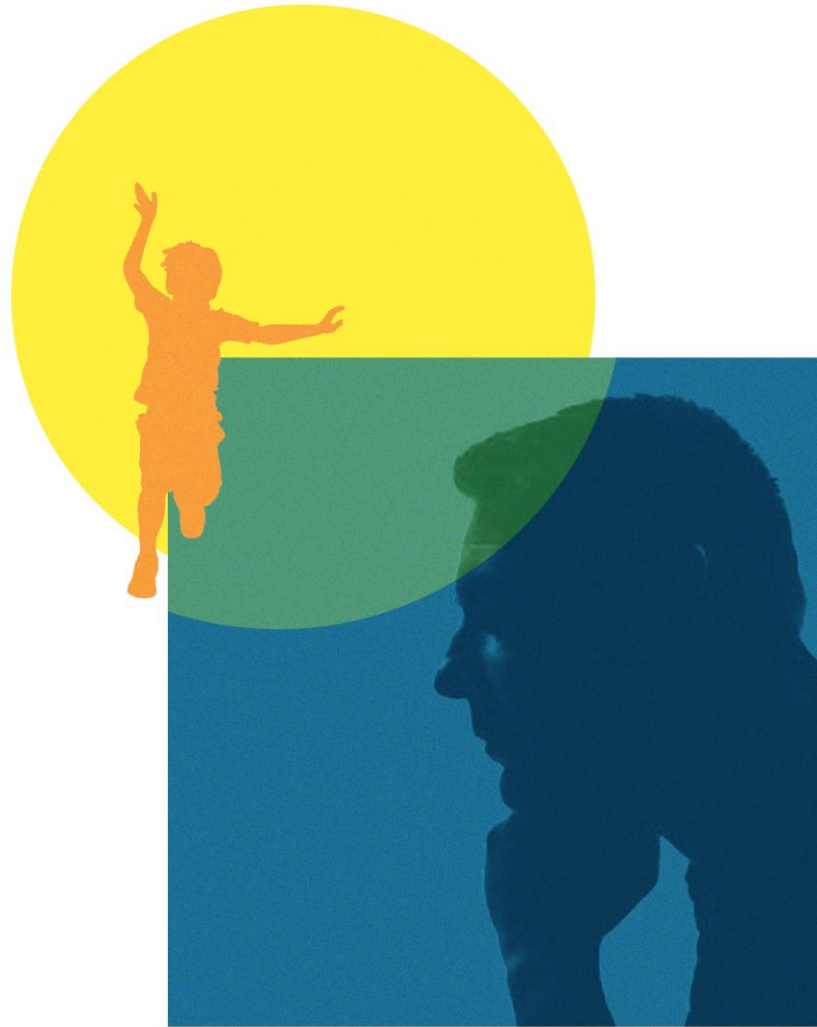
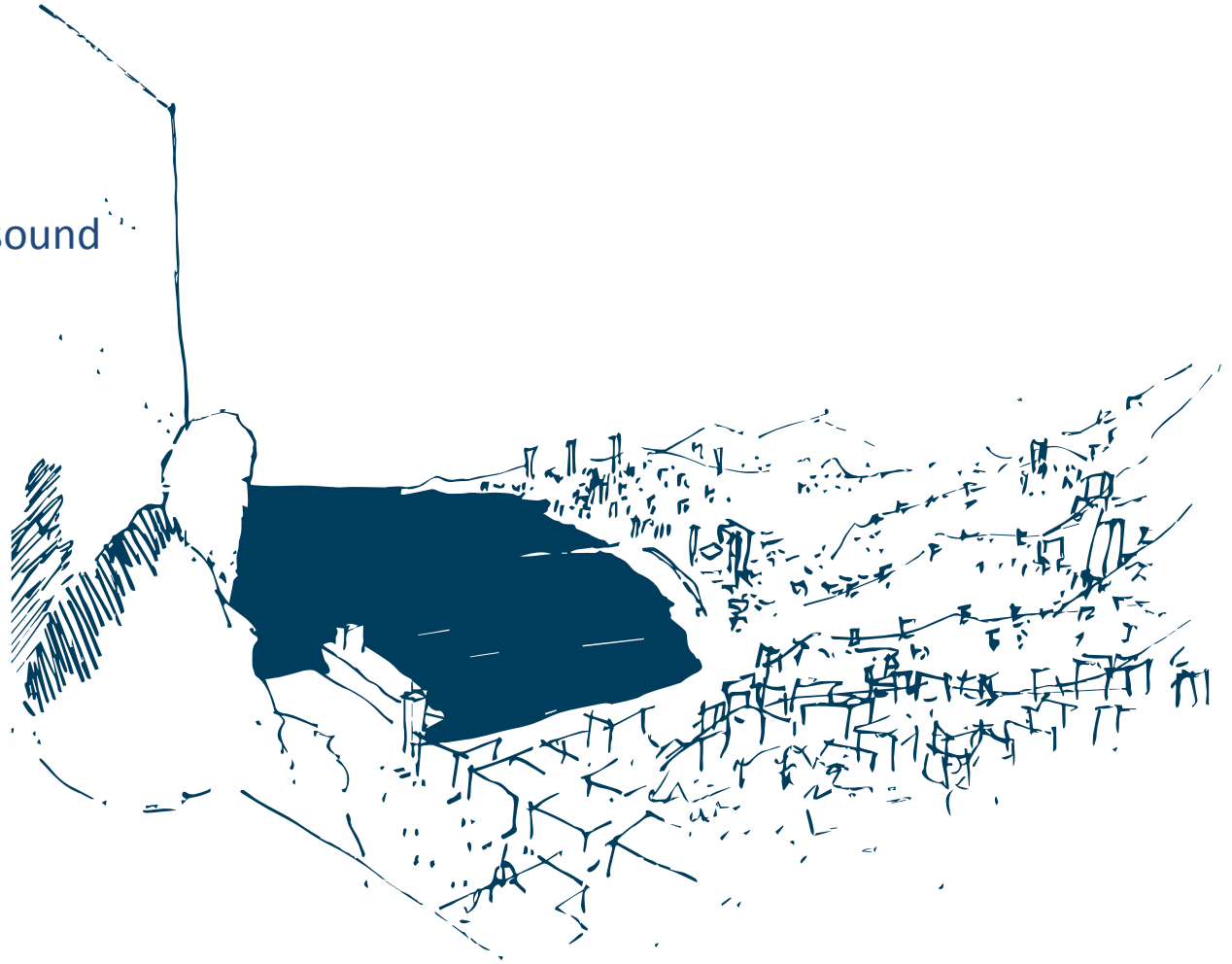


