

## **Abstract**

This paper provides an overview of how a moving image practice is used to develop a critical narrative around the culture of ‘unexceptional’ urban space. The place of this enquiry is the Te canal that separates Ho Chi Minh City’s Districts 4 and 7. HCMC is undergoing a process of rapid modernisation, and waterfront spaces are premium venues for redevelopment. The Te canal, built by the French colonial authorities in the early 20th century is the location of a long standing community, that was divided by the canal itself. The built environment is not considered to be heritage, and therefore is considered to lack any cultural value so ‘wont be missed’.

Using moving image as a medium of exploratory and experimental practice, a series of filmed sequences have been collected that are the start of visual biography of the canal. This collection is populated by durational sequences, some of which are then put through a post-production process that reveals moments in the life of the canal that go unnoticed in this fast paced city. The sequences are layered and to build an atmospheric description. They are not montaged until the development of ‘films’ that offer accessibility. This tension in the practice is critical to the process of revealing life of the canal.

This current project has delivered a series of 100+ moving image sequences, which have been viewed over 8800 times and downloaded sequences totaled over 2600. The main impact of this research to date is to establish an increased understanding of the value of unexceptional urban spaces. Engaging two local cafes as venues for a series of AR (Augmented Reality) installations based on the data collected created a bridge to local and international communities. However this dissemination of the practice is an ongoing process and will develop as this project develops.

## **Keywords**

Film, Moving image, AR, Cities, HCMC, Experiential

## Introduction

This overview of a creative practice research project aims to reveal the subtleties of everyday life of urban place, focusing on the Te Canal in Ho Chi Minh City (HCMC) and its surrounding environments. It also describes the methods and methodology that respond dynamically to place and context, through three ‘Series’ of films made at locations around the canal. The research is structured around three primary phases: Filming, Post-Production, and Dissemination. Each phase is characterized by emergent processes uniquely tailored to the specificities of the filmed environment, reflecting the interplay between embodied sensory responses and the observed realities of the locale.

My practice begins with an immersive engagement with the Te Canal, allowing for an in-depth understanding of the daily routines and habits of its inhabitants. This preliminary phase is crucial for identifying suitable filming locations and capturing the nuanced interactions between the community and their environment. The filming process itself is driven by a spontaneous, intuitive approach, refraining from traditional screenplays and storyboards in favor of a ‘response to place’ approach.

The subsequent post-production phase serves as a reflective tool, enhancing the sensorial experiences recorded during filming. Techniques such as tempo adjustment, color manipulation, layering, and the strategic use of blur are employed to deepen the viewer's engagement with the materiality and phenomenology of the canal environment (See Figure 1). This phase is crucial for transforming raw footage into a coherent visual language that communicates the filmmaker's embodied experience of place.



Figure 1. Andrew Stiff, *Kenh Te Boats*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

All of the films are collected into ‘Series’. Each one is numbered to reflect the different visits to the canal. The first series is numbered 100, with subsequent series numbered in increments of 10, each representing a different edit of the filmed sequences.

Finally, the dissemination phase extends the impact of the research through various media, including moving image studies, constructed narratives, still images, augmented reality installations, and the development of an archive. These outputs not only document and analyze the Te Canal's unique environment but also contribute to a broader understanding of river cities within the global context. By presenting the work through multiple formats and online platforms, the research invites diverse audiences to engage with and reflect upon the complex layers of urban life along the Te Canal.

In summary, this study leverages the capabilities of digital media to illuminate the seemingly unremarkable, yet richly layered experiences of a specific urban locale. Through a meticulous and responsive creative practice, it offers a multifaceted portrayal of place, emphasizing the importance of detailed observation and sensory engagement in understanding and representing the everyday. Critically, this portrayal of various locations in and around the Te Canal forms a unique collection of detailed observations. The focus on the built environment portrays the life of this particular urban context without directly depicting the community that inhabits it.

## Methods Introduction

The processes developed in this research project reveal experiences mediated through digital moving images, augmented reality, and other forms of dissemination. My creative practice methodology is designed to allow for the development of methods that are responsive to place and context. The methodology is formed through a response to the content of the frame; as such, I employ three ubiquitous phases in the production of my practice, but within each distinct phase, processes emerge as a response to the context of what is being filmed. These phases are Filming, Post-Production, and Dissemination. The following section will describe each phase through specific outputs from my practice.

Identifying filming locations on and around the canal presented a challenging task. Due to the canal's linearity and the partitioning of Districts 4 and 7, the area lacks gathering spaces and a sense of a 'whole.' Much of the built environment surrounding the canal offers only ad hoc spaces, typically coffee shops and restaurants, which occupy the sidewalks and shaded areas under trees.

