 11 Pro Max
Environment:iOS 14

Location: Melbourne 3000 Vic Australia
Time:9:01pm-9:13pm

Content
An audio recording of the 12 minutes dinner time in apartment.

Dishes:beef noodles

Audio recording 03
Date :21/09/2020
Length: 04:23 sec
File type: m4a

Record by: Qingbo Yu
Recording device: iPhone 11 Pro Max
Environment:iOS 14

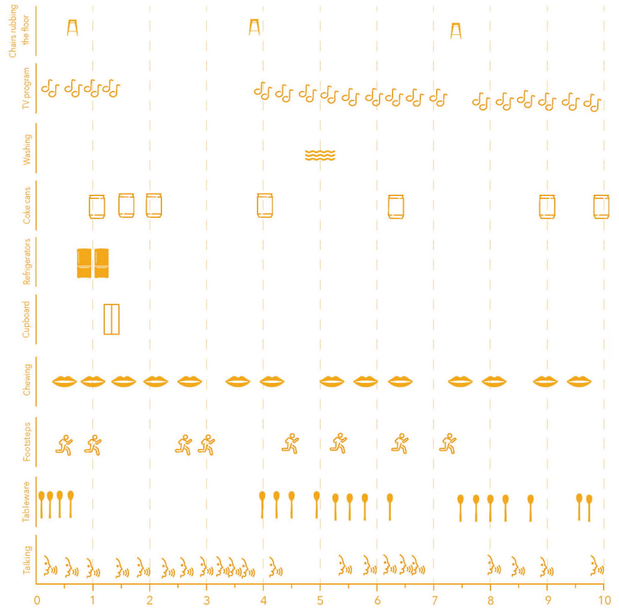
Location: Melbourne 3000 Vic Australia
Time:9:55pm-10:00pm

Content
An audio recording of the 4 minutes dinner time in apartment.