A SONIC

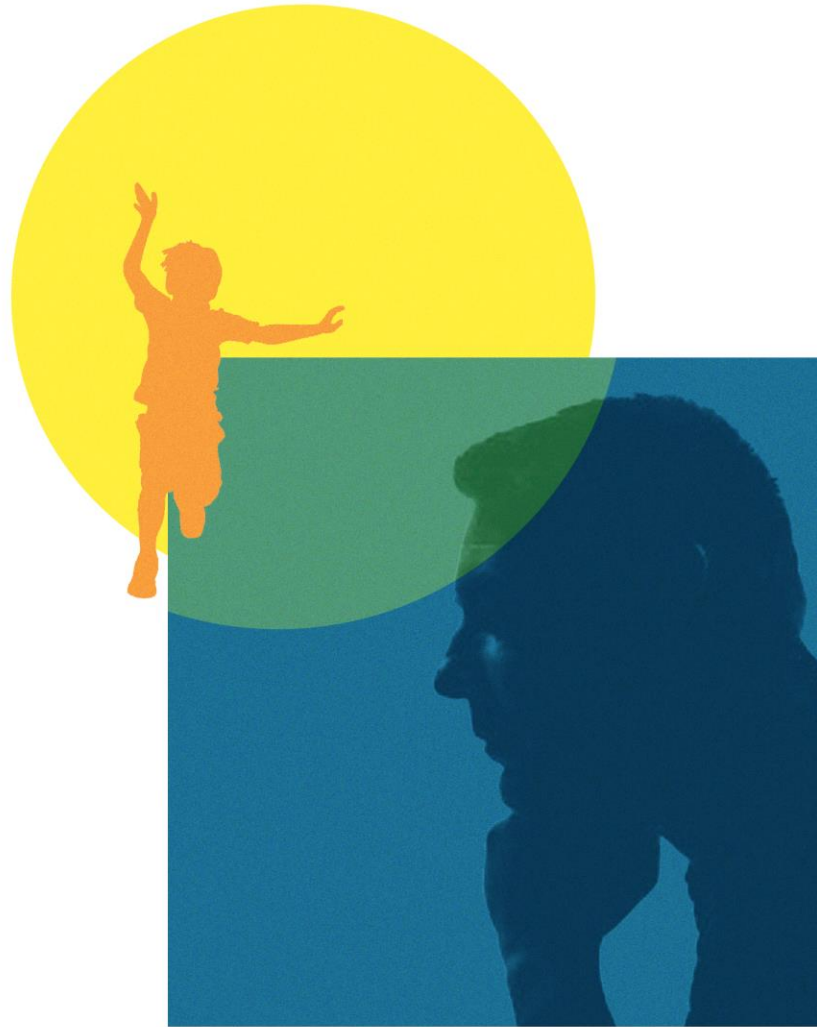


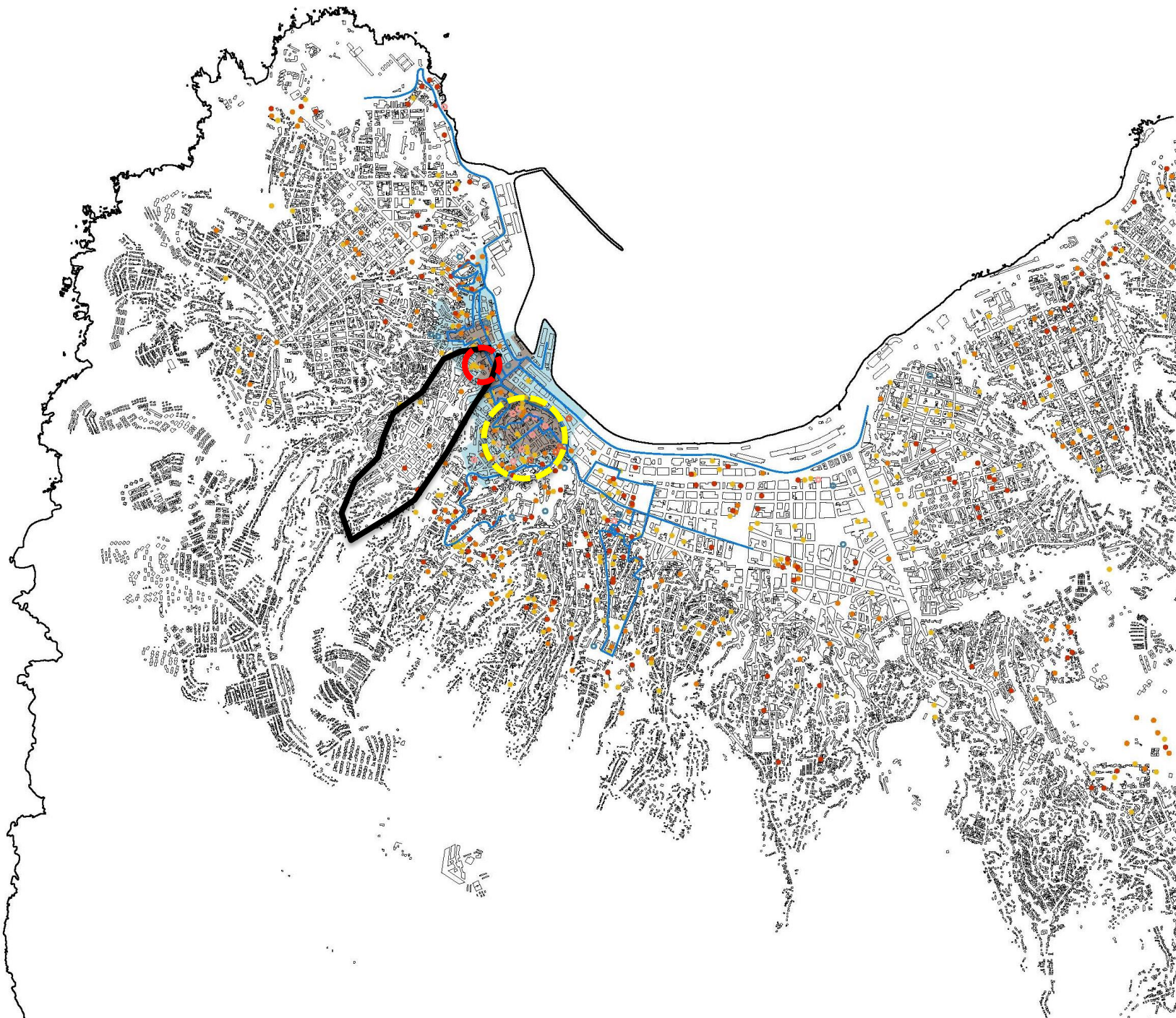
A SONIC

1. Situation
2. Designing with sound
3. The project
4. reflection

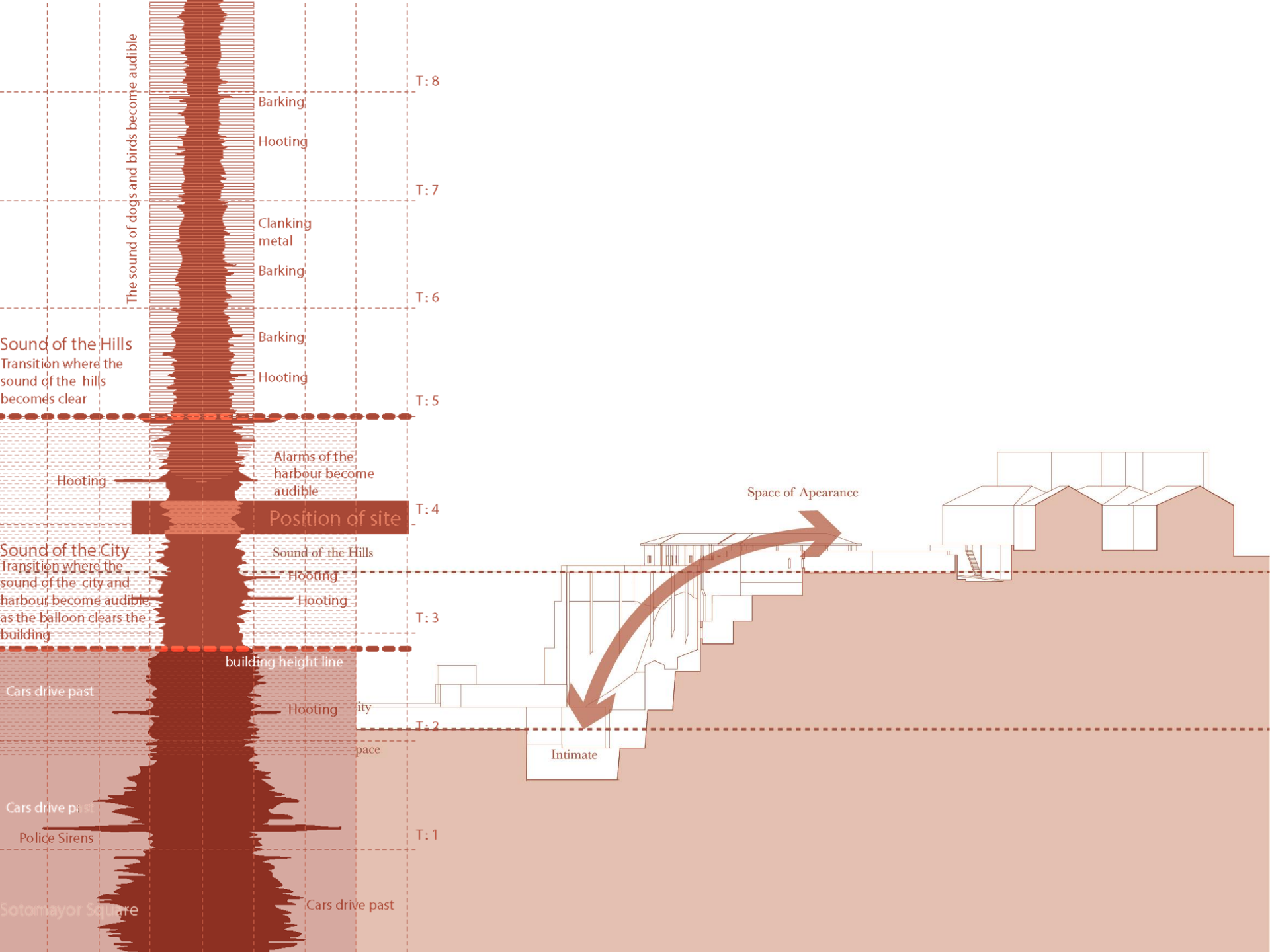


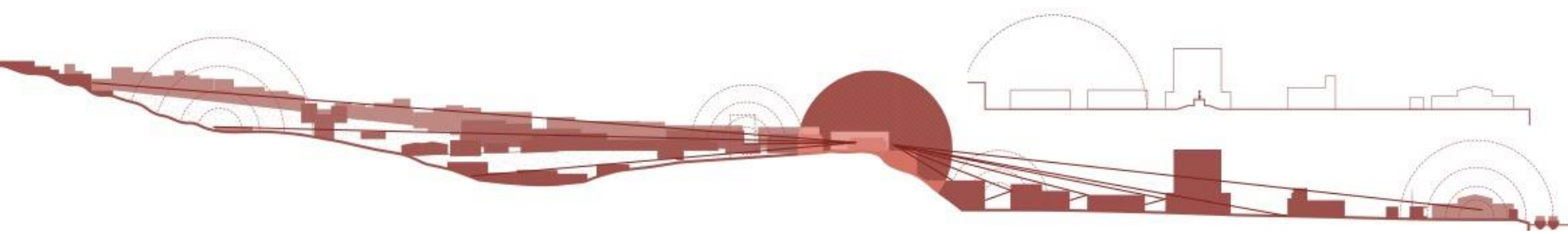
Situation

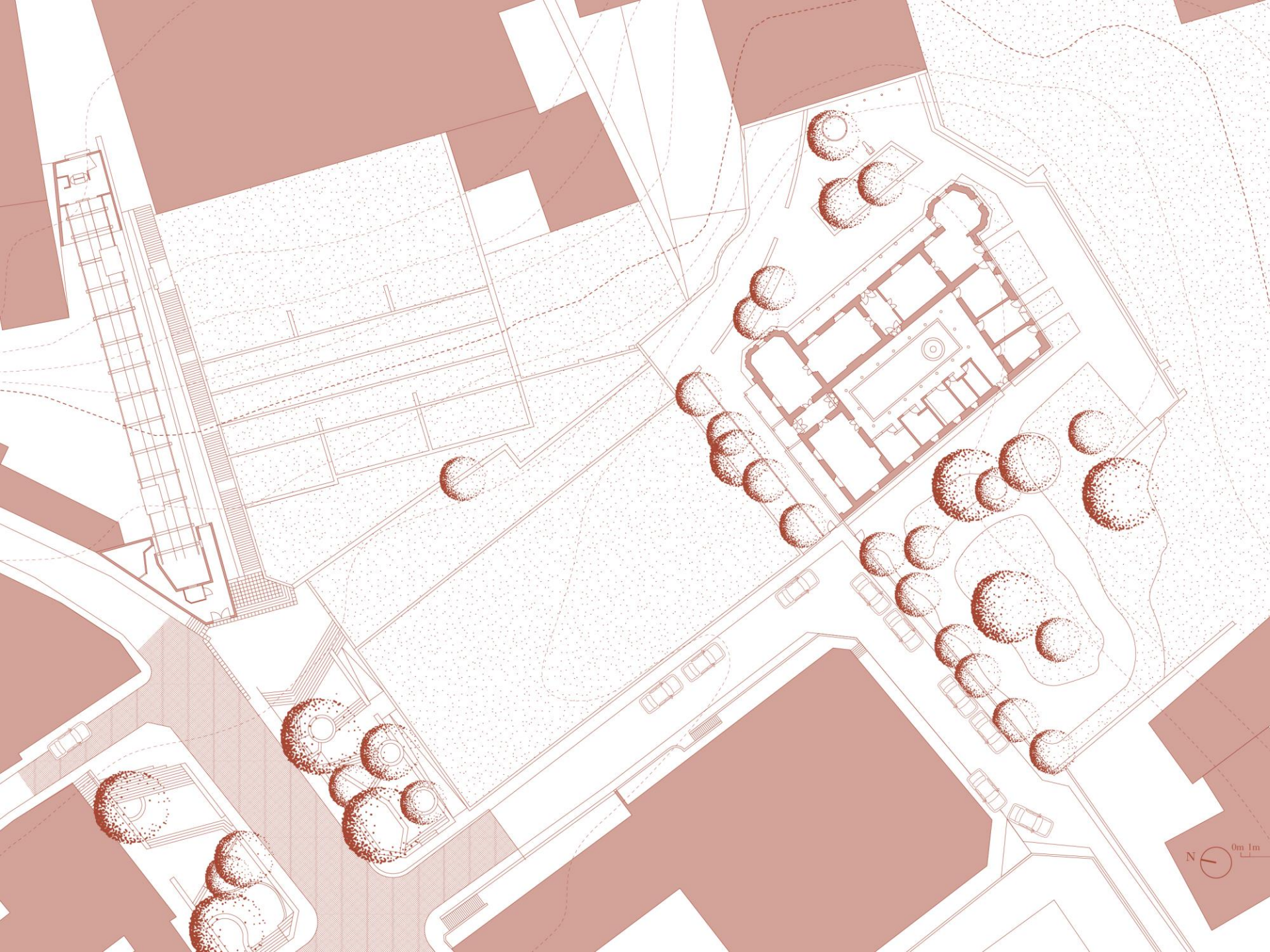




















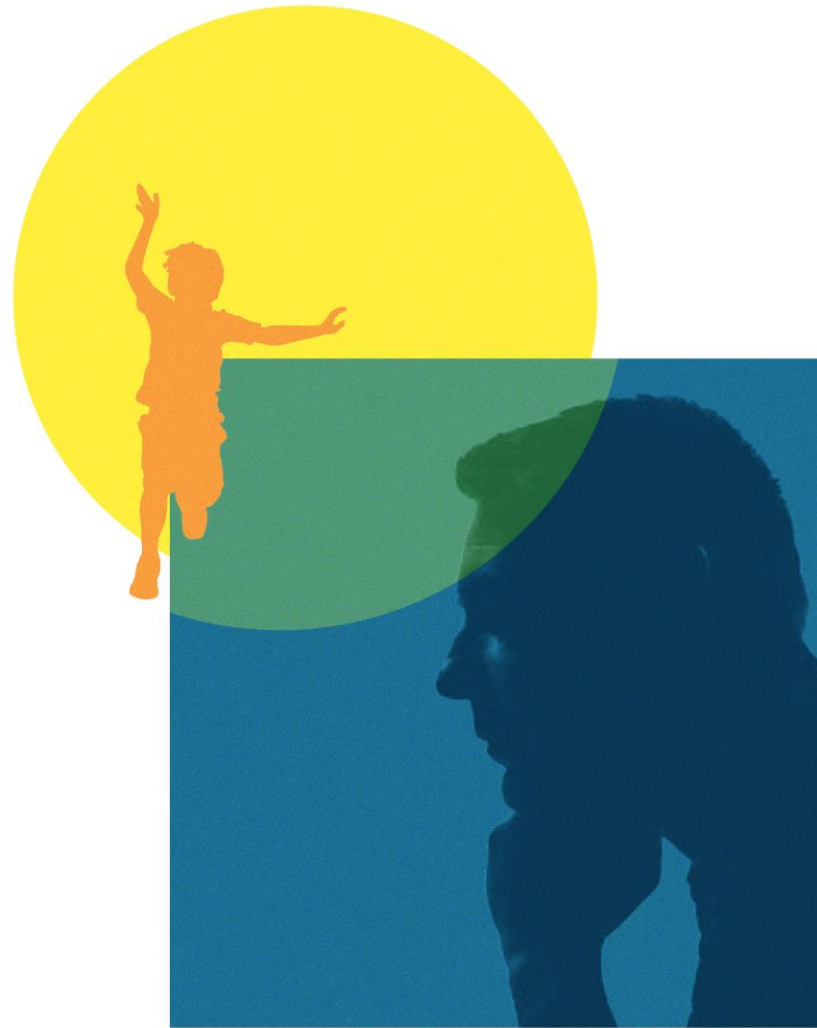








Designing with Sound



“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

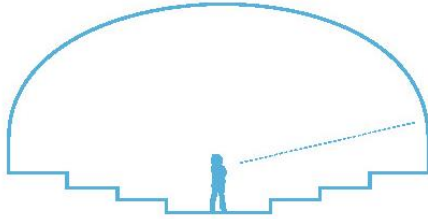
How can one design for the sonic act?

