

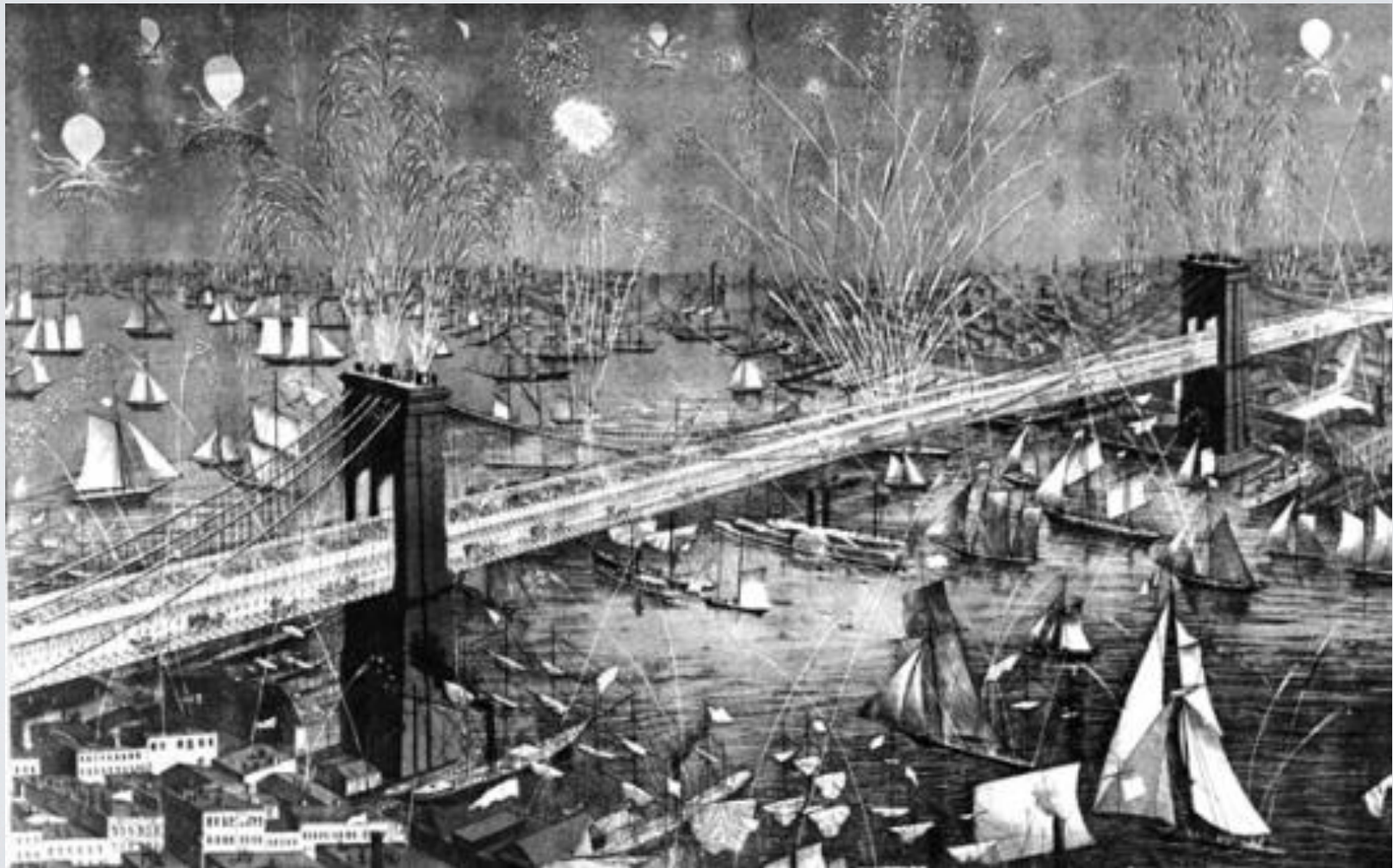
LIMINAL SOUNDING: THE BROOKLYN BRIDGE

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Site Observations and Prototyping

LIMINAL SOUNDING: THE BROOKLYN BRIDGE

- Bridge as history:
 - Built by hand between 1869 and 1883
 - Acquires a distinct identity independent of the places it connects

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- Bridge as space, bridge as place:
 - Neutral space connecting to charged places: Manhattan to Brooklyn
 - Acquires a distinct identity independent of the places it connects

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- Bridge as liminal object:
 - Strong horizontal connection, strong vertical disconnection
 - Opportunity to scale for people crossing: ability to contextualize self within urban space

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- Resulting social aspects of the Brooklyn Bridge:
 - Diverse crowd of crossers
 - Democratizing force of bridge: all can claim
 - Source of inspiration as major cultural icon

LIMINAL SOUNDING: THE BROOKLYN BRIDGE

- What we observed:
 - Volume of people depends on day and time
 - Based on our observations, most people in the late morning/early afternoon
 - Volume determines density and flow of people
 - The more people crossing, the more they adhere to the boundaries of the bridge, keeping to the pedestrian side

LIMINAL SOUNDING: THE BROOKLYN BRIDGE

- What we observed:
 - Mostly visual interaction with surroundings; photography is the dominant mediation between crossers and bridge.
 - Desire to capture visual aspects of the bridge, both as an object itself and as a conduit into new visual space between boroughs.

