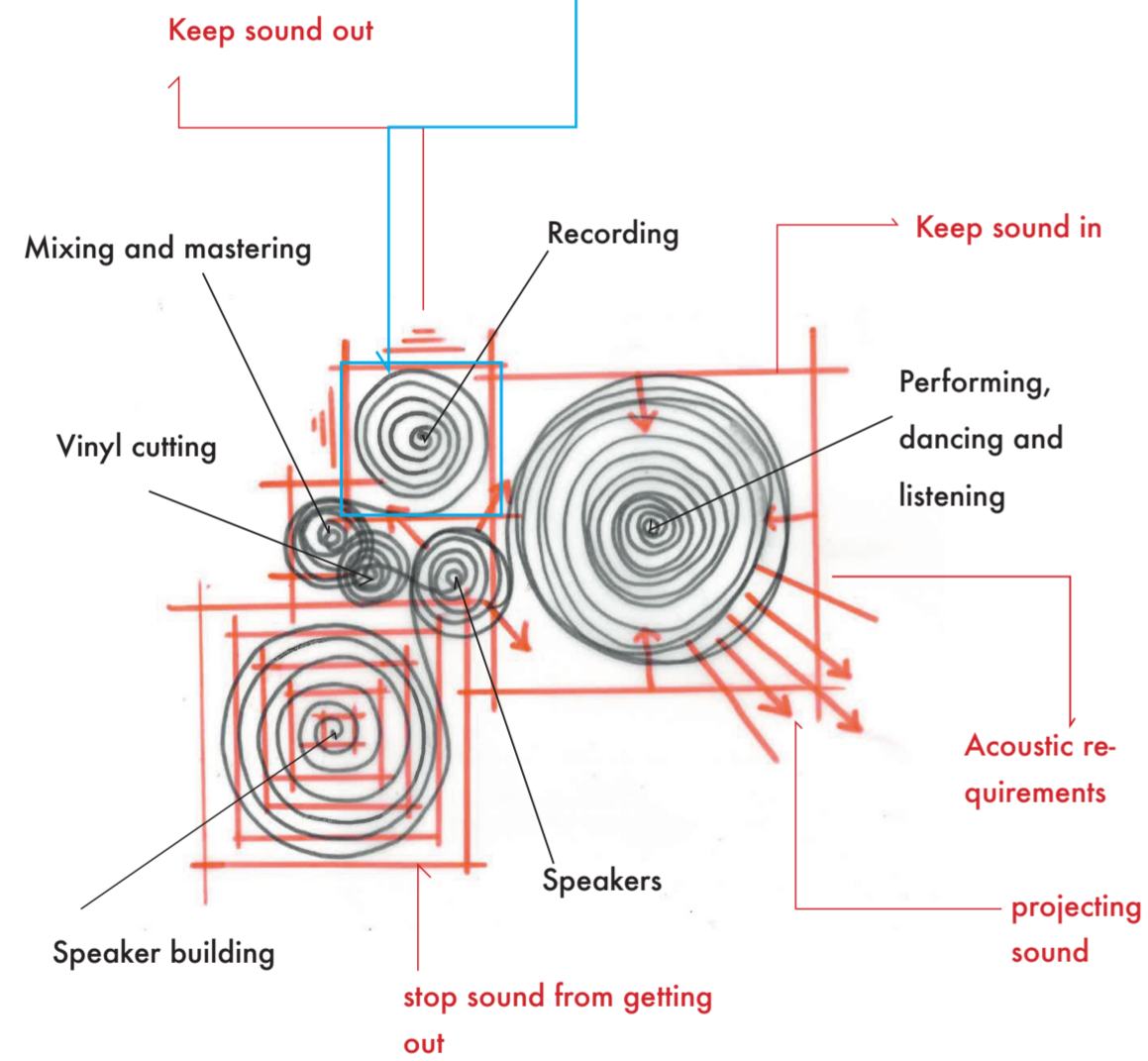
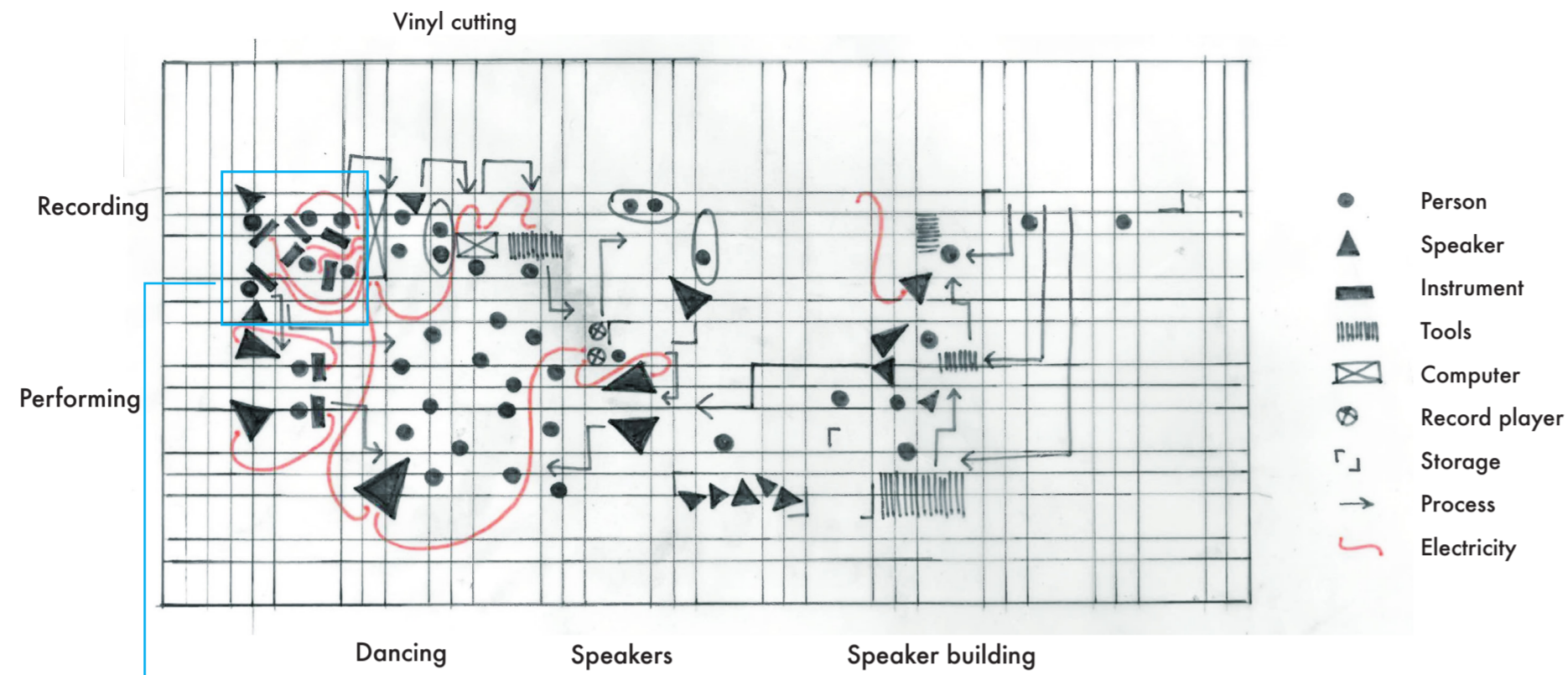