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

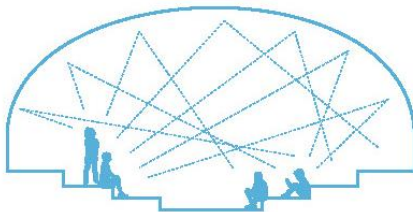
Intermission + intimacy

The act of recognizing ones own presence, as the sound of the body is recognized



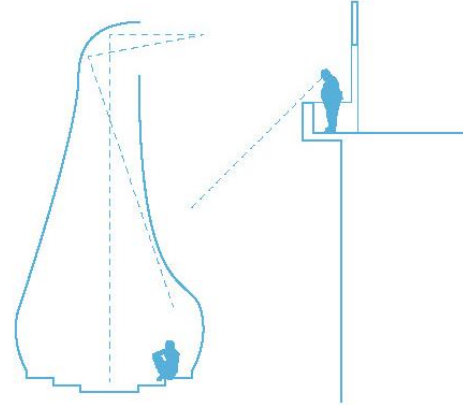
Intervention + Intimacy

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



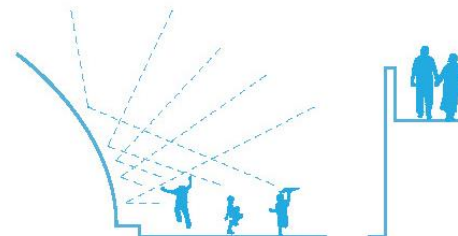
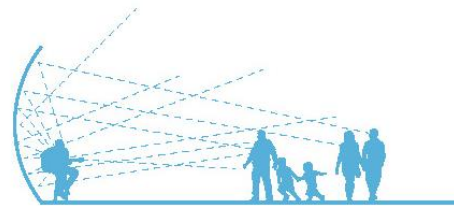
Intermission + Space of Appearance

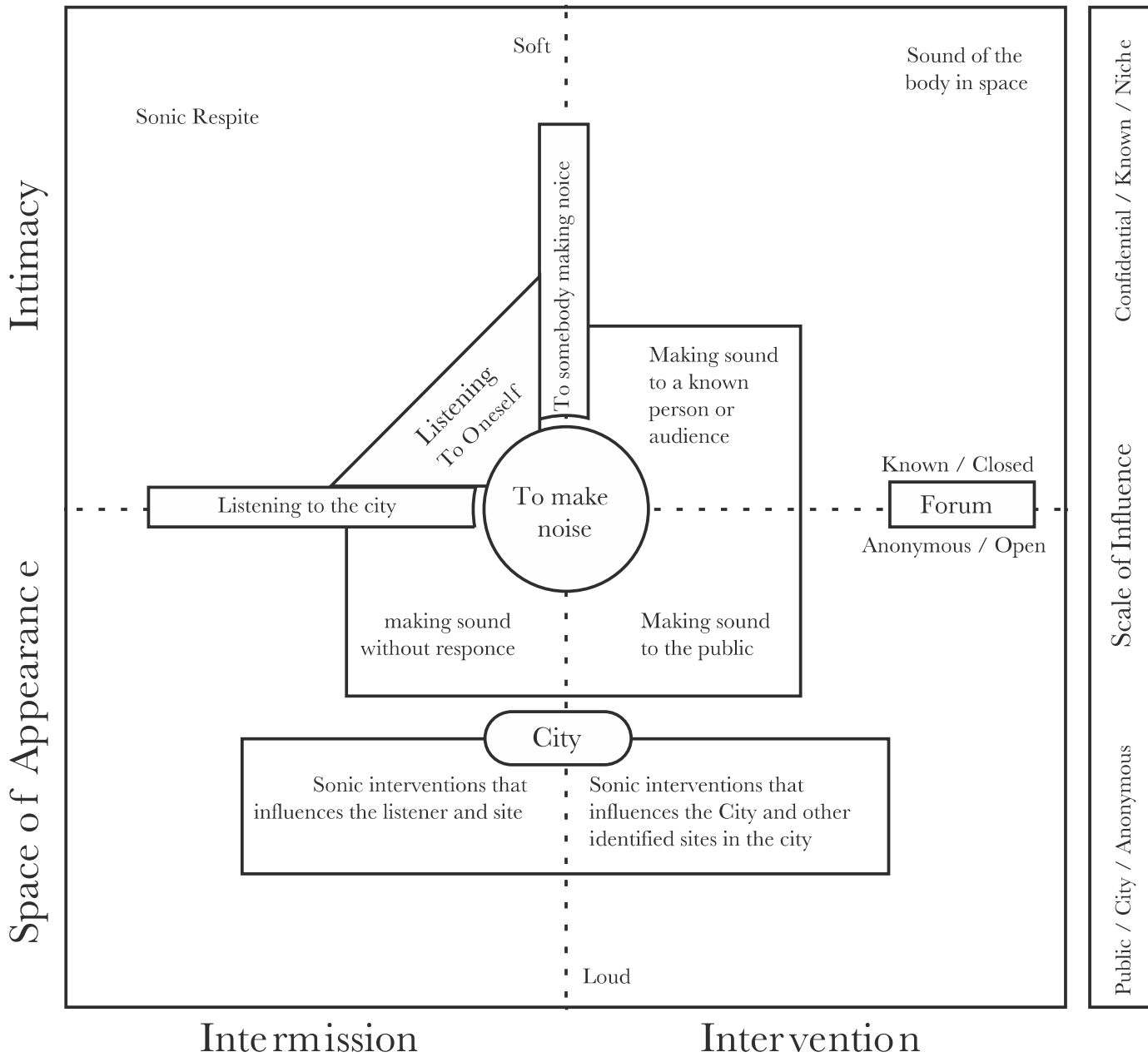
In a state of silence, lacking any response, Intermission in the space of appearance is seen as recognising ones on presence within the public sphere, without being able to alter space of appearance.

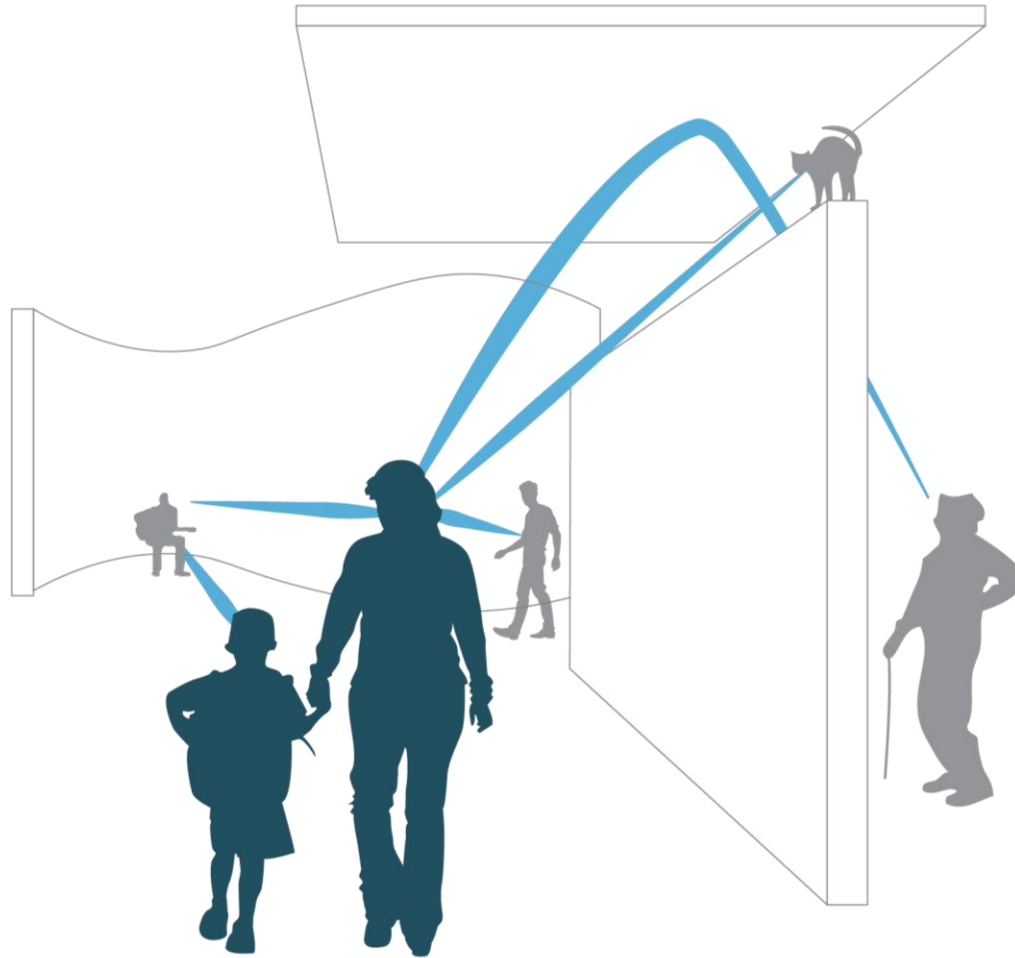


Intervention + Space of Appearance

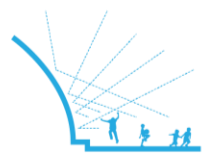
Able to manipulate and /or influence the sonic composition of the public realm - a common space for all.