LIMINAL SOUNDING: THE BROOKLYN BRIDGE

- What we observed:
 - Nature of sensual journey across the bridge
 - Vibrations and motion created by the bridge and surrounding environment (e.g. cars traveling below, people walking, bikes crossing, etc.)

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- Our idea:
 - Reimagine the bridge as an interface that will heighten the experience of the crosser and expose characteristics of the bridge normally not seen.

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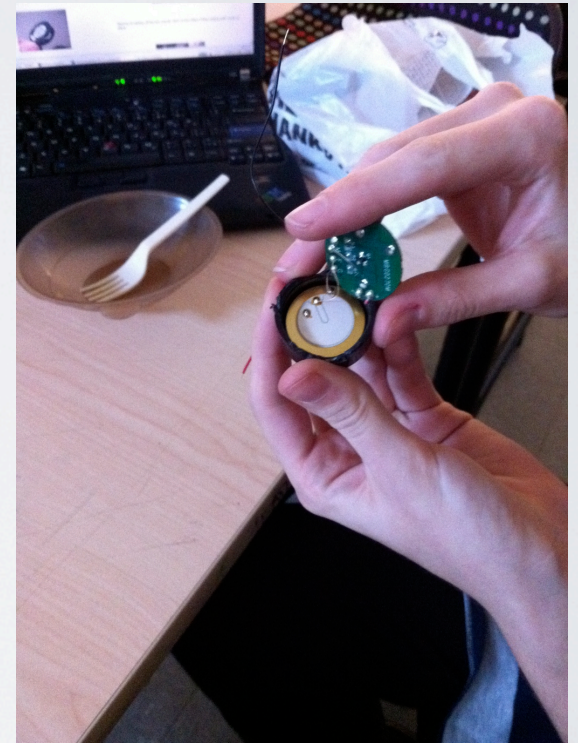
- Our idea:
 - Connect contact microphones to amplify the vibrations through the vertical components (cables) of the bridge
 - Create sonic connection between different vertical slices
 - Enable people to interact with the bridge to create sound
 - *Bridge as instrument*

LIMINAL SOUNDING: THE BROOKLYN BRIDGE



- Precedence:
- Bill Fontana
- “Oscillating Steel Grids along the Brooklyn Bridge”
- 1983

LIMINAL SOUNDING: THE PROCESS



LIMINAL SOUNDING: FIRST TEST



LIMINAL SOUNDING: FIRST TEST

- The Wires
 - Not very resonant



LIMINAL SOUNDING: FIRST TEST

- The Floor Planks
- Not resonant enough



LIMINAL SOUNDING: FIRST TEST

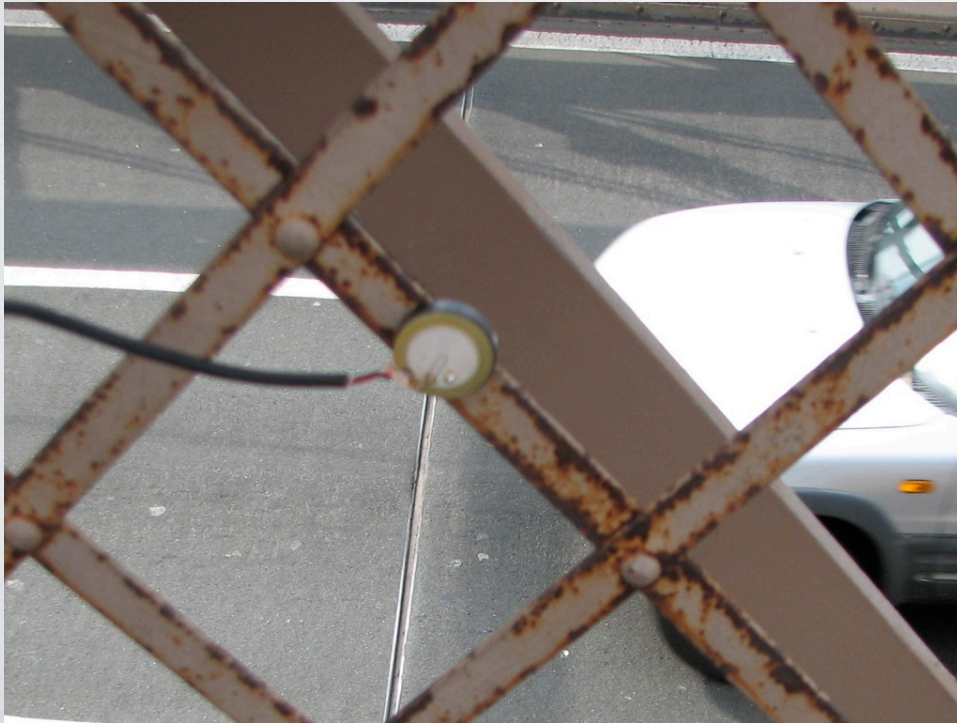
- Major Railing
- Not resonant enough





LIMINAL SOUNDING: FIRST TEST

- Grating below the rail
- VERY resonant



LIMINAL SOUNDING: NEXT STEPS

- Building the speaker
- Put the “sound box” together
- Interviews
- Second iteration

