



龍山寺。

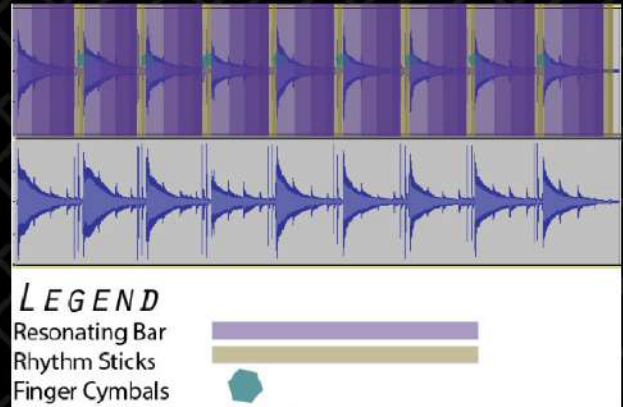
A PROJECT BY

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SOUND ANALYSIS

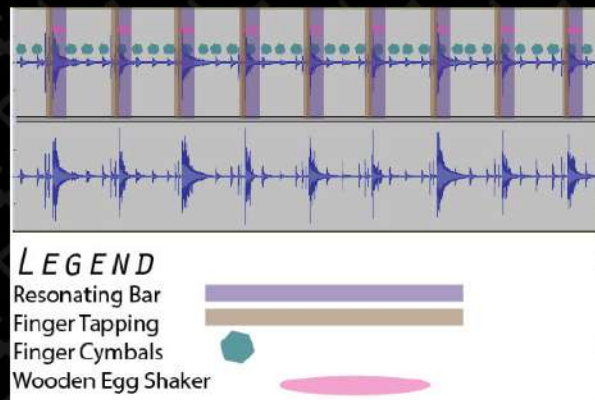
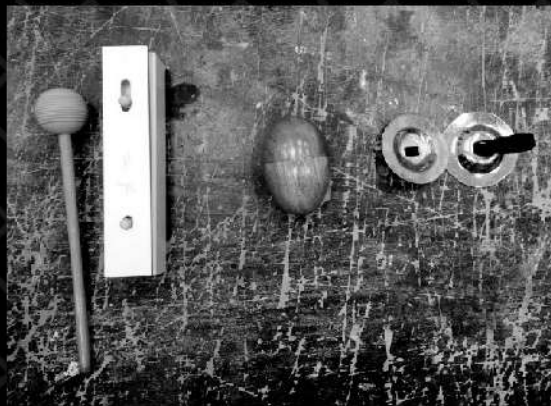
SOUND 1:



INSTRUMENTS USED:

- FINGER CYMBALS (SUBORDINATE)
- RESONATING BAR (DOMINANT)
- RHYTHM STICKS (SUBDOMINANT)

SOUND 2:



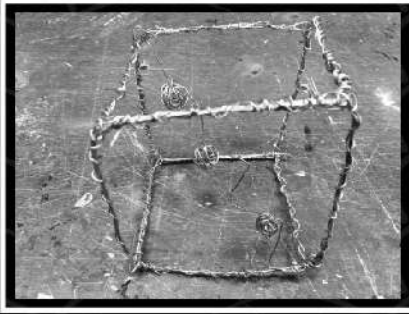
INSTRUMENTS USED:

- FINGER CYMBALS (DOMINANT)
- RESONATING BAR (SUBORDINATE)
- WOODEN SHAKER EGG & FINGER NAILS (SUBDOMINANT)



MOOB BOX ANALYSIS

FELICIA'S MOOD BOX

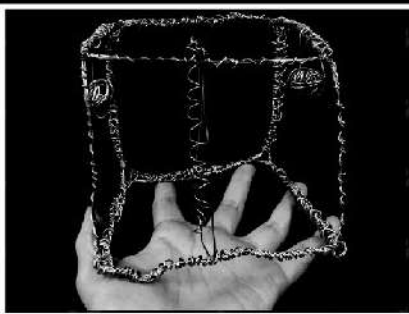


TONE BAR: DOMINANT - LONG NOTE. IT IS THE RECURRING BEAT THAT REPEATED ITSELF THROUGHOUT THE ENTIRE TIME, LIKE THE SKELETON THAT SUPPORTS THE ONGOING MELODY. THE DURATION OF THE SOUND IS LONG SINCE IT IS HEARD MOST OF THE TIME. SINCE THE MATERIAL OF THE INSTRUMENT IS MADE OF METAL AND IT GIVES OFF A METALLIC SOUND THAT REVERBS CONSTANTLY IN YOUR EAR, I DID A SEE-THROUGH WIRED CONCEPT FOR THE SOUND BOX. IT BRINGS ABOUT THE IDEA OF AIRINESS AND REFLECTS THE METAL-LIKE "CLANKING" NOISE MADE, HENCE THE MATERIAL CHOICE.