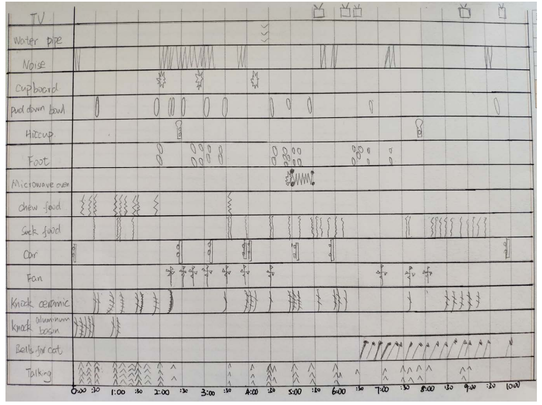
Dishes: Tomato noodles

Sound mapping

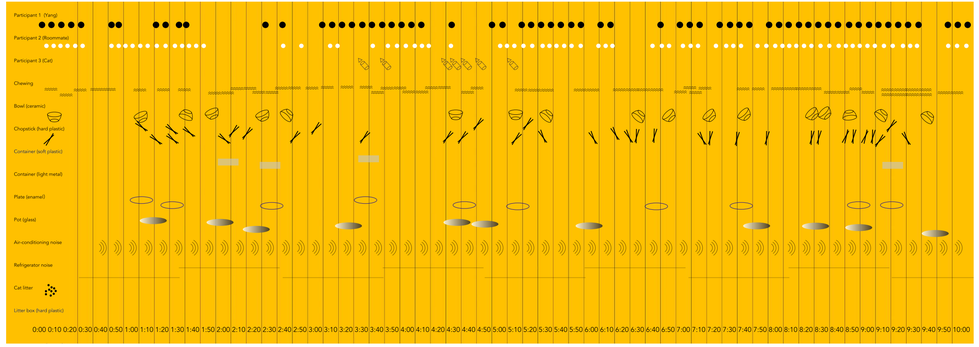
Qingbo Yu



Li Yin

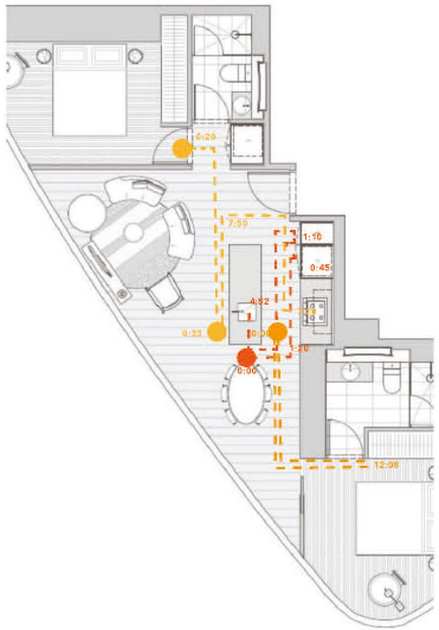


Yang Yang

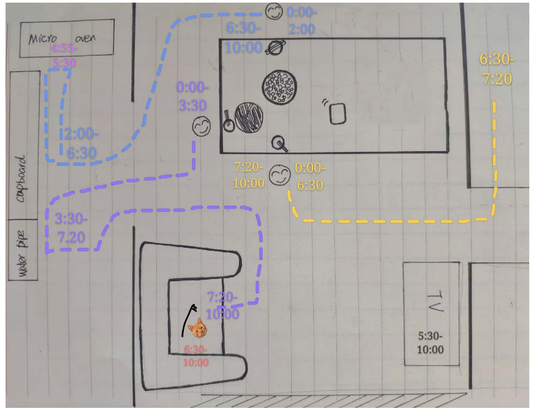


Sound walking

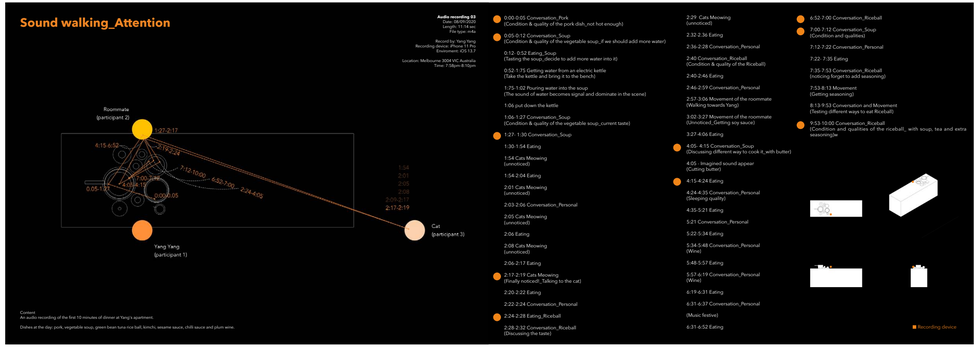
Qingbo Yu



Li Yin



Yang Yang



Project Findings

Are there unique soundscape qualities in dinner time activity?
Yes, base on our investigation results, there are unique soundscape qualities that define the soundscape of the dinner time activity. Which the concept of dinner is the assemblage by layers of sounds. The sound of chewing becomes the context; the sound produces by those who participated in the event structures the soundscape, and the noise from the household electric appliance is the ambience, explore and suggest the location.

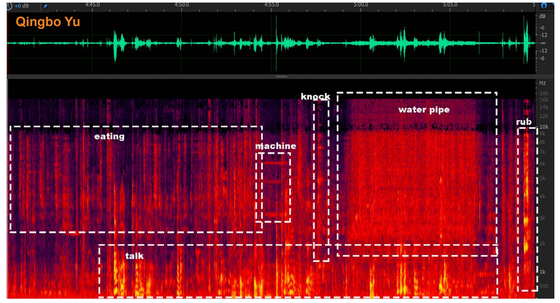
Our behaviour changes because of the recording. Sudden noise becomes signal, most significant, which could be because dinner often appears to be a safe spot, and these sudden noises such as unfamiliar footstep break the sense of safety. Overall the subjective feeling in this soundscape is generally positive but will change along with the conversation.

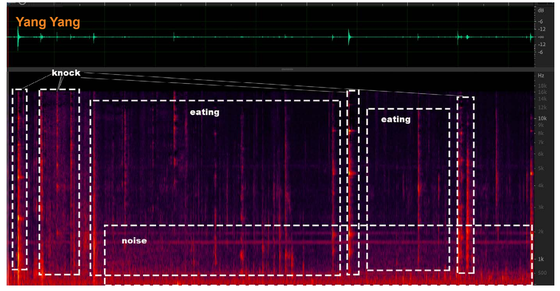
We have noticed that during the dinner time event, we tend to focus only on conversation, oral expressions produced from another human being. This could be perceived from another person physically existed in the space, or these appeared in the virtual environment.

