

University of Brighton
Digital Music and Sound Art
AG316a | b Final Project Documentation
Lead Tutor: Dr Kersten Glandien

Final Project Documentation Submission:
Twin Transects: Parallel Walks in Newhaven & Dieppe
Author: Chris Sciacca
Student Number 13800341
April 29th 2016



TABLE OF CONTENTS:

PREFACE OF DIAGRAMS AND QUOTATIONS:	pp. 4-7
WORK SYNOPSIS:	p. 8
ARTIST STATEMENT:	pp. 9-14
DOCUMENTATION:	pp. 16-94
PERMISSION EMAILS:	pp. 17-24
RECIEPTS:	pp. 25-26
FUTURE AUDIOVISUAL DOCUMENTARY:	pp.27-30
INITIAL STAGES:	pp.31-67
RELEVANT LINKS:	p. 68
FILM STILLs:	pp.69-93

1..

Attention	Awareness
linear exclusive enclosure, containment	non-linear inclusive openness, expansion

EXAMPLE 2: COGNITIVE MODES OF MEDITATION

2.

"Acoustic space is where space and time merge as they are articulated by sound."

- Ros Bandt

3..

“In experience, the meaning of space often emerges with that of place. What begins as undifferentiated space becomes place as we get to know it better and endow it with value. The ideas of “space” and “place” require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of space, and vice versa. If we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place.”

-Yi Fu Tuan

4.

“The line, it seems, has been broken into fragments. If the straight line was an icon of modernity, then the fragmented line seems to be emerging as an equally powerful icon of postmodernity. This is anything but a reversion to the meandering line of wayfaring. Where the latter goes along from place to place, the fragmented postmodern line goes across: not however stage by stage, from one destination to the next, but from one point of rupture to another.”

-Tim Ingold

1. Miles, S, "Objectivity and Intersubjectivity in Pauline Oliveros's "Sonic Meditations" ". in *Perspectives of New Music*, 1, 2008, 4-38.
2. Bandt, Ros, 2008. 'Place as Acoustic Space', *Making Sense of Place*, Eds, Barclay and Higgins, National Museum of Australia, pp.94-102, and DVD appearance.
3. Tuan, Y, *Space and place*. in , Minneapolis, University of Minnesota Press, 1977.
4. Ingold, T, *Lines*. in , London, Routledge, 2007.

WORK SYNOPSIS:

Twin Transects: Parallel Walks in Newhaven & Dieppe is a series of location recordings envisioned as the soundtrack for a forthcoming documentary film. Recordings were taken at ten longitudinal and latitudinal confluences along two equidistant walks through the port towns of Newhaven, UK and Dieppe, France. Recordings were also taken of the DFDS Seaways Ferry that serves to connect the two. With less emphasis on the subjective interpretation found in traditional soundscape composition, the recordings aim to allow the natural articulation, temporality, musicality, and specificity of place to express itself. Sounds were captured with a Sennheiser MKE 600, MM-BSM9 Omnidirectional Binaural Stereo Microphones, and a Zoom H6 Recorder.

ARTIST STATEMENT:

My work involves the practice of location recording to explore our connection to the natural world through sound. I am particularly interested in how the sonic environment shapes our understanding of the geographic notion of region or place through the parameters of space and time.

The accompanying academic research tied to this project examined the notion of authenticity in ethnographic and documentary cinema, focusing on Harvard's Sensory Ethnography Lab aesthetic approach. While aware that unmediated output of technology does not presuppose any claim to truth or reality, the recordings of "Twin Transects" do not attempt to emphasize a subjective interpretation of place through overt forms of digital manipulation. Rather, the work intends to capture something closer to the actuality of events as they occurred on location and in the dimension of time. If this causes any doubt as to the artistic proportion of such works, it must be noted that the art of field recording is as much a result of a critical pre-process, namely listening. Oftentimes a great deal of it must be done before ever hitting a button. Because the process of listening was crucial to the creation of these scenes, it is chiefly the point in offering them to an audience. It is my hope that care is taken in listening to them. In this sense I feel that my work shares the philosophy of certain practitioners of soundscape studies and field recording artists who emphasize *deep listening* or a *sonic meditative* approach to recording and presenting their work. Borrowing these terms from Pauleen Oliveros, my recordings fit into the contemporary practice of sound recordists such as Ernst Karel, who allow for the natural, temporal development of recordings to take place as an expression of location or place. It must also be said that most recordings are rarely presented in raw unedited form, but are treated with purpose in post production to bring out the inherent expressive qualities of place. Annea Lockwood's Sound Map of the Hudson River is an example of the emphasis on listening to the sonic

textures formed by space and place considered in all stages from creation to presentation. It also serves to document an extended geophysical region.

Twin Transects: Parallel Walks in Newhaven and Dieppe was influenced by Yi Fu Tuan's geographical work, *Space and Place* (1977) and anthropologist Tim Ingold's meditative works, *Lines: A Brief History* (2007) and *The Life of Lines* (2015). These texts provided the inspiration to develop a methodology for documenting two equidistant walks across the port towns of Newhaven, UK and Dieppe, FR, separated by the English Channel, and connected by the DFDS Seaways Ferry. Derived from the 1962 Pergamon World Atlas map of the English Channel (see Map 1). A perpendicular line was drawn, intersecting the ferry route symbol connecting Newhaven and Dieppe. This was overlaid across maps of Newhaven and Dieppe, creating two transects of equal length. Sound and video recordings were taken at ten *confluences* along the transect, guided by GPS technology (see maps 2-3). The walks began at sunrise and ended at dusk.

Thomas Widlock discusses the term confluence in a chapter of *Ways of Walking: Ethnography and Practice on Foot*, entitled *The Dilemmas of Walking: A Comparative View*:

A confluence is the name given to any point on the globe where degrees of longitude and latitude intersect. The ambition of the confluencer, equipped with hand-held GPS, is to visit and document such points.¹

The term 'transect' is borrowed from the geographical technique of urban sampling known as the "line transect method". According to the Barcelona Field Studies Center:

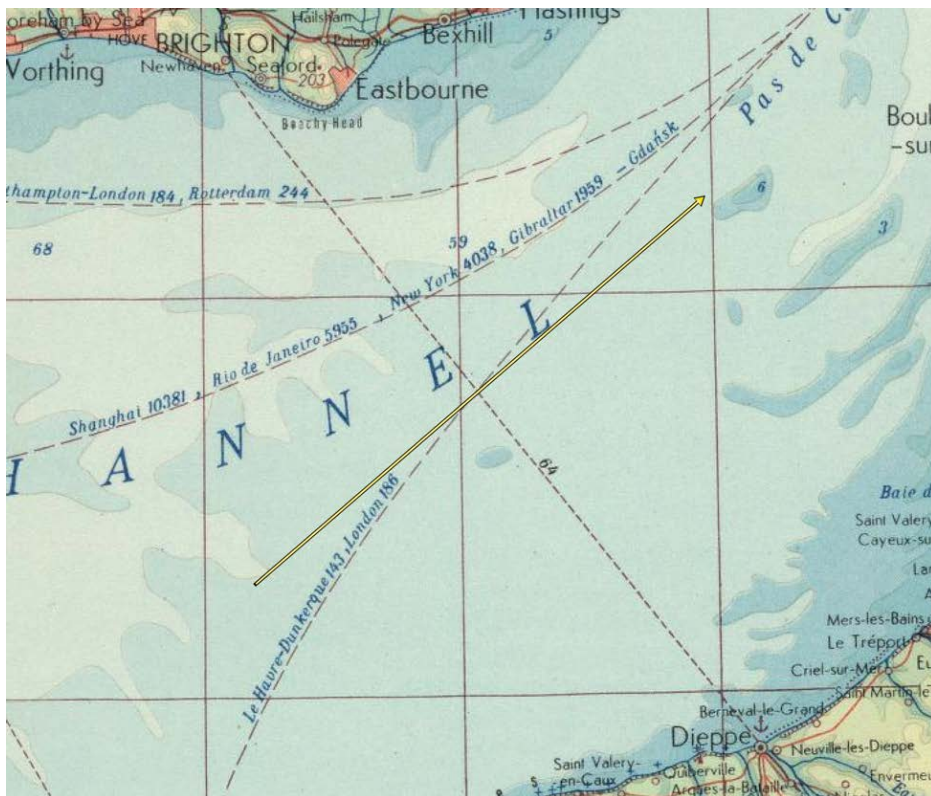
A transect line is laid across the area you wish to study. The position of the transect line is very important and it depends on the direction of the environmental gradient you wish to study. It should be thought about carefully before it is placed...A line transect is carried out by drawing the transect line along the gradient identified.²

The three audio movements for Twin Transects representing Newhaven, Dieppe and the Ferry can be conceived as part of a larger full length experimental audiovisual documentary. Sounds derive from the select confluences along the transects and interstitial travel between them. In some instances, confluence recordings were arranged in ways outside of the chronological framework of the walks. However, as a whole, they are grounded in the physical process of the walk and the experience of traversing the landscape.

