

Visual Enquiry 1

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Site Specific Artwork

And what it means...

How can you define Site Specific Artwork?

According to the Tate, site specific artwork is often used to describe pieces of art that has its roots and meaning set in a specific place of interest and if taken away from that place, would lose its meaning. It is a term often used to describe land art and/or installation pieces. (Tate, 2024)

Artworks that would (*famously*) be considered Site Specific:



(Figure 2) Robert Smithson, Spiral Jetty, (1970)

This massive spiral structure, built from mud, salt crystals, and rocks, extends into the Great Salt Lake in Utah. It is only visible when the tide is right, as if nature is pulling back a veil to reveal it.



(Figure 1) Walter de Maria's The Lightning Field, (1977).

Nestled in a secluded part of New Mexico, the installation features 400 stainless steel poles arranged in a grid, created to draw lightning strikes—almost as if it's a stage set for nature's own dramatic display.



(Figure 3) David Popa 'Ephemerality'. Located in Finland.

His work, through his choice of materials, settings, and themes, orchestrates a dance between the unsettling comfort and the comforting unease of time's passage.

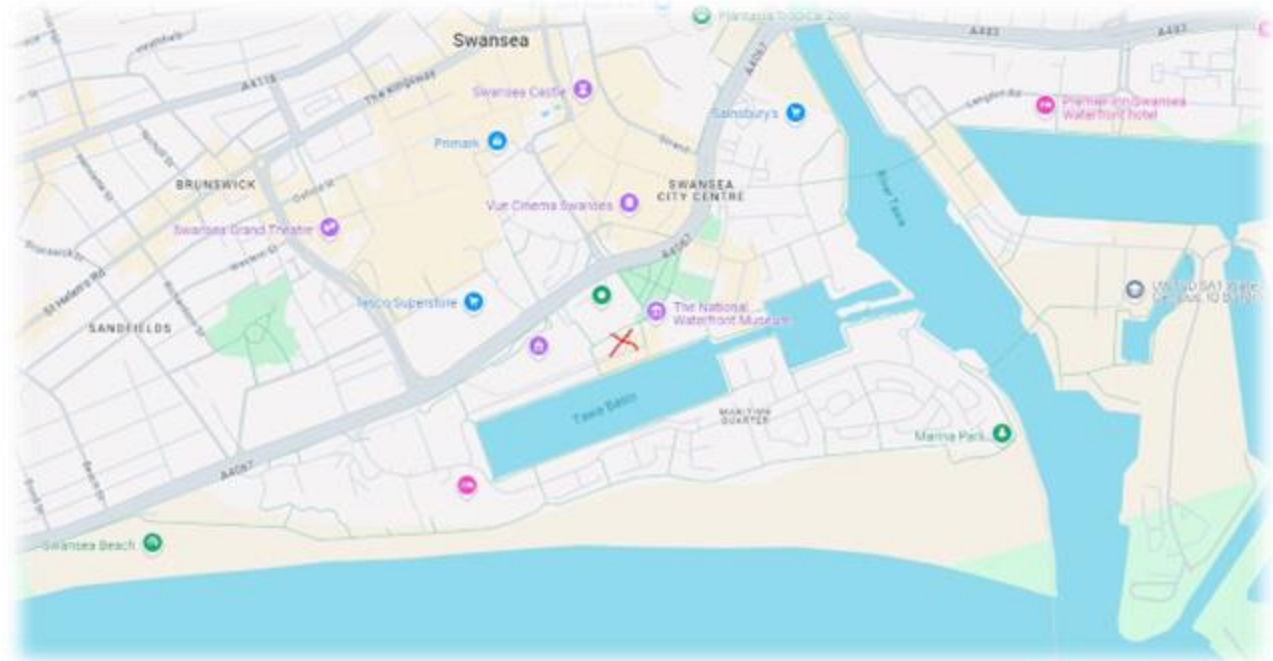
Mapping Potential Territories

- Ampitheatre

Located in the Waterfront, Swansea's amphitheater was officially opened in 1977 and was part of a larger urban regeneration project designed to both revitalize the area and bring in tourists. The amphitheater was designed by John Thorn and intended to host various events, concerts and theatrical performances. Since its opening, it has become a popular venue for local and international artists while providing a diverse range of entertainment options. The site has undergone many renovations and upgrades over the years. Today, the site has slowly gained more traction through the re-introduction of events and live singing.



(Figure 4)



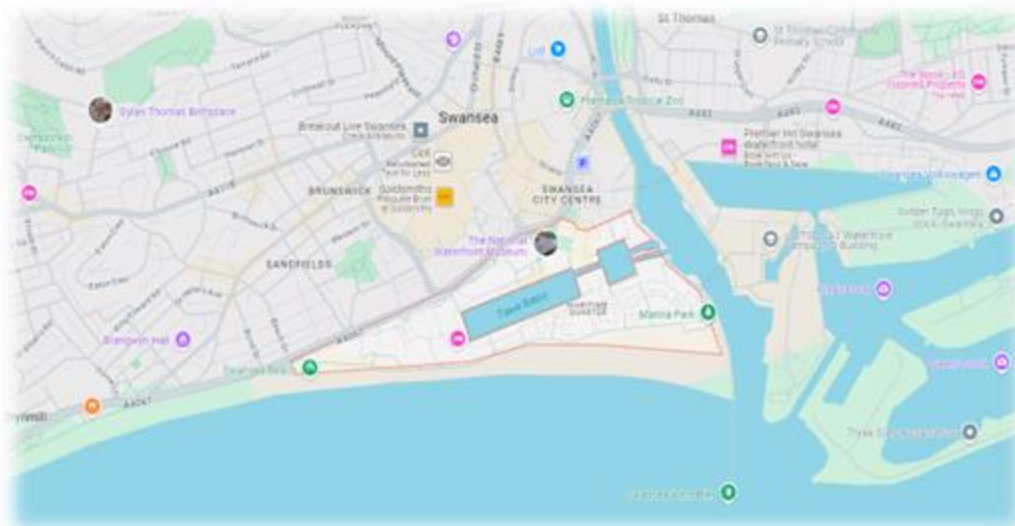
Mapping Potential Territories

- Swansea Marina/ Waterfront

Former South Dock, Swansea Marina opened in 1859 as Swansea experienced an industrial boom. Originally known for its coal exports, the Marina is linked with the industrial landscape of the city, shipbuilding and heavy industry. The port experienced a decline during the mid 20th century due to the reduction of coal mining and exporting which caused the industrial landscape to change significantly. In the past 40 Years, the area has undergone major regeneration efforts- and from this was the birth of the Swansea Marina, which opened in 1996. New buildings such as residential developments, shops, restaurants and cultural institutions were added to the site to create the area that is standing there today. The area still see's new developments to this day in efforts to ensure its modernity and/or to attract more tourists to the city. This area is special to me especially due to it being such a big part of my childhood and the areas in which I grew up in.