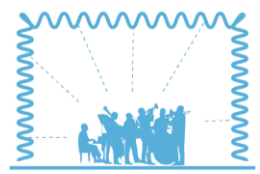
Reflecting



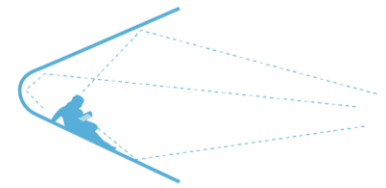
Containing



Absorbing

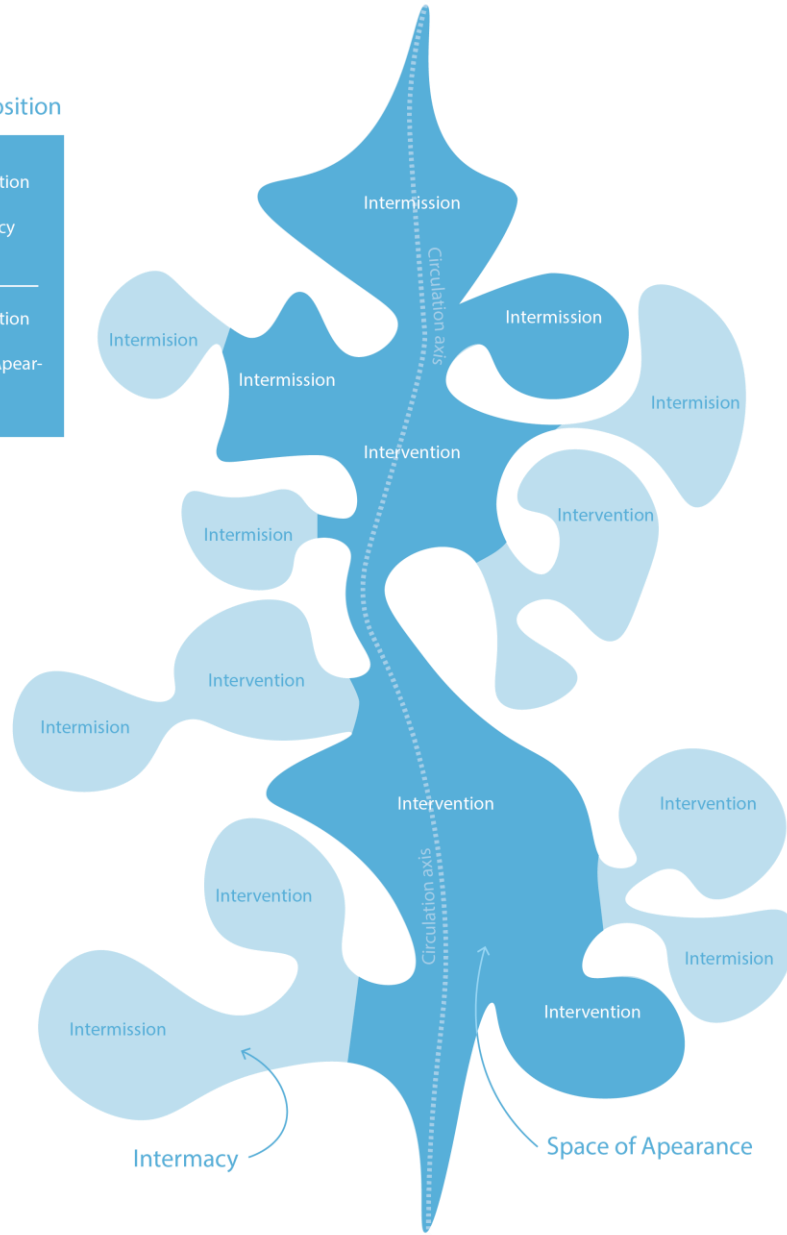


Directing

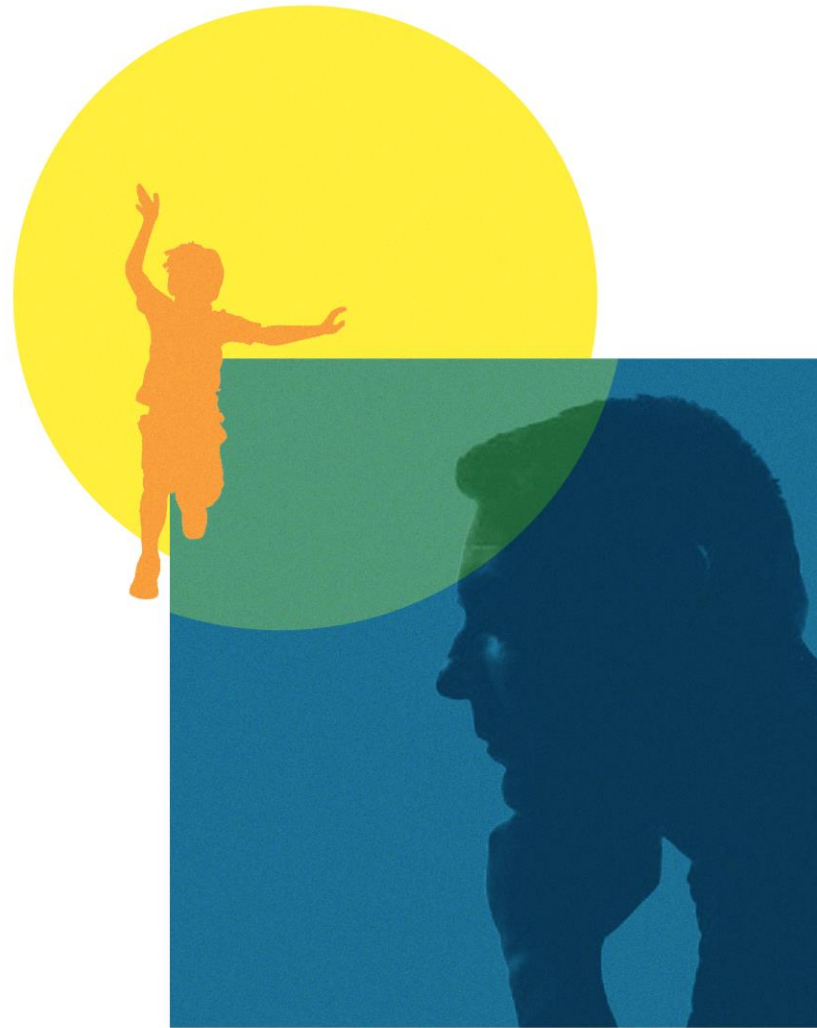


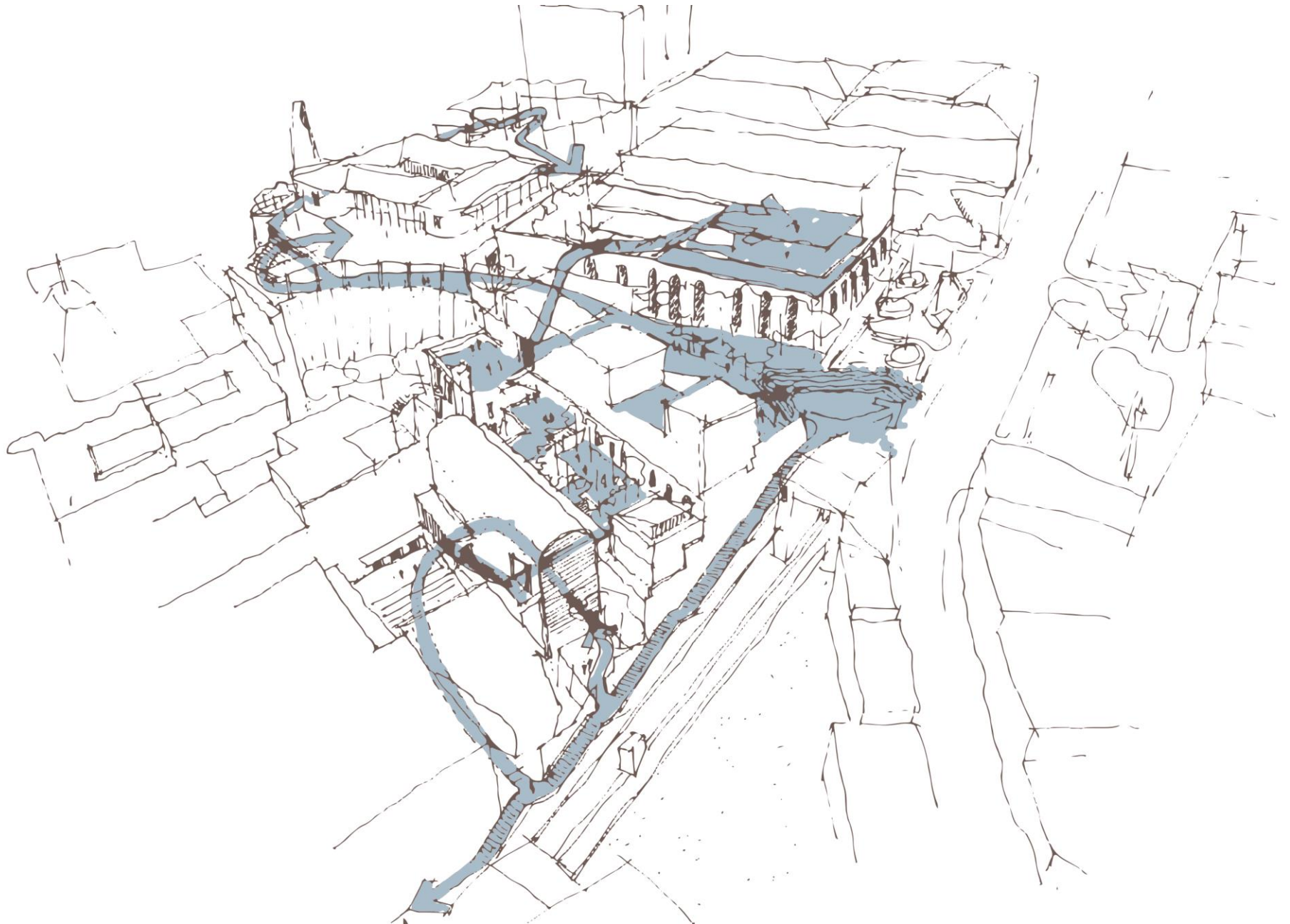
Sonic sequence composition

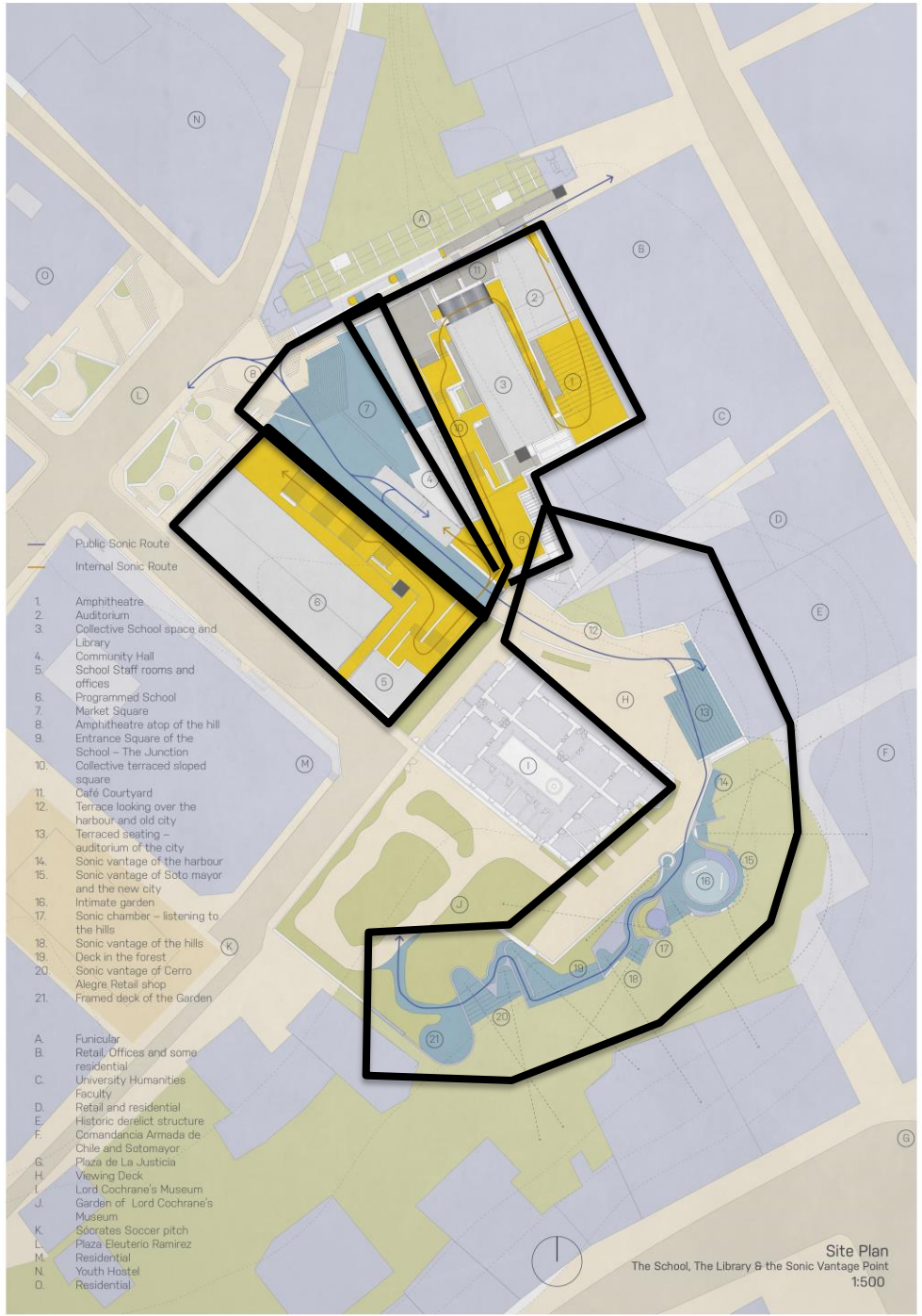
Intermission + Intimacy	Intervention + Intimacy
Intermission + Space of Appearance	Intervention + Space of Appearance



A Sonic | The Project







— Public Sonic Route
 — Internal Sonic Route

- 1. Amphitheatre
 - 2. Auditorium
 - 3. Collective School space and Library
 - 4. Community Hall
 - 5. School Staff rooms and offices
 - 6. Programmed School
 - 7. Market Square
 - 8. Amphitheatre atop of the hill
 - 9. Entrance Square of the School – The Junction
 - 10. Collective terraced sloped square
 - 11. Café Courtyard
 - 12. Terrace looking over the harbour and old city
 - 13. Terraced seating – auditorium of the city
 - 14. Sonic vantage of the harbour
 - 15. Sonic vantage of Soto mayor and the new city
 - 16. Intimate garden
 - 17. Sonic chamber – listening to the hills
 - 18. Sonic vantage of the hills
 - 19. Deck in the forest
 - 20. Sonic vantage of Cerro Alegre
 - 21. Retail shop
 - 21. Framed deck of the Garden
-
- A. Funicular
 - B. Retail, Offices and some residential
 - C. University Humanities Faculty
 - D. Retail and residential
 - E. Historic derelict structure
 - F. Comandancia Armada de Chile and Sotomayor
 - G. Plaza de La Justicia
 - H. Viewing Deck
 - I. Lord Cochrane's Museum
 - J. Garden of Lord Cochrane's Museum
 - K. Sócrates Soccer pitch
 - L. Plaza Eleuterio Ramirez
 - M. Residential
 - N. Youth Hostel
 - O. Residential



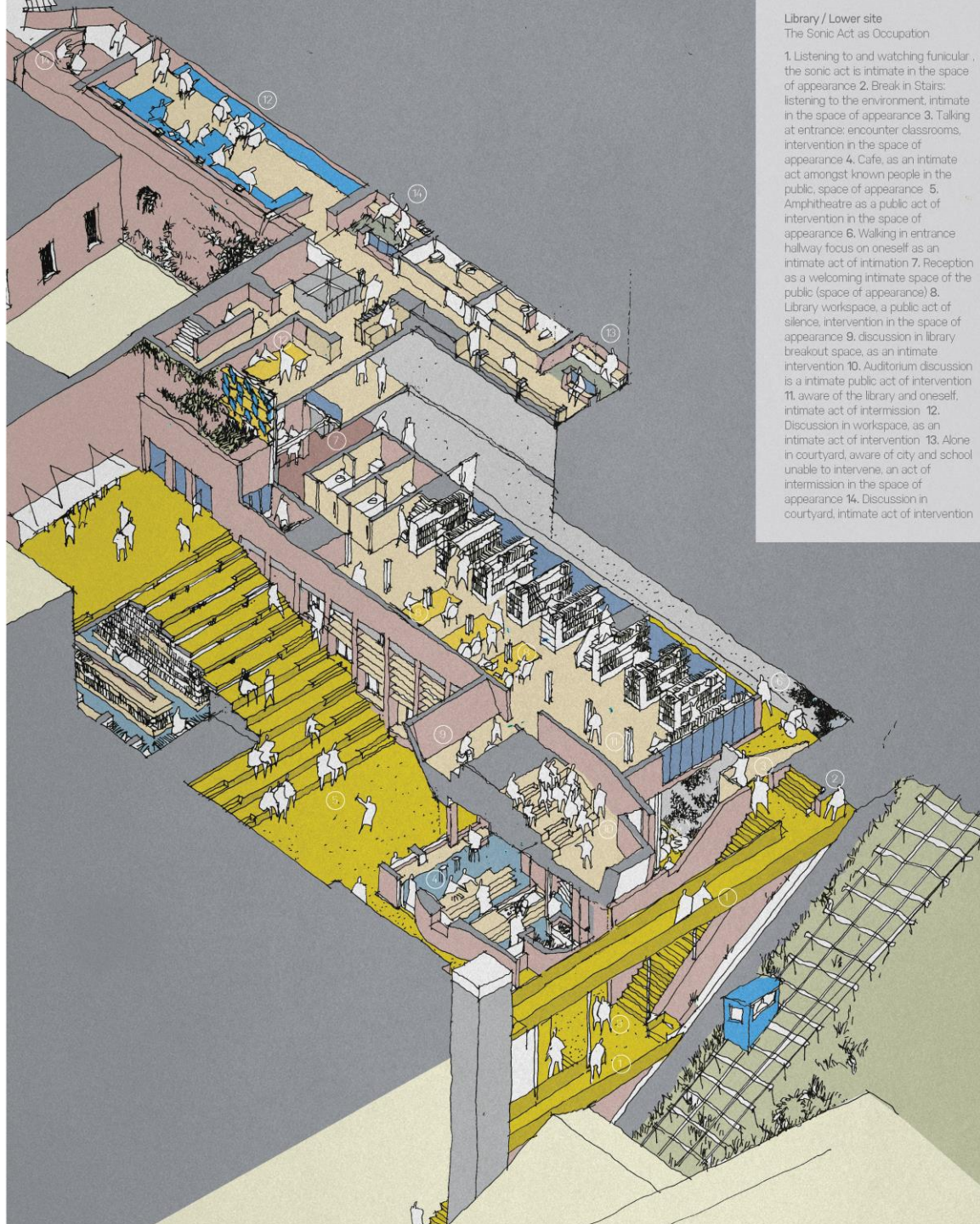
Site Plan
 The School, The Library & the Sonic Vantage Point
 1:500