FINGER CYMBALS: SUB-DOMINANT - LONG, ECHOEY NOTE. THIS BEAT LASTS FOR ROUGHLY 5 SECONDS WHENEVER IT WAS CUED TO RING. THE RINGING HAS A REVERBERATION EFFECT THAT STRETCHES AND FADE OFF. THE SHAPE OF THE METAL IS SHAPED INTO 3 SPHERES SO AS TO REFLECT THE IDEA OF ROUNDNESS AND ECHO IN THE SOUND PRODUCED. THIS IS THE IMAGE I FORMED IN MY HEAD WHEN I THINK OF THE SOUND IT CREATED.

RHYTHM STICKS: SUB-ORDINATE - SHORT NOTE. THE RECLINING "STEPS" THAT SPIRALS DIAGONALLY ACROSS THE CUBE EMPHASISED ON THE CONSISTENT RHYTHMIC BEAT FROM THE MELODY. I IMAGINED IT TO BE THE SUPPORTING BEAT ON TOP OF THE BASE NOTE (TONE BAR), GIVING THE MELODY AND AN EXTRA SOMETHING.

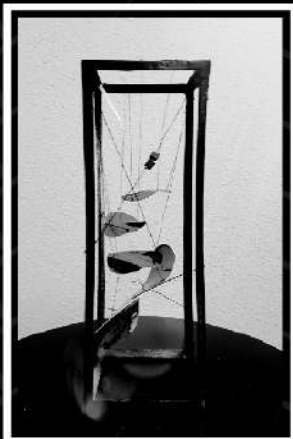
CHARISSA'S MOOD BOX



I USED WIRE AS THE CHOSEN MEDIUM TO CREATE MY MOOD BOX. I CREATED 2 WIRE BALLS TO REPRESENT THE RINGING SOUND OF THE FINGER CYMBALS. SINCE THE FINGER CYMBALS ONLY RINGS WHEN IT COMES INTO CONTACT WITH EACH OTHER, I WANTED THE BALL TO REPRESENT IT. THE BALLS ARE MOVABLE, AND SO WHEN THEY ARE PUSHED IN, IT TOUCHES THE SPIRAL WIRE. I IMAGINE IT PRODUCING THE RINGING SOUND WHEN IT COMES INTO CONTACT, WHICH WILL SPIRAL DOWNWARDS, THEN ECHOES THROUGHOUT THE CIRCUMFERENCE OF THE BOX.

THE SPIRAL WIRE IS A REPRESENTATION OF THE SHAKER SOUND. SINCE THE SHAKER HAS THIS RAIN DROP LIKE SOUND THAT GOES "SHEEEEEK", I IMAGINE IT LIKE A SPIRAL. THE SOUND TRAVELS FROM THE TOP TO THE BOTTOM, WITH A DESCENDING SOUND FROM LOUD TO SOFT. LASTLY, THE DOMINANT SOUND THAT ECHOES, ARE CREATED BY THE VOIDS. SINCE THE DOMINANT SOUND ECHOES, I FELT THAT IT WOULD BE REPRESENTED BY THE EMPTY SPACES THAT LOOK LIKE IT HAS BEEN CONSTRAINED BY THE BOX. THE SOUND ECHOES WITHIN THE SPACE.