Programme Diagram

A diagram showing how the various stages of music production interact, plotted on a scaled grid of 500mm by 500mm. Diagrammatic representations of elements of the process are plotted on a timeline that exist with the scaled, grided structure of the site. The stages and spaces are plotted along a timeline and within the site.



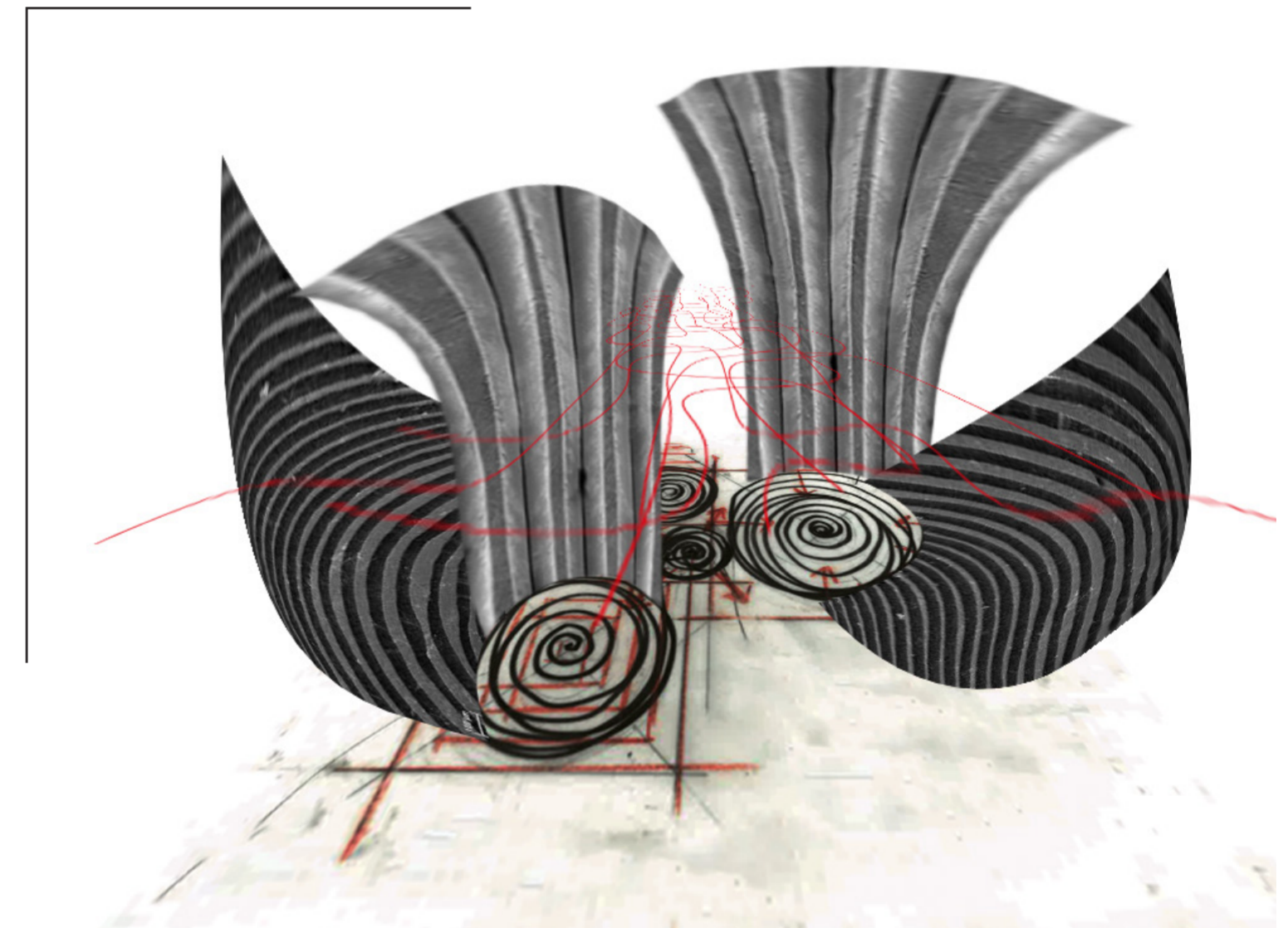
Spiral drawing

Diagram representing how the stages of music production interact and their varying acoustic requirements. Created through extrapolating the process diagram. here this drawing remains to scale within the site.



Defining design process

