

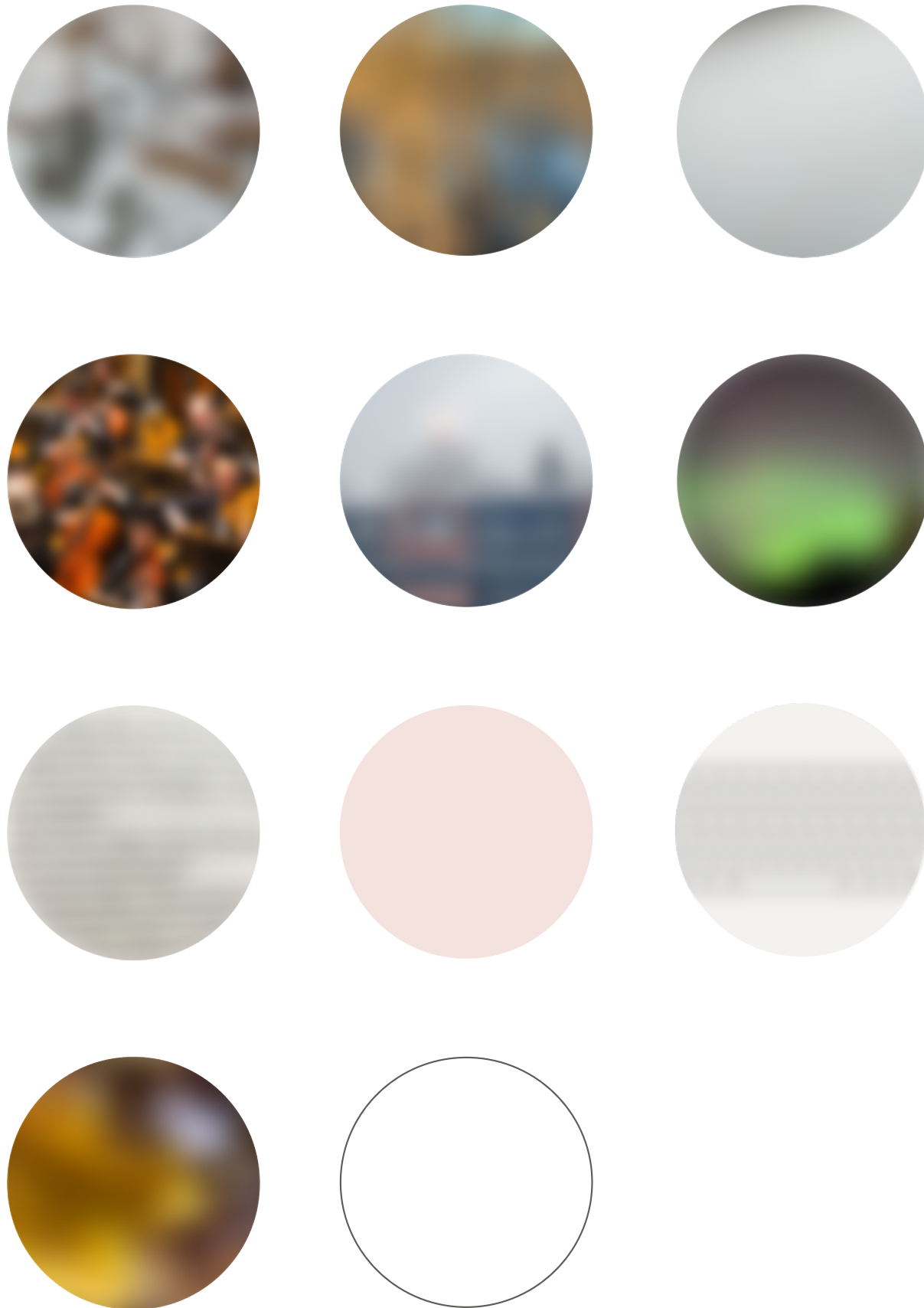
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THE BEDROOM

The link to the website: https://tiao12138.github.io/The_Bedroom/

The Bedroom is a sound narrative of a bedroom in the feral world of Espoo. It is presented as a digital interface offering a sound narrative that captures the essence of my personal space. Individuals can immerse themselves in the ambient sounds, providing a glimpse into my untamed environment.

This interface was created by documenting my personal experiences while exploring my surroundings. In this context, sound serves as the feral language for capturing and reflecting on my life. The recorded soundtracks act as diaries, captured spontaneously by various triggers. On the website, these recordings can be played simultaneously, forming a symphony that narrates my life as a resident in the student house located in the coastal area of Otaniemi, Espoo.