Some sounds appeared in our mind, based on our past experience, trigger by conversation, these sounds do not exist in the physical space, for example, Gravity notice the sound of chewing meat appears in her mind when she is having a conversation with her family regarding on their local restaurant.

We notice there are differences in the recording and our individual experience. Depends on the device; for example, drone effect often been filtered, and the device may also ignore some sounds from a distance.

We have also noticed our distinctive habits in the dinner, for example; Yang's dinner time conversation tends to start with a discussion of the dishes; Gravity and Poppy tend to consume a lot of water in-between each dishes.



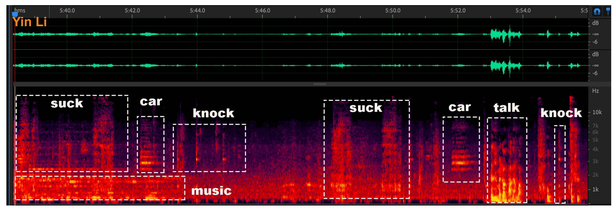


Group Comparison

Culture difference appeared in the soundscape.
Gravity notice the sounds from the street (China, Guangzhou) is significant different compare to Yang and Poppy (Australia, Melbourne).
Sound from TV programs and participant also shows the diversity inhabit and signal the geographical location of each soundscape.

The spatial condition and materiality of each apartment reflect in soundscape perceived.
Although all three of us, our apartment sit next to the street, the 'unpleasant.' sound of the road is relatively low in volume, which suggests by Yang (Mater fo interior design) the filter effect is relay on the material used for the window and wall.

The materiality of the tableware reflects in soundscape experience.
We all find the sound produce by the collision between stainless steel and ceramic is relatively positive. Yang find the sounds the scratching sound when the fork scratching on the metal surface to be extremely un-pleasant and Gravity felt it is acceptable to her, Poppy felt the sound is un-pleasant when she listens to the recording, but she didn't notice it during the dinner.



Soundscape Documentation_Yang Yang

Existing site condition

1 Yang (inside apartment unit)
2 Queens Road (traffic noise)
3 Albert Park Golf Course (human interaction/conversation)
4 Albert Park (nature sound)
5 Wesley College (human interaction/conversation_children)

- What I can see from my apartment
- What I think I am hearing
- What I can 'actually' hear

Each of these locations shows a very distinctive sound experience, which I believed becomes a context for the soundscape I'm investigating and experiencing: Dinner time activities within the apartment unit. These locations and the narrative, the sound generated, layers together and forms a subjective understanding for me when perceiving sounds (in my apartment), when I try to understand these sounds, find them a place in my subjectivity.

During my study in interior design, I understand interior (to some extend, subjectivity) as an ontogenetic relational network, and I think when we encounter 'things', to sense it, or to understand, we apply our existing knowledge, our past experience, our background narrative to locate and to connect that 'thing' in our subjectivity as part of the ontogenetic relational network I mentioned. Some research explores this concept further such as On the Production of Subjectivity by artist Simon O'Sullivan (O' Sullivan 2014) and The systems view of life by Fritjof Capra and Pier Luigi Luisi (Baudrillard 2019).

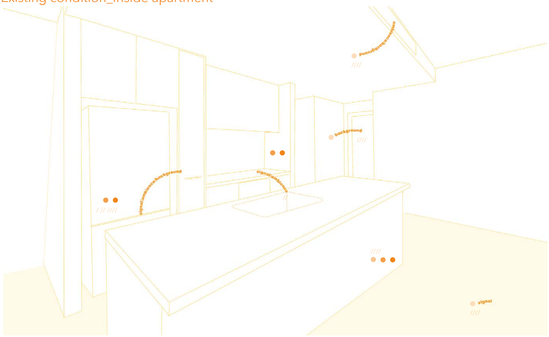
Based on this understanding, I noticed although some of the sound I can't physically hear, these that are imaged, sounds that only exist in my mind, in the virtual enviroment, I think these are still embedded in my soundscape and perceived by me.

Reference

Baudrillard, J 2019, Le Systeme des Objects 物体系 , trans. Z Lin, 3rd edn, China Times Publishing Company, Shanghai

O'sullivan, S 2014, On the production of subjectivity : Five Diagrams of the Finite-Infinite Relation, Palgrave Macmillan, Basingstoke, Hampshire.

Existing condition_Inside apartment



Sound Recording

The sound recording methods give us material that we can always refer to, produce diagrams and drawings. I think to most importantly, these materials are objective, documenting the surrounding environment with minimum interruption by us. These recordings are the foundation of this project, along with our subjective experience.