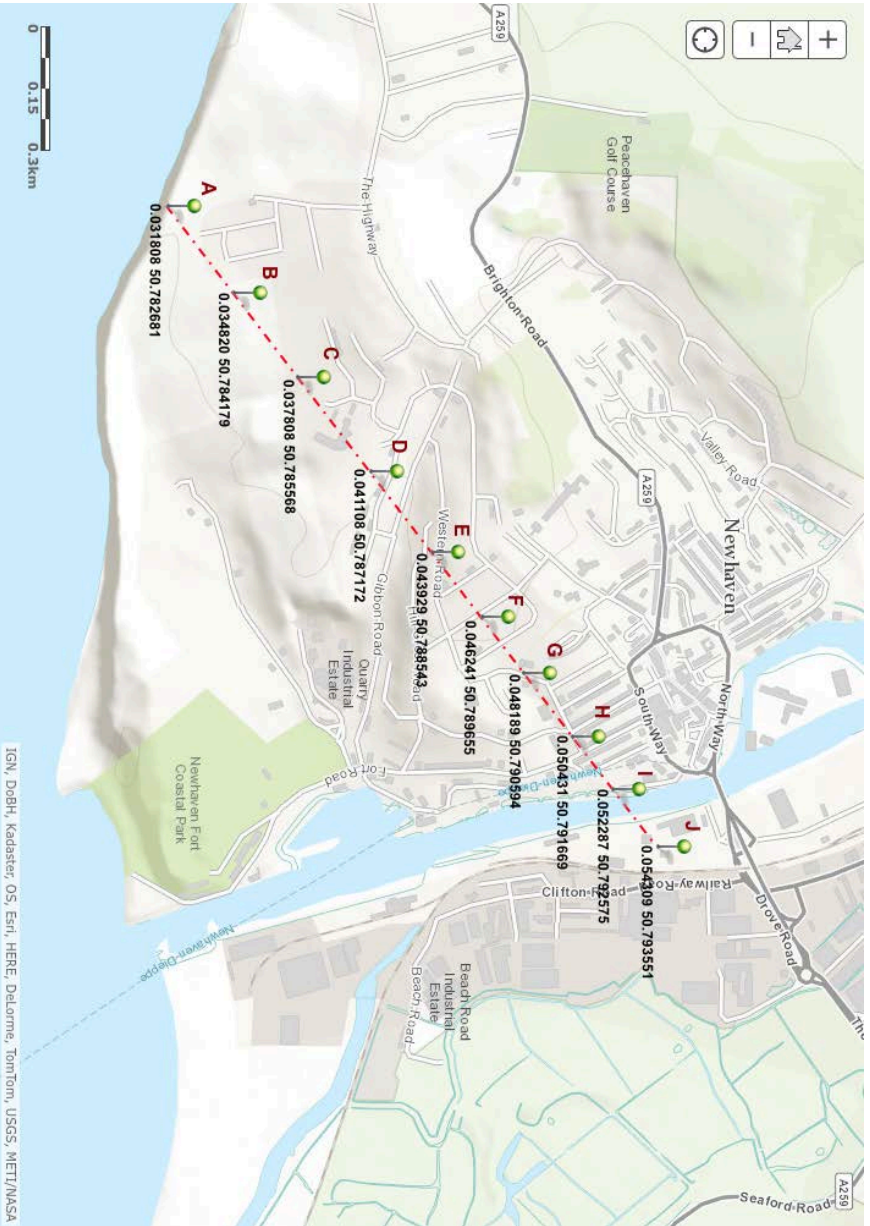
T Widlok, "The Dilemmas of Walking: A Comparative View" in *Ways Of Walking: Ethnography And Practice On Foot*, T Ingold & J Vergunst (ed), 1st ed., Burlington, Ashgate Publishing Company, 2008, pp. 51-67.

² Geographyfieldwork.com, "Urban Sampling Techniques", in , , 2016, <http://geographyfieldwork.com/urban_sampling.htm> [accessed 6 January 2016].

Map 1. English Channel Transect



Map 3. Newhaven Confluences in Decimal Degrees



DOCUMENTATION:

List of geographic confluences in latitude / longitude

Newhaven:

Point A: 50°46'57.6"N 0°01'54.5"E

Point B: 50°47'03.0"N 0°02'05.3"E

Point C: 50°47'08.0"N 0°02'16.1"E

Point D: 50°47'13.8"N 0°02'28.0"E

Point E: 50°47'18.8"N 0°02'38.1"E

Point F: 50°47'22.8"N 0°02'46.5"E

Point G: 50°47'26.1"N 0°02'53.5"E

Point H: 50°47'30.0"N 0°03'01.6"E

Point I: 50°47'33.3"N 0°03'08.2"E

Point J: 50°47'36.8"N 0°03'15.5"E

Dieppe:

Point A: 49°56'02.8"N 1°05'35.1"E

Point B: 49°55'59.3"N 1°05'28.1"E

Point C: 49°55'55.5"N 1°05'20.9"E

Point D: 49°55'50.5"N 1°05'10.8"E

Point E: 49°55'46.4"N 1°05'03.1"E

Point F: 49°55'40.6"N 1°04'51.3"E

Point G: 49°55'35.4"N 1°04'41.3"E

Point H: 49°55'29.7"N 1°04'30.0"E

Point I: 49°55'26.6"N 1°04'24.0"E

Point J: 49°55'23.2"N 1°04'17.1"E

PERMISSION EMAILS:

Permission for filming and sound recording were a major consideration for this project. Below are a series of emails I have sent to various officials throughout the project. I have removed the responses due to confidentiality agreements and disclaimers that prohibit me from distributing the emails. Emails were sent to Trevor Mortimer and Myron Tlumak, LCT Support Services at the Newhaven DFDS Ferry Port. Catherine Jowett, Brand Marketing Manager for DFDS was my main contact overseeing the permissions on board and at the public terminals. Myron was the main contact on site when the ship came into harbor. Both were instrumental in the facilitation of the work and could not have been more friendly and accommodating with my requests for filming and sound recording. Albert Pascal was my contact for the terminals and dock in Dieppe, and was generous and helpful. He was the one that first informed me about the extreme storm that extended my stay in Dieppe.

● **Chris Sciacca** <chris_sciacca@yahoo.com>
To: trevorm@lctsupport.com

Jan 6 at 11:55 AM ★

Good morning Trevor,

Last year I was at the Newhaven Ferry Port Terminal and was given your card by another employee in regards to getting permission to take audio and video recordings for my 3rd year final project at the University of Brighton. I am in the Digital Music and Sound arts course and am hoping to complete a short length documentary involving Newhaven, Dieppe FR, and the Ferry Service. I will be filming and recording sound at 10 locations in each town and they include the Ferry Terminals. I am aware that security is a number one priority, especially in light of the recent attacks in France. Is it possible to arrange something, if I can get a letter from my University? Please let me know if this is a possibility and any help would be greatly appreciated.

Sincerely,
Chris Sciacca

Chris Sciacca <chris_sciacca@yahoo.com>

Jan 7 at 1:57 PM ★

To Jowett Catherine

Hi Catherine,

Thanks for getting back to me. The topic of the documentary is actually based on a book by anthropologist Tim Ingold entitled: Lines a Brief History. What I am essentially doing is filming and taking sound recordings for one minute length at ten locations in a straight line through both Newhaven and Dieppe. Two of those points involve the ferry terminals in Newhaven and Dieppe. So in its entirety, it will only be 10 minutes in length. The other footage I am hoping to shoot will be on the Ferry if it can be arranged, and this will serve as a connecting point between places. It will be in the style of "direct cinema" or "observational cinema" where I try to remain as unobtrusive as possible... so no interviews, narration etc. It is more like taking a survey of place if that makes sense. Place is interesting to me because I also hold a degree in Geography. So far this project is only being shown at the University of Brighton as my final project. However I have spoken with the director of the Diep~Haven Festival as a potential for showing it there. <http://www.diephaven.org/en/new-world/> I understand this is a big task in terms of getting permissions. I am meeting with the Brighton Film Academy this evening to see if this project is a possibility.

Anyway, I understand the security measures involved in these places especially now. I am a native New Yorker, and I understand these issues. I am happy to comply with anything safety related.

Thank you for your time,
Sincerely,

Chris Sciacca

Chris Sciacca <chris_sciacca@yahoo.com>

Jan 8 at 6:07 PM ★

To Jowett Catherine

Hi Catherine,

Thanks. Yes, I was hoping to get something inside the public area and outside with the ferry coming and going - ideally the morning and evening arrival/departure. I will be booking this myself and am looking to film bits of the crossing journey. I do not have exact dates at the moment but my goal is to be ready by early February as I still need some preparation time. As soon I make the arrangements and book a ticket I will know for sure and give you exact details in advance.

It would be great to put you in the credits of the film and DFDS and would love an official logo.

Thanks kindly for your help,

Sincerely,
Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Jan 18 at 5:58 PM ★

To Jowett Catherine

Hi Catherine,

Thanks kindly. Friday Jan 29th would be the date I'm looking at to film at the Newhaven port, if that is acceptable. Ideally I would like to be around from 4:00 check in to 5:30 departure and the 16:30 arrival and 18:00 departure. I might also go home inbetween and return to get some footage in daylight hours if that is fine.

My Dieppe dates are still tentative as I'm still waiting for a bit of kit to arrive from the U.S. Its looking like I will depart on Feb 4th and and return on the 8th. I am looking into accommodations at the moment. As soon as its booked I will send a confirmation.

Thanks again for your help.

Sincerely,
Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Jan 23 at 1:49 PM ★

To Chris Sciacca

Hi Catherine,

I have the dates confirmed for my Dieppe trip. I will be departing Newhaven on Thursday the 4th of Feb and returning Monday the 8th.

Regards,
Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Feb 3 at 10:33 AM ★

To Jowett Catherine

Hi Catherine,

Newhaven port terminal was amazing so thanks for your support. Also, I am set to depart at 10:00 AM to Dieppe tomorrow - was just wondering if there is a contact for me on the ferry in order to get any necessary things (nametage etc) for me film/sound record onboard.