Consideration in to the physicality of sound and music are translated in to a physical process. This process is then used to inform conceptual ideas for a space for music. We picture sound carving out spaces. Music scored into material. Sound waves overlapping to create interiors. The spacial qualities of sound are discovered through investigation in to the physicality of music. Physical music and sound is created through a making process involving circular motion, casting, moulding and engraving. These forms are then used to build the spaces of sound.



Initial speculative collage considering spacial qualities of proposal

SOUND AND SPACE

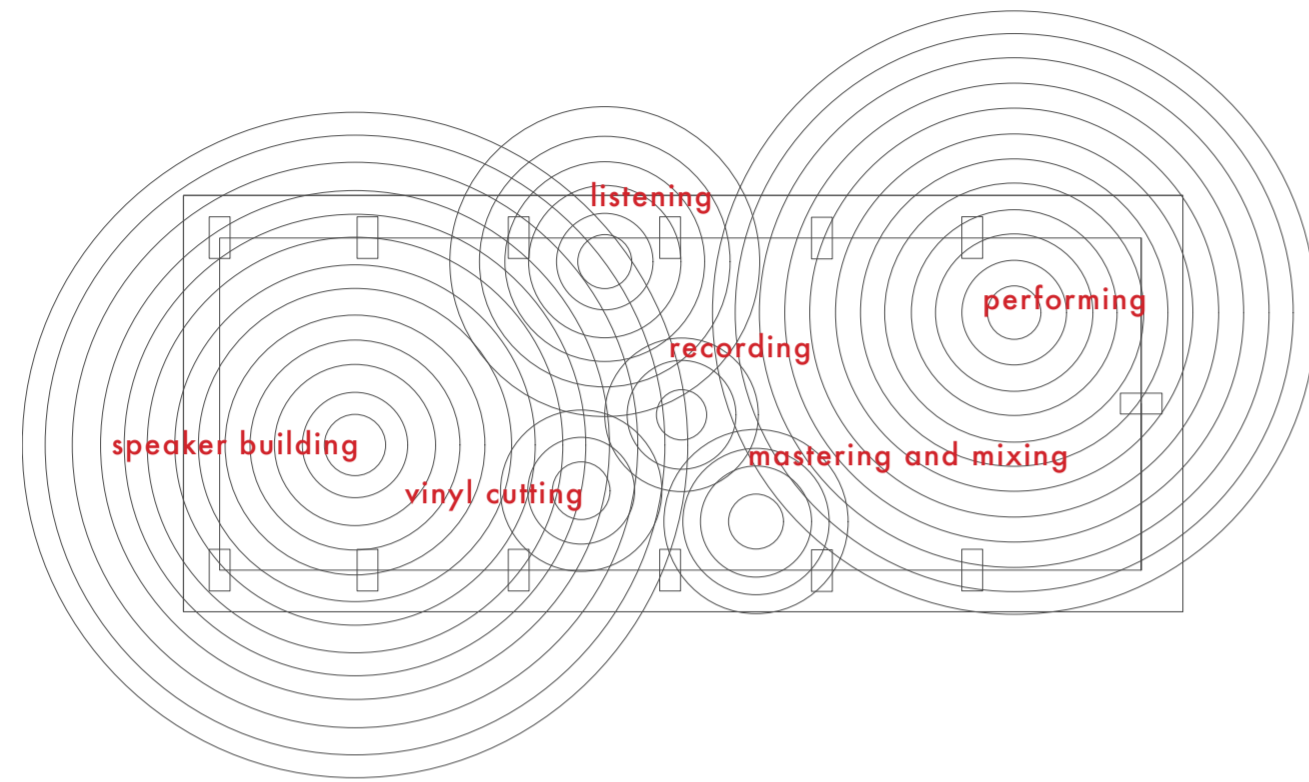
Kat Cory Wright, University of Brighton, Interior Architecture

