

I found this week's readings quite thought-provoking, as it makes me explore other sensations of the city.

I am first attracted to the idea of going for a "soundwalk." I am particularly touched by the idea that "we must listen to our cities as the indigenous people listen to their forests." Indeed, it does not make sense that we prioritize the visual experience of spaces over other types of sensations. Similarly, it does not make sense that we prioritize the spatial configuration and shapes of spaces over the sounds that space and its surrounding environment make. Imagine if we design a space where the main orientation is through sound cues instead of visuals, how would that alter blind persons' experience when navigating in cities.

Moreover, I am reminded of a field trip experience with a doctoral student who studies city sounds. During the field trip, he used an elaborate device to record the sounds in the city of Chongqing. Later, he showed us the recordings of the shoreline on this trip and the one made 10 years ago. We could only hear the whistling of steamer ships the recording made 10 years ago. It seemed that steamer ships were no longer operating on this part of the shoreline. In this light, it might interesting to expand the project of soundwalk to a "soundhistory" of the city, where we compare the recordings of cities made chronologically and how much it could tell us about the transformations that cities have gone through.

I wonder if a project that compares the sounds before and after COVID-19 in a city would be interesting. I would imagine that before the pandemic, the city would be filled with sounds of crowds, car engines, restaurants. In contrast, the city in the middle of the pandemic would grow quiet. A few distinct sounds would occur regularly, such as the whistling of ambulances; and in the case of China and Italy, broadcasts that tell people to wear masks and stay at home would be heard repeatedly as well.

On a relevant note, it was great to "see" another film by Walter Ruttmann, *Weekend*, which surprised me as an audio montage rather than a film in the traditional sense. It is interesting to note that Ruttmann's work, *Berlin: Symphony of A Great City*, is a silent film, despite the fact that it was called a "symphony." Meanwhile, *Weekend* is a film without visuals. Listening to this film is like an exercise of taking a soundwalk of 1920s Berlin. It was fascinating how much an audio-only film could imply. In this film, I suppose Ruttmann shows us the soundscape of a house on the weekends of an industrialized Berlin, transitioning gradually into a working Monday. From a hymn we could tell that it was a pastoral Sunday; from a silence, which followed by an old-fashion alarm sound, we could tell that it was night time. In effect, as temporal as sound feels like, it could actually create powerful senses of life. The illustration of the soundscape of Berlin actually leaves us with more room for imagination.

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