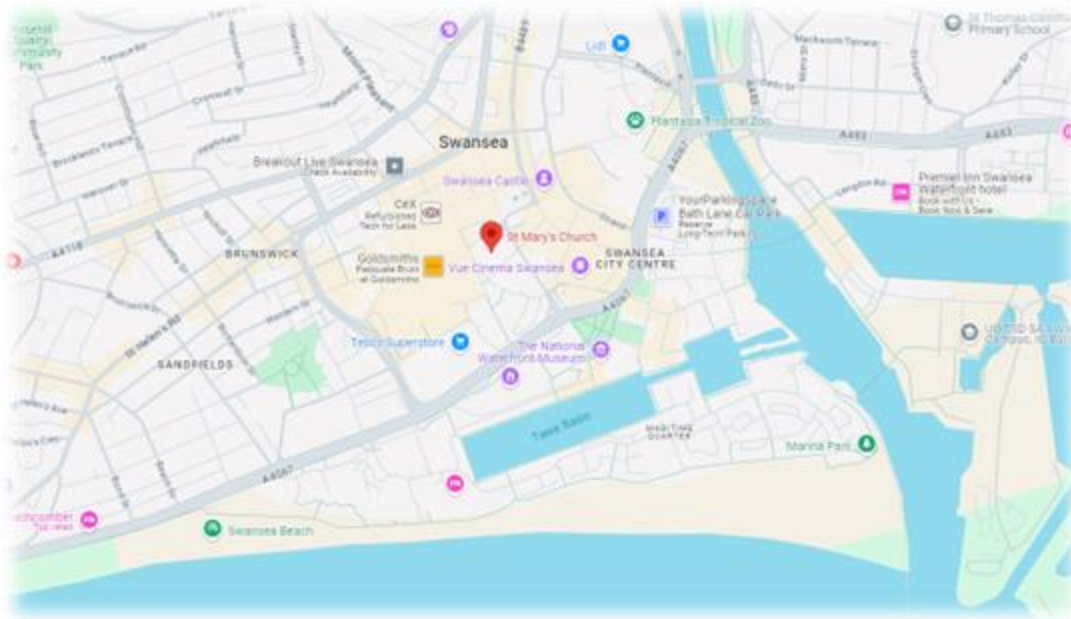
(Figure 5)



Mapping Potential Territories

St Mary's Church

Christianity first reached the Gower through Celtic missionaries. However, it was only with the arrival of the Normans that a church was first built in Swansea, possibly as early as the twelfth century. The hospital of St David which was adjacent to St Mary's and founded in 1332, elements of the hospital's architecture can still be seen in the present Cross Keys pub. The ideas I would have for this site would be more linked to lighting, sound and introspective digital features due to its scale, space and extensive history.



Archive Research

St Mary's history as Archived Material

- As far back as the 16th Century, St Mary's was many people of Swansea's choice of church. Two head wardens are appointment by the Lord Mayor each year. During the Victorian times, rumours spread of a church in Swansea dating back to 6th century. However, the earliest documented evidence is from 1291 in the taxation of pope Nicholas 4th. In 1739, the roof of the nave collapsed, from a combination of weather damage and poor grave construction. This would be temporarily fixed until 1835. In 1941, on the night of the third blitz on Swansea- the church was engulfed in flames and eventually destroyed. It is reported that the current church is at least the fifth built on the site. There has been a bell tower at the site since the 14th century, so it is safe to assume that St Mary's bells have been going for that amount of time. In 1549, it was reported to have four bells. Bells were a way of letting the towns know of public events such as royal weddings, celebrations etc.
- The Baptist font, used to baptise babies and to make members of the church using water and the Holy Spirit. The cover of the font resembles that of the Holy Spirit descending. Behind the Baptist font are stained glass windows. One of many on the site. Created by Japanese Artist Kuniko Chihuahua, the piece explores themes of death and/or resurrection. Standing firmly behind the Baptist font while relating to the messages that come with baptisms (e.g. new beginnings).
- Further relating to the same message, a set of beautiful butterfly wings are seen in the stained glass. This coordinates with the wider message due to a caterpillar's lifespan and the process of chrysalis and metamorphosis- eventually turning into a butterfly. At the bottom left of the stained panes, you can see the airplanes flying over Swansea- representing the blitz that had occurred on the site, and from that the fire shown in dark red hues. In the bottom right, the people of Swansea can be seen below what can be described as a Phoenix rising from the ashes, also coordinating with the themes of life, death and resurrection.
- Saved from the medieval era, the pewter cross (figure 4) sat on the high alter of the church, and during the blitz it was saved by two university students as the church went up in flames. After the blitz and a long 18 years, the church was reopened. During this time Swansea saw a dispersal in local communities and from that came additional community churches.