*Designing a space for creating and enjoying music
Programme and Process*

Creating music can come in many forms; recording, performing and listening. But also creating the physical objects that are needed to enjoy music. Here we consider what is necessary to build speakers and to engrave the physical score of music in to vinyl. These processes physicalise music and allow for users to engage in different elements of the music process.

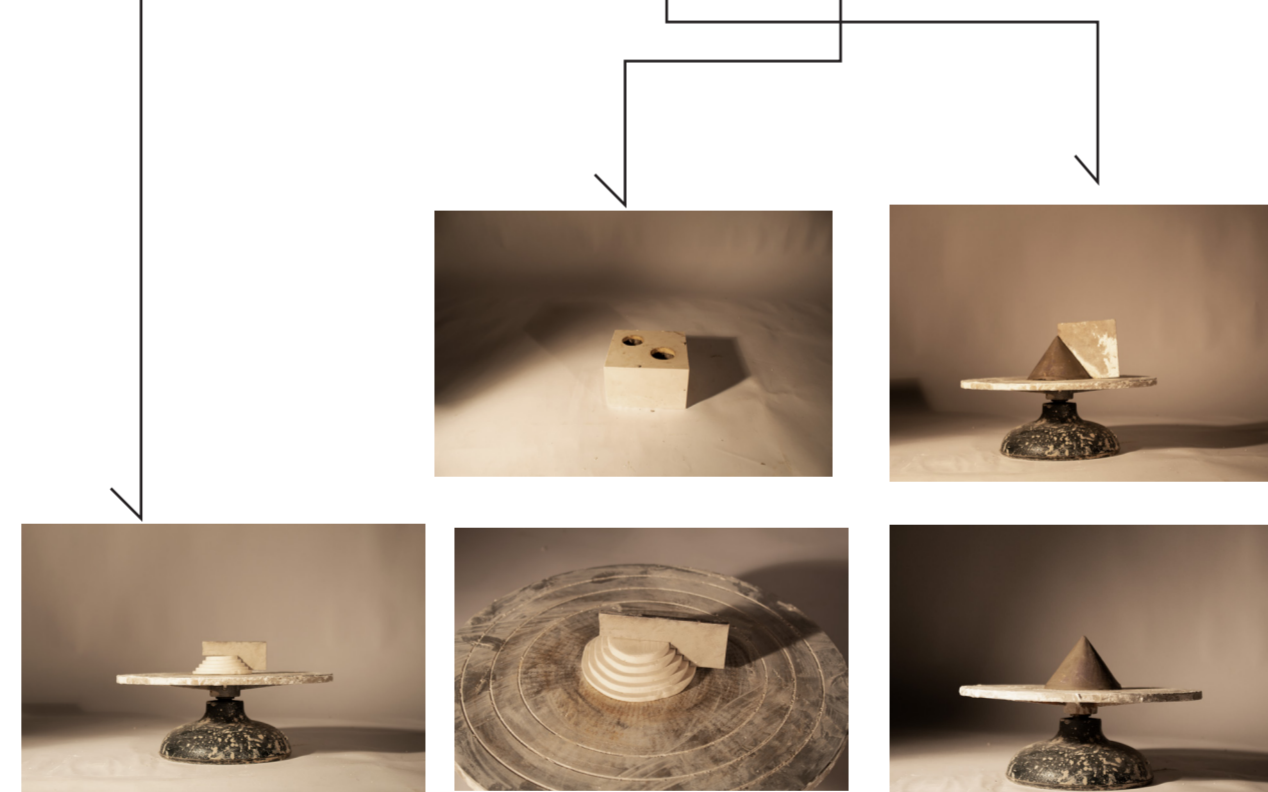
Allow for research and investigation in to the physicality's of music to inform the design of the space. Creating a defined design process based on the investigation of physical sound that will inform a spatial representation of music. The spaces will be carved out of the structure of the chapel, appearing to be by the music that is created there.