CREATIVE RESEARCH PROCESS

MY FERAL PLACE

My feral place is my room, located in the Aalto University Otaniemi Campus, at Servin Majan tie 12, Espoo, Finland. I reside here while doing my exchange semester at Aalto University. The reason behind my selection is the substantial time I've already spent in this familiar space. The place has left me with vivid sensory experiences, creating a personal connection. My window is a bit broken, and my door allows leaks, unexpectedly exposing me to the cold wind and the surprisingly loud rain while lying in bed.

The contrasting comforts and discomforts I've encountered in my feral place have sparked intriguing questions: What brings me comfort, and what causes discomfort? Is there a clear boundary between the two?

In essence, these contrasting emotions represent an internal conflict within me. It is a fight between humanity's inherent desire for a stable, cozy dwelling and the innate biophilia (Wilson, 1986) within us. The term "biophilia" has its roots in Greek, where 'philia' translates to 'love of.' Essentially, it conveys a love for life or living organisms. There exists a fundamental and instinctual affection for nature in humans, a deep-seated inclination woven into our DNA. The fundamental questions then become: How do they fight with each other? And how do they compromise with each other?

To investigate these queries, I have adopted a method of immersing myself in the surroundings and thoroughly observing the details. My approach involves concentrating on my emotions and capturing as much feral data as possible, guided by drifting prompts.

Wilson, E. O. (1986). *Biophilia*. Harvard university press.

FERAL DATA COLLECTION

In the drifting process, the most feral data I've gathered are my sensory impressions, and they were documented by subsequent note-taking or on-site recordings including audio, videos, and photos. Utilizing this data allows me to characterize my feral place, identify my focal points, and potentially address the questions I posed earlier.

I employed drifting prompts provided in the course, such as:

"Close your eyes. Listen to the sounds of the place around you. Map what you hear. Does it sound different than before? Capture it." [2]

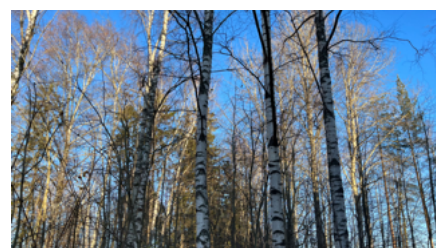
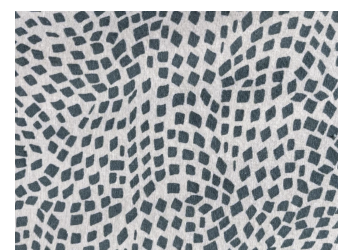
I also drifted with my focus flow, incorporating prompts that emerged as ideas while drifting:

"Try to figure out how the air smelled different in and outside my room; try to pay attention to the direction of the wind; walk in the reeds on the ice-covered water; try to find out how many kinds of fallen leaves on the ground and how many kinds of birds singing, took a walk and made a full audio recording for later reflection; ask a friend film me in the environment and reflect on the video later."

These prompts enabled me to gather sensory impressions from various perspectives, facilitating a more profound exploration of my feral place.

With all the data I've collected, I can certainly use human languages, for example, English, to describe it: "It's located in a coastal area, there is typically cool autumn, the average temperatures in October range from around 5 to 10 degrees Celsius, and there is very possibly some rain, there are birches, rowans, alders, and maples, and their leaves are falling. There is a group of student houses, in one of which I live. My window is broken and my balcony door is leaky, but luckily, the indoor temperature keeps around 18 degrees Celsius, which is fairly warm."

Alternatively, I can present photos of my feral place to give a more intuitive understanding of its appearance:

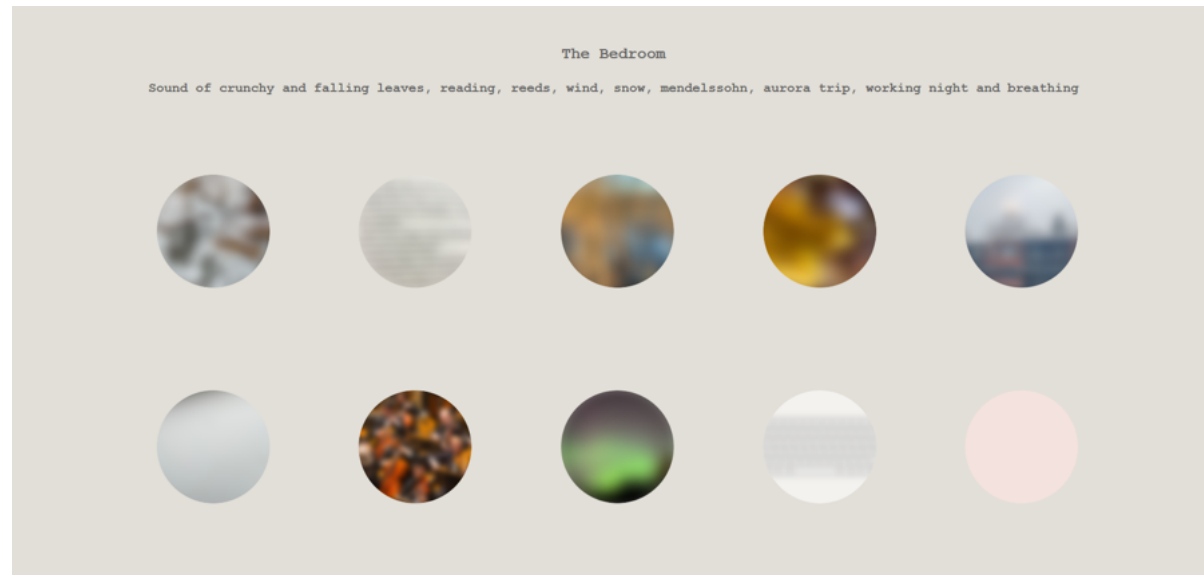


During this process of trying to answer my own question about my internal fight, my scope has changed. Every time I revisit the sounds I've recorded, my emotions evolve. Even instances where negative feelings initially triggered the recordings sometimes transform into cherished memories. These emotions extend beyond mere comfort and discomfort; they quietly develop, and documenting them holds profound meaning. Consequently, I've chosen to center my focus on narrating the story of myself and my environment in the most sensory manner possible and share my very personal perspective.

In this narrative, sound emerges as an ideal medium, providing a vague portrayal of the myriad emotions I've captured. Sound is less immediate, requiring time for the comprehension of the stories and emotions carried. This characteristic enhances the storytelling aspect of the cocreation with my feral place. Sound surpasses photos in conveying depth, as it allows people room for imagination. It surpasses text because, unlike text, sound lacks human-created language; it stands as raw, direct recordings of memories, accessible to other-than-human entities. Sounds can also overlap, creating harmonies. And there is a rich resource of sound in my feral place.

This process has essentially fostered a habit of recording my life whenever stirred by emotions, like maintaining a diary through sound. And the act of gathering this data has become an enjoyable part of my routine.

“THE BEDROOM”



Ten audio clips have been carefully chosen to offer people an immersive experience of my environment, and these are featured on a webpage. Corresponding to each soundtrack, there are ten intentionally blurred images serving as icons. The audio clips, ranging from 12 to 90 seconds, are set on continuous loops. Users of the webpage can initiate or halt the playback by clicking or tapping the corresponding icon. I intentionally left the audio files unedited, as I believe the raw data establishes the most potent connection between my feral place and myself. However, the images are deliberately blurred because the narratives within each audio track have already become memories. Presenting them in a blurred form reflects how they resonate in my mind. In my perception, the natural visuals for these sounds consist of blurred experiences, various colors, and nuanced feelings.

On this webpage, my goal is to narrate my deeply personal story and intimate feelings through sound in an interactive manner. The design aims to serve as a link, allowing users to go on a journey to the distinct room of a student at Aalto University, Otaniemi Campus, and for them to connect with and resonate with the sound narrative of my life.

This design holds significant meanings for me as it serves as a diary capturing moments from my life. It is a repository of memories, reflecting both the world I've crafted for myself and the collective world we've built.

While the memories embedded in these soundtracks may gradually fade, revisiting them offers a fresh perspective. Listening again and reflecting allows me to carefully perceive these moments anew. The soundtracks were recorded during the beautiful autumn in Espoo, capturing the seasonal changes in the audio. They were recorded in various locations around my feral place, forming a map of the soundscape. When played simultaneously, these tracks transcend the constraints of when, where, and with whom they were recorded.

I strongly feel a sense of being here and now, and the sound serves as a bridge to those who may have never visited this place. A year ago, I couldn't have anticipated the precious time I would spend here in Espoo, and it has left an indelible mark on my memory of living in this space. With the sound, this imprint continues to refresh and develop over time. My hope is that people can enjoy this personal and sensory journey to a coastal bedroom in Espoo, Otaniemi.



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