Regards,

Chris

chris_sciacca <chris_sciacca@yahoo.com>

Feb 3 at 3:45 PM ★

To Jowett Catherine

Hi Catherine,

Yes, I was hoping to film on Friday or Saturday, weather depending, and doing sound recording on Sunday. Do you think this will be a problem?

Thanks,
Chris

Sent from my iPhone

chris_sciacca <chris_sciacca@yahoo.com>

Feb 5 at 3:22 AM ★

To Jowett Catherine

Hi Catherine,

Thanks again for your help. Arrived in Dieppe and DFDS was kind and accommodating. I was wondering if you had a point of contact in the public ferry terminal in Dieppe I could speak with about filming? Same as Newhaven just interior and exterior (no security points).

Regards,
Chris

Sent from my iPhone

> [Show original message](#)

Chris Sciacca <chris_sciacca@yahoo.com>

Feb 6 at 12:45 PM ★

To: Fiona Yeoman, Stephen Wright

Hi Fiona,

There is a major storm coming on Monday and they cancelled my return trip back to Newhaven. I won't be able to get on until the next day at 1800 Tuesday. I don't have all the new people's email so was hoping you could put out a message - calling all cars. I should be back for my Wed shift... kinda not looking forward to crossing a rough English Channel...

Thanks,
Chris

Fiona Yeoman <F.Yeoman@brighton.ac.uk>

Feb 8 at 9:49 AM ★

To: Chris Sciacca

Oh that sounds grim. Hope you don't get sea sick. Have a safe journey back

Thanks
Fiona

Stephen Wright <S.Wright@brighton.ac.uk>

Feb 8 at 3:03 PM ★

To: Chris Sciacca

Thanks for Letting us know, I hope you have a safe journey back.

Best Stephen

sound recording permission (5)

People ↕

Chris Sciacca <chris_sciacca@yahoo.com>

Mar 3 at 10:15 AM ★

To myront@lctsupport.com

Hi Myron,

Hope all is well. I was wondering if I could get an additional day of sound recording this week (weather permitting) of the Ferry coming in. I am not sure what the arrival time is currently, but I would probably need to arrive an hour early for setup and to get some ambient recordings around the dock. Let me know if that can be arranged or if any other time works better. Thanks again for all your help.

Regards,
Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Mar 4 at 8:46 AM ★

To Myron Tlumak

Good morning Myron,

Doing well, thanks. Monday the 7th sounds good. Weather report looks clear but if anything changes Tuesday would work as well.

Regards,
Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Mar 7 at 7:13 AM ★

To Myron Tlumak

Thanks Myron,

Tues does look a bit better for sound recording, at least according to the forecast. I will see you tomorrow morning.

Regards,
Chris

Permission request for Sarah Pringle, Head teacher at The Seahaven Academy in Newhaven at confluence 50°47'13.8"N 0°02'28.0"E

Inquiry from Uni Student (4)

People 1

Chris Sciacca <chris_sciacca@yahoo.com>

Jan 6 at 7:19 PM ★

To: head@seahavenacademy.org.uk

Dear Sarah,

I was forwarded your email from Lyn. I am a third year student at the University of Brighton working on my final project in the Digital Music and Sound Arts Course. I am hoping to produce a short documentary that involves Newhaven, Deippe FR, and the Ferry service. I will be filming at ten locations throughout Newhaven and was wondering if I could get permission to film and take sound recordings on the grounds outside of the Seahaven Academy. I can gladly get an official letter from the University and my department with details about the project. I am only looking to get a few minutes of recordings in the mid-morning on different days. If this is at all possible it would be a great help.

Sincerely,

Chris Sciacca

Uni Brighton Documentary Film (3)

People 1

Chris Sciacca <chris_sciacca@yahoo.com>

Feb 9 at 11:25 AM ★

To: pringle.sarah@seahavenacademy.org.uk

Hi Sarah,

Thanks kindly for getting back to me. I just received an email to get in touch with you about filming details. I am looking to just shoot about 5 minutes of footage and sound record on the grounds, just outside the school on a Thursday or Friday roughly around mid morning. It is weather dependent as I am trying to do this in low wind conditions without rain so possible dates could be Feb 12th or the 18th or 19th if that is ok? If its possible, then I would like to list you and the school in the final credits. If you have a graphic logo it would be great to include that as well.

I am basically trying to find unique sounds to give a sense of place and character for Newhaven. Because a lot of sounds are similar throughout Newhaven, is it possible to arrange a time where I can capture the sounds of children playing - possibly a recess time?

Kind regards,

Chris

Chris Sciacca <chris_sciacca@yahoo.com>

Apr 6 at 6:55 PM ★

To PRINGLE Sarah

Hi Sarah,

Yes I completed it when I came last time. Sound and video were great. Thank you very much for the permissions. The only other thing is I will be doing end credits and would be nice to get a pic of the official Seahaven logo if possible.


Kind regards,
Chris

Sent from my iPhone



RECEIPTS: DFDS Seaways Ferry Ticket

Ticket



This ticket is issued subject to DFDS Seaways terms and conditions available on www.LDLines.com or upon request.
Ce ticket est soumis aux conditions générales de ventes DFDS Seaways disponibles sur www.LDLines.com ou sur demande.

Date of Issue: 09/02/2016

Time of Issue: 13:41:59

Ship: MV Cote D ALbatre

Sailing: Dieppe-Newhaven

Sailing Date: 09/02/2016 - 17:30

Booking Ref: 6352260563

Accommodation

Vehicle Details

Type: FOO

Passenger Details

No. Passengers: 1

(A) CHRISTOPHER THOMAS SCIACCA

09 FEV. 2016
 MANCHE / DFDS

WebRes - Book Details

Page 1 of 1


CHRISTOPHER THOMAS SCIACCA	Account	Booking Ref.	Telephone	Email
	6:52260563	447539133235	chris_sciacca@yahoo.com	

Depart	Date	Time	Adults	Children	Infants	Pets
Newhaven	04/02/2016	10:00	1	0	0	0
Dieppe	09/02/2016	17:30	1	0	0	0

Special Requirements

no charge / previously booked on cancelled sailing 08/02

	Price
	£ 30.00
	Amount Paid £ 30.00
	Amendment Fee £ 0.00
	Amount Charged £ 0.00



Hotel Receipt from Dieppe

EGG HOTEL
6 rue Claude Groulard
76200 DIEPPE



Tél. : 0235857637
Fax : 0232140636

Facture

Numéro : 19446
Chambre : 504

Occupant : SCLACCA Chris
Séjour du 04/02/2016 au 09/02/2016

Fait le 04/02/2016 à DIEPPE

Date	Prestation	Quantité	Prix unitaire :	Prix total :
04/02/2016	Chambre single	1	39,00 €	39,00 €
04/02/2016	Taxe de séjour	1	0,70 €	0,70 €
05/02/2016	Chambre single	1	39,00 €	39,00 €
05/02/2016	Taxe de séjour	1	0,70 €	0,70 €
06/02/2016	Chambre single	1	39,00 €	39,00 €
06/02/2016	Taxe de séjour	1	0,70 €	0,70 €
07/02/2016	Chambre single	1	39,00 €	39,00 €
07/02/2016	Taxe de séjour	1	0,70 €	0,70 €
08/02/2016	Chambre single	1	43,00 €	43,00 €
08/02/2016	Taxe de séjour	1	0,70 €	0,70 €

Total HT :	184,41 €
TVA 10 :	18,09 €
TVA 20 :	0,00 €

Euros	
Total TTC :	202,50 €

Règlements :

Arrhes

Mode

V A D
ESPECES
Carte Bleue

Date

23/01/2016
04/02/2016
07/02/2016

Montant

156,00 €
2,80 €
43,70 €

Reste dû : 0,00 €

Egg Hotel Dieppe vous remercie de votre visite.

SGS Hotels - S.A.R.L au capital de 26.000€ - RCS Paris 538418427

FUTURE AUDIOVISUAL DOCUMENTARY:

The video shot for the upcoming audiovisual documentary was roughly edited down to 120 minutes. It is a single screen split into three separate images. At points the center image is a combination of Newhaven and Dieppe split along a diagonal line that is meant to represent the transects on the respective maps. The Ferry sequence is a dual split screen and is cut by a diagonal meant to represent the line on the English Channel map. Each Newhaven scene is roughly 2-4 minutes in length. The Ferry footage is roughly 30 minutes. Video Sequences have been included on DVD. Most are without sound; some may have raw unedited camera sound left in. I used a Canon Vixia HF G20. Please find the attached usb memory stick for edited scenes.

Newhaven Confluence A	DFDS FERRY	Dieppe Confluence A
--------------------------	------------	------------------------

Newhaven | Newhaven / Dieppe | Dieppe

Point A



Point B



Point E



Point I



DFDS FERRY Sequence Newhaven \ Dieppe



RESERVATION OF ADDENDUM:

Since the audio pieces have not been finalized and are in progress I would like to append this document at a later date to include the titles of the individual tracks and the movements within, as well as commentary on process, and insight to how the recordings were made in more detail.

INITIAL STAGES OF PROJECT:

The initial idea for this project began in 2014 while taking University of Brighton option module DX520 Excursions in Immensity: The Shape of a Walk. I would like to include it as documentation of the project at its initial stage. It contains early photos of the confluences and some diagrams and additional emails. Initially I conceived the work as an installation piece with multiple screens in a configuration similar to the cartographic layout. It also contains a lengthier discussion regarding Tim Ingold's *Lines: A Brief History*.