Spiral drawing becomes tracks on 1:100 scaled base for concept model



These tracks are engraved in to the base of a model scale 1:100. We imagine them defining the path of circular motion of each of the proposed spaces. they allow for varying sizes and moments in which the circular motion might cut in to the site itself

Plan for forms over circular track base



clay formed on pottery wheel with former using circular motion

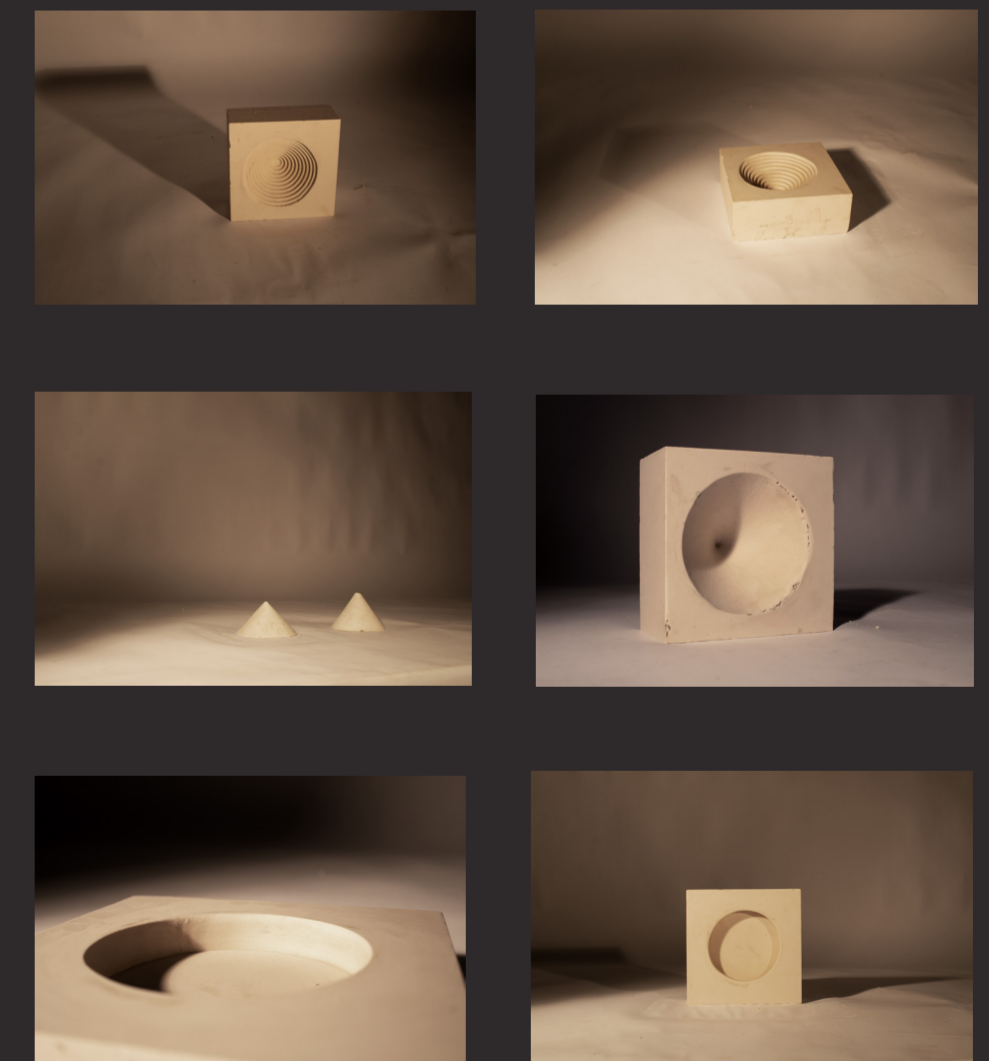
The defined tracks are combined with proposals for what the form the spaces might take. the forms are then translated in to formers that are used to mould clay in to the proposed masses of the interior spaces.

- Engrave circular tracks on to base of site that define circular motion of different spaces
- Create formers that correlate to different forms that will be created
- Use circular motion of pottery wheel to form clay in to defined circular spaces and shapes
- Cast forms in plaster
- Cast up cast and moulds to create spaces
- Iterate and sketch over to investigate how interiors can be created from conceptual ideas of sound

The design/making process.