Before filming the Te Canal, a period of immersion in the built environment takes place. This provides an opportunity not only to find suitable locations for filming but also to develop an understanding of the routines and habits played out by the residents. The community is never the focus of the film work. However, their behaviors on and around the canal define the culture of place and imprint themselves on the physical environment, through the transformation of space by street traders and produce sellers who trade from their barges, alongside shopkeepers, fishermen, and those seeking respite from the sun and heat.

I have outlined, using three 'Series' of films, the relationship between the sense of place and its portrayal through the edited filmed sequences. These three examples focus on specific locations, each with different spatial properties.

## RCN Series: 200

The ‘RCN Series: 200’ is a collection of moving image data gathered during the early stages of the project. This data was collected at the junction of Lam Van Ben and Tran Xuan Soan streets (See Figure 2) in District 7. The initial sequence was filmed from the forecourt of a petrol station, looking across Tran Xuan Soan towards the canal. Traffic dominates urban Vietnam, and this section of the canal is no exception. My objective was to capture a film sequence that conveyed the relentless movement of traffic alongside the canal. The sequence reveals the intricacies of various types of traffic, from pedestrians walking on the far side of the road to families on motorbikes and cars. The camera was positioned approximately 30 cm above the road surface, offering a perspective that emphasizes the physical scale of vehicles (See Figure 3). Cars loom large, while motorcycles appear precarious, particularly those carrying families. The visual dominance of cars reflects the expanding Vietnamese middle class, yet they seem somewhat cumbersome and out of place.

Amidst the traffic, remnants of a floating market persist on the canal. Pedestrians, dwarfed by the traffic, move along this road. The filming occurred during Tet, a national holiday in Vietnam celebrating the lunar new year, so the market activity was minimal. However, men fishing were still present along the canal side, even in the intense heat.

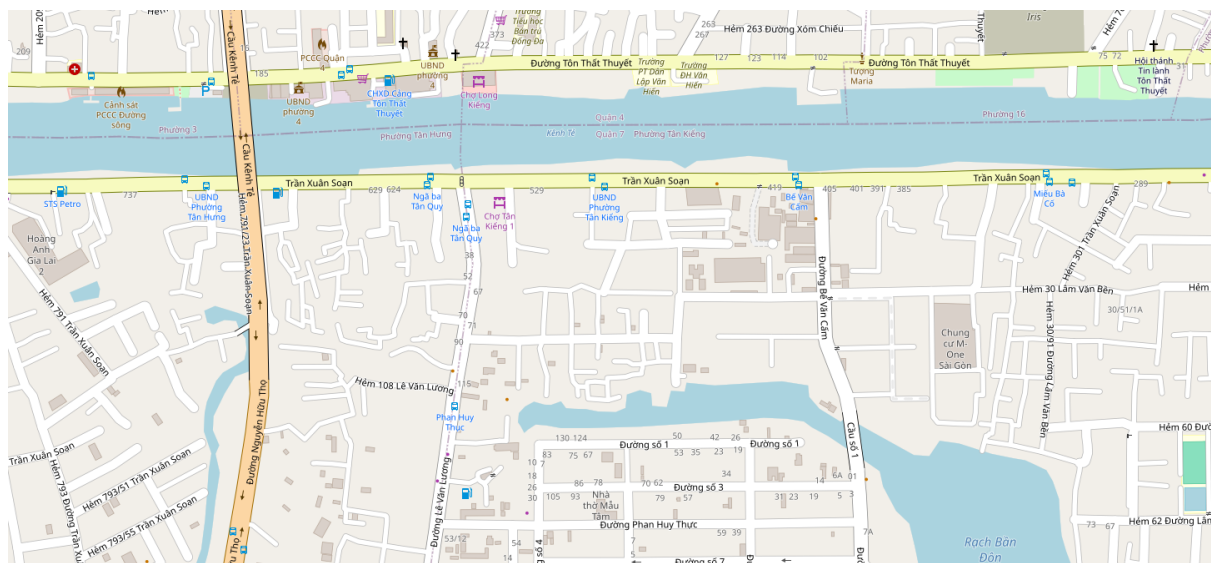


Figure 2. Kênh Te. Open Street Map. <https://www.openstreetmap.org/#map=17/10.750453/106.706911>



Figure 3. Andrew Stiff, *TET*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

Further sequences focus on the canal looking towards District 4, between two boats moored on the District 7 side (See Figure 4). This shot presents a more serene view, in stark contrast to the busy, noisy, and dominant traffic. Barges and small boats traverse the canal, transporting goods and people. Close-up shots of the canal surface were also captured to complement the wider shots, offering a more contemplative understanding of this part of the canal and the city.