University of Brighton
College of Arts and Humanities
Option Studies, 2014-2015
Option Module DX520
Excursions in Immensity: The Shape of a Walk

Document Submission:
Twin Transects: Parallel Walks in Newhaven & Dieppe
Author: Chris Sciacca
Student Number 13800341



"Is it not truly extraordinary to realise that ever since men have walked, no-one has ever asked why they walk, how they walk, whether they walk, whether they might walk better, what they achieve by walking, whether they might not have the means to regulate, change or analyse their walk: questions that bear on all the systems of philosophy, psychology and politics with which the world is preoccupied?"

Honoré de Balzac (1938)

DX520 STATEMENT OF INTENT: 10/12/14

Name of Project: The Twin Transect: Parallel Walk in Newhaven/Dieppe

Location: Newhaven, UK and Dieppe, France

Aim/Purpose: Two comparative urban walks along a line derived from a 90 degree transect of the Newhaven to Dieppe ferry route/line (see maps). The line will be derived from old shipping lane maps of the English Channel. This line will be transposed onto the respective town maps. The town lines will be equal in length. This will essentially be an equidistant mirror walk with start and end points incorporating the ferry terminals in both towns. The Newhaven walk will be a walk from the start point (to be located on the map) to the ferry terminal, while the Dieppe walk will begin at the ferry terminal and end at a point on the map determined by the end of the line. In addition to providing the route and direction of my walk, the term "transect" has other connotations. The term is defined as a "geographical cross-section of a selected environment that helps identify the habitats in which certain plants and animals thrive" (Andrés Duany). A transect is also defined as "a path along which one counts and records occurrences of the specie of study (e.g. plants)". While I will not be recording any particular species of plant and animal, I may be recording particular features of the landscape (including its human and non-human inhabitants) that both towns have in common. This has yet to be determined.

Expectations, intended outcomes: Although the walks will be undertaken in two separate countries, I do not imagine them to be vastly different. There will be definite differences culturally and architecturally but these are two port towns separated by the English Channel. I imagine the geographies/climate to be somewhat similar. I do not expect to be walking a perfect line, however, as I will be forced as a pedestrian to take roads and paths suitable for walking. The outcome will be a juxtaposition of two cultures with the similar distinction of being connected by the ferry. Any differences or similarities will be discovered upon the walk itself. I cannot predict this outcome as I am unfamiliar with the Normandy region of France.

Duration of walk, length of walk: Roughly 2 to 3 miles in each town, with documentation this should not exceed 5 hours each way.

Period of engagement or exposure to subject: Since my walk will take place partly in Normandy I will only be performing the walk once.

Precedents: The transect method has existed as an analytical tool used by scientists, such as Alexander von Humbolt, as early as the 18th century.

Method: Since I cannot walk a straight line through the city, I will attempt to record only where it is possible for me to do so where the line intersects a path I am able to walk. In this way my document will attempt to adhere to the line as much as possible. I may also arbitrarily assign something to record as if performing my walk as a true scientific transect walk, documenting the number of findings as a type of data collection. I will also be carefully marking on the map where each recording is taking place.

Recording device, period of recording or exposure to subject: Video camera – 5 minute single camera stills in at least 3 locations each (most likely start, center point, and end point) with detailed sound recordings with an H4N Zoom hand held recorder along the entire transect. I will also photograph particular points in the line as an additional recording method. A video will be produced in a format which cuts the image in half along the diagonal line of the *transect*, with Newhaven in the upper portion of the image and Dieppe in the lower portion. I may also have two mono recordings split into left (Newhaven) and right (Dieppe) channels. Hard panning these sounds will be leaving a “hole” in the center field of a stereo recording. It is my intention that this signify the gap of the English Channel separating these two towns, or I may keep the low hum of the ferry in the center.

Timetable for undertaking the project: The walks will occur on two different days and most likely consume the entire day. Post processing the sound recordings and video will take considerable effort. A majority of the project time will be organizing the audio and visual elements together.

Resources and budget: 15 pound ferry fare to France each way for a total of 30. Any equipment I do not own I will borrow from the Media Center.

Departure, date and time, anticipated return, date and time: Do not have specific date set as I am awaiting my passport renewal from the US embassy. Once I receive my passport I will arrange a trip on the first ferry and will either return the same day or the next.

Risk assessment: I do not speak French and there is risk I may get lost. By sticking to street paths and not transgressing through anyone’s property I plan on avoiding any problems with the authorities.

INTRODUCTION

This document stands as an account in progress for a conceptual work of art involving walks through two port towns separated by the English Channel and connected by the DFDS SEAWAYS Ferry : Newhaven, UK and Dieppe, FR

It is inspired by the work of anthropologist Tim Ingold whose work involves new methods of anthropological study through the practice of walking. His groundbreaking 2007 work entitled *Lines: A Brief History*, gave me the idea to adapt the concept of the straight line into this project.

Although I will be supporting my ideas with current research, this document will not be strictly presented in a traditional academic style. It is intended to be a journaling of my ideas, process, and methodology. It will detail my goals, expectations and obstacles along the way as I attempt to realize a work of art that is yet to be completed.

About Me: I am currently a student in the Digital Music and Sound Arts course. My primary interest lies in sound recording, specifically field recording of the natural world. I will be providing an addendum to this document that will include the Tuesday group walks that I participated in where I took photos and sound recordings.

It should be noted that not every walk is conducive to sound recording. Excessive wind, especially along the coast, makes it almost impossible to get useable recordings. Sound recording is also a selective process. Creating clean, detailed recordings involves a careful process of editing and composition. I will include a link to the recordings online. They are the original unedited files that constitute the first step in building an organized library of recordings. This is a common practice among field-recorders.

