1. ***What is the relation between your graduation project topic, your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?*** My graduation project primarily considers sound as an innate architectural occurrence. Sound requires space and space requires sound. The relation then to the master track of architecture is mostly in how sound can be understood as innately architectural, what phenomena dictate and create 'space' in sound and what types of means can be developed to understand and spatially design with sonic means and experiences.
2. ***How did your research influence your design/recommendations and how did the design/recommendations influence your research?*** For my research, I created a large dataset of field recordings, sound recordings made during my trip to Panama. All of these were georeferenced to create a map and a universally transferable GIS dataset of these recordings. This dataset was used in a customly coded synthesizer, made entirely in Pure Data called 'SoundScout'. It allowed me to quickly cycle through different samples and better understand the commonalities and abstract sonic textures that occur in Panama. When developing the architectural project an inverse approach was used. After picking the site in Casco Viejo, I used my knowledge of the site to identify key processes: car traffic, human circulation, extremely loud crickets and the tidal changes during the day. These, in combination with the 'Loop' structure, a giant bridge around the peninsula of Casco Viejo, started the initial design of a new script, another synthesizer that would form the blueprint for the architectural design. In a sense, the research allowed for a rigorous, relational way of sketching Pure Data soundscapes that would alter the previously researched sonic reality. This relationship was of course not so straightforward while designing or researching: a lot of initial ideas were scrapped and material, such as the 'SoundScout' only started to really show its potential in later stages. Additionally, when starting with the project, I had never coded any patch or synthesizer. I am a musician, but the rigorous and technical nature of my approach meant that as I was reading up on general physics of waveforms and sound and as a result of that, many approaches and methods of production that I previously would engage in intuitively became more clear in their actual physical and architectural workings. Also, since many of the core conceptual products I have designed and worked on were mostly digital, a very smooth method of iteration and evolution was possible, as many components and assets could be re-used and embedded elsewhere.
3. ***How do you assess the value of your way of working (your approach, your used methods, used methodology)?*** The value in my work comes from a hands-on and highly digital approach. Often I would gather inspiration from existing musical pieces or techniques used to make sound spatial (for instance the 'I am sitting in a Room' composition by Alvin Lucier) and relate these to my project rigorously and tangibly through coding and unpacking, and test their implications through building real life sound set-ups. This makes the research very practical, yet also very experimental.
4. ***How do you assess the academic and societal value, scope and implication of your graduation project, including ethical aspects?*** I understand this work as a further investigation into the relationship between architecture, computers and sound. I would say that the implication of the research is to understand and design with sensations like sound, but unlike what is usually the case with much phenomenological research, where technology is seen as a distractor from direct experiences, I rather state the opposite: through understanding more clearly our

perceptions through trying to simulate it in computer environments we can become much more deeply accustomed to it.

5. ***How do you assess the value of the transferability of your project results?*** Because of the practical manner in which the research is set up, many of the architecturally sonic techniques used could be reused, transferred and altered very easily to other situations. Additionally, through the previously mentioned emphasis on digital techniques and the creation of scripts, the research can easily be reused and is even accessible solely through utilising open-source software environments (such as QGIS for the GIS dataset and Pure Data for all of the audio scripts).
6. ***(personal) What were the main difficulties you encountered with your methodology?*** Because of the specialist nature of the technical understanding of sound and the rather unconventional goals set out to be achieved in the project, the development of the research and the final design was conceptually a rather difficult path to navigate. Particularly because of the rigidity of physics and the actual understanding required: mere conceptual play of words would not constitute a valid argument. This meant that when talking to the tutors, who are not specialists in sound, I would have to very clearly digest information in designerly terms that were relevant for the project. Though initially quite impenetrable, this did, however, ground the conceptual investigations into a physical reality very quickly and proved to be very productive in later stages of the project, as the objectives for the Building Technology component of the course were clearly defined.
7. ***(personal) How do you see your knowledge applied in future architectural endeavours?*** Much of the knowledge I garnered through my experience with architecture and sound could be used to create audio-visual installations and to gain a better understanding of estimating the acoustical properties of spaces. Additionally, the digital, cross-disciplinary approach has been a very productive one. The understanding that working digitally requires a clear design of methodology and precisely that allows for tremendous freedom and consistency is another great lesson for future projects. Lastly, the hypothesis posed, one of an architectural, landscape instrument provides, in my opinion, a solid basis for a whole different field of music and architecture altogether.