Audio recording 01
Date: 06/09/2020
Length: 11:04 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 8:28pm-8:39pm

Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: Chicken, vegetable miso soup with dumpling inside, lychee, sesame sauce, chilli sauce, vinegar and cold green tea.

https://drive.google.com/file/d/1UqseLUUx0YnGTtXjRKxuAu-LdMPVHHgQ/view?usp=sharing

Audio recording 02
Date: 07/09/2020
Length: 10:47 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 8:47pm-8:58pm

Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: duck, vegetable miso soup with egg inside, baked pork and beef with homemade sauce, Japanese candy, sesame sauce, chilli sauce and tap water.

https://drive.google.com/file/d/1UerJKd9cRq1DdJwUSuIqZub5XXS7CNWW/view?usp=sharing

Audio recording 03
Date: 08/09/2020
Length: 11:14 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 7:58pm-8:10pm

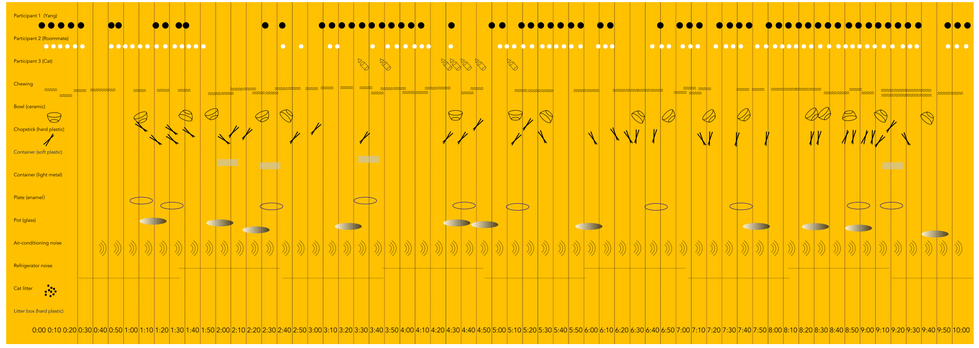
Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: pork, vegetable soup, green bean tuna rice ball, kimchi, sesame sauce, chilli sauce and plum wine.

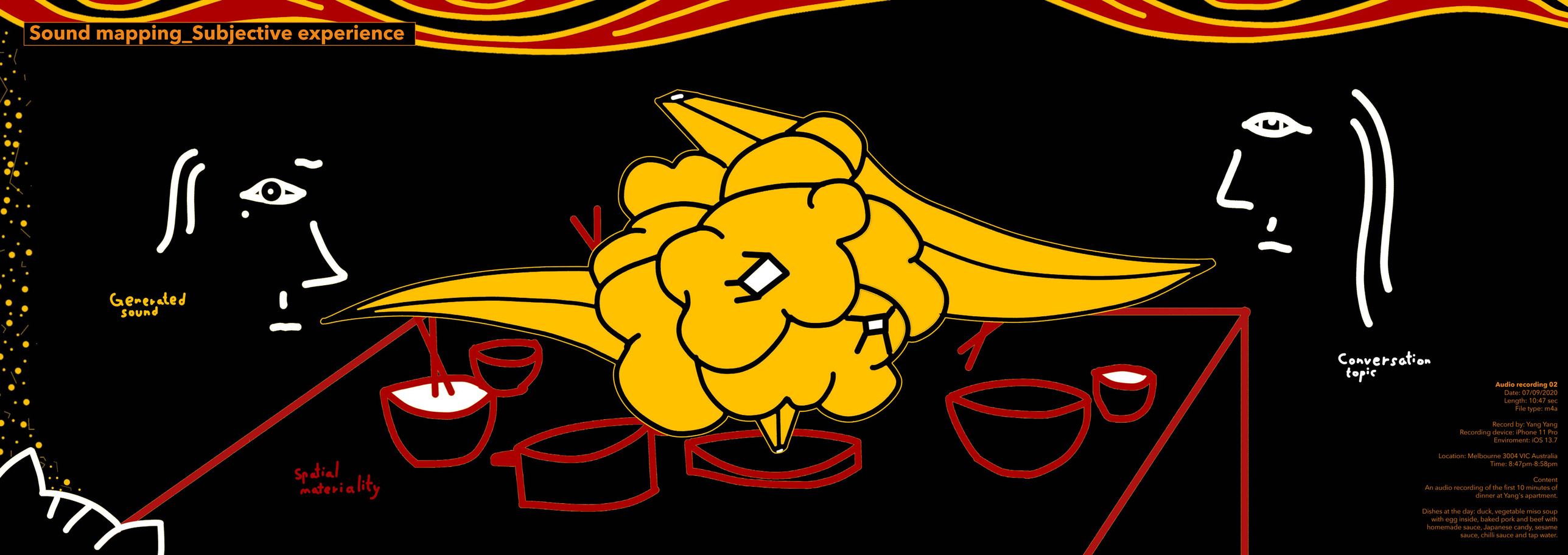
https://drive.google.com/file/d/1a0HAcyDn1O3GbeOgOHhHJ6isJjs3uLRF/view?usp=sharing