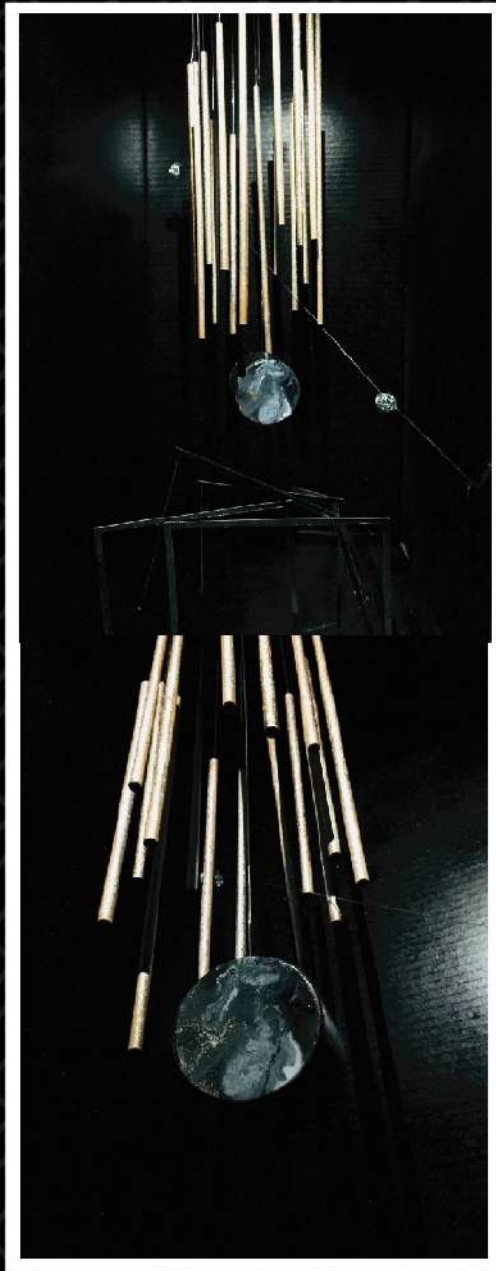
SHI MIN'S MOOD BOX



USING A 5MM THIN FRAME FOR THE BOX, IT ALLOWS A WIDER RANGE OF VIEWING PERSPECTIVE FOR THE MOOD BOX. FREEING THE BOX FROM PERSPECTIVE RESTRICTIONS THEREBY MIMICKING THE FLUIDITY OF SOUND THAT COMES IN FROM VARIOUS DIRECTIONS.

4 PIECES OF ORGANIC CUT OUTS WITH METALLIC SURFACE APPEARANCE SUSPENDED IN THE MID AIR SYMBOLISES THE 4 BETS OFF DOMINANT SOUND FROM THE RESONATING BAR. THE TWO WOODEN BLOCKS SYMBOLISES THE RYTHEM STICKS. THE HOLOGRAPHIC STRIP SYMBOLISES THE FINGER CYMBALS BEING A SOND OF HIGH PITCH.

最後の FINAL MOOD BOX



WE REFERENCED AN OLD GRANDFATHER'S CLOCK TO BUILD OUR MOOD BOX FOR SOUND A. WE IMAGINED THE INTERNAL SYSTEM OF AN OLD GRANDFATHER'S CLOCK TO TELL THE STORY OF OUR SOUND.

WE REFERENCED AN OLD GRANDFATHER'S CLOCK TO BUILD OUR MOOD BOX FOR SOUND A. WE IMAGINED THE INTERNAL SYSTEM OF AN OLD GRANDFATHER'S CLOCK TO BE ALIVE AND WORKING WITH LITTLE HUMANS IN IT. THE LITTLE HUMAN LIVES ON THE CHYMES WHICH IS THE CENTRE OF THE CITY. WE CREATED A CIRCULAR CHYME WITH 1 LONG BAR AND 3 SHORT BARS TO REPRESENT THE DOMINANT AND SUBDOMINANT SOUND. THE PURPOSE OF DESIGNING IT INTO A CIRCULAR MANNER IS TO SHOW THE REPETITION OF SOUND, AND HOW IT RINGS AND ECHOES THROUGHOUT.

THEY THEN TAKE THE HIGHWAY DOWN WHICH IS THE STRING THAT THE 2 BALLS ARE ATTACHED ON. THEY TRAVEL BY THE STRINGS, AND THE BALL ACTS AS A MODE OF TRANSPORT TO REACH THE HUB WHERE IT IS AN INTERSECTION OF METALLIC PAPER. THE OVERLAPPING OF PAPER RESEMBLES THE FUN AND OBSCURITY OF WHAT CONTAINS IN THIS CITY. IT IS MYSTERIOUS, AND ALSO WHIMSICAL WITH THE CHOICE OF COLOUR USED. WE HAD THE METAL WIRE BALLS HANGING THROUGH THE BOX TO CREATE THE SUBORDINATE SOUND, AND HAVE A REFLECTIVE PAPER OVERLAPPING EACH OTHER THAT MIMICS THE SHARP RESONATING SOUND.

