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IP 2 | Workshop Syllabus April 4-9th, 2019 | Theme: The Deck, ITU

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Sentient Space 2: Immersed in the Soundscape of a City

Thematic Description

This workshop is the second of three installments devised around the theme of sentient space. The three installments are inspired by the structuring of the treatise by Etienne Bonnot (L'Abbé de Condillac). The treatise is a philosophical text from 1754 where Condillac dwells on the notion of how knowledge builds up from sensations. In each section, a soul carrying marble statue is bestowed with one of the five senses, one by one. In the order of which senses are added to the statue, after smell, taste, hearing and sight, the last one to be added is touch. Touch enables movement and hence the distinction of self as a physical being separate from the physical environment. In the three thematic workshops we planned, the body's capacity to move is to be ubiquitous, but other senses will be added one by one. The first workshop in TOBB ETÜ, Ankara focused on visual aspects of space. The second workshop in Lisbon will focus on sound and auditory systems whereas the third will focus on tactile qualities that involve somatosensory, vestibular and proprioception senses.

Walter Gropius (1962, p.30) states that "*sensation comes from us, not from the object which we see*. If we can understand the nature of what we see and the way we perceive it, then we will know more about the potential influence of man-made design on human feeling and thinking." Our past experiences have effect on our sensations of an object. As such, there is both a deep connection and a tension between what a designed object, e.g. an architectural space, is intended to be in reality and the individual's sensation of it, the illusion as Gropius calls it, and alternate reality as we would like to call it. Typically, the materiality of architecture exists in "atmosphere" which is, in Peter Zumthor's words, "this singular density and mood, this feeling of presence, well-being, harmony, beauty… under whose spell I experience what I otherwise would not experience in precisely this way" (Zumthor, 2006, p. 2).

In the scope of this second workshop, *deck* is a set of temporary structures that is expected to accommodate a kind of assemblage of alternate realities / a zone of tranquility / parasol or pop-ups of several functions or attractions where the soundscape of the city will be enhanced / experienced along no 28 tramway of the city of Lisbon.

Soundscape of a City

İstanbul'u dinliyorum, gözlerim kapalı;	*(I am listening to Istanbul, intent, my eyes closed:*
Önce hafiften bir rüzgar esiyor;	*At first there is a gentle breeze*
Yavaş yavaş sallanıyor	*And the leaves on the trees*
Yapraklar, ağaçlarda;	*Softly sway;*
Uzaklarda, çok uzaklarda,	*Out there, far away,*
Sucuların hiç durmayan çıngırakları;	*The bells of water-carriers unceasingly ring;*
*İstanbul'u dinliyorum, gözlerim kapalı.**	*I am listening to Istanbul, intent, my eyes closed.)*

* The poet Orhan Veli Kanık, depicts Istanbul's various sounds in his renown poem *I'm Listening to Istanbul*. These sounds, of particular moments and places, also depict Istanbul, the city and how one may experience it. The excerpt above is from Kanık, O. V. (2003). Bütün Şiirleri. İstanbul: Yapı Kredi Yayınları. The translation to English is from Kanık, Orhan V. I Am Listening to Istanbul: Selected Poems of Orhan Veli Kanik. (Trans. Talat Sait Halman). New York: Corinth Books, 1971. The entire poem can be easily accessed at http://www.turkishclass.com/poem_148.

The term 'scape' commonly refers to 'area, scene, space or view' (Zonneveld and Forman, 1990).'Soundscape' is then a reference to the 'sounds occurring over an area' (Pijanowski, et.al, 2011). Since the first use of the term 'soundscape' by an urban planner (Southworth, 1969), the meaning of the word evolved and a scientific area of Soundscape Ecology developed. In this workshop, we consider the soundscape as the auditory and sonic properties of landscapes and cityscapes that reflect space, time and human activities of a city.

The Deck / Parasol / Pop-ups

The Deck / Parasol / Pop-Ups will be about exploring sonic properties of the environment and design. It will need to have no immediate practical purpose but pleasure- that would be set of instalments in the city such as follies, eye-catchers or open-sided gazebos, kiosk offering shelter from the sun, or a platform of catching a breeze with eyes closed listening the City of Lisbon.

In the first workshop, we defined a user as '*Figure*' who would experience the architectural space relying on what s/he currently perceives within that space rather than just only what exists. This perception hinges upon the *Figure*'s very existence, the current atmosphere, and his/her sensation of the space as well as the materiality of architecture itself, encompassing the visual, acoustic and tactile qualities of the materials, and many others. In this workshop, we identify the requirement to redraw the basic conceptual framework of architecture to accommodate the sensor-based qualities of materiality of interaction that the *Figure* would perceive / experience with. This workshop centers on sonic and auditory perceived qualities of space and the sensations driven by these qualities. It may involve designing, building, and installing devices or systems within the City of Lisbon to manipulate the user's auditory perception of that space towards creating that particular experience.

The method of tutorial

The workshop will involve a lecture and tutorial sessions as to support students' acquiring/building up/recalling/practising knowledge/skills they will need/benefit from in developing and producing their design intents. First,students will be given a lecture on computational design and digital materialisation, with a focus on the concepts and methods relating to their prospective design and production processes. Then, they will be provided with a structured tutorial session on the usage of the digital tools such as Rhino and Grasshopper to model their design. following these informative sessions, students will be required to form groups of 2 or 3 to explore the possibilities of interaction that would help them to design the visual experience in 'alternate realities space' using Unity 3D and Vuforia plug-in. This phase will be more practical and start with generation of form/ light/ shadow etc. using the tools and continues with series of experiments and analysis of the interpretations of the design. it will involve pulling out the 3D model and converting it into the form of alternate reality using the augmented reality technology. Then constructing and materialization of the space will take place. In the final phase, the *Figure* will experience the space, and the materialization of the design idea will be tested.

Keywords: Sound diary, soundwalk, soundscape

References

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Resources:

http://soundscape.iath.virginia.edu/display/choice.html

World Listening Project

https://www.worldlisteningproject.org/2013/04/soundscapes-and-architecture/

https://www.worldlisteningproject.org/2013/05/soundscapes-and-architecture-2/

 The nature of cities:

https://www.thenatureofcities.com/2013/01/13/celebrating-the-natural-soundscapes-of-cities/

https://www.thenatureofcities.com/2013/08/25/designing-the-urban-soundscape/

 Viv Corringham

http://vivcorringham.org/shadow-walks

Book: http://www.blesser.net/spacesSpeak.html

Workshop Materials

Students should bring the listed materials.

- Personal computers, smart phones or hand-held tablets, drawing and model making tools (measuring and cutting tools, adhesives, clamps, staples, etc.)
- Below applications must be installed:
    - Rhino 6 (https://www.rhino3d.com/download) 90 days evaluation version exist.
    - Grasshopper (https://www.rhino3d.com/download/grasshopper/1.0/wip/rc) is free.
    - Unity 3D (https://store.unity.com/download?ref=personal)
    - Vuforia (https://developer.vuforia.com/downloads/sdk) for Unity 3D

Workshop Schedule

Day (DD/MM/YY)	Activity
Day 0 4.04.2018	Workshop Opening	Ice-Breaking Activities
Day 1 5.04.2018	Design periphery: Observation /perception/ description
Day 2 6.04.2018	Design display: systematic exploration and analysis
Day 3 7.04.2018	Design production: conscious manipulation and action
Day 4 8.04.2018	Design production: to test the experience
Day 5 9.04.2018	Design production: to document and make the final amendments on design