- 1. Amphitheatre
- 2. Auditorium
- 3. Collective School space and Library
- 4. Community Hall
- 5. School Staff rooms and offices
- 6. Programmed School
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- 17. Sonic chamber - listening to the hills
- 18. Sonic vantage of the hills
- 19. Deck in the forest
- 20. Sonic vantage of Cerro Alegre Retail shop
- 21. Framed deck of the Garden
- 22. Sonic Chimney to the hills
- A. Funicular
- B. Retail, Offices and some residential
- C. University Humanities Faculty
- D. Retail and residential
- E. Historic derelict structure
- F. Comandancia Armada de Chile and Sotomayor
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- M. Residential
- N. Youth Hostel
- O. Residential

Axonometric Site View
Western View

Learning Centre

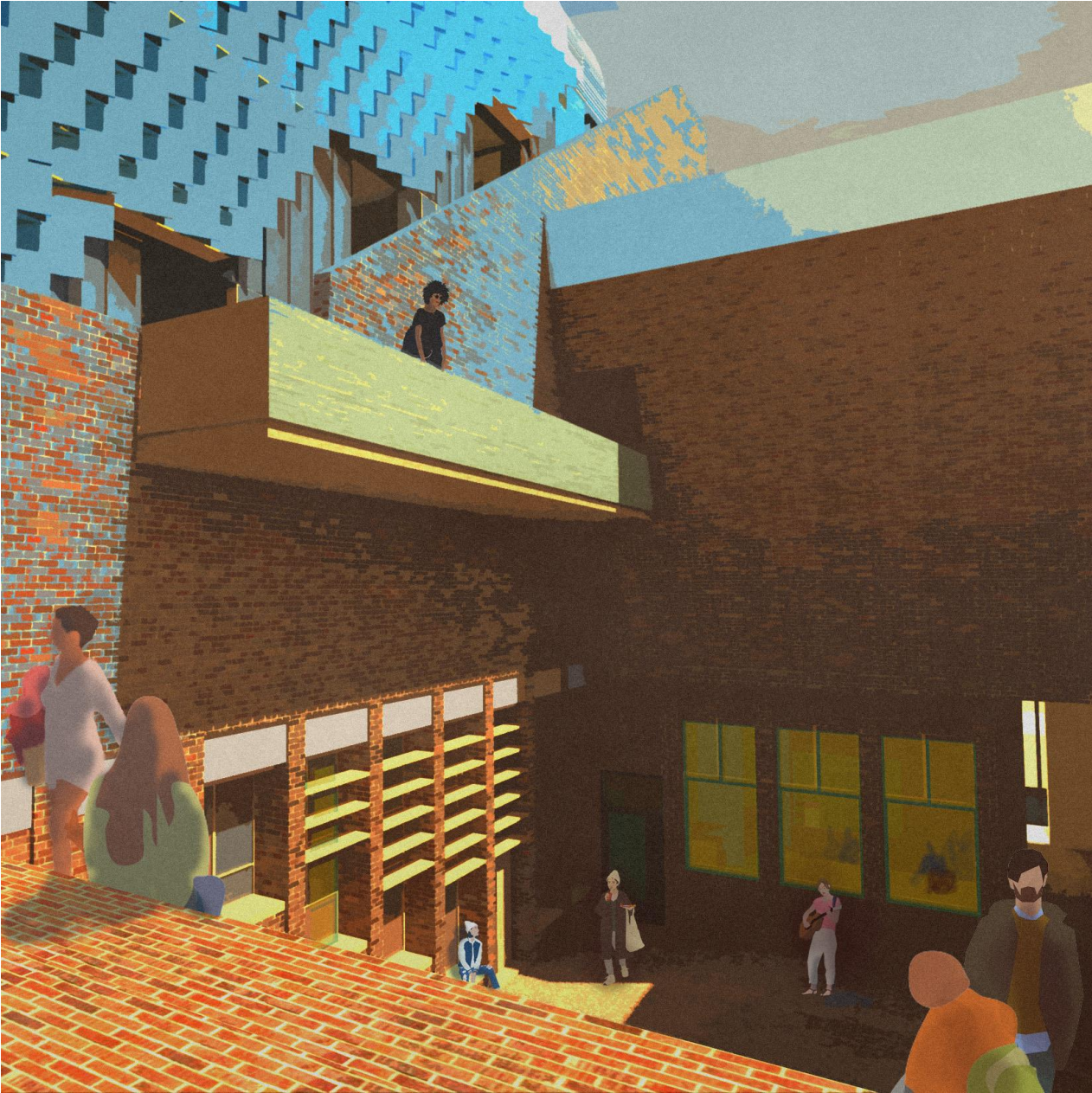


Library / Lower site

The Sonic Act as Occupation

1. Listening to and watching funicular, the sonic act is intimate in the space of appearance 2. Break in Stairs: listening to the environment, intimate in the space of appearance 3. Talking at entrance: encounter classrooms, intervention in the space of appearance 4. Cafe, as an intimate act amongst known people in the public, space of appearance 5. Amphitheatre as a public act of intervention in the space of appearance 6. Walking in entrance hallway focus on oneself as an intimate act of intimation 7. Reception as a welcoming intimate space of the public (space of appearance) 8. Library workspace, a public act of silence, intervention in the space of appearance 9. discussion in library breakout space, as an intimate intervention 10. Auditorium discussion is a intimate public act of intervention 11. aware of the library and oneself, intimate act of intermission 12. Discussion in workspace, as an intimate act of intervention 13. Alone in courtyard, aware of city and school unable to intervene, an act of intermission in the space of appearance 14. Discussion in courtyard, intimate act of intervention

Amphitheatre



Café
Courtyard



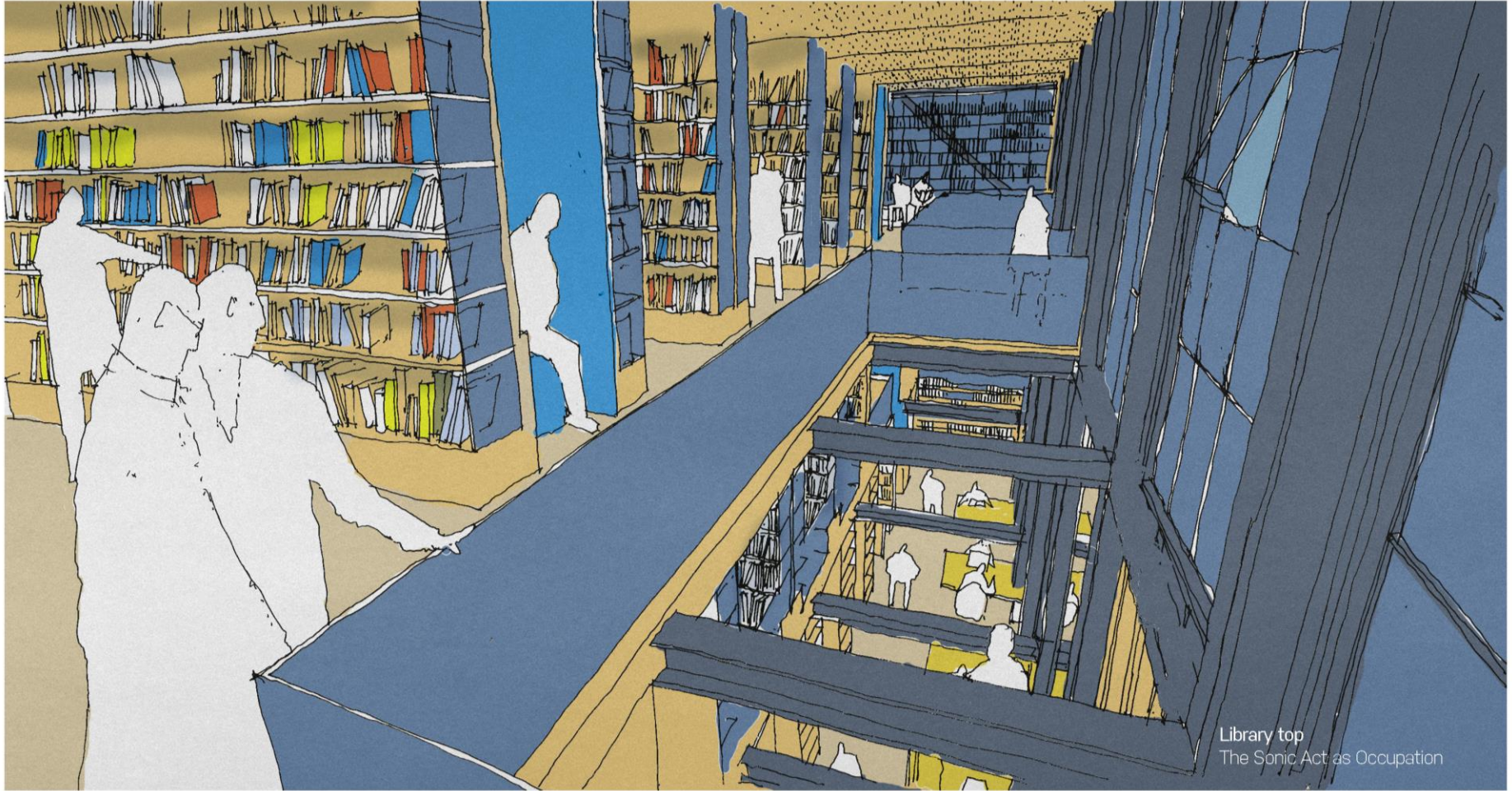
Staircase



Library (2nd floor view)



Library (top floor)