Sound Mapping

I have produced two drawings for this method, based on the dinner happening at 07/09/2020. One is a more conceptual drawing intended to reflect the subjective experience of the event, and the other one is a more object visualization of the soundscape, exploring elements that generated the soundscape.
The intention is to combine the two and the recording, communicate both subjective and object aspect of the soundscape.



Sound mapping_Subjective experience



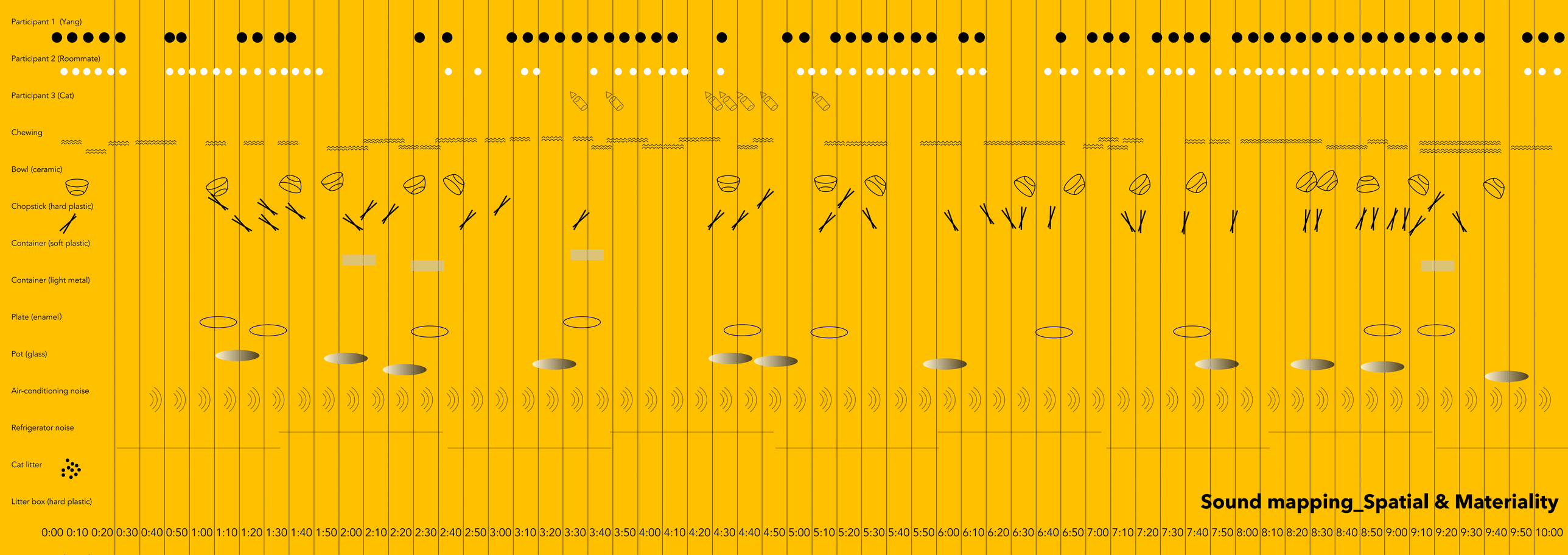
Audio recording 02
Date: 07/09/2020
Length: 10:47 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 8:47pm-8:58pm

