Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences
Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto:Examencommissie-BK@tudelft.nl)), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

<table>
<thead>
<tr>
<th><strong>Personal information</strong></th>
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<tbody>
<tr>
<td><strong>Name</strong></td>
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<th><strong>Studio</strong></th>
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<tr>
<td><strong>Name / Theme</strong></td>
<td>AR3MET100 Methods and Analysis Graduation Studio: Positions in Practice</td>
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<tr>
<td><strong>Teachers / tutors</strong></td>
<td>Klaske Havik &amp; Oscar Castro</td>
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<td><strong>Argumentation of choice of the studio</strong></td>
<td>Critique by presentation and discussion</td>
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<th><strong>Graduation project</strong></th>
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<td><strong>Title of the graduation project</strong></td>
<td>SONIC CITY</td>
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<th><strong>Goal</strong></th>
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<td><strong>Location:</strong></td>
<td>Valparaiso, Chile</td>
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| **The posed problem,** | Sound is a highly affective sense that is underutilized in contemporary architecture. The problem positions a need to understand sound’s relationship with space and the public realm as well as the act of sound – presence.  

Situating the normative problem, Valparaiso has been coined a city of *harmonic disorder* ([Historian Archibaldo Peralto](https://archive.org/details/edificesoftime000eim), 2016). In this sense it is a *sensational* confrontation that maintains an inherent balance (eg. The busy city vs the quiet hills).  

The problem is how can one draw on the sonic quality of the city and those acts within it to define a responsive |
intervention, that amplifies these qualities as well as focuses attention on enabling sonic appropriation of space – be it tranquillity and or performance based.

### Research Questions and Design Assignment in Which These Result

- **Research Questions:**
  - In the Cultural Capital of Valparaiso, how does sound contribute to a sense of place and how could an understanding of sound in the city develop an architecture that is situated and affective as well as forms a deliberate intervention enabling various sonic acts to occur harmoniously?

- **Design Assignment:**
  - To develop an auditory vantage point focused on the core notion of presence as an act.

Sound is an essential part of how one experiences and engages environments, however it has been largely disregarded in contemporary spatial practice and theory. The problematic situates a plethora of issues at various scales and thematic approaches and factors. In the context of the graduation project in Valparaiso, a cultural capital and a city filled with a diversity of sonic landscapes and appropriations of space through sound, alongside the Chilean Ameriada group that have situated an emphasis on the *ACT* as a methodology and significant element to design practice, the research and forthcoming project aims to utilise sound as a mechanism and approach for design.

In Pallasma’s (2017) lecture on invisible spaces, he draws attention to how auditory qualities - sound - are essential to architecture due to it’s affective qualities. Pallasma highlights that utilising sound in architectural design has a long history, however in the past three hundred years architecture had transitioned to a visual practice that has seen auditory quality – with the exception of specific specialised typologies - disappearing from the discipline. Pallasma’s position advocating for sound to be drawn into everyday practice is not unique and joins a plethora of academics, practitioners, civil organisations and intervention artists that are calling for a shift that is orientated to *phenomenon*. Those advocating for the shift, approach the topic in numerous ways - be it the *quality* of public space, learning environments, urban landscapes and private domains; or the *affective characteristics* in entertainment; performance, hospitals, trauma counselling, healing and meditative environments; or the critical influence it has on *behaviour* as individuals and in groups; or the innate *situatedness* that sound offers in place making; amongst other position’s - highlighting the diversity of problems and variety of applications.

The smorgasbord of topics and thematic approach’s related to sound situates a need to define a clear objective for both the project and research in its approach and application. The onsite research in Valparaiso Chile, both being an inspiration for the topic of concern and directing research aims, situated two core thematic underpinnings. Namely that sound is an act that is both consciously and
unconsciously engaged with and that sound is a critical part of the public domain (space of appearance) – an element of the commons. These affirmations situate the notion of presence, as being the core conceptual underpinning for the research and project. Approaching the topic, several key questions come to light and have underpinned the research in an aim to form a foundation that would underpin the architectural project.

- In the Cultural Capital of Valparaiso, how does sound contribute to a sense of place and how could an understanding of sound in the city develop an architecture that is situated and affective?
- What are the core principles of sound that relate to spatial practice, the act and the commons?
- How is or could sound be spatialised and/or generate form?
- What tools and techniques could be utilised in the research (observation) and design (experimentation) process?
- What typological forms are relevant to making and manipulating sound as well as relate to the notion of presence (sound being highly affective and an act)?
- What are the factors and elements that inform the act - listening and making sound? How could these factors and elements be utilised in design?
- How could the research on sound be utilised to inform site selection as well as programmatic intentions and spatial frameworks - a conceptual design proposal? (Is this appropriate or effective?)

The problem statement, through the on site focus and questions, enable a specific focus of the design and situated core assumptions. The first being that the field of focus is innately public in origin and interested in relationships that in turn draw in the commons as being an underpinning frame of enquiry. Secondly, to gain an understanding of the tools in understanding, researching, and conveying sonic qualities. Thirdly, an enquiry into the spatial aspects or translations of sound that could inform architecture. The act of sound, related to presence situates a tension between listening and creating sound as being two opposing acts with a symbiotic relationship. Finally, that the study of onsite sound would inform a conceptual design proposal that can be translated into a spatial intervention.