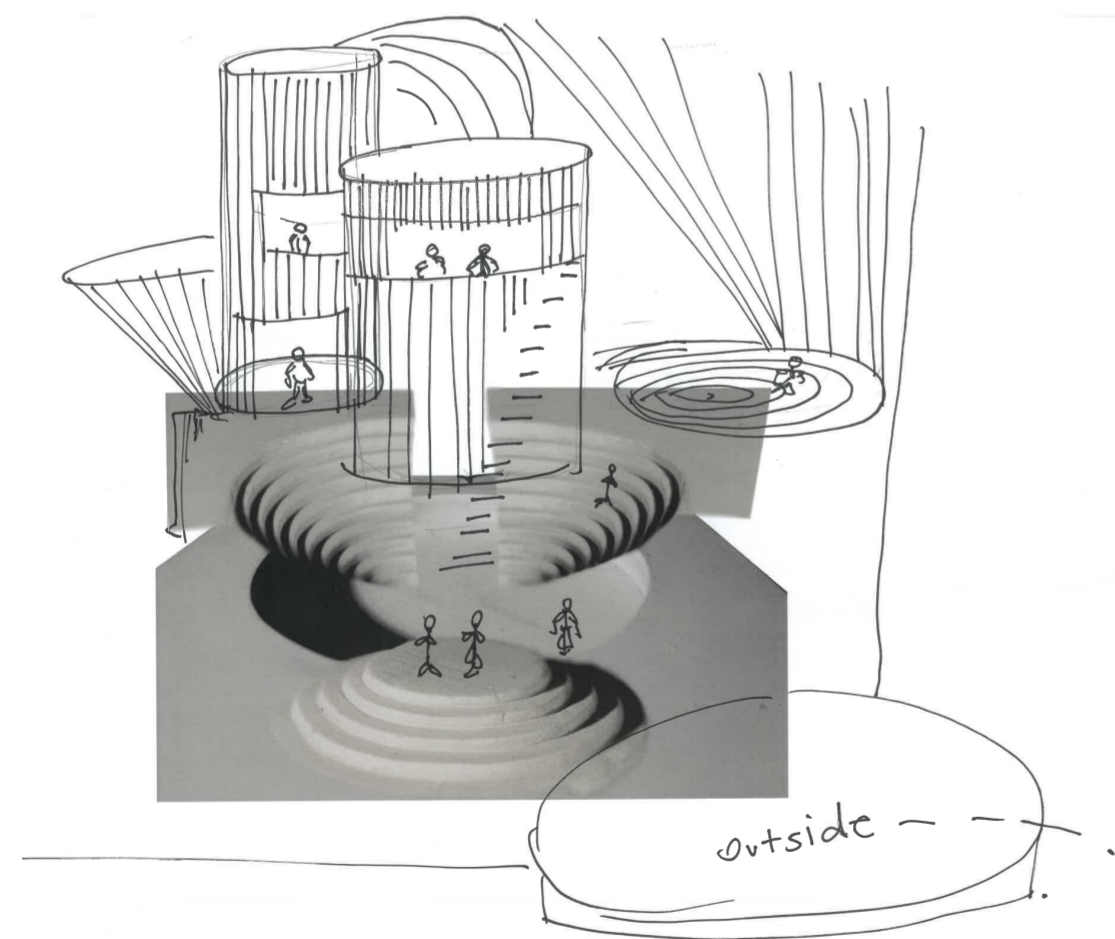
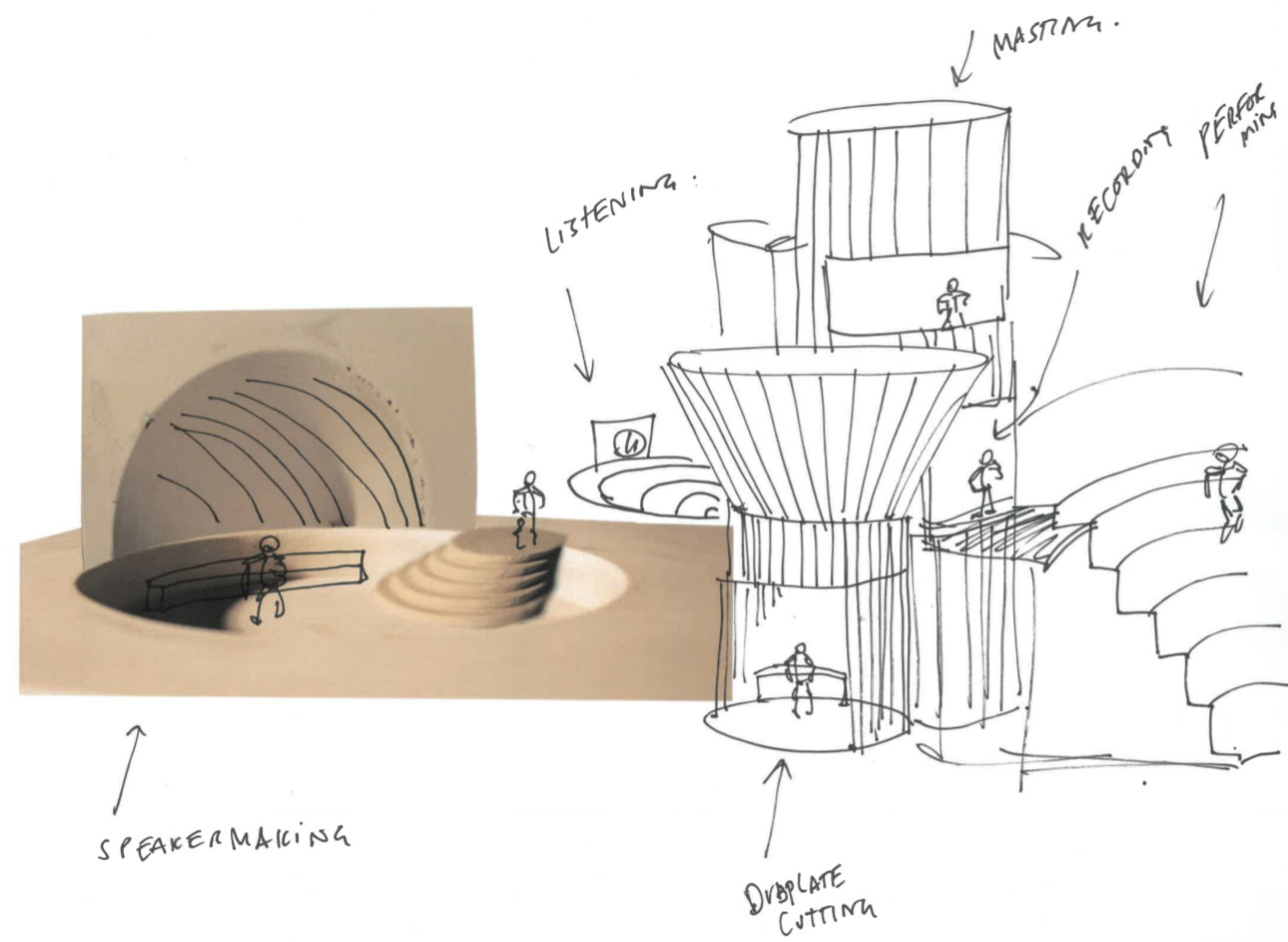
Mould and Cast