THE BLACK CIRCULAR OBJECTS THAT HANGS DOWN RESEMBLES THE CLOCK PENDULUM, LIKE THE OLD GRANDFATHER CLOCK.

サイト MODULE SITES



• STORY OF CITY

IN THE CITY OF 龍山寺, HOMES OF THE CITIZENS ARE SHAPED LIKE GEARS WORK OF ENGINES AND IS CONNECTED TO ONE ANOTHER. LAWS OF GRAVITY DOES NOT APPLY IN THE LAND OF 龍山寺. CITIZEN HAVE THE CAPABILITY TO WALK ON ANY SURFACE WITHOUT FALLING. THEY LIVE BETWEEN THE CIRCULAR SPACES OF THE GEARS OUT IN THE OPEN AIR.

IN THE MORNING WHEN THE DRIVER START THE CAR ENGINE. IT IGNITES THE SPIRIT OF RYU TO SMOKE THE SHRINE WHICH IS THE CITIZEN'S WORKPLACE. SMOKE FROM THE SHRINE RISES AND AWAKENS THE CITIZENS THAT IT'S THE START OF NEW DAY. [SHIMIN'S]

龍山寺, IS A SHRINE THAT SITS ON THE CENTRE OF RYU ISLAND, A SMALL ISLAND TUCKED AWAY IN THE SOUTHERN PART OF JAPAN. RYU, WAS A FORMIDABLE DRAGON THAT PROTECTED THE CITY FOR 5000 YEARS, BEFORE HE PASSED AWAY. SINCE THEN, THE CITIZENS OF JAPAN MADE A SHRINE IN REMEMBRANCE OF HIM, AND PAYS RESPECT TO HIM DURING HIS DEATH ANNIVERSARY. EVEN IN HIS SPIRIT, RYU STILL PROTECTS THE SHRINE AND THE PEOPLE OF JAPAN, HENCE PEOPLE STARTED WORSHIPPING RYU AS A GOD.

EVERY YEAR, THOUSANDS OF PEOPLE COME BY RYU ISLAND TO PAY THEIR RESPECT, AND THANK RYU FOR ALL THEIR GOOD BLESSINGS THROUGHOUT THE YEAR. SOME COME BY TO MAKE A WISH, AND OFFER AN INCENSE AS APPRECIATION, OR THANKSGIVING.

THE INHABITANTS OF RYU ISLANDS, ALSO KNOWN AS RYUJANS, LIVE IN THE SHRINE. THEY LIVE BETWEEN THE SPACES OF THE GEARS THAT FORM RYU'S HEAD, AND WORK THEIR MAGIC TO FULFILL THE DREAMS AND WISHES OF THOSE WHO CAME TO PAY RESPECT. THEIR DAY STARTS WHEN THE SPIRIT OF RYU IGNITES SMOKE IN THE AIR, IT IS A SIGNIFICANT ELEMENT THAT REPRESENTS THE AWAKENING, AND THE START OF A BRAND NEW DAY.

MODULES SITE

TUCKED AWAY IN THE CORNER OF THE CARPARK, THE 龍山寺 IS SITUATED ALONGSIDE THE WHEEL OF A CAR.



HUB

THE HUB IS THE WORKING AREA OF THE WISH GRANTERS. THEY ENTER THE HUB EVERYDAY, AND SORT THROUGH THE WISHES MADE BY THE CITIZENS. THE HUB ALSO PROTECTS THE DRIVER THAT TRAVELS FROM THE HABITAT VIA THE HIGHWAY, TO ENSURE THAT EVERY WORKER IS PROTECTED. THE HUB IS STRATEGICALLY LOCATED JUST BELOW THE HABITAT WHERE RYU IS, IS TO SHOW THE SIGNIFICANCE OF HOW THE HUB IS WHERE THE GATHERING OF PEOPLE ARE. THE SMOKE THAT TRAVELS UP SIGNIFIES THE NUMBER OF WISHES THAT WERE MADE BY THE CITIZENS.