Archive Research

St Mary's history as Archived Material

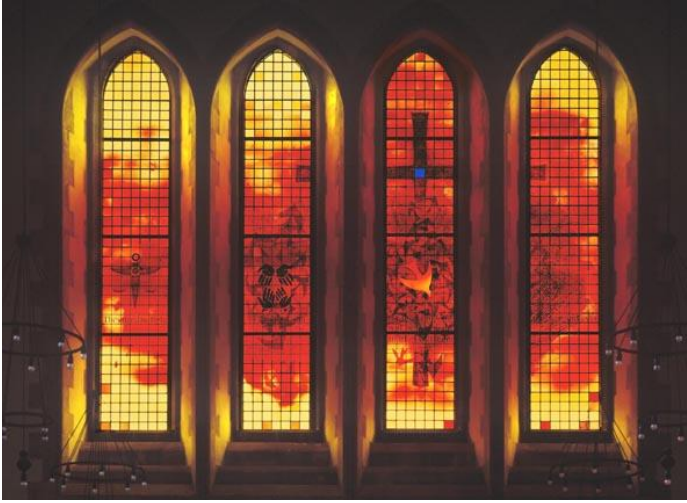
- In the St. Anne Chapel, a painting brought in 1960 shows the position of Christ, from the cross. Showing debris and rubbish from the street. The artist also emphasises the size of the figure's hands and feet, which relates to the physical effects Christ would have had on the cross. Three people surround the figure, one in prayer.
- The biggest stained-glass window on the site, known as the Magnificat window- tells the stories of Mary from the Bible. The window was put up in memorial to all the memorials lost in the blitz.
- A group of stones displayed at the church are the effigy of an unknown priest. Although this would not be obvious looking at it due to the damage it has received from the blitz and the weather. It is unknown who the person is though it is rumoured to be the founder of the church or hospice.
- The organ on the site was converted to reduce costs. It is used on many occasions, mostly for church services.
- One of six in the country, the monumental brass displays Sir Hugh and Dame Lord, his wife. Sir Hugh was noted to be knighted in the sepulchre in Jerusalem in 1441. He fought for the Emperor of Constantinople, John. This has also received damage over the years.
- When designing and carving, Bill Downs left two heads hidden on a chancel- Bill Montgomery and Winston Churchill, referencing the war.
- An extension of the church, the trinity chapel displayed two stained glass windows. The dorsal painting was painted in CoventGarden by Peter Courtier Piper. It is the furthest feature in the church, drawing your eye to it as you enter.

Archive Research

St Mary's history as Archived Material

- A memorial window in the church, reflecting a helicopter disaster on 9/11 in 1982 resulting in the death of 9 Swansea divers. The memorial is based on Jacob's dream in Genises where the angels ascend and descent. At the very top, hands holding hands can be seen, showing unity. The window in the northwest of the church reflects St Nicholas, a fourth century bishop, who is the patron saint of children. He was the forerunner to Father Christmas. Items such as a rocking horse, a ship and banks of gold. He was alleged to have thrown three bags of gold into the house of a poor man, who was about to put his daughters out to prostitution. Crude oil can also be seen which was noted to never run out.
- The millennium window, based on the revelation of St John the Devine. Who was a prisoner on the island of Patmos. He writes to the churches and describes the new Jerusalem and the new heaven. The window is based on revelation chapter 22 which states "They need no light of lamp nor sun for the Lord God will be their light and they shall reign forever and ever". It includes the tree of life, the new heaven and/or earth. The cross has a centre blue panel, often seen as the Virgin Mary, below is the dove of peace.
- Brought to the church in 1962, a Union Jack flag representing the 90,000 civilians that died on the 'Death Railway' (or Burma Railway) in Sumatra, 12,000 of that British and/or British Allies. Made from materials that the prisoners of the Japanese had at hand, mostly clothing or mosquito nets. A permanent memorial is seen at the site in relation to the 42 Welsh guardsmen who lost their lives in war conflict. Displaying many themes such as the Falkland's, a soldier and a yellow border. That border representing the gateway to heaven and its extension beyond the border of the window also reflects this.

Site Research



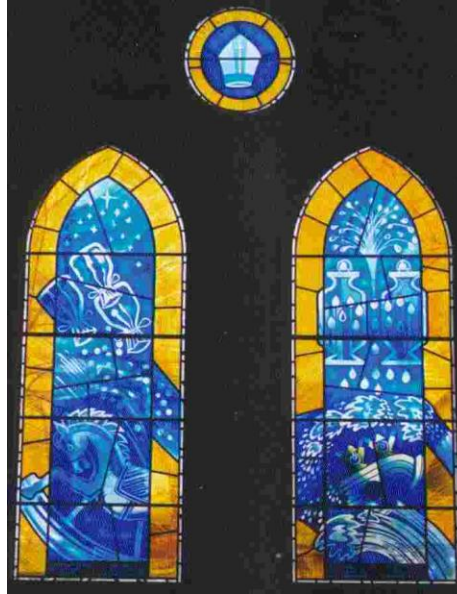
(Figure 6) 'Millenium Window'



(Figure 7) 'Helyn Mary Rose'



(Figure 8)
'Creation Window'



(Figure 9) 'Baptistry Window'



(Figure 10) 'Dilys and Morgan Memorial Window'

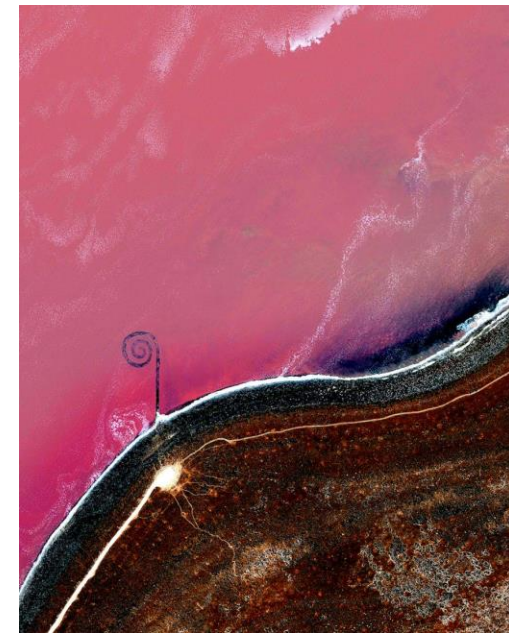
A Report On Site Specificity

How does a site dictate what work is made?