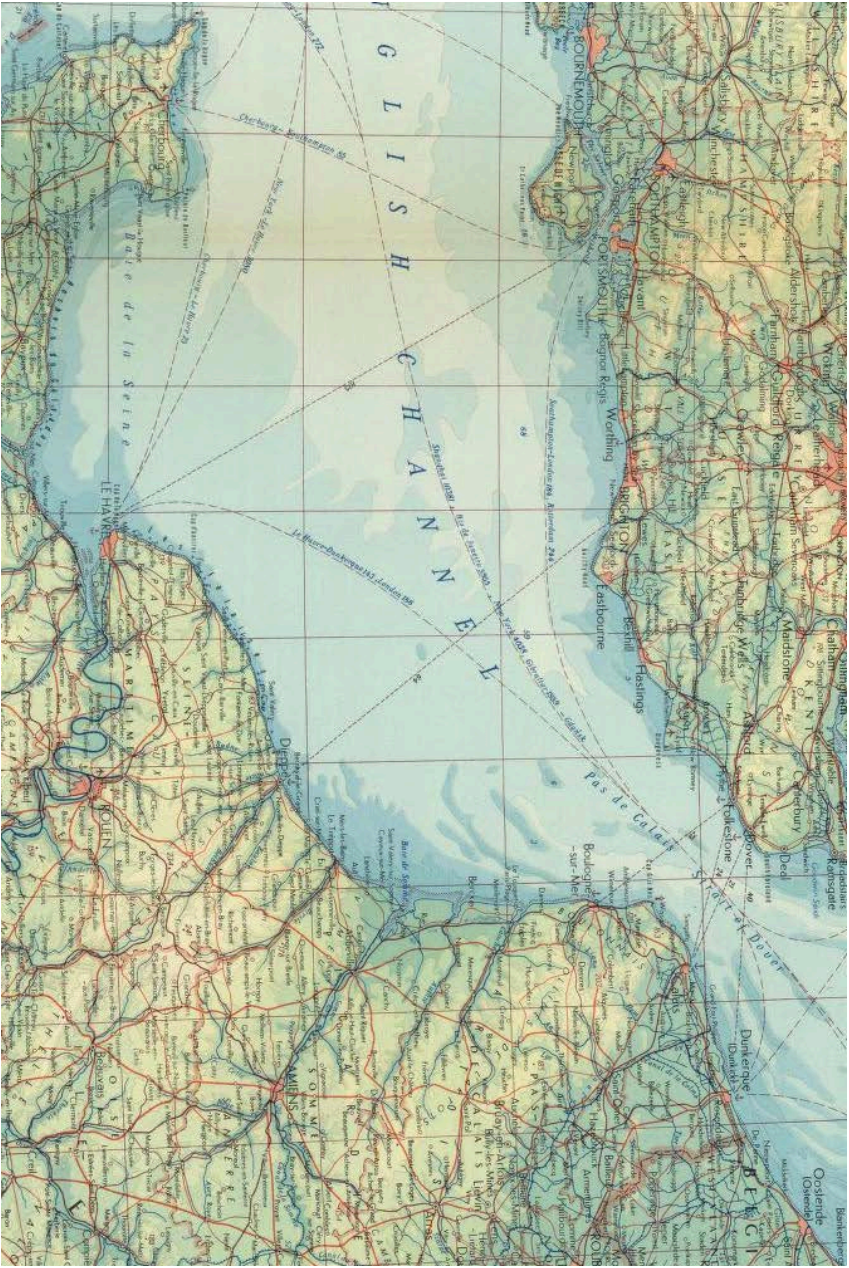
THE IDEA

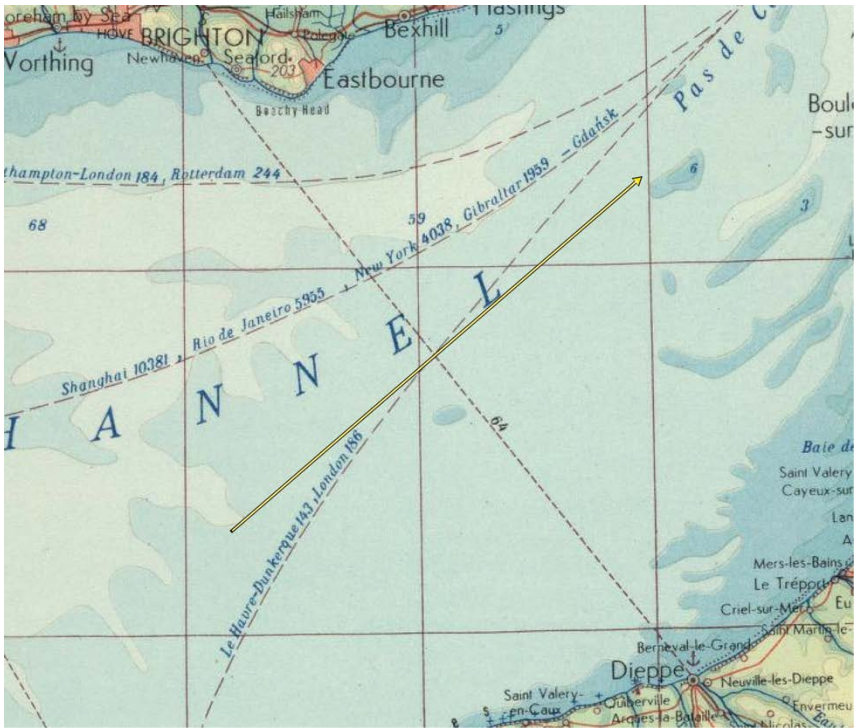
“Let us start instead not with text or image but with the drawn line. By all accounts, as a technique of observation drawing is unrivaled. The observational movements of drawing, moreover, are at one and the same time movements of description. In this regard, drawing is like walking.” (Ingold, 2007, p.16)

“I began with the observation that the straight line has become an icon of modernity.” (Ingold 2007)

The port towns of Newhaven, UK and Dieppe FR, are connected by a ferry service. An idea came to me while looking at an old map of the English Channel found on the next page, from the Pergamon World Atlas originally prepared by the Polish Army Topographical Service and published as the Atlas Wiata (World Atlas) in 1962.

The straight lines connecting the UK and France are just symbols on a map, however they are meant to convey a connection between these two different locations. Despite the obvious national differences, what might these places have in common? Is there something fundamentally the same about ports of entry, small towns meant for people to pass through on their way to desired destinations? What can the act of walking through them reveal?





On the map above I arbitrarily drew a line at 90 degrees transecting the dotted line representing the ferry route connecting Newhaven and Dieppe.

I proceeded to transpose this line over smaller scale maps of Newhaven and Dieppe. Each line creates a 2 kilometer cross section of the respective town starting or ending near the ferry terminals as the potential path and direction of a walk. The walks could be thought of in a sense as mirror walks, starting the Newhaven walk from the coast to the Ferry and the Dieppe walk from the Ferry two kilometers through the town center. Ideally, the walks would be conducted over the course of a day, imparting a sense of temporal continuity.

Since a straight line through a city would make for an interesting yet near impossible walk (scaling buildings and/or going through people's homes would be

discouraging and/or illegal) I decided to take 10 points along the line in each location and take video and sound recordings. In this sense the line becomes fragmented and the process is more akin to an urban sampling technique geographers refer to as the **line transect method**. According to the Barcelona Field Studies Centre:

A transect line is laid across the area you wish to study. The position of the transect line is very important and it depends on the direction of the environmental gradient you wish to study. It should be thought about carefully before it is placed...A line transect is carried out by drawing the transect line along the gradient identified. For example, the price of a convenience item, e.g. a can of coca cola, may be recorded along the whole length of the line. This is called continuous sampling. Alternatively, the presence, or absence of a particular service or feature at each marked point, (e.g. every 100 metres), may be recorded. This is called systematic sampling. Other factors that could affect your results, such as the time of day or the type of retail outlet, can also be inserted onto the profile. (Geographyfieldwork.com, 2015)

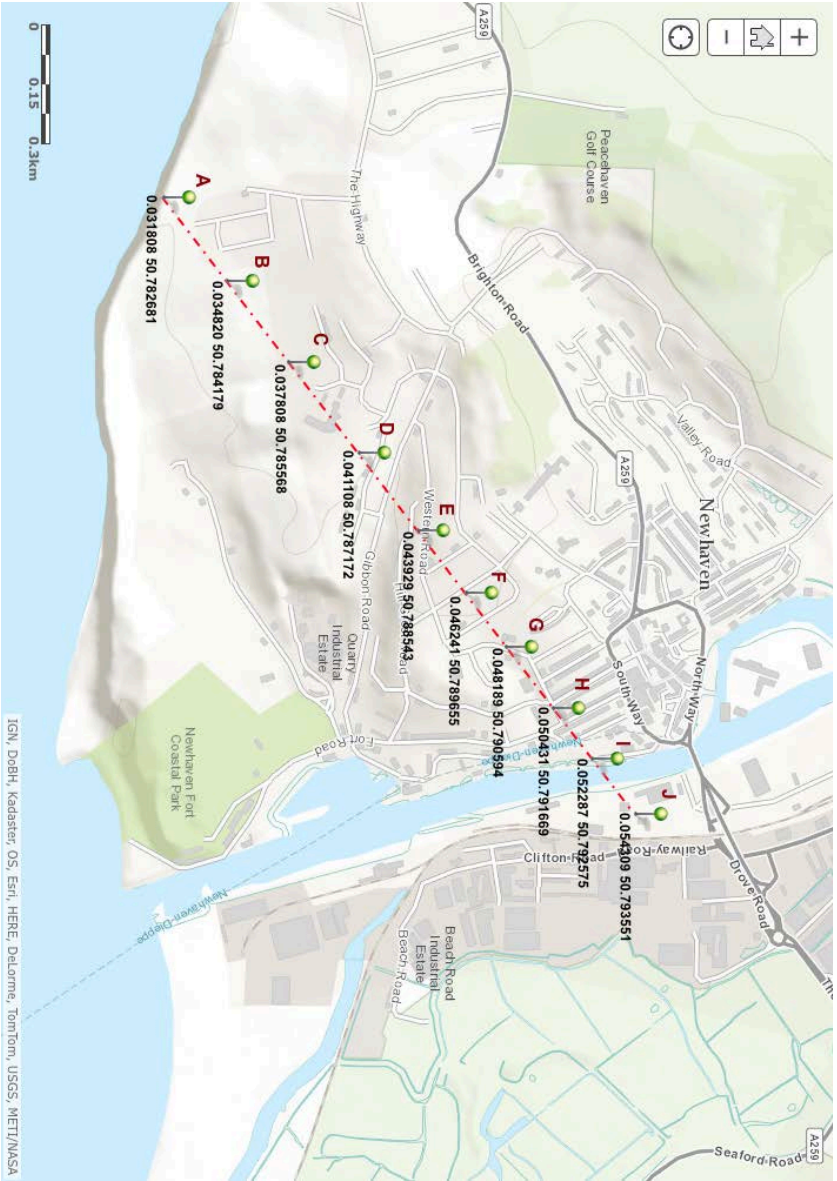
Though it would make for an interesting walk, I won't be recording any one item in particular over the length of the line and I won't be setting a standard distance between points. I will be recording moving images and sounds and creating something more akin to visual ethnography or observational cinema. Although the actual path I will wind up walking to reach each point will be more in the style of wayfinding, I will only be documenting at each point of the ten points. Scouting some of the locations and using street view images from Google Maps, I tried to pick areas that might yield interesting visual and sonic results.

In order to map out the lines and points I used ESRI's Arc Gis online mapping application to pinpoint locations on the map in decimal degree coordinates. Thomas Widlock's chapter in *Ways of Walking: Ethnography and Practice on Foot*, entitled *The Dilemmas of Walking: A Comparative View*, discusses walkers who use GPS technology and calls them by the term 'confluencers'.

A confluence is the name given to any point on the globe where degrees of longitude and latitude intersect. The ambition of the confluencer, equipped with hand-held GPS, is to visit and document such points. The history of the confluence movement is recorded on the homepage of its American Founder, Alex Jarret, who began these who began these visits in 1996, put their documentation onto the world wide web and created www.confluence.org, an internet community with growing popularity and numbers. (Widlok, 2008)

This postmodern way of journeying lends itself to what the early explorers (colonial and imperialist implications aside) might have felt to be the first one to "discover" extremely remote locations. Instead of planting a flag, confluencers might take "selfies" and post them online. However, focus on narratives, stories and detailed descriptions describing the difficulties of getting to such remote locations are often included. While a confluencer might thrive on an exotic location, I am taking the opposite approach. Is there nothing worth seeing in "drab" places we traverse each day - in places where the ease of access is aided by roads and public transportation?

The line, it seems, has been broken into fragments. If the straight line was an icon of modernity, then the fragmented line seems to be emerging as an equally powerful icon of postmodernity. This is anything but a reversion to the meandering line of wayfaring. Where the latter goes along from place to place, the fragmented postmodern line goes across: not however stage by stage, from one destination to the next, but from one point of rupture to another. (Ingold 2007)



IGN, DoBH, kadaster, OS, Esri, HERE, DeLorme, TomTom, USGS, METI/MASA

METHODOLOGY

I am planning to start each walk in the early morning (potentially sunrise) and record video and sound at points A to J finishing by the end of day. This will hopefully add an element of temporal continuity to the work. I am also planning on filming and sound recording the ferry journey as well, though I will need permission.