Figure 4. Andrew Stiff, *TET*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

To supplement this, sequences were filmed of District 4 canal-side residences. Here, domestic life is visible, with cooking areas backing onto the canal. While most of the canal embankment in District 4 consists of warehouses, some parks provide a surprisingly green impression of an otherwise disused industrial area. Night shots of the canal and industrial buildings further contribute to the narrative, conveying a sense of closure, as there is little activity on the canal after dark, apart from the rats that take over the canal edge from the fishermen.

The 'RCN Series: 200' collected sequences that provide insights into this section of the Te Canal. The influence of traffic on the area dominated the experience of place. The continual noise of cars and motorbikes was overwhelming, but the relative tranquility of the canal and

domestic scenes offered a contrasting impression.

In a fast-paced and busy city, nature offers meditative moments that are embraced by the residents. The captured sequences use duration to enhance a more contemplative engagement with the environment.

The task of revealing a sense of place through these sequences is complex. The physical properties of this area, plus the transient nature of the environment, deny a cohesive sense of space, other than through the sense of continuous flow. A sense of place is constructed through the collection of moments, both temporal and spatial, within the film medium. The film *TET* presents a unified sense of place. The fragmentary essence of the location is moulded into a whole through the medium of film.

This transformation of physical space into a filmic place creates a fiction—factual data reconstituted into a fictional place. As such, the decision was made to avoid experimenting with the visual representation of the place during the post-production phase. Only color correction was applied, aside from montaging the different sequences together.

*TET* offers interesting insights into cultural practices around the preparation for the Tet holiday. In the opening shot, the role of the motorbike as the main form of transport is evident. A family on one bike is common, but around Tet, it reflects the family nature of the festival. In this scene, there is a hammock—a ubiquitous object found throughout the city. In this location, it is used by a trader from one of the barges to rest between sales of produce, or pass the time before sailing back to the Mekong Delta region. There is a close-up of a docked barge (See Figure 4) where small Tet decorations can be seen, along with other everyday features: a motorbike helmet next to a *Non la*, a traditional Vietnamese hat. A barge passes along the canal, carrying trees that are rented out for the holiday period, and there is the endless flow of water hyacinths, which contribute to cleaning the water of toxins.

On the District 4 side of the canal, a series of ‘stilt houses’ offer a glimpse of domestic life (See Figure 5). These houses are commonly referred to as tube houses. Coincidentally, their form—long and narrow—reflects the shape of the barges on the river. This type of structure provides a spatially efficient form of living and can be found in rural villages. The materials used in the construction of these houses focus on corrugated iron and repurposed scrap materials. In Vietnam, the rate of recycling and repurposing materials is exceptionally high, despite the amount of plastic waste that goes into the rivers and eventually reaches the sea.



Figure 5. Andrew Stiff, *TET*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

## RCN Series: 300

In the *RCN Series 200*, the environment was filmed with a focus on District 4. As described, an edited film titled *TET* was developed alongside several filmed sequences. *TET* was created to evoke a sense of a "whole" place from the fragmented nature of the recorded spaces. This film constructed a cohesive sense of a single space by integrating the various spatial elements of the location. Through this process, the film itself defines and creates a spatial boundary, encapsulating the sense of place within the medium of moving images.

In contrast, the *RCN Series 300* was filmed from the embankment on the District 4 side, looking towards District 7. The location, a memorial park, inherently provided a complete sense of place—a space unified by its function. However, the sequences collected from this location did not focus on the park itself, not by intention, but rather suggesting that the canal and its activities drew more attention than the relatively passive park. The filming focused on capturing the canal environment, such as the canal's surface, a fisherman wading through the water, and the cityscape of District 7 on the opposite bank.

Watching the canal from the park, I decided to start filming the surface of the canal, including reflections of the poles used for shipping guidance, the boats, and buildings in District 7, such as in *RCN Series: 303* (See Figure 1). The canal's surface was calm, offering a stark contrast to the bustling streets that line the canal. The movement of ripples caused by the wind and the larger waves from passing boats contributed to a sense of a slower, more contemplative pace. The reflections and movement of the canal's surface presented an alternative image of the environment it flows through, almost as if these reflections capture the canal's personality at this specific location. Its calmness mirrored that of the park and even seemed to influence the traffic on the far side of the canal and on the bridge crossing it (*RCN Series: 310*, See Figure 6).