HABITAT

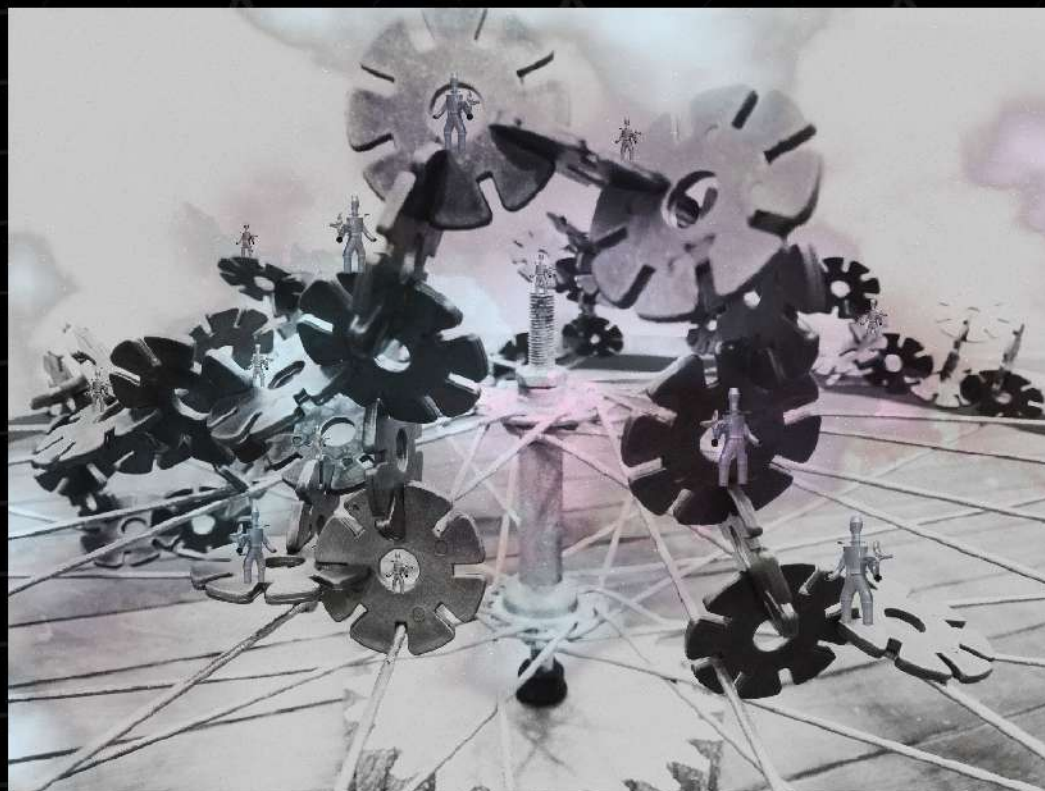
RYUJANS OF 龍山寺 LIVE WITHIN THE STRUCTURES OF INTERLOCKED GEARS THAT FORMS THE HEAD OF THE RYU. WHEN A PART OF THE BUILDING STARTS TO RUST AND BREAKS DOWN, TECHNICIANS REPLACES THE PORTION WITH A NEW INTERLOCKING GEAR, ENSURING THE CITY AND HABITAT IS ALWAYS IN GOOD CONDITION. THE HABITAT IS WHERE WE SEE THE FUN LIFE OF RYUJANS, WHERE THEY HAVE EASY ACCESS TO EACH OTHER'S HOUSE VIA THE INTERLOCKED GEARS. FURTHERMORE, IT SHOWS HOW CONVENIENT IT IS TO TRAVEL WITH THE COGWHEEL TRAIN THAT LEADS TO THE HIGHWAY, WHICH WILL TRANSPORT THE PEOPLE TO THE HUB.



HIGHWAY COGWHEEL TRAIN

THE HIGHWAY IS A MEAN OF TRANSPORTATION FOR THE PEOPLE OF RYUJANS. THEY TAKE THE COGWHEEL TRAIN FROM THEIR HABITAT, WHICH WILL LEAD THEM ONTO THE HIGHWAY WHERE THEY WILL BE ABLE TO REACH THEIR DESTINATION. THE BALL ON THE HIGHWAY IS A REPRESENTATION OF THE PIT STOP, WHERE THE COGWHEEL TRAIN ALIGHTS. THERE ARE A FEW ROUTES THAT THE COGWHEEL TRAIN TRAVELS BY, WHICH WILL LEAD THE RYUJANS TO THEIR DESTINATION

写真 PHOTO MONTAGE



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