Unlike the liberated, hand-held style of direct cinema, my cameras will be fixed at specific geographic coordinates at each point as specified on the maps. The map coordinates are in decimal degrees and are as geometrically accurate to a straight line as I could get. The use of hand held shots would be limited, as the camera will be fixed to a tripod. Since projects of this type can turn out looking disjointed and static, trying to develop a sense of movement or make transitions between the points will be an area of concern. One potential solution would be to use a handheld style of montage between the points as I traverse the landscape in order to get to the next

location. A camera could be aimed at the ground and edited in post-production with a sped up frame rate to signify walking over a period of time. This project will be made in the editing.

Since sound recording can be difficult and vary tremendously on the weather, I have decided to take a variety of recordings at different times, but always in the same location, and create a soundscape composition to be played as the soundtrack to the film. In this way I may capture and highlight particular sounds, and give space for artistic license.

This particular method, involving a fractured and constructivist approach to the straight line is detailed in Ingold's *Lines a Brief History*. It has direct implications toward the context of the piece as an experimental, post-modern visual ethnography.

THEORETICAL FOUNDATIONS

Tim Ingold is a leading academic in Anthropology. *Line's: A Brief History* takes a comprehensive look at the concept of the line through a series of historical pursuits such as writing, walking, traversing the landscape, music, and artistic design to name a few. According to Andrew Jones:

Ingold's argument is essentially methodological as he reorients us to the significance of the practice of line creation in a series of material practices. In chapter 3 we discover that movement through landscapes, and stopping in place are forms of threading our individual biographies with the landscape.

(Jones, 2015)

Chapter 3 is especially relevant to my walk, since it discusses a theoretical consequence of my methodology. It bears similarity to one of our first Tuesday group walks. We arbitrarily poked holes as points in a street map and connected them with lines. Whereas the journey lies in what is experienced between the points, my project will only document those points, that when joined, form the straight line. In this way it can be viewed perhaps as a negative image of the journey or wayfaring. While I am very much conscious of the journey as I am making it, it is still a worthy pursuit to engage in this practice to fully understand the distinctions Ingold is making between what he constitutes as a *walk* versus an *assembly*. He describes:

Another kind of line...goes from point to point, in sequence, as quickly as possible, and in principle in no time at all, for every successive destination is already fixed prior to setting out, and each segment of the line is pre determined points it connects. Whereas the active line on a walk is dynamic, the line that connects adjacent points in series is, according to Klee, 'the

quintessence of the static' (ibid.: 109). If the former takes us on a journey that has no obvious beginning or end, the latter presents us with an array of interconnected destinations that can, as on a route map...

Where then, in this scatter of dots, is the line? It can only exist as a chain of connections between fixed points...

Although the connecting lines have to be executed in a determinate sequence, the pattern they eventually form - much as in a child's join-the-dots puzzle - is already given as a virtual object from the outset. To complete the pattern is not to take a line for a walk but rather to engage in a process of construction or assembly, in which every linear segment serves as a joint, welding together the elements of the pattern into a totality of a higher order. Once the construction is complete there is nowhere further for the line to go. What we see is no longer the trace of a gesture but an assembly artifact. Its constituent lines join things up, but they do not grow or develop.

This distinction between the walk and the assembly is the key to my argument in this chapter. I aim to show how the line, in the course of its history, has been gradually shorn of the movement that gave rise to it. Once the trace of a continuous gesture, the line has been fragmented - under the sway of modernity into a succession of points or dots. This fragmentation, as I shall explain, has taken place in the related fields of travel, where wayfaring is replaced by destination oriented transport, mapping, where the drawn sketch is replaced by the route plan, and textuality, where storytelling is replaced by the pre-composed plot. It has also transformed our understanding of place: once a knot tied from multiple and interlaced strands of movement and growth, it now figures as a node in a static network of connectors. To an ever-increasing extent, people in modern metropolitan societies find themselves in environments built as assemblies of connected elements. Yet in practice they continue to thread their own

ways through these environments, tracing paths as they go. I suggest that to understand how people do not just occupy but inhabit the environments in which they dwell, we might do better to revert from the paradigm of the assembly to that of the walk. (Ingold, 2007)

As I have discussed earlier, it was not my intention to take the line for a walk since it would be nearly impossible, but to “engage in a process of construction or assembly, in which every linear segment serves as a joint, welding together the elements of the pattern into a totality of a higher order.” (Ingold, 2007, p.74) Is this not for the most part (aside from the genre of slow cinema which focuses on long continual takes) what filmmaking is, stringing together a series of fragmented scenes into an ordered narrative whole? It is also essentially what we do when we walk and stop to take photographs. We capture “reality” frozen at a particular place and time and if we chose to lay them out in order, we assemble the fragmented points into a constructed storyline or arc. Since video and sound recording are continual mediums capable of movement, they may help to counteract this static quality.

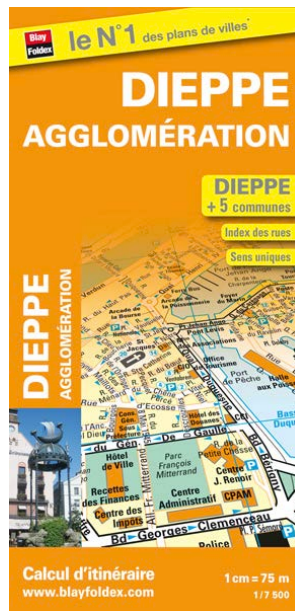
Ingold makes another interesting point about the straight line that has direct bearing on my desire to comparatively study both Newhaven and Dieppe. He claims that the straight line is a cartographic line. Such lines are not “traces, but connectors” (Ingold 2007, p49). My interest in these towns, arbitrarily connected by the straight line on the ferry map, is to explore their similarity despite differing national identities. Could the same experience also be imparted in the reverse sense, to a wayfarer who traverses the landscape? What would that mean in terms of the identity of place? While we may encounter different people, or events, I suspect there are inherent geographic similarities that such places share.

FIRST ATTEMPTS & OBSTACLES

My original idea was to purchase hard copy maps of Newhaven and Dieppe, and include them in the document with hand drawn lines. Searching for maps of Newhaven and Dieppe online lead to sites using apps to create personalized maps from satellite technology on sites like Mapquest and Virtual Tourist. Hard copy maps are sadly disappearing or becoming rare sought after commodities. Most are out of production and lead to exorbitant prices on sites like amazon.com. An internet shopping search for "map of dieppe" seems to be able to locate anything but a current street map of dieppe. With a little research I found that Blay Foldex was the French company that manufactured hard copy maps of Dieppe, but searching for one on the English side of the channel seemed a futile enterprise. I managed to order one online but after calling the company, indeed they did not have any in stock. After further searching it

looks as if the latest issue date was the year 1996, (read: last century). Blay Foldex is indeed still afloat as I have visited their website. Entering Dieppe in the search box leads to... lo and behold a map of Dieppe! With the little to zero French I speak, I still recognized the amazon logo to purchase it. After being taken to Amazon, I can only guess what

"actuellement indisponible" might



mean.

Having marked a printed map with points along the line I decided to go out with a Canon Legria camcorder that I rented from the University's media center. As I made it toward the Newhaven coast (near point A on the map) I immediately saw the difficulty in not using a GPS. It was clear I couldn't locate the points on the map accurately enough if I wanted to stick to my 'straight line' methodology. Since I was already out there, I decided to record video. The next thing I discovered is the extremely short battery life of the camcorder. Three locations in and the camera power quickly eroded down to 10%. Fortunately I was not far from my flat so recharging was possible. However, it was apparent I could not use this model of camera if I wanted to make a continuous trek across the landscape in one day. I did manage to get some interesting results however, filming joggers along the coastal trail and capturing seagulls as they used the air drifts up along the cliffs.

Having to revise my approach, it was then I discovered ESRI's ArcGIS online tool that made the maps now seen on pages 13-14. But how then to pinpoint these decimal degree coordinates out in the field? The obvious answer would be to take a GPS device. Unfortunately for me, my student budget doesn't have room for a \$500 device so I used the next best thing: my iPhone. Lucky for me, location services on the iPhone and Google Maps allow you to see exactly where you are on the earth. It even allows you to enter coordinate points as tiny stars and save them to your device. This is certainly a modern way of traversing the world - another strike against good old-fashioned hard copy maps.

Once these points were designated on my phone, I decided to solve the battery life problem by borrowing the more expensive and professional Panasonic AG-HMC41EJ AVCHD Camcorder from the Music and Visual Arts technicians. With 8 hours of battery life this would surely survive a days worth of footage. Along with this

I borrowed a sturdy tripod and began at point E on the Newhaven map. I placed this point slightly up off the road into the thicket of trees and began to walk up a muddy sloping path toward Western Road. However, within 20 minutes, the wind began to pick up and the sky began to darken. Feeling a few drops of rain I packed up the equipment to keep it dry. As soon as I stepped back onto the street



it began to hail and by the time I made it back to my flat I was thoroughly soaked. Weather here is certainly a wild card. The problem is trying to find a day that is somewhat stable - clear and dry with little wind. Timing this with camera rental equipment can be equivalent to rolling dice in Las Vegas. But this is no desert mecca. It seems snake eyes comes up more often than not in the UK winter.