Figure 6. Andrew Stiff, *Canal Fishing*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

The sequence *RCN Series: 313* (See Figure 7) reveals a direct interaction between the canal and the community, seen through a fisherman wading chest-deep in the water. His movements, restricted by the water, are slow and deliberate. He holds a net, casting it, though it is unclear what he is fishing for. Many of the less affluent rely on catching fish and snails to supplement their diet, though the heavily polluted waters make it a hazardous source of nutrition. For the fisherman to be so deep in this tidal canal suggests he knows this stretch of water extremely well. Children often play in the floodwater that accumulates when a high tide coincides with a full moon. The image of the fisherman against the backdrop of modern apartment buildings on the opposite side of the canal reflects the economic disparity within the city. It also highlights the importance of public access to the waterfront.



Figure 7. Andrew Stiff, *Canal Fishing*, 2023. Digital video still. HCMC. Copyright Andrew Stiff



In my experiments with the films of the *RCN Series: 300*, several properties of the canal space emerged. The canal's surface became an immediate focal point. In the film *Canal Fishing* (2023), the ripples across the water surface reveal the interaction between the water and the movement of the air. The film is horizontally divided into four sections: the modern housing in District 7, cars and river traffic, the canal surface, and the fisherman. By concentrating on the reflections in the water, I began using layering and blur to emphasize the tonal qualities of the canal. This abstraction underscored the difference in tempo between the human and more-than-human worlds. The opening sequence shows a layered composition, splitting the screen in two—contrasting the faster-moving traffic with the slower tempo of the canal surface (See Figure 8).



Figure 8. Andrew Stiff, *Canal Fishing*, 2023. Digital video still. HCMC. Copyright Andrew Stiff

In previous work, the concept of the "threshold of recognition" has played a critical role in the reconstitution of urban spaces within my films. This term refers to the moment when the object or scene being filmed becomes recognizable. For example, when zooming out of a shot, there is a point where the contents become identifiable; before that, they remain abstract. The tension between abstraction and recognition directs attention to how the viewer perceives and interprets visual information within the film. The blurred and abstracted elements in *Canal Fishing* offer a contemplative visual space, mirroring the experience of watching the canal from the bank.

## RCN Series: 600

Moving away from the canal and into the built environment of the older part of District 7, there is a street and wet market called Tan Quy. This market represents a traditional form, where sellers have extended beyond the confines of the wet market and spilled into the street. This informal market type is common throughout the city and offers a valuable insight into the roles of family and community that contemporary supermarkets cannot fulfill. Historically, the market would have been supplied by barges from the Mekong Delta, but today, road transport has become the norm.

The market is a lively mix of fresh produce, sold from stalls or tarpaulins laid out on either side of the street. Despite the street's narrowness, the market sellers also occupy a 1.5-meter strip running down the center (See Figure 9). This restricts access to pedestrians and motorbikes, as in Vietnam, most shopping is conducted from motorbikes, even inside the wet market buildings.

In the 'RCN Series: 600' I captured footage walking through the market and focused on specific sequences, including close-ups of goods for sale. The complexity of the market is compelling, yet it's challenging to fully capture through the camera lens. The market is an immersive, 360-degree visual and sonic experience. This was a very different kind of space from those explored in *RCN Series: 200* and *RCN Series: 300*. The compactness of the market and the noise generated by traders and shoppers create an intense, claustrophobic environment, which contrasts sharply with the more open spaces found along the canal in the previous films.



Figure 9. Andrew Stiff, *Tan Quy Market*, 2024. Digital video still. HCMC. Copyright Andrew Stiff

Editing the sequences into the film *Tan Quy Market* (See Figures 10, 11, 12) presented a different set of challenges compared to the previous two examples. The sense of place in this film was defined by the absence of the calming influence of the canal. The market is fast-paced and noisy, and its intensity was captured by layering the sequences, allowing the colors to become saturated. The market space is fractured and multi-faceted, with shoppers on motorbikes navigating between traders selling goods on the sidewalk and others selling in front of their shops.

The film reflects this complex, fluid set of events, which is why abstraction became the dominant visual feature. The layering of traders, their goods, and shoppers is a common feature of markets worldwide, but the experience of Asian markets, particularly this one, is the most intense I have encountered. This intensity stems, in part, from the density of traders, who operate within the smallest available spaces. By using abstraction in this sequence, I sought to convey the overwhelming activity and atmosphere that defines this market.