Site Specific artwork is designed, created, and curated for a precise location, highlighting and interacting with the characteristics of the space, considering its cultural and historical relevance while also making it inseparable from the location it inhabits. Since its introduction into Art and Architecture, Site Specific Artwork has known to foster connections between communities while also giving a voice to the common person and/or inviting the viewer to reflect and even interact in some cases.

Located on Great Salt Lake in Utah, USA. Spiral Jetty is often considered to be one of if not the most well-known pieces of land art. Designed by Robert Smithson in 1970, Spiral Jetty consists of a massive spiral shaped jetty. It extends 1,500 feet into the water and measures 15 feet wide. The artwork is formed from rocks, mud and salt crystals sourced from the local area. Spiral jetty purely emphasises the deep relationship between Art and unindustrialised nature. The nature of Spiral Jetty stems from Smithsons' spinning perspective when first standing in the location in which Spiral Jetty would later be formed. As expected, Spiral Jetty has succumbed to time as it has retreated into the dry land- this is also due to the salt lakes ever changing water levels and salt formations- creating an artwork whose meaning is forever changing.

Chinese artist Ai Weiwei created 'Sunflower Seeds' to be exhibited at the Tate Modern in London, 2010. The installation features over 100 million hand crafted porcelain sunflower seeds- each of these created by artisans in Jingdezhen, East China- a city known for its meticulous ceramics. Viewers are invited to engage with the installation physically with its large and expansive scale. Weiwei decided to have sunflower seeds on display due to the significance of sunflowers in Chinese culture which are thought to exude warmth and positivity while also representing the common person's loyalty and devotion to chairman Mao during China's cultural revolution. When detailing the process, Weiwei states that 'First I made three million. It was like a little mountain. Then you realize it is less than the number of cars in Beijing' (Osnos, 2010). This quote alone shows how expansive the message that is being portrayed especially when correlating the sunflower seeds to a singular human life. Weiwei commentates on the blurred lines of indicates and mass production, how everyone creates a collective identity in society. As accustomed to Weiwei's past work, themes of censorship and mass consumerism are themes of Sunflower Seeds along with criticism of the Chinese political regime. Each seed in Sunflower Seed symbolises a voice, collectively creating a powerful statement about the nature of Humanity (Storr, 2011).

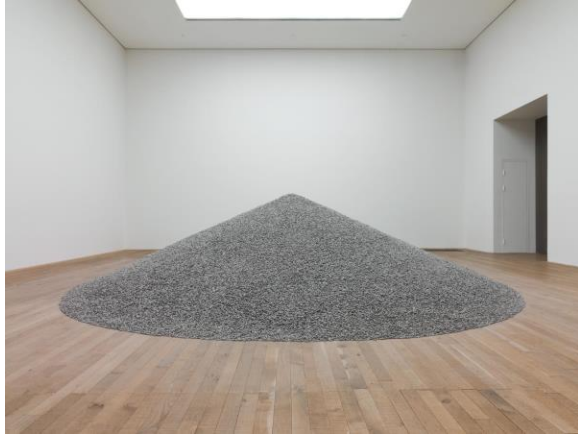


(Figure 11) The Spiral Jetty when the water was high.



(Figure 12) The Spiral Jetty as it looks now with the Great Salt Lake at its lowest level since recording began in 1875.

A Report On Site Specificity



(Figure 13)



(Figure 14)

Both 'Spiral Jetty' and 'Sunflower Seeds' are interactive and/or traversable. Visitors of 'Sunflower Seeds' by Weiwei are invited to sense the environment and the porcelain seeds in their hands. Spiral Jetty is traversable and interplays with the views you are seeing, replicating the experience Smithson had when first seeing the location. On the other hand, it would be important to mention that Smithson's work is Land Art while Weiwei's is more installed, private and confident between 4 gallery walls. To explain, the sites of these artworks dictated what work was made through the environment. For Weiwei's Sunflower Seeds, the space in which the artwork was displayed is in a controlled spatial area. The artwork is framed within four walls and therefore does not allow for larger creations of work. On the other hand, Spiral Jetty is located on the peninsular of the great salt lake- an open area of land that stretches miles out. This of course, allowed Smithson to expand his ideas beyond four walls. It is important to note that a more open area of land will provide the opportunity to create larger artworks. However, it also means that more labour and heavy equipment/machinery is required. For Smithson, large heavy machinery was needed for Spiral Jetty, which had to be transported to Utah. Conversely, each seed in Weiwei's art was carefully sculpted and painted by artisans in small workshops in Jingdezhen, China. Rather than being mass-produced, each one reflects the skilled efforts of hundreds of craftsmen. It is through this mass production of one-hundred million seeds that Weiwei could create a sense of infinity and endless landscape;. Continuing the comparison, Spiral Jetty's position on the landscape has changed since it was created. The ever-changing salt levels and water levels within the region has caused the spiral to dry up- this has concretely placed Spiral Jetty on the map as an artwork that can withstand time. Spiral Jetty is now a part of that land. Assumingly, it would lose its historical, cultural and personal connections if moved to a new location. Both artworks are also reliant on time as a theme. To explain, 'Spiral Jetty' was designed to change and evolve over time while 'Sunflower Seeds' was high in its production time but was only open for a short while. This ever-evolving aspect of Spiral Jetty is not present in its opposer, Sunflower Seeds. This is of course due to it being in a private gallery where it was most likely to be temporary in it's time and messages. A similarity between the two is that they are made from recyclable materials but while the production of porcelain is nontoxic, Spiral Jetty's production required heavy machinery which is polluting to the environment. As mentioned previously, Weiwei's sunflower seeds was a gallery installation. This does not mean it is not site specific. This artwork would only work in a gallery where visitors could mistake it for décor. It's intimate and cultural themes are hidden but are expected with Weiwei's art style especially when referencing his artworks such as; 'Remembering', 'Map of China' and 'Dropping a Han Dynasty Urn'.