Imagine casting sound. What would it look like? Here you see the forms created by the casting and moulding process. Forms appear to be carved out of the plaster, like sound waves or echoes. You see the cast and the mould, the positive and the negative, each form having the inverse of it. The nature of this casting process creates this inverse. This process of investigation reveals the soft forms of sound created by circular motion. When looking at them you can consider the noise that made them as well as how sound would interact with them.



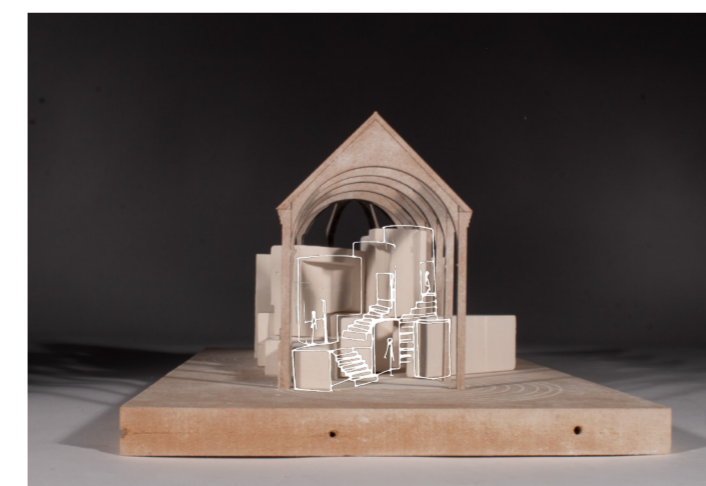
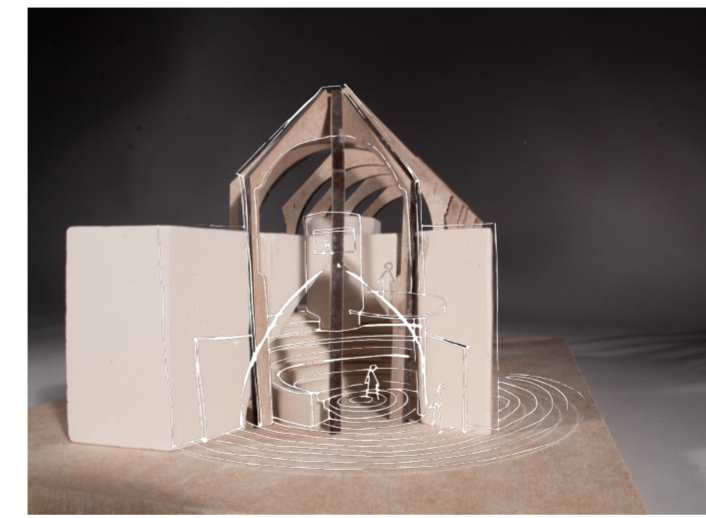
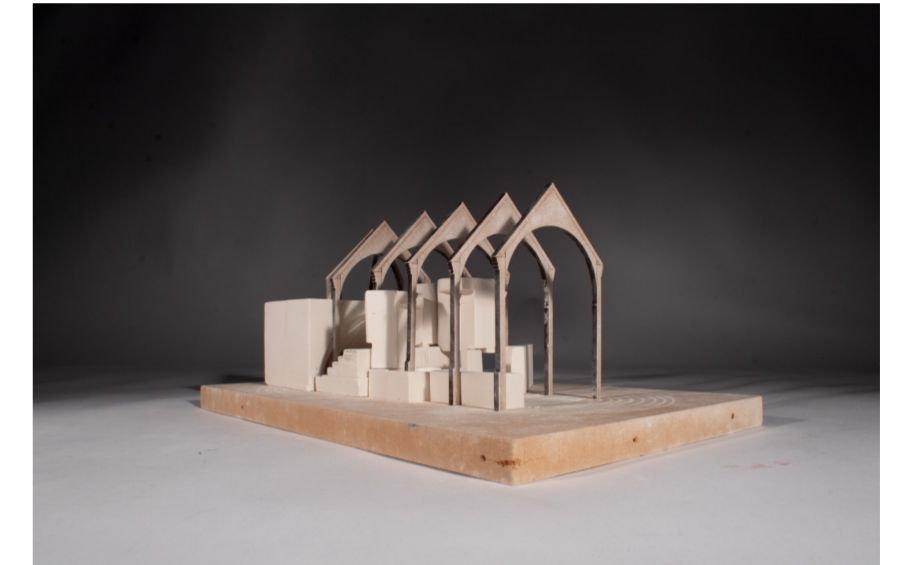