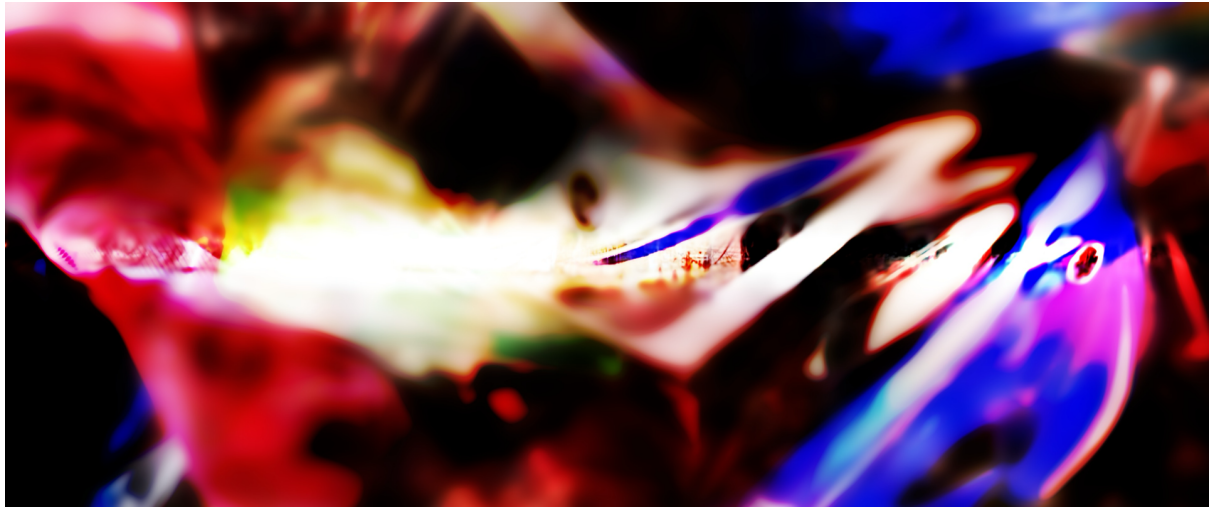


Figure 10. Andrew Stiff, *Tan Quy Market*, 2024. Digital video still. HCMC. Copyright Andrew Stiff



Figure 11. Andrew Stiff, *Tan Quy Market*, 2024. Digital video still. HCMC. Copyright Andrew Stiff



Figure 12. Andrew Stiff, *Tan Quy Market*, 2024. Digital video still. HCMC. Copyright Andrew Stiff

## **Post Production: A summary of methods**

### **Reconstituting an experience**

Post-production serves as a valuable tool for contemplating and refining the sensory aspects of filmmaking. It provides an opportunity to develop a visual language that resonates with the bodily experience. This process involves various techniques, which I will discuss, aiming to convey how locations unveil themselves and how we can portray them for audiences beyond their physical presence.

In my film practice, all sequences are edited seamlessly without cuts or montage, preserving the integrity of the filmed sequence. A critical aspect of my approach involves utilizing durational shots. These shots offer a heightened sense of reality, facilitating a detailed exploration of a location where its essence is gradually revealed through prolonged observation. This approach allows the place to speak for itself, creating an almost autobiographical experience. Consequently, it enriches the sensory interpretation of the location.

### **Post-production methods**

The post-production methodology employed in this project offers a chance for deeper contemplation of the recorded footage. Through the editing process, the film sequences unveil additional details that were present in the original footage. For instance, in certain water scenes, viewers can observe small fish swimming near the surface and occasionally leaping to catch insects. My approach avoids the excessive use of filters, except for gaussian and focus blurs. The focus blur proves valuable in highlighting minute occurrences like the movements of small fish near the water's surface.

### **Tempo adjustment**

In the initial stages of editing the films for this project, I will decrease the tempo of the footage, thereby extending the duration of observation. By slowing down the pace of events, viewers have more time to absorb the visual content, leading to enhanced clarity in the shots. This adjustment amplifies the visibility of subtle activities occurring on the water's surface and within the constructed environment. Consequently, viewers are better equipped to extract information from the imagery.

### **Colour Manipulation**

The footage I capture for the film is in LOG format, akin to RAW photographic images, devoid of color information. Subsequently, I must reintroduce color to the footage. I will then fine-tune the colors in response to the adjusted footage, applying additional corrections to enhance the sensory experience. These color adjustments deviate from the captured rendition of 'reality' but are informed by experiential memory. (See Figure 13).