Although this is to be expected, I do have an appreciative understanding why

- 2014 SEM1 DX5220 - Excursions in Immensity: The Shape of a Walk: 2015.....(4)

People

- **Stephen Ryan (staff)** Dear Excursion students Happy New Year! I trust that you have all had a restful break and are now looking forward to the year ahead. A

Jan 4

- me

To Stephen Ryan (staff)

Jan 11

Hi Stephen,

Please excuse the long email. I have reached the "difficulties" portion of the project as to be expected with any production. I need some advice or guidance if possible. I have begun to film and sound record along specific points along a straight line transecting Newhaven and another one in Dieppe. This works really well and there are some easily identifiable places, however, with only an iphone map app and no GPS (any good gps is roughly 300-500 quid), anything outside of a street intersection, it is a real rough guess to pinpoint where I am. I contacted the Geography department a few days ago to see if could work with a student (assuming they have gps gear and can help me on the cartographic side of things) but I haven't heard anything back yet. Now, I know I could ignore this aspect but I feel like the work is sloppy and the precision was really one of the defining aspects of the work. Do you know anyone with a GPS? I just dont want to claim its a work "along a line". Even if most people wont necessarily know, I would feel disengenous about it.

The other difficulty has been Cannon Legria camera I borrowed from he Media Center. I have been taking small videos along the points but the batteries are awful and run out way before I can do the walk in one day, thus ruining any continuity of the document. Ideally since the lines were equidistant I was planning to walk each line in one day from sunrise to sunset (weather permitting) and thus I would have the additional layer of temporal mirror walks from Newhaven to Dieppe. It would just syrnch up the two better. This is proving difficult (not impossible but has thrown a hitch in my process). Should I just forget about this or do you think it would be a better project if I could make this happen?

I also just cancelled my Dieppe trip this weekend since I was warned of a "storm" and was not willing to cross the channel by Ferry. Of course it is a sunny day and I am in Newhaven now, taking advantage and recording (recharging my camera while writing this). There is a reason weatheress Hollywood is a filming mecca...

So... if this doesnt come together on paper as it does in reality could it be considered more of a "draft" or an initial version than a final project? Perhaps I am worrying too much... just wondering your thoughts in relation to my project - what kind of workarounds do you think could be helpful.

Thanks for your time,

Chris

NEW APPROACH

Due to the difficulties in completing a project of this scope and magnitude I decided to walk the entirety of Newhaven again but with a different goal. This time I walked taking only photographs of each location as potential frames for the film. In this way, I could get a more accurate idea of the locations and become familiar with them from the camera's eye. I consider this to be a good first step in realizing the goal and if I plan to collaborate with a videographer I can quickly give them an idea of what the locations will look like at each point. I also decided to hold off on the French side of the walk for now.

The results of this walk were illuminating for a few reasons. The speed at which I could get to the locations had noticeably increased. Having had several attempts at the walk has increased my familiarity with the landscape. For instance, discovering a hole cut in the fence to

get to location D (a construction site) saved me the time of having to backtrack along my path, and introduced a sense of transgression to the walk. For instance, although I already took a fair amount of film footage here at an earlier time, I decided to skip point D this time since there was a work crew on location. If I had a video camera this would be something worth capturing and documenting, something living and moving to record, a real event instead of an "empty" location. However without proper permits or official permission I am sure I would have been quickly denied based on health and safety regulations, or as a liability in case of accident.

The other interesting thing to note is that the walk took on a fundamentally different tone. I realized that taking a large film camera and walking about the city makes me an obvious oddity in a town where filming is certainly

uncommon. Filming by oneself puts a certain strain on the work, where one can sense a tangible uncomfortable feeling of the townspeople being "recorded". While in the past this may have been overlooked with less concern, in today's post 911 world of CCTV, terrorist threats, and loss of privacy, it seems that there is an air of paranoia surrounding unknown people wandering around collecting people's comings and goings. This would certainly be increased for any company or corporation I attempted to document, such as the construction crew. I have no problems seeking permission to record, however, but without official permission I didn't want to be viewed as a threat or challenging authority. This issue came to a head when I was stopped at point J, my final destination, the Newhaven Ferry Terminal.

As I entered the parking lot of the terminal I just took out my iPhone and started taking pictures. Within about 30 seconds I was stopped and questioned. I was then led inside to the

office. Immediately I noticed a white sheet of paper taped to the door regarding the recent Paris terrorist attack. While I respect the need to curb any suspicious activity, I wondered if terrorists carefully plan their nefarious deeds by taking detailed photographs of buildings, matching them up to blueprints sprawled across a rickety wooden table in a dimly lit basement. It seems like all the terrorists would need to do was log into Google maps to get a detailed layout of the scene. Indeed the world is more facilitating and convenient with all the advances in digital technology, perhaps even for terrorists.

Fully happy to comply with the Support Services staff I informed them about this project and when asked for identification I provided them with my student card to back up my story. The accent threw them off a little, enticing a "where are you from?" response. I suspect it was enough for me to come off like an ignorant American, taking pics in what I thought was a public parking lot. I was sent off with a business card, graciously opening up

the channels for me to get official permission in the future. However, I was assured everything was fine as long as I deleted my photos. I deleted one in front of them as I was ushered through the door to hit the streets again, back out into the cold...

In my younger years, I was involved in political activism, participating in protests and demonstrations akin to the current 'occupy' movement.

Defying authority makes sense in certain cases where big things are at stake: personal freedoms, civil rights, etc. This obviously wasn't something worth even complaining about.

However, I couldn't help wonder what imbues these photos with such power and what crime is actually committed by keeping them in one's possession.

I understand that recording people's movements and actions might feel like a violation of some fundamental sense of privacy. It surprises me that people may not be fine with a stranger filming them, but have no problem with shrouded government surveillance

occurring on every street corner in our urban centers. The new adoption of facial recognition software feels like something out of a sci-fi dystopia, but it is looking like a very real development. This web address from the University of Greenwich spells it out quite clearly. I can see Orwell sit up and his grave, spouting an "I told you so".

<http://www2.gre.ac.uk/research/news/articles/a2899-london-met-police-and-greenwich-join-forces-in-8.5-million-face-recognition-project>.

But it brings the bigger picture into question, one that is tied into the politics of walking and of recording and documenting. I am speaking now of a film entitled *Burma VJ*.

Burma VJ: Reporting from a Closed Country is a 2008 Danish documentary film directed by Anders Østergaard. It follows the Saffron Revolution against the military regime in Burma. The "VJ" in the title stands for "video journalists." Some of it was filmed on

DX520(3)

People

From: Chris Sciacca <chris_sciacca@yahoo.com>

Reply-To: Chris Sciacca <chris_sciacca@yahoo.com>

Date: Wednesday, 4 February 2015 16:31

To: Stephen Ryan <s.ryan@brighton.ac.uk>

Subject: Re: DX520

Hi Stephen,

Thanks - no problem.

Interesting development today... I wound up at the last point in my walk - the Newhaven Ferry Station and started taking pictures but was soon taken in for questioning. I was just in the parking lot but it seems a random individual wandering around in the morning taking pictures for no apparent reason is a matter of suspicion. Of course as I was taken inside I just explained it to one of the directors there and it was fine, however I was made to delete all my photos. I did observe a piece of paper taped to the office door regarding the Paris terrorist attack that quickly summed it up for me about the world we live in now. Not sure they are aware of all the photos online on google earth... Anyway, it is very interesting to me how walking alone is a completely different process - one that is not quite so free - how walking in public spaces as a solitary male and documenting comes with a certain degree of transgression and paranoia. Strange times...

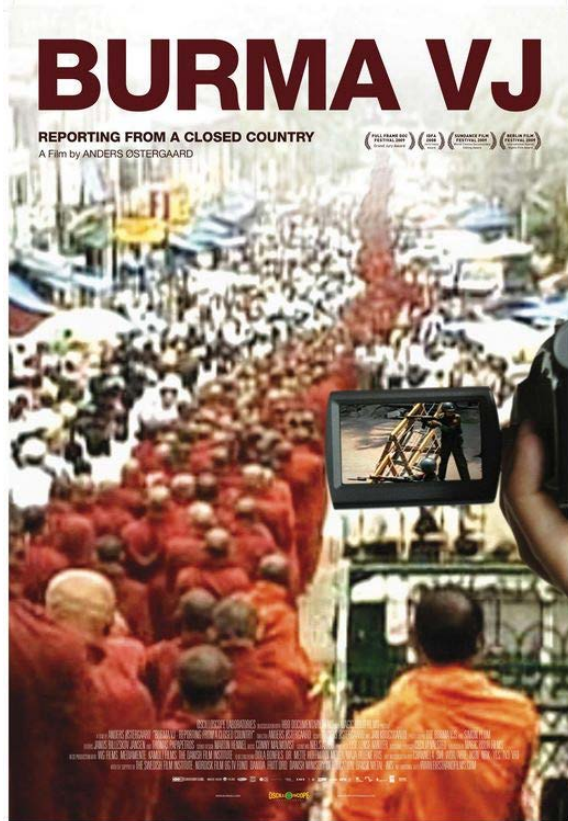
Thanks,

Chris

hand-held cameras. The footage was smuggled out of the country, physically or over the Internet.

Anyone caught videotaping out in the street would be arrested with the definite possibility of being tortured or killed. One of the turning points of the film was documentation of Buddhist monks deciding to march in opposition to the regime. Knowing full well the consequences of their action the monks fearlessly marched to their deaths at the hands of military squads.