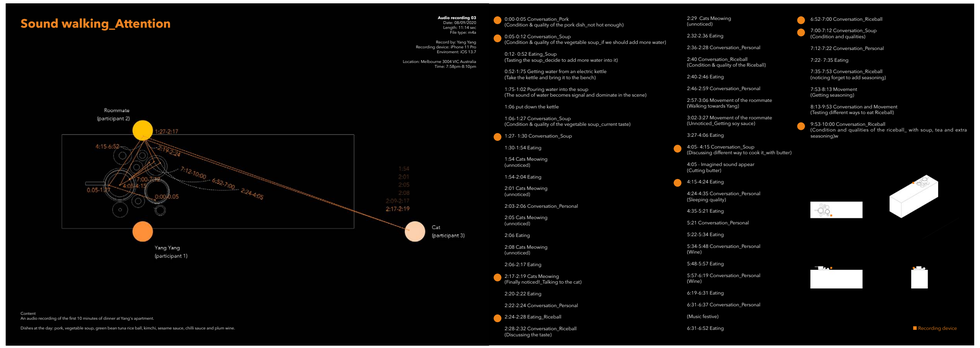
Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: duck, vegetable miso soup with egg inside, baked pork and beef with homemade sauce, Japanese candy, sesame sauce, chilli sauce and tap water.


Participant 1 (Yang)
Participant 2 (Roommate)
Participant 3 (Cat)
Chewing
Bowl (ceramic)
Chopstick (hard plastic)
Container (soft plastic)
Container (light metal)
Plate (enamel)
Pot (glass)
Air-conditioning noise
Refrigerator noise
Cat litter
Litter box (hard plastic)
Sound mapping_Spatial & Materiality
0:00 0:10 0:20 0:30 0:40 0:50 1:00 1:10 1:20 1:30 1:40 1:50 2:00 2:10 2:20 2:30 2:40 2:50 3:00 3:10 3:20 3:30 3:40 3:50 4:00 4:10 4:20 4:30 4:40 4:50 5:00 5:10 5:20 5:30 5:40 5:50 6:00 6:10 6:20 6:30 6:40 6:50 7:00 7:10 7:20 7:30 7:40 7:50 8:00 8:10 8:20 8:30 8:40 8:50 9:00 9:10 9:20 9:30 9:40 9:50 10:00

Sound Walking

For the sound walking method, I decided to draw out the change of attention instead of the actual movement. The change of attention reflects both the subjective and objective aspect of the soundscape, shows the influence created by our subjectivity (memory, experience, education, culture, etc.) and the sounds generated by both the environment and the interaction. This drawing is based on the dinner happening at 09/09/2020.

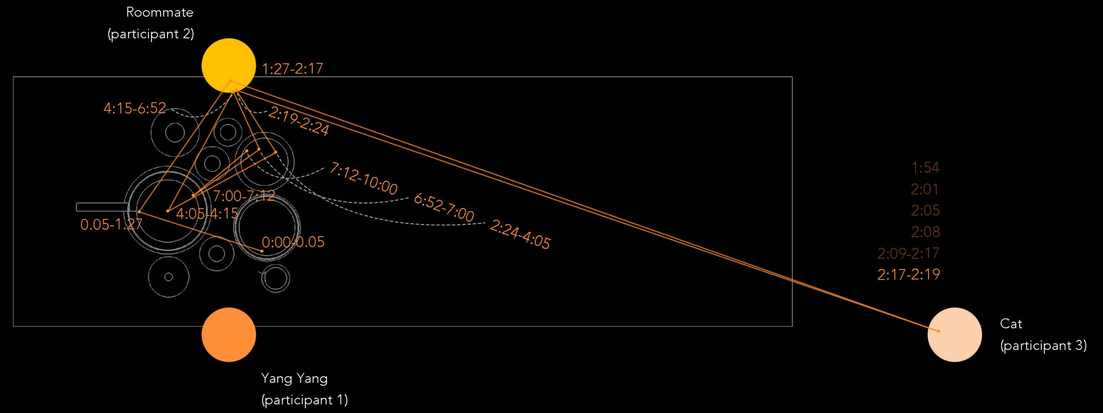


Sound walking_Attention

Audio recording 03
Date: 08/09/2020
Length: 11:14 sec
File type: m4a

Record by: Yang Yang
Recording device: iPhone 11 Pro
Enviroment: iOS 13.7

Location: Melbourne 3004 VIC Australia
Time: 7:58pm-8:10pm



Content
An audio recording of the first 10 minutes of dinner at Yang's apartment.

Dishes at the day: pork, vegetable soup, green bean tuna rice ball, kimchi, sesame sauce, chilli sauce and plum wine.