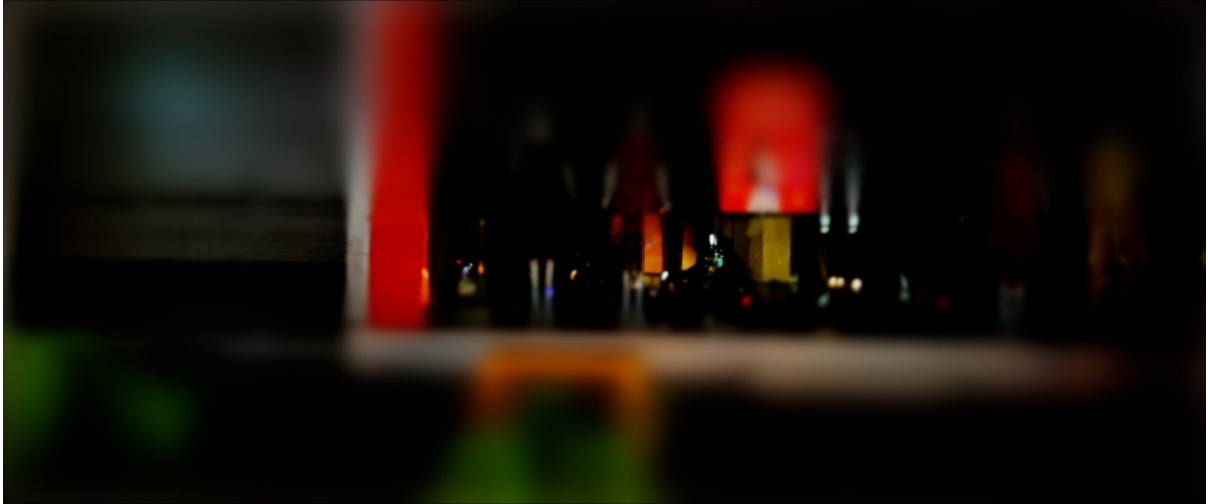


Figure 13 Andrew Stiff, *Canal Nights*, 2024. Digital video still. HCMC. Copyright Andrew Stiff

### Layering

To augment the color rendition, I replicate the same sequence across multiple layers, employing techniques such as layer blending and opacity adjustment to refine the visual atmosphere. This stage of the process frequently unveils compositional attributes of the setting by accentuating color and tonal nuances. Manipulating the tempo of individual layers can introduce additional depth and intricacy to the image. (See Figure 8).

### Blur

The incorporation of blur, both gaussian and focus, is not exclusive to this particular project but serves as a consistent tool throughout my practice. In this project, blurring acts a provocation through its ability to impact place by removing its identify details. Gaussian blur, in particular, eradicates the distinctive markers of a specific location, prompting viewers to rely on sensory cues to interpret the image or sequence. Dominated by color and tone, suggested shapes prompt interpretations of place, shifting from specificity to potentiality. (See Figure 14).

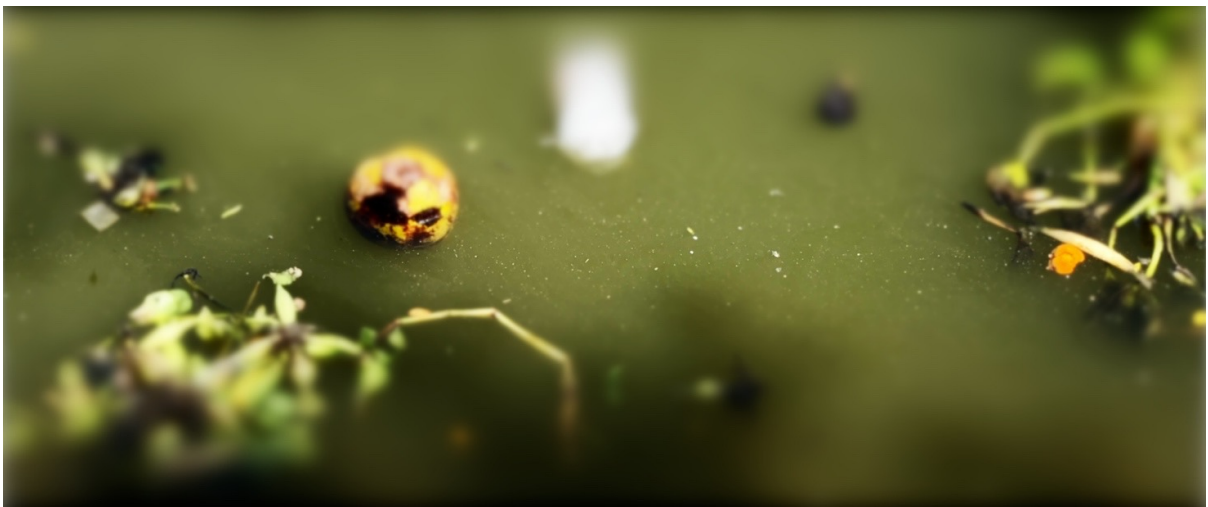


Figure 14 Andrew Stiff, *Canal life*, 2024. Digital video still. HCMC. Copyright Andrew Stiff

