

Group Members: Gwyn Lederman, Kyla Stark, Paul Stracuzzi, Zach Johnson

We made an interactive globe of a fictional world where an individual will be able to press a button on the globe (there will be a total of 6 buttons for 6 locations) to hear the soundscapes we have created for that location on the globe (fig. 1). We want to explore our expectations of sounds and the possible soundscapes of a fictional world. This fictional world is loosely based on movie media that contains post apocalyptic worlds such as a zombie apocalypse or widespread disease. Each area varies in sounds from the calming sound scape of Harmony, People and Nature to the rougher sounds that come from the Industrial soundscape. The areas are painted in specific colors that correlate to the mood we feel when the sound is played. Each of these areas are topped off with a small cardboard figurine that helps the viewer imagine what the area would look like if it was life sized. Our original idea is that there would be push buttons installed in each area in order to play the sound. Electronics will be used in the form of these push buttons, a speaker, and an arduino board connected to a laptop. Doing the project this way incorporates both analog and digital components.

There will be wiring that connects the buttons to the arduino. The arduino board will then be connected to a laptop that has the ability to play each of the sounds through a bluetooth speaker. Unfortunately this did not work out as planned. The MakerSpace program said that they had multiple arduino boards in stock but when one of our teammates tried to pick one up, they had no more in stock. We would have rented it earlier but the library MakerSpace program only allows pieces to be rented for 7 days. We then decided to order one online but unfortunately it was the wrong one for what we wanted to accomplish.

In order to still have a presentable project, we pivoted to manually playing each corresponding soundscape through a laptop and speaker system as each person pushed buttons for the different soundscapes of the globe. Although the buttons did not function in actually playing the sounds, it was still a good way for participants to interact with the physical and exploratory aspects of the globe, as well as a clear way for participants to indicate which soundscape they wanted to hear play. We would explain that the buttons did not actually work and that we were manually playing the sounds if the subject came up, and we did not try to disguise the fact that it was manual, but many participants were eager to push the buttons and did not ask, and those that did know that the buttons didn't function tended to push and interact with the buttons anyway.

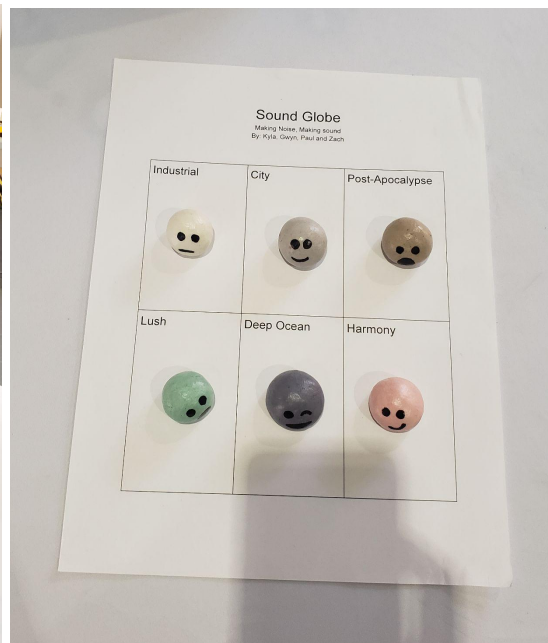
In addition to pushing the buttons and experiencing each soundscape, we had participants try to place the name of each soundscape that they had just heard on a guessing board that we created, which had the names of the soundscapes displayed (fig. 2). Participants would take a clay marker, which was colored to correspond with each location on the globe, and place it under a name to indicate what name they thought belonged to each soundscape. We did this to see if the soundscapes we created aligned with people's expectations of what they should hear for each area. This would give us a window into what kinds of sounds and noises people generally expect from certain areas and environments. It would also inform us about whether we had allowed our own experience and bias of what we expect things to sound like to influence our creation of each soundscape, and to what degree that influence guided our project.

We found that out of twelve participants, or groups of participants (as there were a few pairs of people who decided to work together to play the game instead of competing against each other), 8 participants/pairs got all of the soundscapes correct, giving us the total of 66% of

participants being 100% correct in their guesses. There were also no participants that got the soundscapes 0% correct, and our lowest accuracies were 1 out of 6 correct, or 17% accuracy, and 2 out of 6 correct, or 33% accuracy. This indicates to us that our created soundscapes generally aligned with what the participants expected each soundscape to sound like. However, there was no one soundscape that received 100% accurate overall guesses. Our single highest accuracy soundscape was our Post-Apocalypse soundscape with 11 out of 12 accurate guesses, or 92% accuracy. Our lowest accuracy soundscape was tied between our City and our Harmony soundscapes, with both receiving 9 out of 12 guesses, or 75% accuracy. Taking this data into account, it is clear that our own expectations influenced how we made each soundscape and that our expectations and experience aligned with our participants' expectations. This project experience gave us the outcomes of learning about our expectations of sound, noises, and soundscapes. It also gave us the outcomes of being flexible and able to create solutions within a short time frame, as well as experience working together to explore our perception of the world.



(Figure 1)



(Figure 2)