A Report On Site Specificity

In conclusion, both Spiral Jetty by Robert Smithson and Sunflower Seeds by Ai Weiwei exemplify the profound connection between art and its environment, though they each engage with their respective sites in distinct ways. Smithson's Spiral Jetty, a monumental land art piece situated on the shores of the Great Salt Lake, transforms the natural landscape into a dynamic, evolving artwork. The physicality of the jetty—its spiral shape, the materials used, and its interaction with the fluctuating water levels—creates a compelling dialogue between art, nature, and time. As Smithson himself observed, the jetty was designed not only as an artwork but also as a process, one that would constantly change due to natural forces. Its interaction with the environment is a fundamental aspect of its identity, making it inseparable from its location (Smithson, 1979). On the other hand, Ai Weiwei's Sunflower Seeds engages with the concept of site specificity in a more intimate, yet equally impactful, manner. Installed at the Tate Modern in London, the piece invites tactile engagement, allowing viewers to walk through, touch, and even interact with the porcelain seeds. While not "site-specific" in the traditional sense of being embedded in a natural landscape, the installation's significance is deeply tied to the context of its display. The sheer scale of the piece, with over 100 million hand-crafted seeds, creates a profound visual impact. Each seed becomes a metaphor for the individual within a collective, echoing the theme of mass production and social conformity in the context of Chinese political history (Storr, 2011). As Weiwei remarked, the three million seeds he initially crafted felt like a “little mountain,” and the final number is a striking commentary on the individual in relation to a much larger system (Osnos, 2010). Ultimately, both Spiral Jetty and Sunflower Seeds emphasize the importance of location, context, and time in shaping the meaning of art. As noted by art historian Miwon Kwon, "Site-specific works, even when experienced outside the site, retain their indelible connection to the location, challenging the distinction between 'inside' and 'outside,' the local and the global" (Kwon, 2002). Whether through the changing landscape of Spiral Jetty or the tactile, participatory nature of Sunflower Seeds, both pieces encourage viewers to reflect on the human condition, the forces of nature, and the collective forces that shape society.

Group Roles, Minutes and Title of Exhibition

Minutes:

Friday Oct 2024 meeting
Adam, Adam, Abbie

- Visited St Mary's and met with Rev Justin to discuss available space and confirm dates
- Organised weekly schedule
- Discussed roles
Main Communicator - Adam Ellis
Marketing/Advertising - Abbie Ashman
Risk Assessor - Martin
Project Manager - Adam Cole
- Start thinking about/organising archive visit

Thursday 17th October ^{Group Meeting}
Minutes ^{Abbie, Martin, Adam, Adam}

- Reshuffle of roles
Abbie - Project Manager
Martin - Risk Assessor Overseer
Adam Ellis - ~~Marketing~~ Communicating Advertising
Adam Cole - Communicating Advertising
- Archive visit
- Possible Objectives
- Swansea Devil
- The modern church - what it's used for today
- Stained glass windows
- Old buildings, how it came to look like it does today
- Audio

Visual Enquiry Joe 23/10/24
Group meeting minutes Adam, Adam, Martin & Abbie

- Preliminary plan for location within church
- Materials needed & logistics of how we'd be able to execute it
- Internal site photos
- Trial audio recordings
- Disussed ~~planning~~ use of space and permissions with Reverend
- Discussed possible creative ideas to exhibit

Group Meeting ^{5/11/24}
Minutes ^{Adam Ellis, Martin, Abbie}

Marketing ^{swansea devil, modern church}

Name? - Atmosphaera ^{atmosphere in latin}

Materials? - Poster
Post card
Business card

Theme? - Blue from Trinity Chapel

Content included? - ~~Poster/postcard~~ purely advertisement
Business card
AR card with artist write up to take away

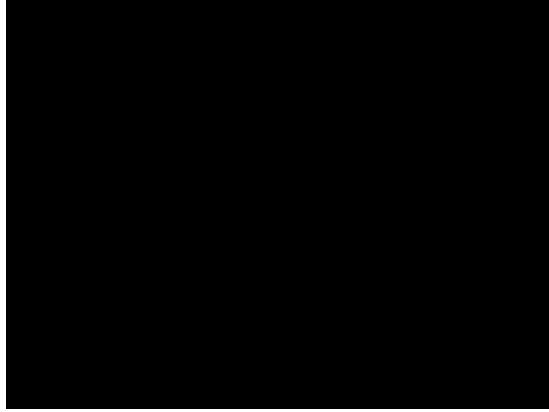
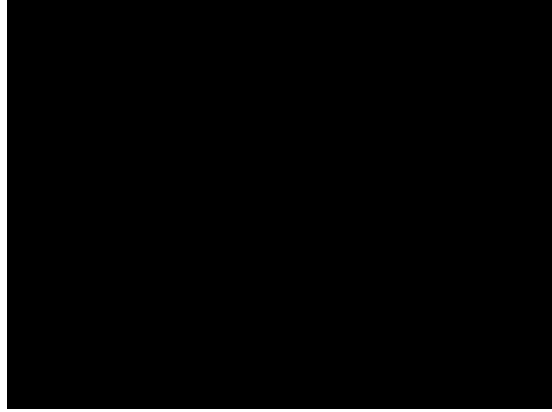
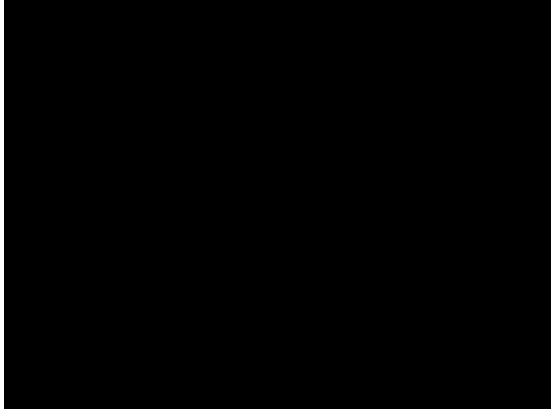
Social Media? - Instagram

Signage within church?