0:00-0:05 Conversation_Pork
(Condition & quality of the pork dish_not hot enough)

0:05-0:12 Conversation_Soup
(Condition & quality of the vegetable soup_if we should add more water)

0:12- 0:52 Eating_Soup
(Tasting the soup_decide to add more water into it)

0:52-1:75 Getting water from an electric kettle
(Take the kettle and bring it to the bench)

1:75-1:02 Pouring water into the soup
(The sound of water becomes signal and dominate in the scene)

1:06 put down the kettle

1:06-1:27 Conversation_Soup
(Condition & quality of the vegetable soup_current taste)

1:27- 1:30 Conversation_Soup

1:30-1:54 Eating

1:54 Cats Meowing
(unnoticed)

1:54-2:04 Eating

2:01 Cats Meowing
(unnoticed)

2:03-2:06 Conversation_Personal

2:05 Cats Meowing
(unnoticed)

2:06 Eating

2:08 Cats Meowing
(unnoticed)

2:06-2:17 Eating

2:17-2:19 Cats Meowing
(Finally noticed!_Talking to the cat)

2:20-2:22 Eating

2:22-2:24 Conversation_Personal

2:24-2:28 Eating_Riceball

2:28-2:32 Conversation_Riceball
(Discussing the taste)

2:29 Cats Meowing
(unnoticed)

2.32-2.36 Eating

2:36-2:28 Conversation_Personal

2:40 Conversation_Riceball
(Condition & quality of the Riceball)

2:40-2:46 Eating

2:46-2:59 Conversation_Personal

2:57-3:06 Movement of the roommate
(Walking towards Yang)

3:02-3:27 Movement of the roommate
(Unnoticed_Getting soy sauce)

3:27-4:06 Eating

4:05- 4:15 Conversation_Soup
(Discussing different way to cook it_with butter)

4:05 - Imagined sound appear
(Cutting butter)

4:15-4:24 Eating

4:24-4:35 Conversation_Personal
(Sleeping quality)

4:35-5:21 Eating

5:21 Conversation_Personal

5:22-5:34 Eating

5:34-5:48 Conversation_Personal
(Wine)

5:48-5:57 Eating

5:57-6:19 Conversation_Personal
(Wine)

6:19-6:31 Eating

6:31-6:37 Conversation_Personal

(Music festive)

6:31-6:52 Eating

6:52-7:00 Conversation_Riceball

7:00-7:12 Conversation_Soup
(Condition and qualities)

7:12-7:22 Conversation_Personal

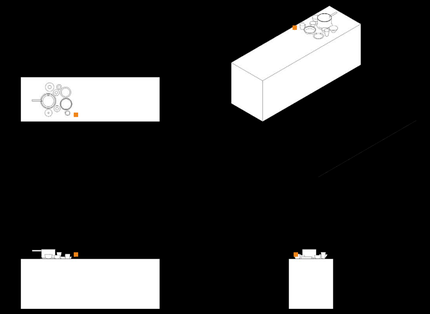
7:22- 7:35 Eating

7:35-7:53 Conversation_Riceball
(noticing forget to add seasoning)

7:53-8:13 Movement
(Getting seasoning)

8:13-9:53 Conversation and Movement
(Testing different ways to eat Riceball)

9:53-10:00 Conversation_Riceball
(Condition and qualities of the riceball_ with soup, tea and extra seasoning)w



■ Recording device

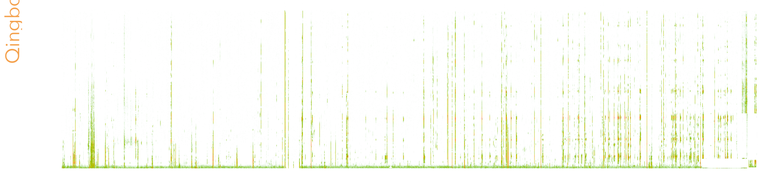
Comparative Analysis of The Results

Sonic visualizer shows an instead difference between our group members; these differences also reflected in our sound mappings.
For the following diagram, I have extract sound generated from collisions, these also signifying interactions happening at the time, and to certain extend, these becomes key moments that set my view into frames and periods.