## Dissemination

The dissemination of research outputs generated within this project offers a fertile ground for the exploration of place across a spectrum of media platforms. In addition to the focal point of moving image studies, a repertoire of creative avenues is engaged to enrich scholarly discourse and broaden public engagement. **Studies of place:** series of moving image studies where the narrative is provided by the environment captured in film. **Constructed narratives:** Through narrative scaffolding, viewers are invited to navigate the intricate tapestry of place-based experiences and narratives. **Still imagery:** Photographic representation assumes significance as a means of capturing and encapsulating transient moments within the spatial landscape. **Augmented Reality installations:** By overlaying digital augmentations onto physical environments, AR installations engender experiential landscapes that blur the dichotomy between the tangible and the virtual. **An Archive:** By providing open access to research data, the archival repository generates wider impact beyond the confines of academic dissemination.

In summary, through the strategic deployment of diverse media modalities, the dissemination of research outputs from this project serves as a catalyst for scholarly dialogue, public engagement, and spatial imagination. By fostering interdisciplinary encounters and transcending disciplinary boundaries, these dissemination strategies illuminate the intricate interplay between place, media, and culture within contemporary urban landscapes.

### Studies of place

In my artistic practice, akin to a painter's approach, I prefer to advance my work through a series of studies. I regard each study as a completed piece, yet they collectively contribute to an ongoing exploration of place. The edited sequences, as outlined earlier, represent distinct observations but collectively contribute to a comprehensive understanding of the characteristics of the Te canal environments. This understanding enriches perceptions of these environments. Alongside these studies, I explore various treatments of the footage, including constructed narratives, still images, augmented reality installations, and the establishment of an archive documenting this project and its relationship to the broader network of river cities.

### Constructed Narratives

The primary output of this research project comprises what can be categorized as 'studies.' Additionally, there exists the creation of 'constructed narratives.' These narratives diverge from those found within the studies, as they are assembled through a process of montage, contrasting with the narratives inherent to the canal environment itself, which are autobiographical in nature. Developing constructed narratives presents an opportunity to investigate processes of sense-making as experienced by a foreign national within a distinctly local context. My choice of medium and my comprehension thereof are oriented around this perspective. Furthermore, this facilitates collaboration with environmental noise artist Thierry Bernard. Together, we have produced audio-visual works as part of this project, and previously collaborated on live performances where sound and visuals interact in response to each other, utilizing the graphical programming environment Max/Msp.

### Still Images

As part of my artistic involvement in this project, I engage in the collection of photographs. However, my primary interest lies in images extracted from the video sequences themselves. These images possess unique qualities that a standalone still photograph lacks. A single frame captured as a still image inherently carries within it a sense of preceding and

succeeding moments. While a photograph appears static, it represents a chosen instant frozen by the photographer. Conversely, a still extracted from a sequence alters our perception of that moment by retaining the contextual cues of the sequence. Such stills retain traces of both preceding and subsequent moments within the image itself.

### Augmented Reality

A point of summation for this project was an exhibition of work. Rather than place a series of video sequences in the gallery, I wished to use augmented reality as a tool to reconstitute a sense of place within the exhibition. By selecting and manipulating stills taken from the films, and collaging them I created a series of places that could be viewed, and walked through using mobile devices. I used Meta's SparkAR platform, so that access was through Facebook and Instagram, rather than developing and deploying custom made apps. This does have limitations, file size being the most intrusive. This limits the use of moving image sequences, so still images were used only. The gallery space, as most are, was bland. So I developed a 5x1m canvas 'canal' to be positioned in the gallery at eye level. This could be used as a backdrop for the AR's, simulating the initial intention of the installations, to be viewed overlooking the Te canal. (See Figures 3 + 4).