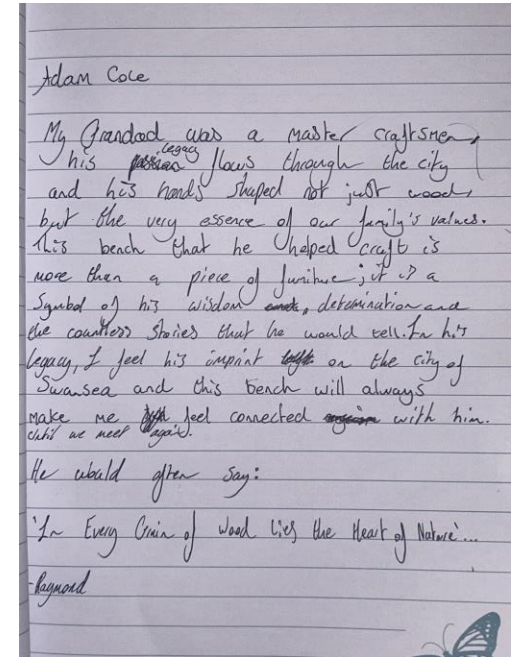
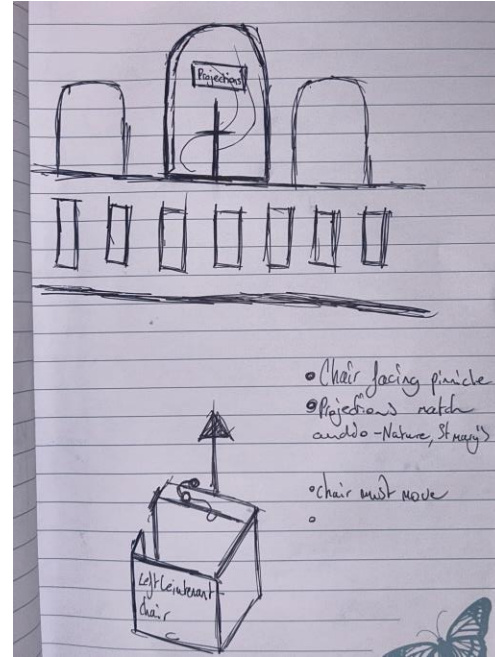
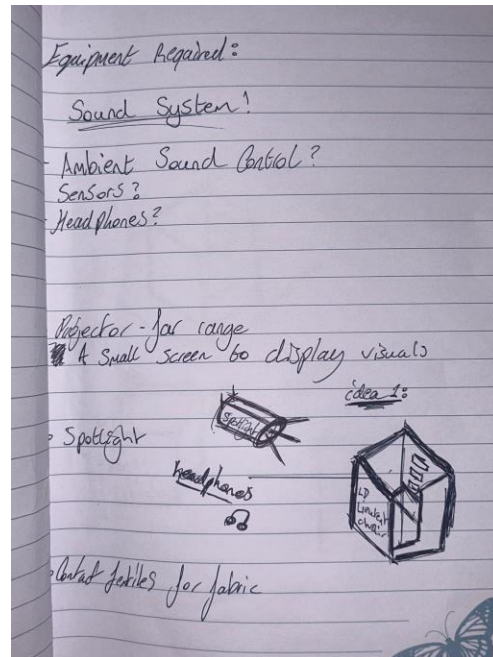
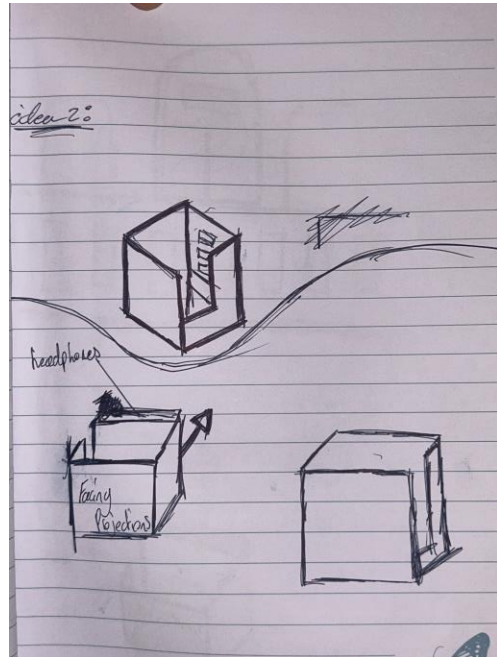
Exhibition Title:

Atmosphaera

Audio Experimentation

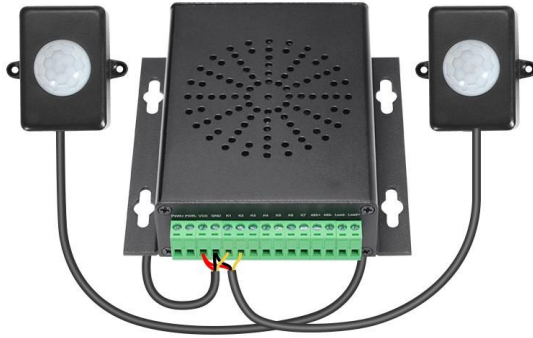


Visualizing the exhibition



Sketches include transitions between digital technology such as headphones or speakers along with the idea of moving the bench to a more dominant place in the church.

Visualizing the exhibition



(Figure 15)

Motion sensors in exhibitions enhance visitor engagement by triggering and controlling audio based on movement. As visitors move through a space, these sensors can activate soundscapes, provide audio descriptions, or alter the audio environment, creating a more interactive and immersive experience. The sensors allow for localized audio, directing sound only to those in specific areas, and can even adjust the volume or content depending on the visitor's proximity to objects or sections. This dynamic interaction encourages exploration, aids in storytelling, and can also improve accessibility for visitors with disabilities, making the exhibition more responsive and personalized.