Library top
The Sonic Act as Occupation

Auditorium

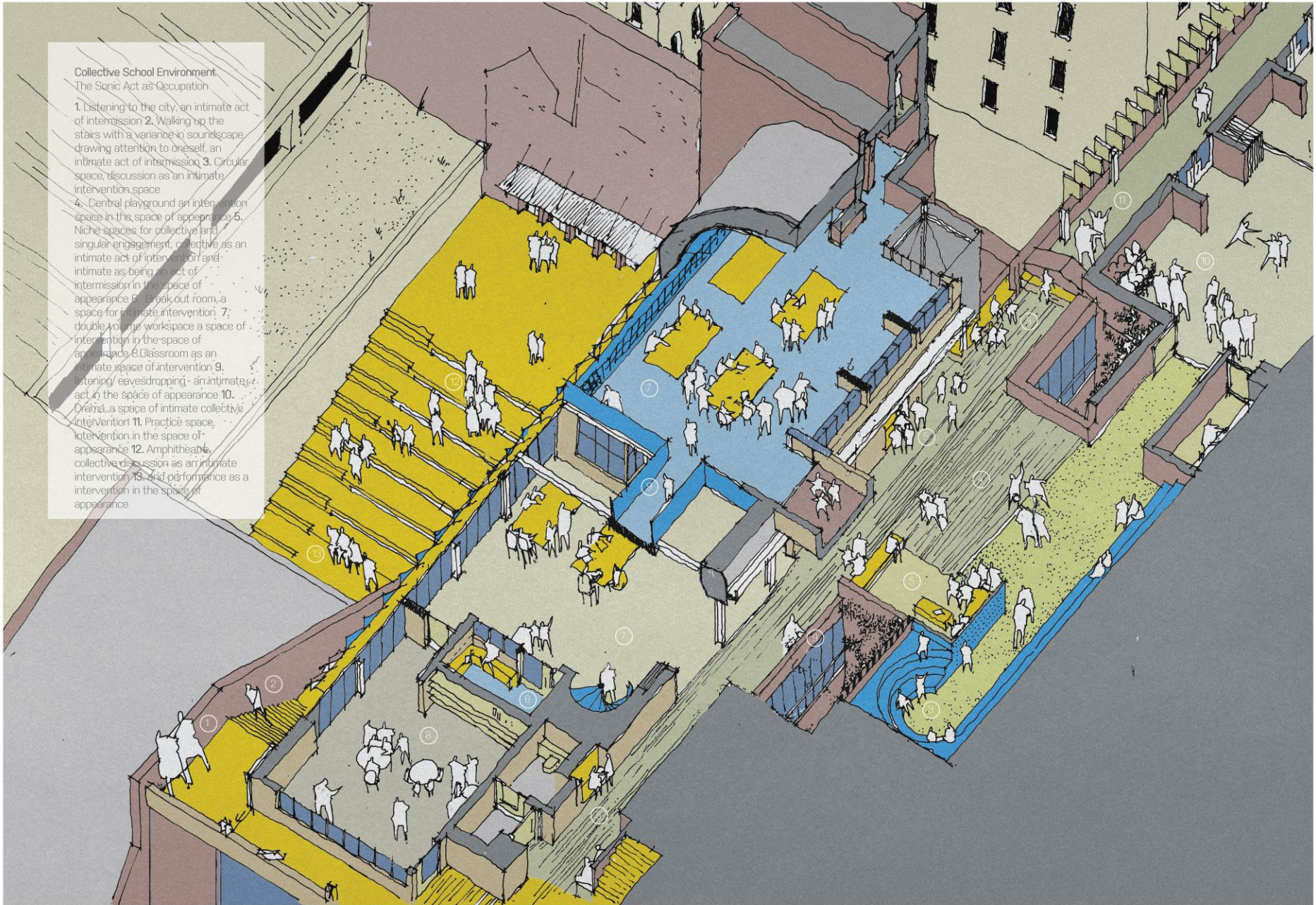


Auditorium
The Sonic Act as Occupation

Collective School

Collective School Environment The Sonic Act as Occupation

1. Listening to the city, an intimate act of intermission
2. Walking up the stairs with a variance in soundscape, drawing attention to oneself, an intimate act of intermission
3. Circular space, discussion as an intimate intervention space
4. Central playground an intervention space in the space of appearance
5. Niche spaces for collective and singular engagement, collective as an intimate act of intervention and intimate as being an act of intermission in the space of appearance
6. Break out room, a space for intimate intervention
7. double volume workspace a space of intervention in the space of appearance
8. Classroom as an intimate space of intervention
9. listening/ eavesdropping - an intimate act in the space of appearance
10. Drama, a space of intimate collective intervention
11. Practice space, intervention in the space of appearance
12. Amphitheatre, collective discussion as an intimate intervention in the space of appearance
13. and performance as a intervention in the space of appearance

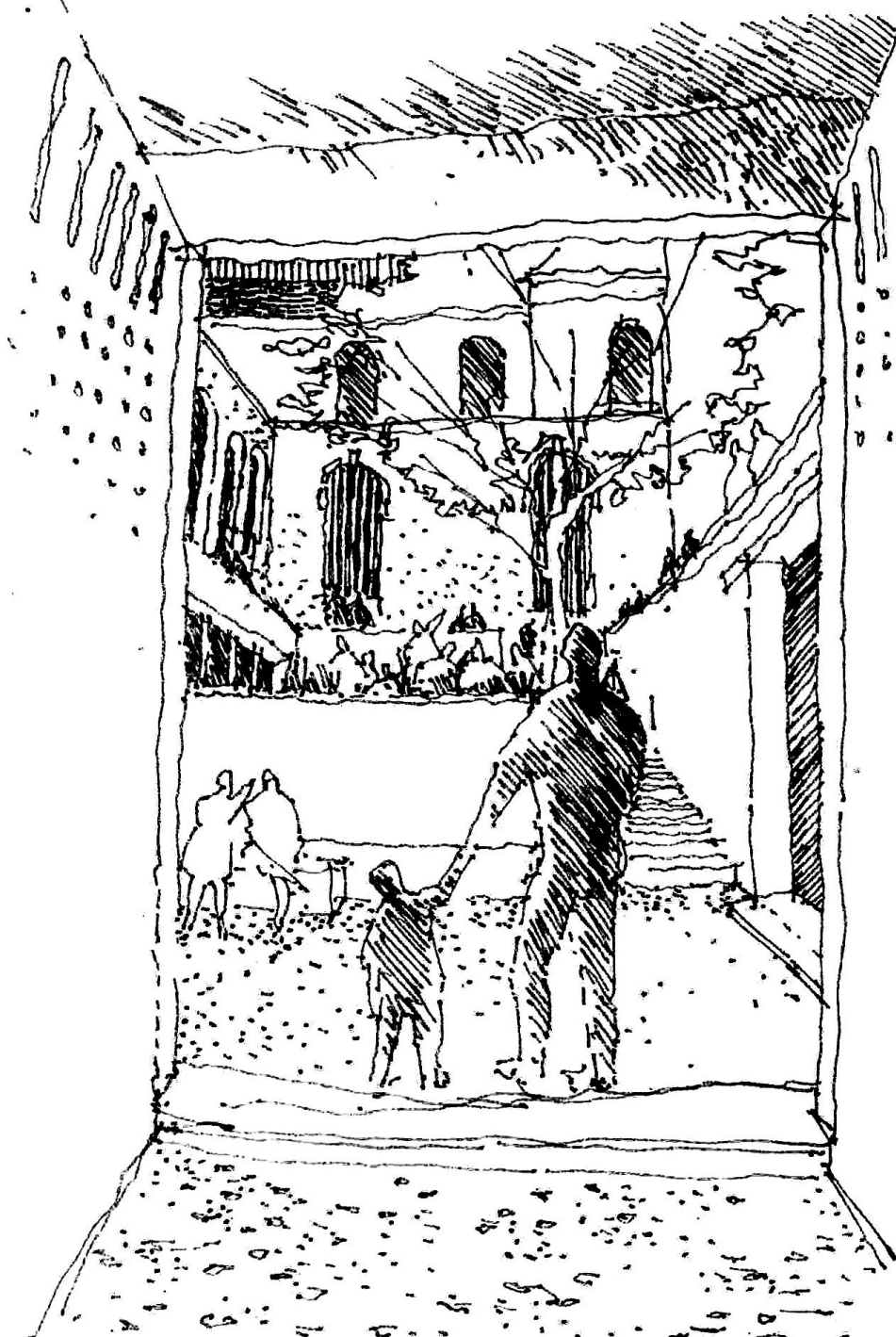




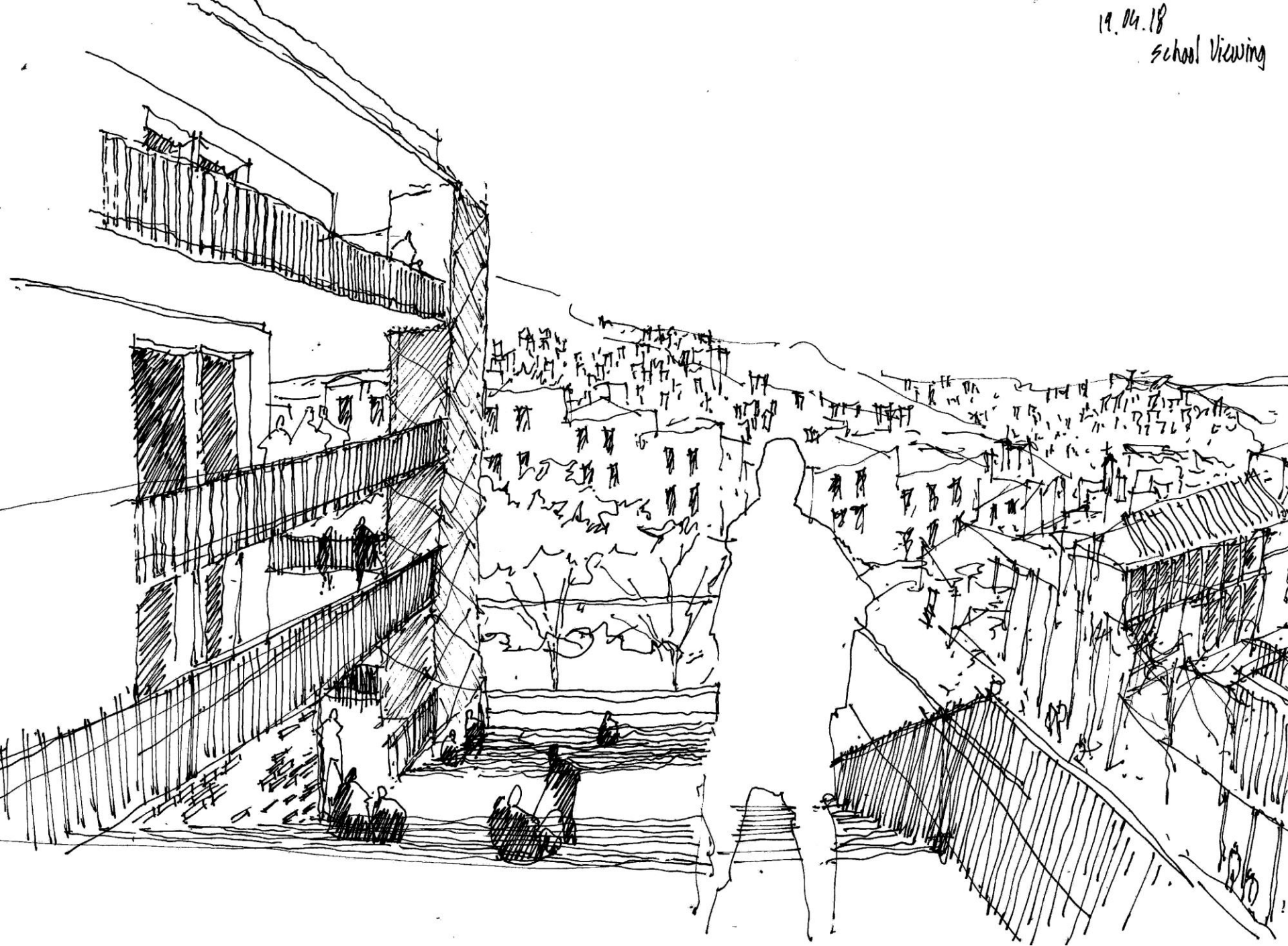
Collective School Environment
The Sonic Act as Occupation