The P2 presentation marks the transition from research to design and in so doing should develop responses to the positioned problem and questions. Critically it also must define a design proposal that is seen to be part of the outcomes of the research phase of the graduation project.

**Process**

**Method description**

The research methodology positioned is one that follows methodologically informed process that is underpinned by theory, which in turn is contextualised and then implemented. However, design and research is an iterative process of trials and reframing that do not follow the linear frame illustrated above. Critical to the
intentions of the degree and the chair, research is a process of observation and experimentation and the final work positioned forms a long process of testing, deliberation and reworking. The methodology was informed by five core informants;

1. Phenomenon as an episteme, has largely been concerned with documenting qualities in an aim to understand and express experience. The study of phenomenon has predominantly been conducted through drawing, writing and more recently through film, sound and photography. The methodology is focused on being descriptive and developing principles - qualities- that are reproducible.

2. Praxeology as an episteme, “the study of human action and conduct” (Avermaete, 2016), positions the act. The methodology has predominantly been rooted in observation and experimentation, understanding the occupation of space – the act. Several mediums have been used to study praxeology - drawing, photography and film as a means to observe. Atelier Bow-wow, proponents in this method, use observation of interaction and occupation to create detailed drawings as a means of studying and conveying movement and occupation. A core focus being how people act as / in the common/s.

3. The Studio and the Ameriada, draw forward a methodological led research design process. The studios early research work guided by Oscar Castro initially informed the chosen methodological process. Through observation an affirmation formed that could lead to an abstract form, which could be implemented as a spatial form on site, in the Open City Chile. The process was drawn from that of the Ameriada: Three fundamental principles underpin this methodology - The POET as a point of inspiration and creation; the ACT as the understanding of man’s occupation; and the TRAVESÍAS through traveling in the continent and learning from other ways of doing. Cruz drew together the scientific tradition of observation and experimentation with art and life – enacting the methodology as a creative act. Three techniques underpin the methodological approach; namely ronda, the act of working as a collective; observation as a translation of the act ; and the pomenor developing an object in a day as a component of a greater whole translates these methods into space. The methodology emphasises the spatial intention and articulation through making as a collective process with undetermined outcomes. Another core aspect is that failures in the process are seen as key informants to the methodological process as they create a frame for creation.

4. Sound being a core focus drawn from onsite research and the emphasis on phenomenon and praxeology positioned a particular problem with regard to means of representation and analysis. Sound inherently is none visual and efforts to represent it remain abstractions of sound and importantly cannot
capture its innate affect. However methods of observation through recording and analysis offer knowledge of sound that may not be initially clear. Thus the predominant mechanisms for sound analysis have drawn on varied forms of tools; namely recording, writing, describing and quantifying.

5. The TUDelft graduation environment requires a merger of interests, methods and techniques. The process followed by the Amerieda is impractical both in time frame and its core position on collaboration and unknown outcomes. Equally sound as an act is a merger of praxeology and phenomenology epistemes, that not only aims to understand experience but also action. The merger draws together these four underpinning knowledge bases to form a frame for research.

The resultant methodological process is thus underpinned by a parallel process of analysis of the act and the site that focuses on sound. The intention of the process is to yield a conceptual proposal that is able to be translated into architecture.

**Literature and general practical preference**

ARQ ediciones a selection of literature recently published by the School of Architecture and Urbanism of the University of Chile, serves as a critical base for the literature review. These academic papers reflect the discourse that is significant to the Chilean environment and architectural approach. Two primary narratives are explored in the collection of works, namely material cultural discourses linking to sense of place and the long tradition of design methodologies focused on the act. These core positions were reiterated in a discussion with Ivan Ivalic Yenes, the director of the School and Institute of Architecture of Pontifical Catholic University of Valparaíso and Open City citizen, who emphasised a manner of designing from “inside out” and coming to grips with spatial intentions. In contextualising this dialogue it is critical to draw on alternative perspectives from both phenomenology and praxeology discourses as well as current theory on affect. The combination of these discourses enables a thorough frame to underpin the active research by positioning key questions as well as outlining the intentions and techniques employed in the project and its methods.

**Literature**

27. Lynch, Kevin. The Image of the City, (Boston, MIT PRESS, 1960)

**Reflection**

**Relevance**

Affect is a fundamental way in, which we understand and experience the world. Affect is also fundamental to space and architecture as it engages consciousness and sensation. As part of this frame, sound is highly affective.

Humans auditory range is 10 times that of our visual range making it more acute and affective. Pallasma (2016) advocates that many ancient architectural buildings are sound orientated, however this tradition has largely been lost. Increasingly spatial interventions are driven by imagery and function over experience. The research and fourth coming design offer a critical reflection on how sound can become innately part of design processes to underpin experiential spaces that consider users experience in space.
After the Msc3 P2 presentation and completion of the Methods research seminars during the week of the 23 Jan, I will have completed all necessary courses required to continue solely with Msc 4 second semester of work. I believe that within this timeframe I will be able to complete the Msc 4 within time. Although examination dates have yet to be decided for the Msc4 period the calendar below offers an estimated times and periods to complete the Graduation project in.