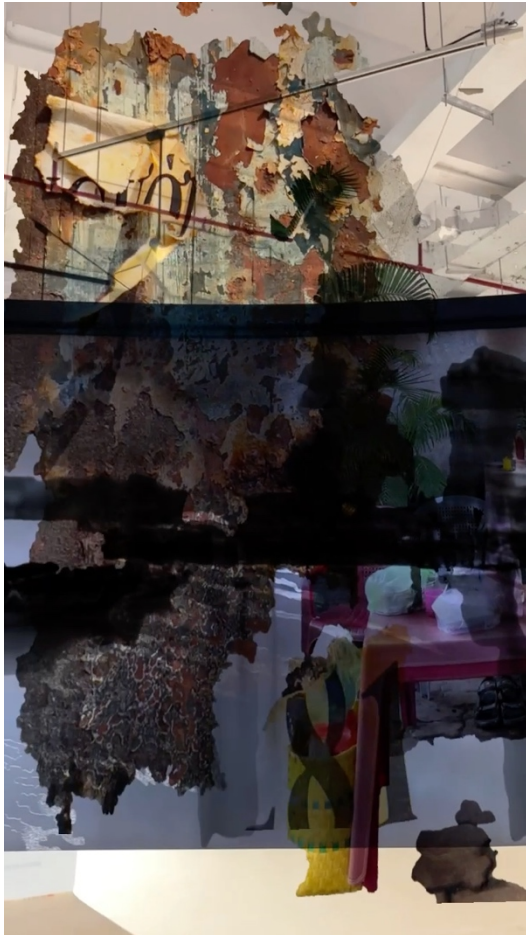


Figure 15 Andrew Stiff, AR 1, 2024. AR still. HCMC. Copyright Andrew Stiff



Figure 16 Andrew Stiff, AR 2, 2024. AR still. HCMC. Copyright Andrew Stiff

## The Archive

The final mode of dissemination is the development of an archive, intended for the collection of all outputs generated as part of our contribution to the river cities network. This is still in development, and it is currently being populated with the creative works from this project. The archive will be a valuable resource not only for our project but for students and staff at RMIT university, and importantly will be accessible to the wider public of the city. This is critical in the development of the cultural value of the Te canal Area. It places into the public sphere provocations around what we understand as urban heritage, it creates a sense of cultural value for the community and reminds policy stakeholders of what can easily be lost through ill-conceived urban ‘modernisation’.

## Conclusion

This research project demonstrates the capacity of digital media to unveil the subtle, often overlooked experiences of the everyday life of place along the Te Canal. By adopting a creative practice methodology that responds to the specificities of place and context, the study successfully integrates three interconnected phases—Filming, Post-Production, and Dissemination—to capture, process, and share the unique characteristics of the canal environment.

The initial phase of embedding within the built environment allows for immersive engagement with the canal's community, leading to a nuanced understanding of the local routines and behaviors that shape the canal's cultural landscape. This period of observation informs a spontaneous and intuitive approach to filming, where the my sensory responses guide the selection of scenes, blending realist documentation with formalist aesthetics to capture patterns, movement, color, and tone.

In the post-production phase, the project employs various techniques to enhance the sensory experience captured on film. Through tempo adjustment, color manipulation, layering, and the strategic use of blur, the post-production process deepens the viewer's engagement with the materiality and phenomenology of the canal. These methods transform raw footage into a coherent visual language that communicates the my embodied experience of place.

The RCN Series: 200 utilized the film process to construct a sense of place, serving as a medium to compose the fragments of spatial information collected from the junction of Lam Van Ben and Tran Xuan Soan in District 7. The post-production phase focused on compositing the filmed sequences to generate a sense of wholeness, with views of the canal offering a more contemplative engagement with the film.

In RCN Series: 300, the park, which exists as a ‘whole’ space, was not filmed. This unconscious bias reflects my deliberate choice to forgo a screenplay or scripted plan in my process. I respond to being embodied in the spaces I film. While in the park, my attention naturally gravitated toward the canal. The canal space, across all series of works, offers a schism in the atmosphere of the city. Its slow yet constant changes provide a unique counterpoint to the intensity of life on either bank. The focus on the surface of the canal and the efforts of the fisherman moving through the water creates a more meditative experience of place.

The RCN Series: 600 offers a different perspective on the canal environment. Located a few streets south of the canal area, this series focuses on a bustling street market and the enclosed market connected to one end of the street. The editing of these sequences involved the most



extreme treatments. The intensity of the market dominated the post-production process, resulting in saturated and abstracted images that reflect the vibrant atmosphere of the market, characterized by a layering of micro-stalls. The number of shoppers, many on motorbikes, adds to this complex mix of flow and events.

Dissemination of the research outputs through multiple media—including moving image studies, constructed narratives, still images, augmented reality installations, and an emerging archive—extends the project's reach and impact. Each format provides a different lens through which to explore and understand the Te Canal, contributing to a broader discourse on the significance of everyday urban experiences. The archive promises to be a valuable resource for future research and creative exploration within the River Cities Network.

In summary, this project illuminates the unexceptional yet rich experiences of the Te Canal through a detailed, sensory-based approach. By utilizing the flexibility of digital media, the study offers a multifaceted portrayal of place that emphasizes the importance of detailed observation and sensory engagement. The innovative use of augmented reality in dissemination further enhances the immersive quality of the work, allowing audiences to experience the canal environment in novel and meaningful ways.

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