2004-2006 U.S. Poet Laureate Ted Kooser suggests the heaviness of our walking both literally and metaphorically:



Walking on Tiptoe

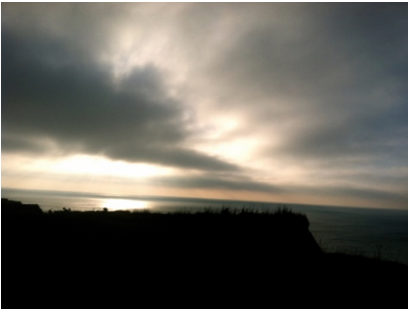
BY TED KOOSER

Long ago we quit lifting our heels
like the others—horse, dog, and tiger—
though we thrill to their speed
as they flee. Even the mouse
bearing the great weight of a nugget
of dog food is enviably graceful.
There is little spring to our walk,
we are so burdened with responsibility,
all of the disciplinary actions
that have fallen to us, the punishments,
the killings, and all with our feet
bound stiff in the skins of the conquered.
But sometimes, in the early hours,
we can feel what it must have been like
to be one of them, up on our toes,
stealing past doors where others are sleeping,
and suddenly able to see in the dark.

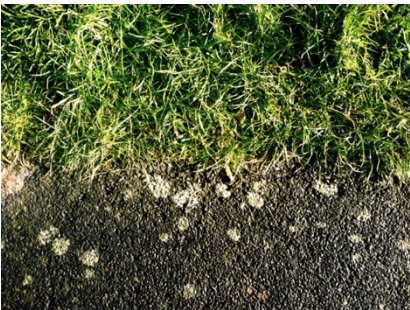
NEWHAVEN WALK PHOTOS

This is the series of my photos from the Newhaven walk from points A to J (with the exception of point D for reasons mentioned earlier). These photos were taken, not with regard to their compositional merit as photographs, but as a rough documentation for the future frames of film to be shot. I am planning on completing the same process in Dieppe before I begin filming.

A











J

PHOTOS OF NEWHAVEN FERRY PORT

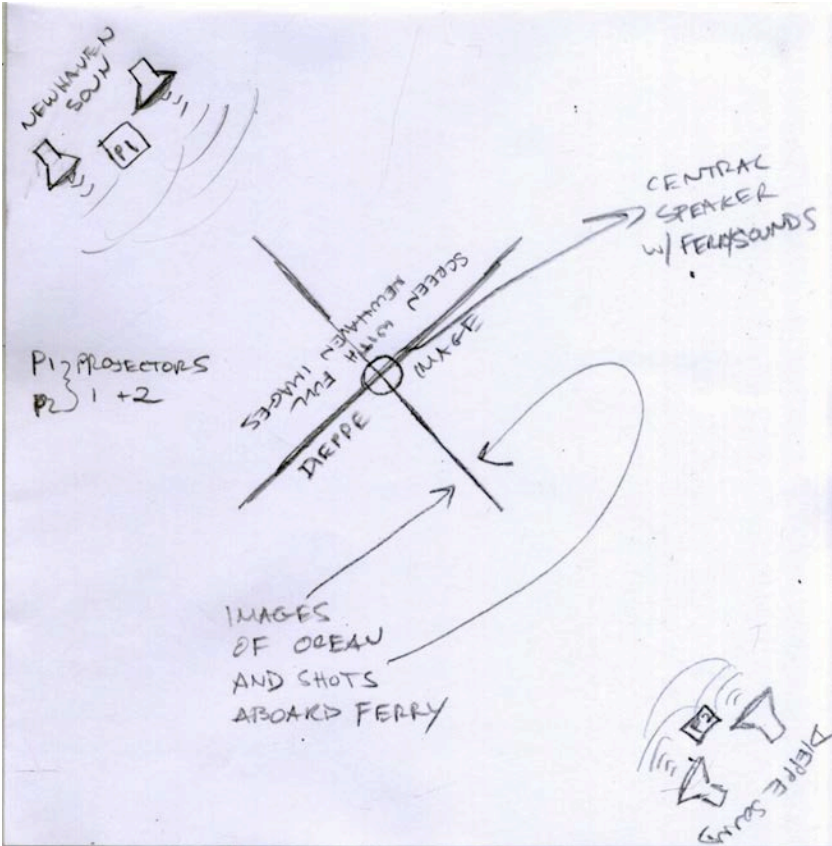
NOT AVAILABLE

PLEASE USE IMAGINATION

OR GOOGLE MAPS

FINAL INSTALLATION & VIDEO COMPANION

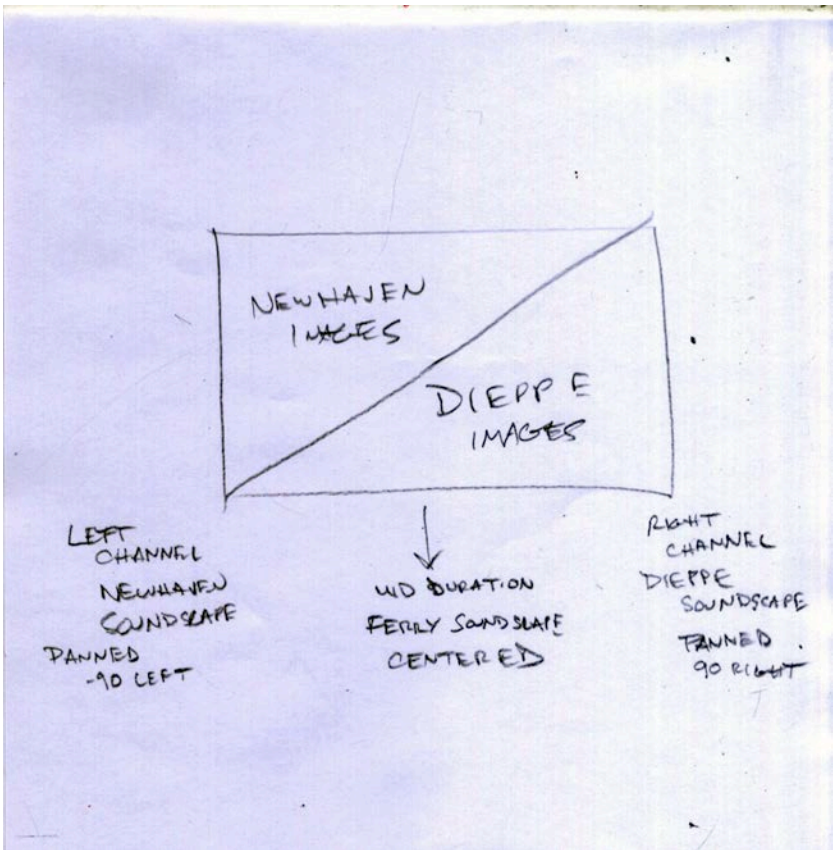
These are just preliminary ideas, but I am aiming to produce two versions of the film. One will be an installation piece with 2 screens attached in the center of a room forming a perpendicular cross + so that each side of each screen will show



images (total of 4 moving images). This will require a total of 4 projectors. On one side the Newhaven film footage will be shown with the opposite side of the same screen depicting the Dieppe shots. On the perpendicular screen will be film of the ocean and ferry on both sides. A pair of stereo speakers will be set up on opposite

sides of the Newhaven and Dieppe footage. An omni-directional speaker will be placed in the center of where the screens connect.

The other version will be a stand-alone video piece using a split screen technique. I am planning to split the screen on a diagonal and keep the top half with Newhaven images and the lower half with Dieppe images. The left channel will feature the Newhaven soundscape while the right channel will feature the Dieppe sounds. In the center, for a short period of the film will be the sounds of the ferry and open waters of the English Channel.



References

Geographyfieldwork.com, (2015). *Urban Sampling Techniques*. [online] Available at:
http://geographyfieldwork.com/urban_sampling.htm [Accessed 12 Jan. 2015].

Ingold, T. (2007). *Lines: A Brief History*. London: Routledge.

Jones, A. (2015). "*Lines: a brief history*" by Tim Ingold - Reviews - Society of Antiquaries of Scotland. [online] Socantscot.org. Available at:
<http://www.socantscot.org/article.asp?aid=140> [Accessed 8 Feb. 2015].

Widlok, T. (2008). The Dilemmas of Walking: A Comparative View. In: T. Ingold and J. Vergunst, ed., *Ways of Walking: Ethnography and Practice on Foot*, 1st ed. Hampshire: Ashgate Publishing Limited, pp.52-53.

Examples of Soundwalk Field Recordings can be found at:

soundcloud.com/dx520-field-recordings

Front cover credit:
Brighton to Lewes Tuesday walk photos
Chris Sciacca

RELEVANT LINKS:

University of Buffalo “PLASMA: SERIES 2016”
Department of Media Study

Talk by Ernst Karel – sound design for Harvard’s
Sensory Ethnography Lab

<https://www.youtube.com/watch?v=fHR7eZr474E>

<https://www.youtube.com/watch?v=LeStRw4uUf8>

Film - *Kiatsu: The Sound of The Sky Being Torn*
Created by Rupert Cox and artist Angus Carlyle from the
Granada School in Manchester.

<https://vimeo.com/30539007>

Chris Watson responds to Gallen-Kallela's 'Lake Keitele' |
Soundscapes

Chris says that he pays special attention to perspective

https://www.youtube.com/watch?v=w_zxB_VomIU

Bernie Krause: The voice of the natural world
<https://www.youtube.com/watch?v=uTbA-mxo858>

FILM STILL:

The following film stills are a few examples of scenes derived from the video portion of the work that will be used for an extended experimental documentary film. They were taken to reference some of the sounds that may be heard in the three audio works.















































TUMBLR Diary can be found at:

Newhavendieppe.tumblr.com