

From *Kankaku* to *Chikaku* by Tabitha Malcolm

Tabitha chose to develop a visual representation of sound for her final work, creating a 3D model of a typical Tokyo street, where she marked out various areas and objects that emit sounds, trying to create a visual imagery to accompany and represent them. In her exegesis, Tabitha explores the process of creating her work as well as the nature of doing field work from afar, and the challenges and opportunities this gives rise to.

“Virtual fieldwork is arguably a process of piecing together a puzzle. While there are great individual tools available for exploring cities such as Tokyo, the researcher does not achieve a ‘full’ experience. This was made clearest to me during our work on the senses, which emphasised that multi-sensory consideration is important for understanding the true atmosphere, nature, particularities, and lived realities of an ethnographic field. It is this idea of a ‘true’ experience that inspired the topic and format of my project, which aims to help visualise how the senses, with a focus on sound, contribute to a more complete ‘picture’ of Tokyo. It draws on the Japanese terms *kankaku* (being conscious of the senses) and *chikaku* (being mindful of the senses) that mark the difference between hearing and listening (Gould et al. 2019, p.234). Overall, it encourages the viewer to not rely on visual observation of the field alone.”



“My project is a three-dimensional street scape sketch of a street in Shinjuku. Inspired by the street sketches by Zeng Yanyue found in RE/MAP 2.0 in Tokyo (Chung 2020), I decided to do a streetscape to attempt an established method of ethnographic observation. In the same article, Chung discusses how drawing can be used as a research method that acts as “a means for artistic expression [and] discursive thinking” (Chung 2020, p.2). This is applicable to my project as it aims to accurately recreate a street and draw attention to areas of particular interest (sources of sound) that build upon visual observations to create a fuller ‘picture’ of

the field while widening discussion surrounding the senses as connected, not separate. To create this streetscape, I carried out a digitally adapted form of flânerie.”



“I was often confronted with the issue of not being sure what sounds certain objects made, such as vending machines, traffic light signals, and shrine bells (regarding details such as pitch). On the street I chose, sources of sound include a

school bell, chattering, a rustling tree, a water hose, footsteps, a garage door, a bike, and a shrine. To highlight these, I painted them with watercolours, using a ‘bleeding’ effect to symbolise sound waves and how these sounds are not isolated, but all exist in conjunction with one another. In response to my issue of not being sure what each source would sound like, I decided to write an appropriate Japanese onomatopoeia next to each one. This would strengthen the function of my project, which is to visualise sound and its place in a multi-sensory experience; onomatopoeia seemed the most fitting way to do this given its role in *manga* to “imitate” sound (Pasfield-Neofitou and Sell 2016, p.253).”