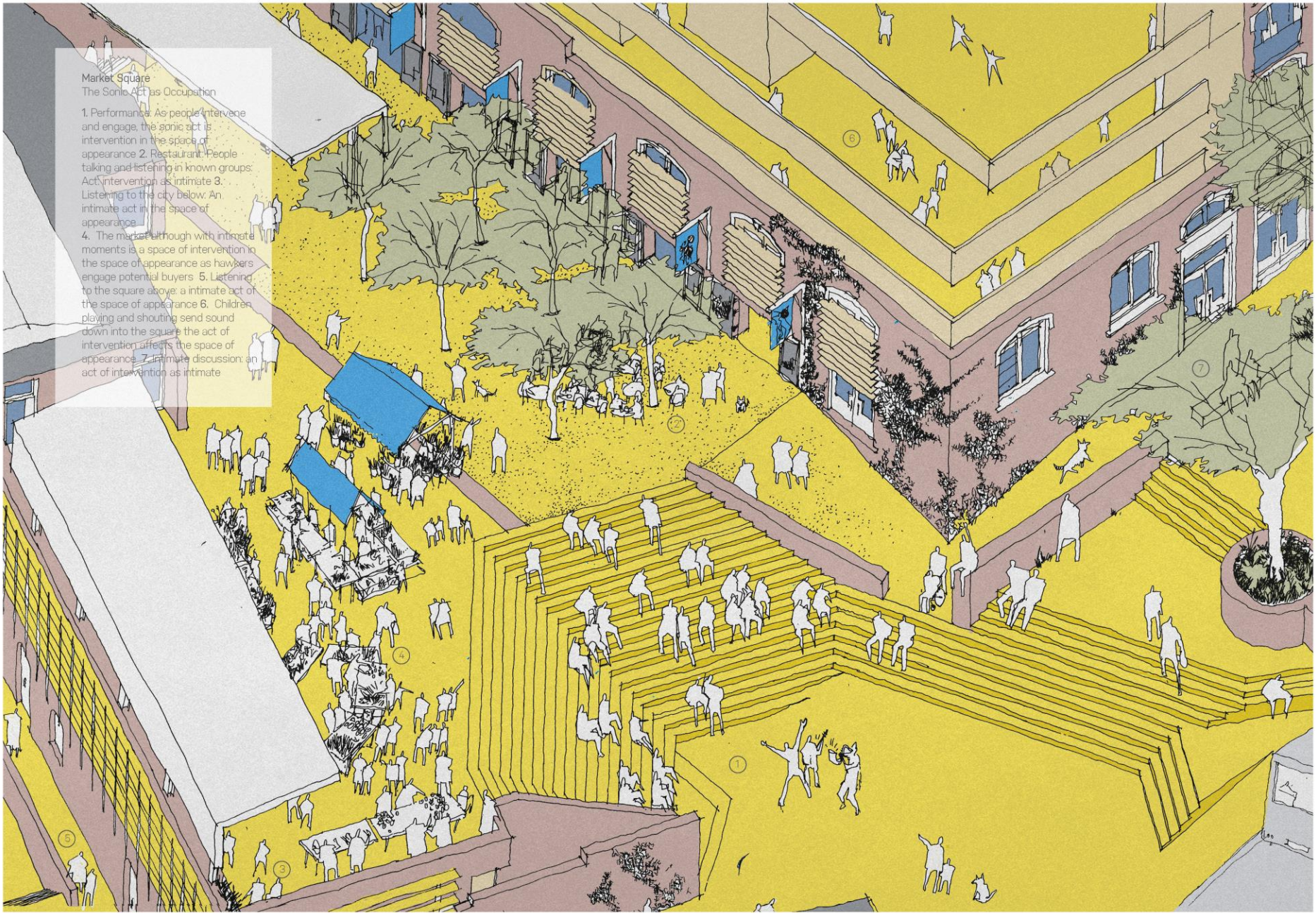
19.04.18
School Viewing



Market Square

The Sonic Act as Occupation

1. Performance: As people intervene and engage, the sonic act is intervention in the space of appearance 2. Restaurant: People talking and listening in known groups: Act intervention as intimate 3. Listening to the city below: An intimate act in the space of appearance 4. The market although with intimate moments is a space of intervention in the space of appearance as hawkers engage potential buyers 5. Listening to the square above: a intimate act of the space of appearance 6. Children playing and shouting send sound down into the square the act of intervention affects the space of appearance 7. Intimate discussion: an act of intervention as intimate