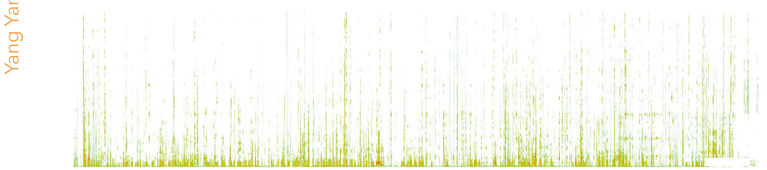
For the formation of the soundscape we are investigating, the dinner time activity (for all three of us) is, based on this project, built on background noise generate by drone effect of electric devices, structured by these collision sounds, signalled by the chewing sound and fulfilled with conversations of participants, and most importantly, imaginations, subjective virtual sounds generated, extended from all these that exist in the environment.

In Qingbo's apartment, the dinner conversation is relatively quieter compared to my apartment and Li Yin's apartment. Between all three of us, Li Yin's dinner time activity has the most participants, and the conversation also contains the most amount of information. My apartment has this unknown drone noise, which I can't tell where the source is, and I have never noticed before, I wonder if the recording device generates this noise?

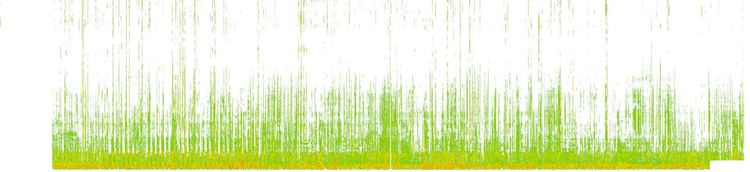
Qingbo Yu



Yang Yang



Li Yin



Project Findings

Are there unique quality or character that define the soundscape of dinner time activity?
Yes

The sonic compositions that assemble the soundscape we are researching:

Sonic Ambience
Outside environment noise filtered by wall, floor etc. (suggesting the concept of inside and sometimes location & time)
Inside apartment unit_Air conditioning & Electric device drone noise (suggesting the concept of living and occupation)
Conversation_participant in space/soundscape (layers of information suggesting culture enviroment, detail activity, interaction and program of the space.)

Sonic Background
Outside enviroment_Traffic noise (filtered by wall/window/balcony door)
Outside enviroment_Convercation of people (filtered by wall/window/balcony door)
Outside enviroment_Seasonal Animal noise such as birds, cockatiels, seagulls (filtered by wall/window/balcony door)
Apartment_neighbor activity & conversation (filtered by wall/unit door/floor)
Inside apartment unit_Air conditioning drone noise
Inside apartment unit_Electric device drone noise (e.g laptop,tv)
Inside apartment unit_Footsteps & movement sound (familiar)

Sonic Signals
Outside environment_Any sudden sounds (by our nature suggesting potential threat)
Inside apartment_Swich sound (indicates the occupancy of devices)
Inside apartment_Sound from another participant in the space

The sounds from another human being tend to become the most dominant in the soundscape; the sound often masks all other sounds. Most the time, those that physically exist in the space are the most significant, those that appeared in virtual environments (e.g. TV), depend on the context could sometime being the most dominant.

Interactions between participant are the most common sound source appears in the scene. The experience and feeling of these soundscapes are mostly positive.

Sounds that appeared could be generated from our mind, trigger by individual memory, these sound dose not exist or generate by object/being that physically exists in the space.

We often ignore some of the sounds in the space, especially when our attention been attracted by 'things'.

Documentation program (recording, photographing) would have a significant impact on the subject, especially when the subject is the activity of beings.

Project Reflection

The documentation methods we are using seems to be useful in terms of visualizing an individualized experience; since these are selected based on our research as some of the most common methods to document a soundscape. On the other hand, we should consider if there are better ways to document the activity, perhaps we could do more trial, find a way that has less interruption to the activity, the subject. We could potentially try sound counts, documenting times of virtual and actual encounter (attention/physical interaction with object), this may structure a better understanding of our topic.

During the project, I have developed a further understanding of the term soundscape, I may catalogue it with the concept of the virtual, an assemblage of information, layers of narrative that understand and filter through our subjectivity. It is, to may extent, self-structured network of information, each component, every factor that generates 'a' soundscape.

I felt the recording could be developed more; there is a need for a system or some kind of program that maximizes the information contained. The information contained in each recording; many of these require different ways/methods to communicate, which we have not yet find a way/ways to explore fully.

In term of group work, organizing time and progress for each group member is a lot difficult then I was expected.

As an interior design student, I see potentials in the soundscape study, the knowledge I grain in this project would also add to my theoretical framework of interior design study.