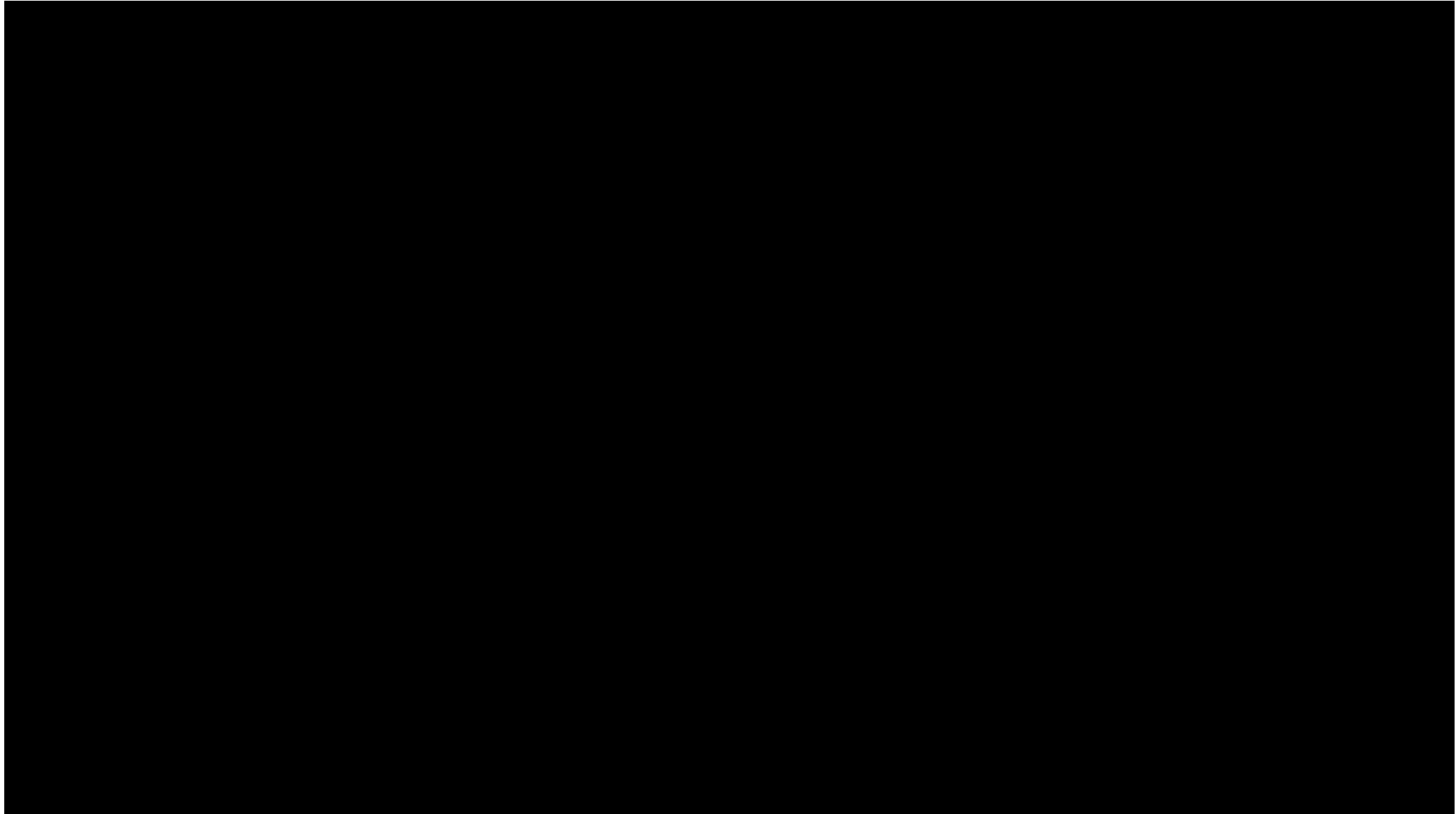
Artist Statement

In his work, Adam Cole reflects on St. Mary's Church's enduring spirit through both visual and auditory elements, focusing on the Lord Lieutenant bench—a symbol of family heritage and local resilience. Crafted with contributions from Cole's grandfather, the bench embodies personal memory while resonating with the broader history of a church marked by endurance and renewal.

To deepen the sense of place and evoke feelings of hope and upliftment, Cole incorporates audio recordings from St. Mary's Church and areas of Swansea. These sounds create an immersive experience, drawing participants into the layered ambiance of the church, where echoes of Swansea's past and present intertwine. Rising from the trials of its history, the church and bench together evoke a journey of transformation and quiet strength.

Through this blend of sight and sound, the work invites a journey into the living memory of St. Mary's—a convergence of individual reflection and collective experience—celebrating both an unbroken connection to the past and the resilience that shapes the future.

