A SONIC
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1. Situation
2. Designing with sound
3. The project
4. reflection
Designing with Sound
“I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades’ curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing.”

Italo Calvino – invisible cities pg. 10
PRINCIPLES

Sonic Elements

Soundscapes situate & orientate

Soundscapes are Affective

Sound as an Act

Soundscapes as spaces of appearance
Sound as an Act

What is more flexible, Human action or architecture?

Human action

Then what is the role of architecture?

A permanent frame for sonic appropriation

How can one design for the sonic act?

By moving away from the notion of moments and coming to understand the core acts that embody a place

Architecture should then be responsive to those acts that activate a place
Intermission + Intimacy
The act of recognizing one's own presence, as the sound of the body is recognized.

Intervention + Intimacy
Able to manipulate and/or influence the sonic composition which takes place in an intimate setting - small space, amongst known people, familiar.

Intermission + Space of Appearance
In a state of silence, lacking any response, Intermission in the space of appearance is seen as recognising one's presence within the public sphere, without being able to alter space of appearance.

Intervention + Space of Appearance
Able to manipulate and/or influence the sonic composition of the public realm - a common space for all.
A Sonic | The Project
Learning Centre
Library (2nd floor view)
Library (top floor)
Auditorium

The Sonic Act as Occupation
Collective School Environment:

The Sonic Act of Occupation

1. Designing the city: an intimate act of intervention
2. Walking in the streets, experiencing a soundscape
3. Developing attention to oneself: an intimate act of observation
4. Circular space: discussion as an intimate intervention space
5. Central playground: an intervention space in the space of appearance
6. Niche spaces for collective singular engagement, collective as an intimate act of occupation
7. Intimacy as a scalar shift in the space of perception
8. A public, a private, an intersection of intervention
9. A public, a private, a shared intimacy of appearance
10. A shared, a collective, an intimate collective
11. Intervention in the space of appearance
12. Amplifying the collective: occupation as an intimate intervention
13. Performance as an intervention in the space of appearance
1. Performance: As people enter, one engages the audience in an intervention in the space of appearance.
2. Restaurant: People talking and eating in known groups.
4. Listening to the city below: An intimate act in the space of appearance.
5. The market, although with interior moments, is a space of intervention in the space of appearance, as individuals engage potential buyers.
7. Children playing and shouting, and sound drawn into the square, the act of intervention affects the space of appearance.
8. Intimate discussion: An act of intervention as intimate...
Sonic Vantage Point
The Sonic Act as Occupation

1. Existing viewing deck. An intervention in the space of appearance.
2. Sonic chambers as intimate space of either intermission or intervention.
3. Chamber walk focus on oneself due to high reverberation, intimate intermission.
4. Walking through the sonic vantage point draws attention to being as an intimate act of intermission.
5. Discussion as intervention.
6. Listening to environment as being an act of intervention in the space of appearance.
7. Courtyard, a space for intimate intervention, kids playing and bowls; it may also be a space of intermission.
8. Solitary experience drawing attention to oneself and the city as an intimate intermission.
Competing sounds
A rushing street
shouting vendors
blaring music
an engulfing encounter
A turn away
And up we go

Aside the unyielding climb An
agonising funicular
it’s mechanical struggle-
a rumble, permeating
a lush precipice
A turn away
and in we go

echoing cutlery
distant screams
a notable respite
a chipper beat
an intimate court[ing]

A turn away
and through we go

front to back
performer to spectator dancing feet
to a pattering beat
act as appearance
A turn away
and in we go

Buenos Dias, Hello Hello An
embracing chamber
the Sonicity
evicted one on one
the welcoming junction
A turn away
and in we go

studious whispers
the turning of pages
tip toeing
hush hush
a divergent volume
A turn away
and in we go

Suddenly Imperceptible
eavesdropping from below
finally quiet
unable to intervene meditative
reflection
A turn away
and up we go

Step by Step
unfolding rhythm
dialectic presence
oneself & the city
a public intermission
A turn away
and in we go

a resonating hum playful mediation
youthful oratory familiar and
engaged the collective
A turn away
and in we go

Suddenly Imperceptible
eavesdropping from below
finally quiet
unable to intervene meditative
reflection
A turn away
and up we go

Step by Step
unfolding rhythm
dialectic presence
oneself & the city
a public intermission
A turn away
and in we go

A turn away
and out and in?

Suddenly Imperceptible
eavesdropping from below
finally quiet
unable to intervene meditative
reflection
A turn away
and ascend we shall

gaggles and giggles
ineffable moments
distant humm, bark & chirp
enclosed to exposed
pockets of association

A turn away
and here we are

sonic array
immersive appearance Collectivo!
fruit and veg
a youthful presence
the cultural confluence

A turn away
and away we go

overlook and overhear
a distant presence here rustling
leaves in earthen cavities
frame the city
sonic vantage

Perpetually afoot
The Building & Materiality
The building’s materiality
Reflection