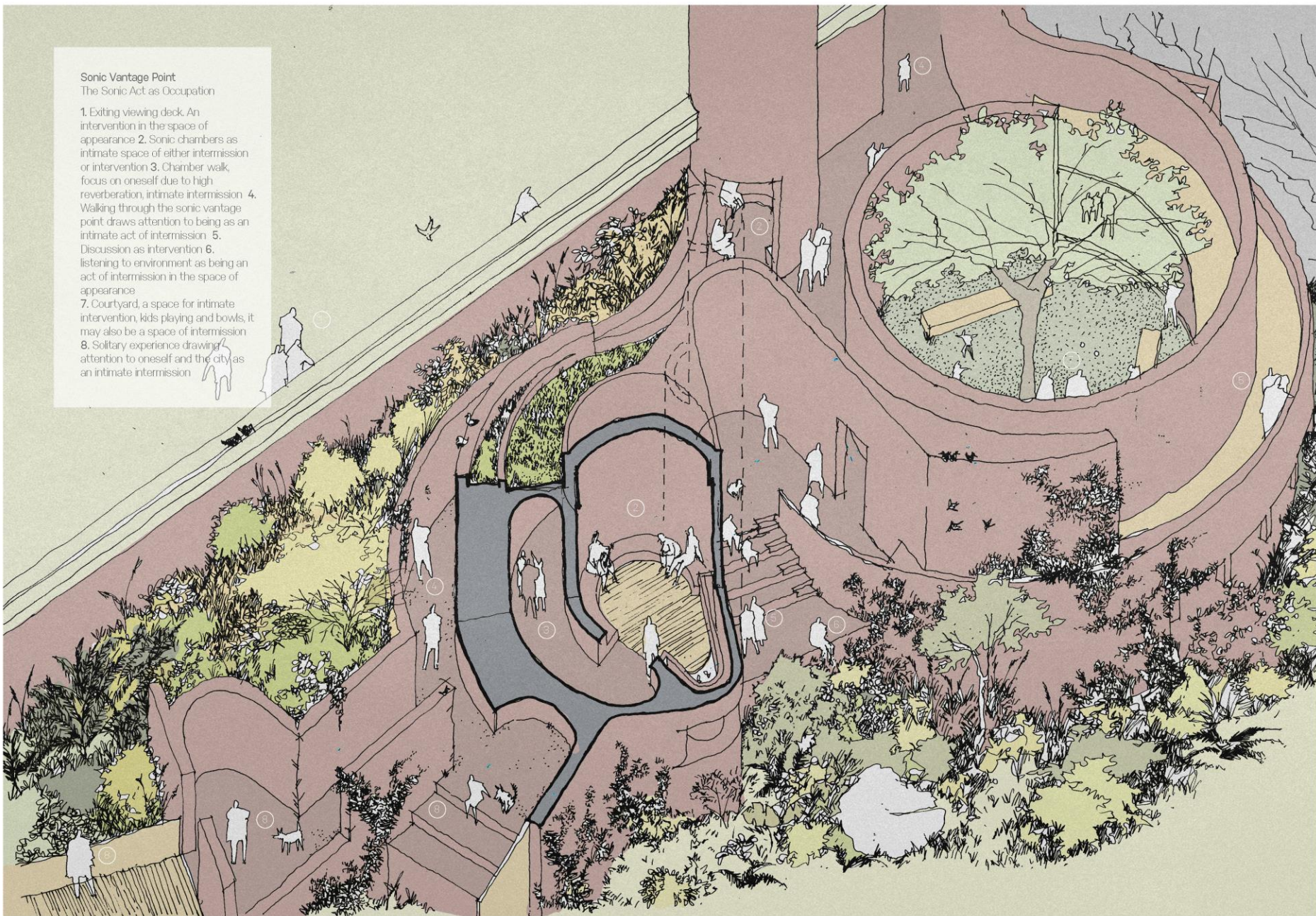




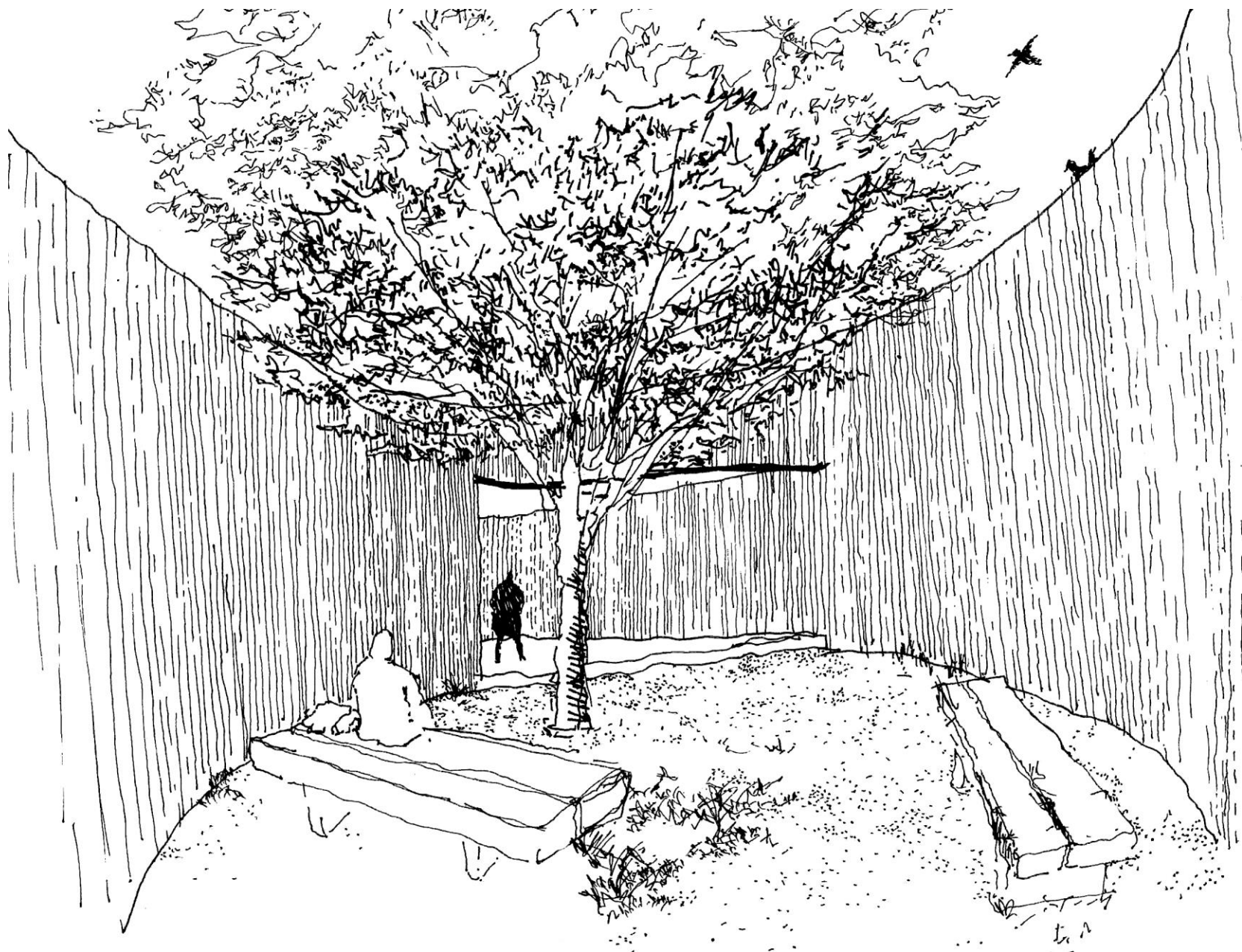
Sonic Vantage Point

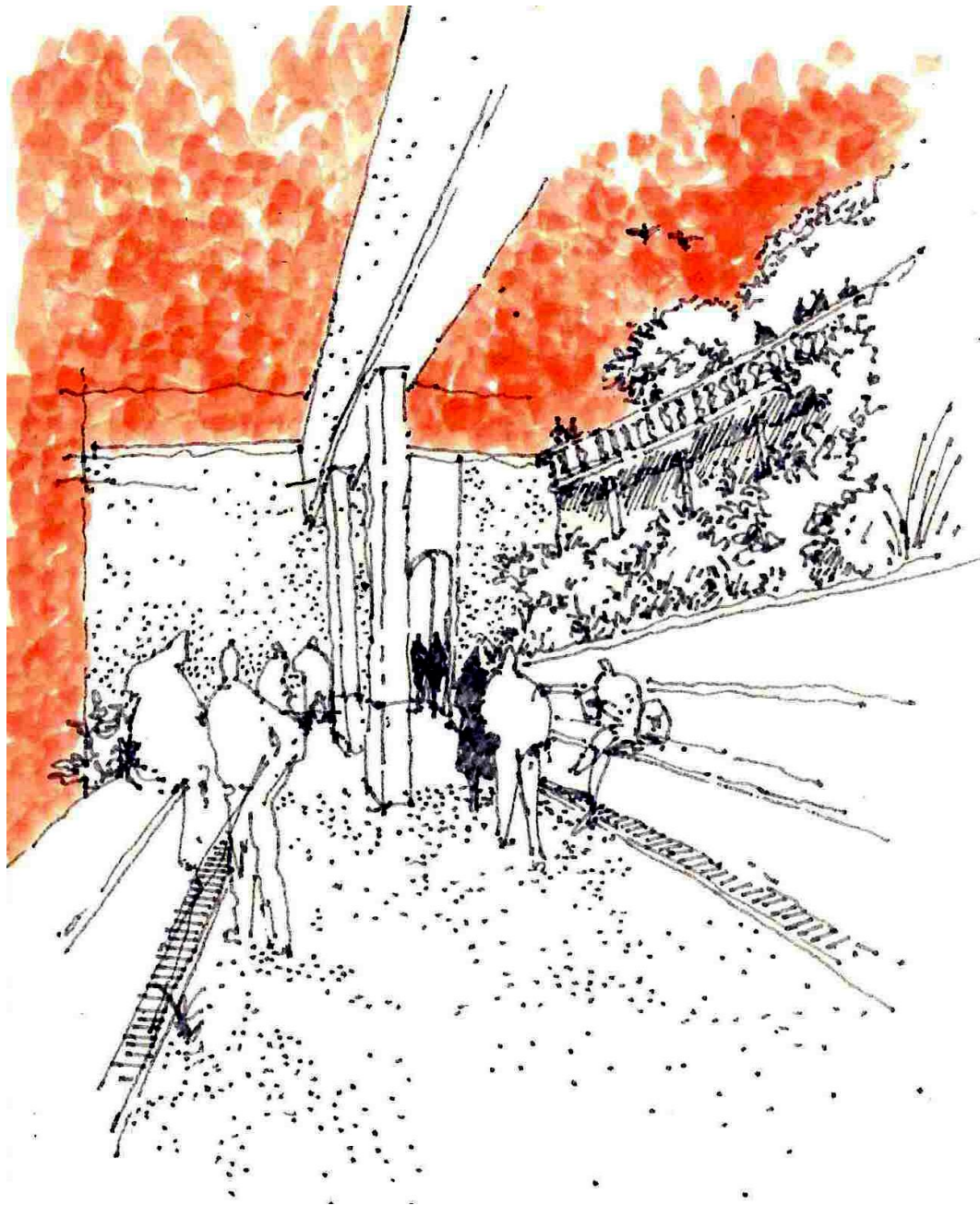
The Sonic Act as Occupation

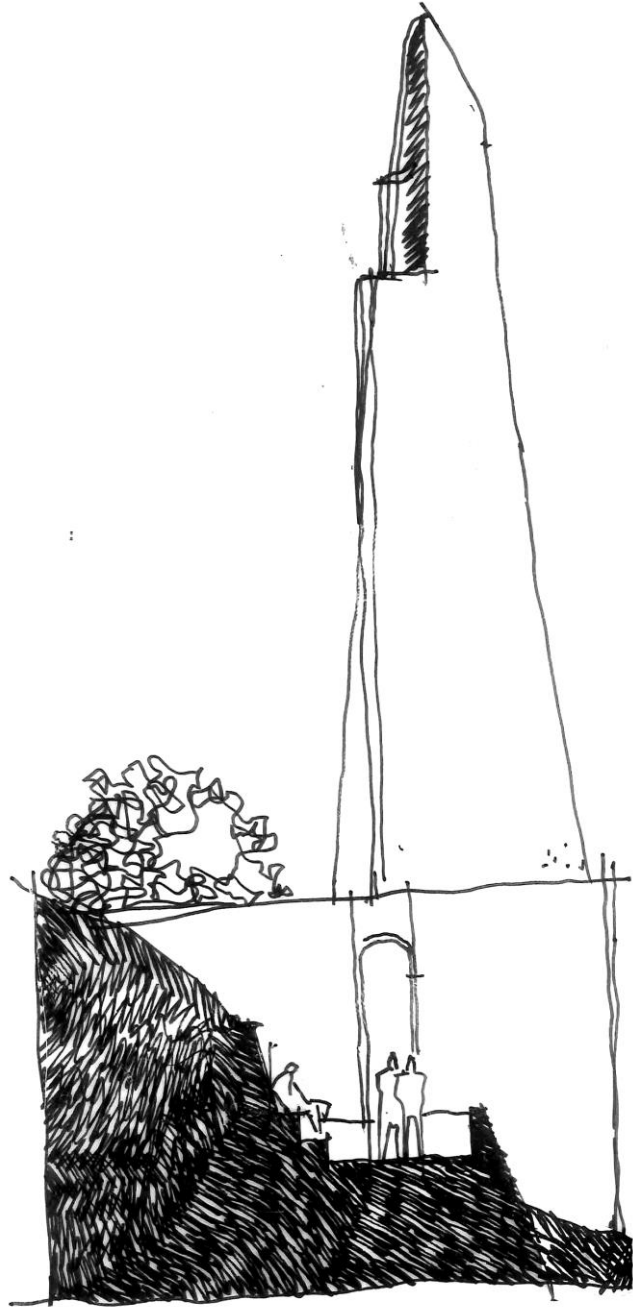
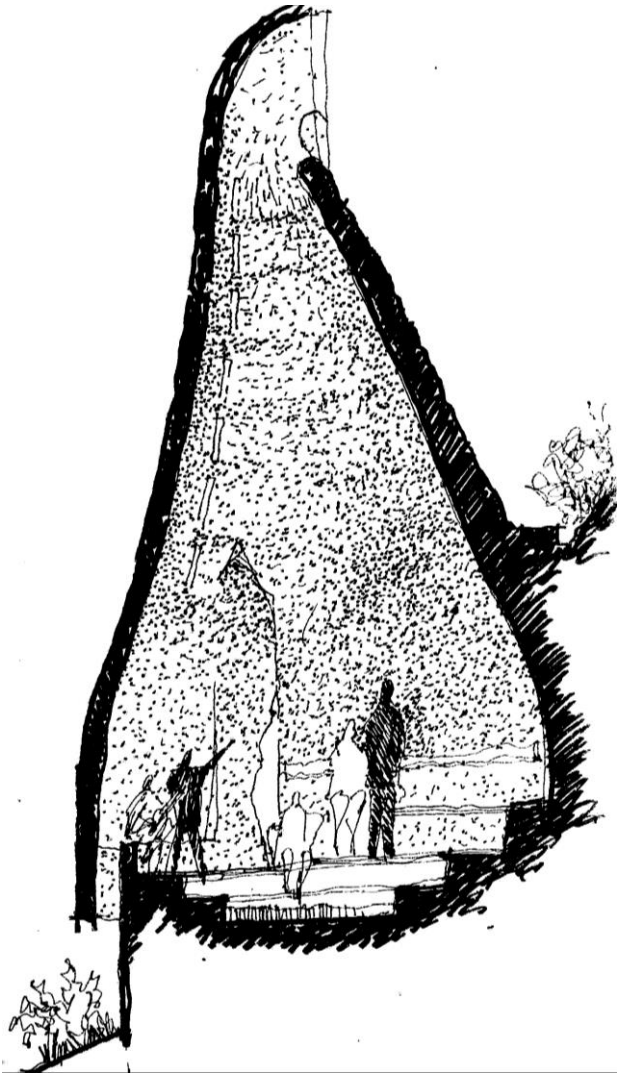
1. Exiting viewing deck. An intervention in the space of appearance
2. Sonic chambers as intimate space of either intermission or intervention
3. Chamber walk, focus on oneself due to high reverberation, intimate intermission
4. Walking through the sonic vantage point draws attention to being as an intimate act of intermission
5. Discussion as intervention
6. Listening to environment as being an act of intermission 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











Perpetually afoot

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]

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 out and in?

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 ascend we shall

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

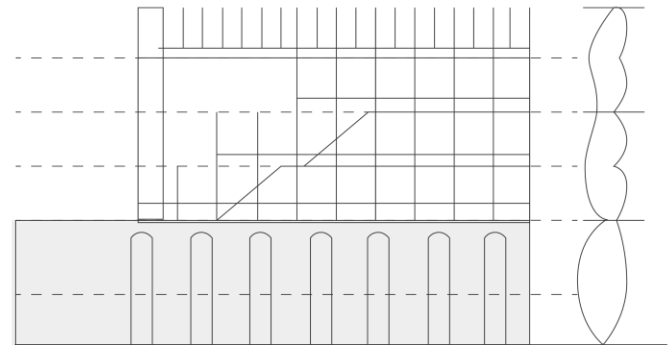
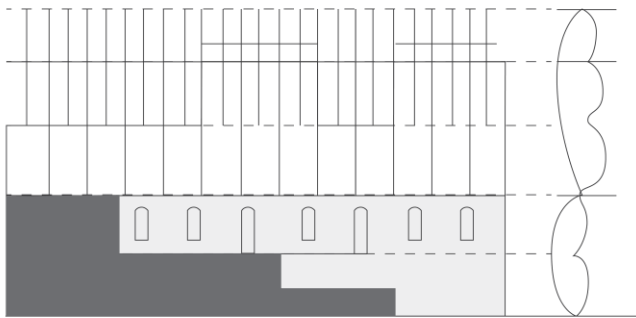
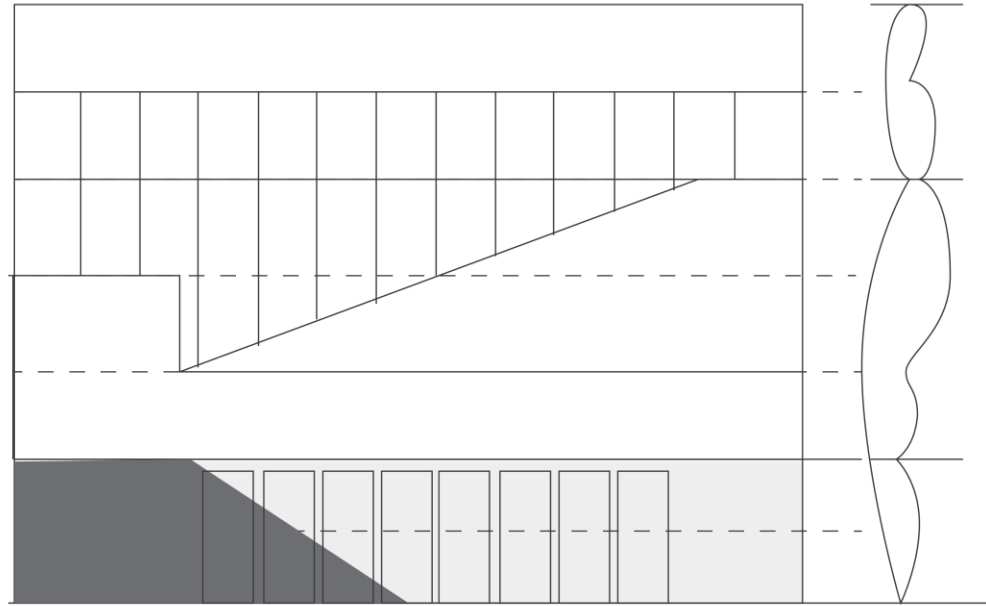
A turn away
and here we are

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

A turn away
and away we go

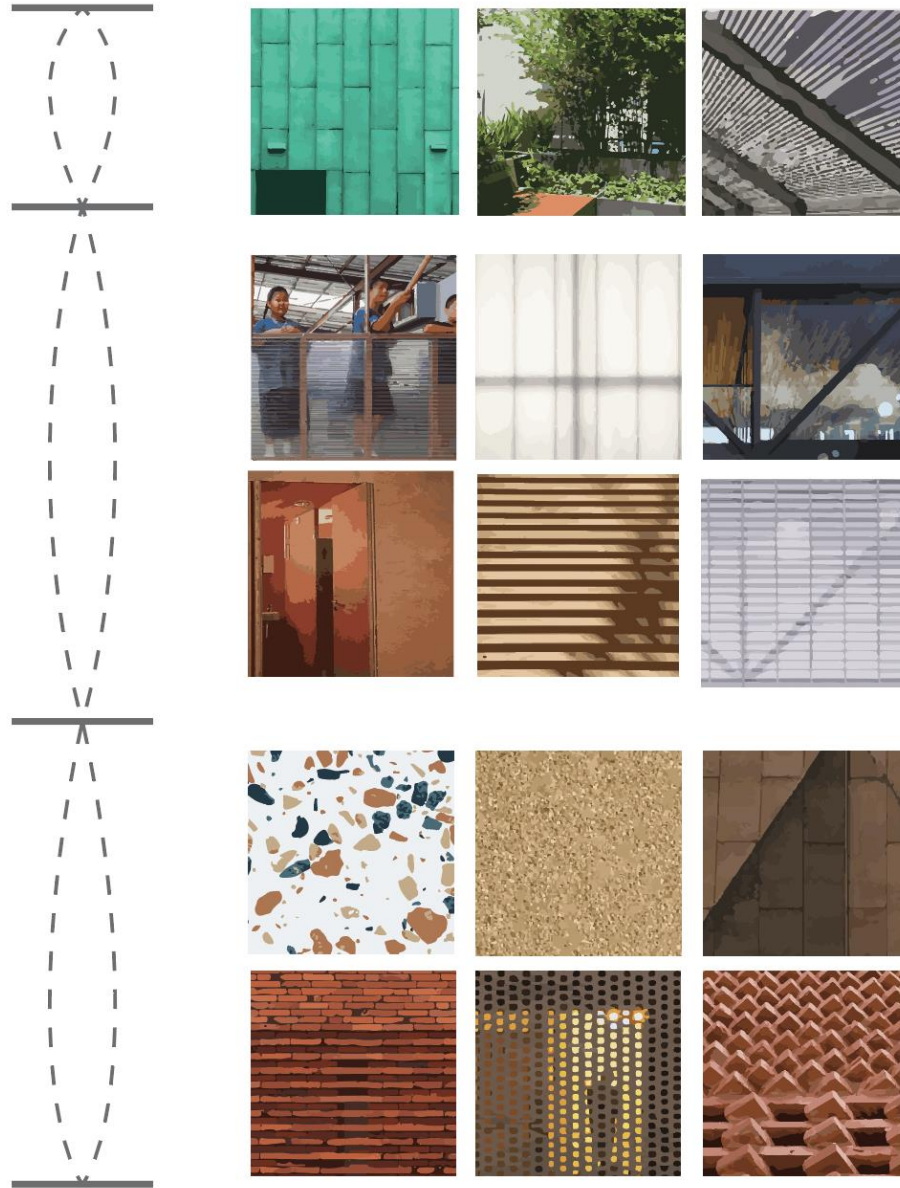
overlook and overhear
a distant presence here rustling
leaves in earthen cavities
frame the city
sonic vantage





The Building & Materiality

The building's materiality



Reflection