Final Audio Piece



Site Report Proforma

St Mary's Church in Swansea holds profound meaning for my artistic exploration and conceptual approach. The site is not only a historical landmark but also a symbol of resilience and continuity, having been rebuilt following its destruction during the Blitz. Its architectural presence and open interior spaces provide a dynamic canvas for exploring themes of memory, community, and identity. The church's role as a gathering place reflects traditions of connection and belonging, which resonate deeply with the conceptual framework of my work. Central to my installation is the interplay between natural and mechanical sounds, which aim to evoke a layered emotional response. By merging organic sounds of nature with industrial and human-made auditory elements, I invite viewers to reflect on the complexities of their environment and lived experiences. These contrasting soundscapes highlight the dualities present in modern life- tranquility versus disruption, organic versus constructed, and intimacy versus detachment. The bench, built with assistance from my grandfather, serves as an anchor for these ideas. Not only does it symbolize a deeply personal connection to memory and familial bonds, but it also operates as a tactile and functional medium for sound projection. The inclusion of a family photograph on the bench further enhances the personal narrative, encouraging viewers to reflect on their own relationships with heritage and space. Through collaboration with my peers, the broader exhibition investigates the themes of belonging and remembrance, offering diverse interpretations that enrich the overall narrative. By situating this work within the sacred and communal setting of St Mary's Church, I aim to foster an intimate dialogue between the audience, the artwork, and the site itself. Over the semester, my research evolved into a multifaceted exploration of site specificity, soundscapes, and the integration of personal narratives within a historical context. Beginning with theoretical foundations, I studied Robert Smithson's earth art, and his notions of how physical sites shape perception and meaning. Smithson's emphasis on the inseparability of artwork from its environment provided a framework for understanding the unique opportunities and challenges presented by St Mary's Church. Further research into Ai Weiwei illuminated the ways art can serve as a medium for social dialogue. His work inspired me to consider how my installation could engage with broader themes of collective memory and community identity while retaining a deeply personal perspective. In exploring sound as an artistic medium, I drew inspiration from artists who have pioneered its use to evoke emotional and environmental connections. One such figure was Hildegard Westerkamp, whose soundscapes often highlight the interplay between human activity and the natural world. Her work inspired me to think critically about how everyday sounds such as bells, birds, or wind- can elicit emotional responses and create a sense of place. Additionally, Janet Cardiff and her collaborative works with George Bures Miller influenced my approach to immersive audio experiences. Cardiff's *Walks*, which blend environmental sounds with narrative storytelling, encouraged me to consider the temporal and spatial dimensions of sound in my installation. This approach helped me to integrate site-specific auditory elements into the work, fostering a deeper connection between the audience and the setting. Archival research into the history of the church revealed its transformation over decades, from a site of worship to a space of cultural and historical significance, providing invaluable context for my work. Practical experimentation formed the backbone of my creative process. I began by collecting soundscapes using accessible technology, such as a smartphone, before transitioning to more advanced tools like a Zoom hand recorder. These recordings captured a range of sounds- fireworks, water, construction, bells, birds, and wind chimes, all chosen for their emotive resonance and symbolic associations. The process of testing and refining these sounds within the church's acoustics allowed me to assess how they interacted with space, ensuring that the final installation would achieve its intended emotional impact. This combination of primary and secondary research guided the conceptual and technical development of my artwork, ultimately producing an immersive experience that bridges personal narratives with universal themes of sound, memory, and place. The production of my site-specific installation required the development of both technical skills and creative strategies to effectively realize my vision. Initial recordings, captured on a smartphone, provided a preliminary understanding of how different sounds interacted with the church's acoustics. These early tests revealed the potential for integrating natural and mechanical sounds to create a layered auditory experience. The transition to using a Zoom hand recorder marked a significant advancement in sound quality and precision. This device enabled me to capture nuanced auditory data, such as the intricate textures of wind chimes and the resonant tones of church bells. I also experimented with environmental recordings, including the lively sounds of bonfire night celebrations, to evoke a sense of temporal and cultural context within the work. This process was both technical and creative, as I considered how each sound would contribute to the overall narrative. The design and construction of the bench presented a unique opportunity to integrate tactile and auditory elements. By embedding a speaker within the bench and positioning it strategically, I ensured that sound vibrations would travel through the wood, enhancing the immersive quality of the installation. This approach transformed the bench into more than a functional object- it became an integral part of the sensory experience, inviting viewers to engage both physically and emotionally with the work. While I initially explored the use of motion sensors to create an interactive element, practical limitations led me to simplify this aspect. In hindsight, this decision strengthened the installation by allowing the audience to engage directly with the soundscapes and visual elements without the distraction of complex technology. The inclusion of family photographs added another layer of interaction, encouraging viewers to reflect on themes of memory and identity in a more personal and contemplative manner. In contributing to the final site-specific exhibition, my focus was on ensuring that the conceptual elements of my installation aligned with both the theme of the exhibition and the historical and cultural significance of St. Mary's Church. My primary role involved researching, planning, and executing the audio-visual aspects of my work, emphasizing the integration of soundscapes and personal artifacts.

Site Report Proforma

Within the group, I served as a collaborator and communicator, facilitating discussions on how individual pieces could harmonize within the shared space. However, during the process, I experienced personal challenges that impacted my ability to fully engage with group dynamics. These difficulties made it harder to maintain consistent communication with the team, which sometimes led to misunderstandings or delays in decision-making. Working in a group proved challenging, particularly when balancing differing perspectives and managing shared responsibilities under these circumstances. Despite these obstacles, I worked diligently to navigate these challenges. I made an effort to listen actively and incorporate constructive feedback into my work, even during moments when I found group communication overwhelming. Recognizing the importance of compromise, I focused on maintaining a professional attitude and seeking support when needed. This approach allowed me to continue contributing meaningfully to the collaborative process while also ensuring my personal challenges did not overly impact the overall success of the group's efforts. Through this project, I honed several skills valuable for future professional development, including teamwork, time management, and adaptability. The experience of managing personal challenges while working collaboratively taught me the importance of resilience and the value of seeking balance. Additionally, I developed technical proficiency in audio recording and spatial sound design, which I anticipate will be beneficial in advancing my career in the arts. The exhibition successfully addressed St. Mary's Church's historical and communal significance. My installation's focus on the interplay between natural and mechanical sounds, combined with personal and familial elements, resonated with the site's spiritual and social dynamics. The bench, with its layered meanings of memory and community, effectively bridged the gap between personal reflection and collective history. The chosen soundscapes amplified the immersive quality of the installation, creating an evocative atmosphere within the church. Audience feedback highlighted the installation's ability to foster introspection and emotional engagement. The juxtaposition of organic and artificial sounds invited viewers to immerse themselves in the space and reflect on themes of heritage and identity. Visitors commented positively on the tactile and auditory qualities of the bench, which encouraged an intimate connection with the work. However, the feedback also illuminated areas where the installation could better support accessibility. For example, individuals who are hard of hearing faced challenges in fully engaging with the sound-based elements of the work, suggesting the need for alternative ways to convey the auditory experience. Similarly, those with visual impairments may have found it difficult to interact with the photographic components. These insights underscored the importance of designing installations that are inclusive and accessible to diverse audiences. While the exhibition was largely successful, the areas for improvement highlighted by audience feedback provide a clear direction for future practice. Enhancing accessibility could involve incorporating visual aids, such as subtitles or written descriptions for soundscapes, and tactile elements that engage those who are hard of hearing. For visitors with visual impairments, auditory storytelling or tactile surfaces could provide an alternative means of interaction. Additionally, refining the sound projection further to ensure clarity in a challenging acoustic environment would enhance the overall experience. Moving forward, I plan to explore accessibility features more intentionally during the design phase of future installations. This approach would ensure that my work remains inclusive, fostering engagement with a broader audience while staying true to the conceptual framework of the piece. From this exhibition, I have more confidence in the use of audio and experimentation. In fact, I would like to continue using sound in my future works.

Bibliography

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