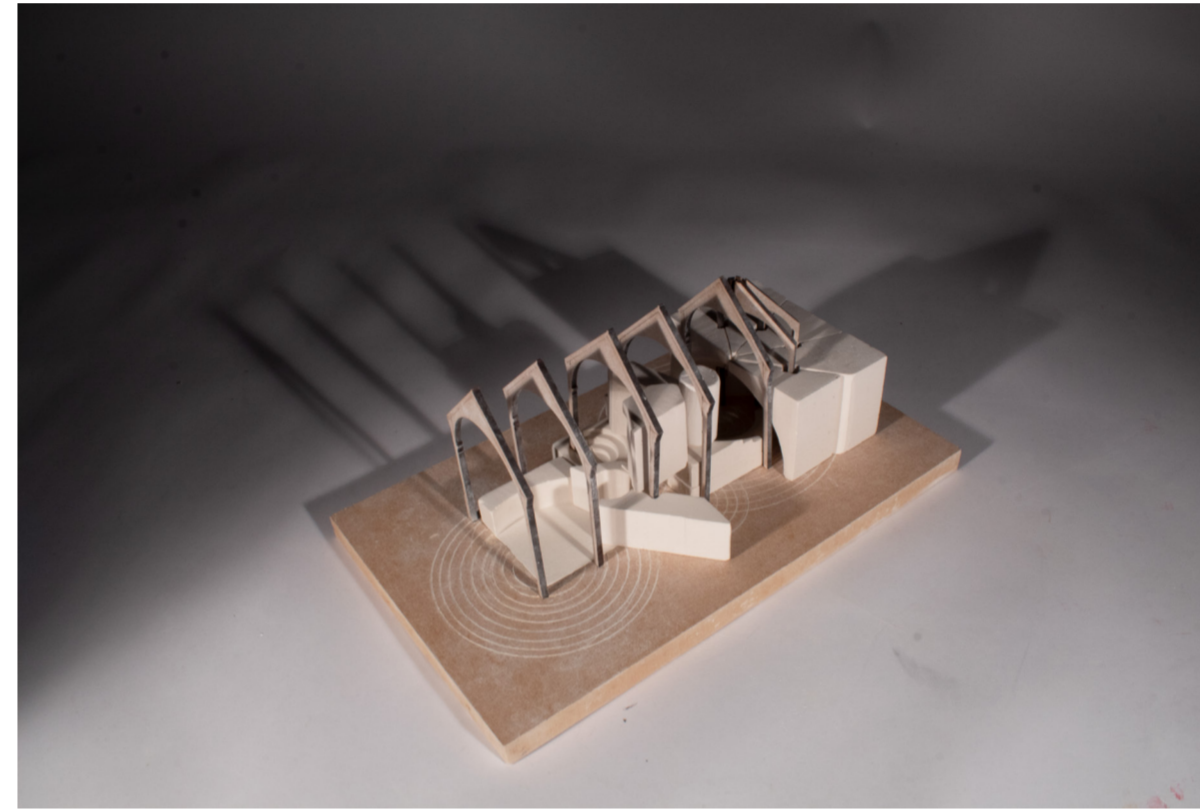
Caving interior spaces

Using these forms to create interior spaces that appear to be carved out by sound. The forms are cut up and collaged, physically and digitally, to form spaces. These are sketched on top of to consider how the spaces might connect together.



concept model

The forms are then cut up and filed in to a pieces that sit amongst the site to create a conceptual representation of the proposal for the intervention. The pieces are used to create the spaces, cavities and negative space as well as the actual forms of the space. The model is then used to sketch over to iterate different variations of a spatial proposal.

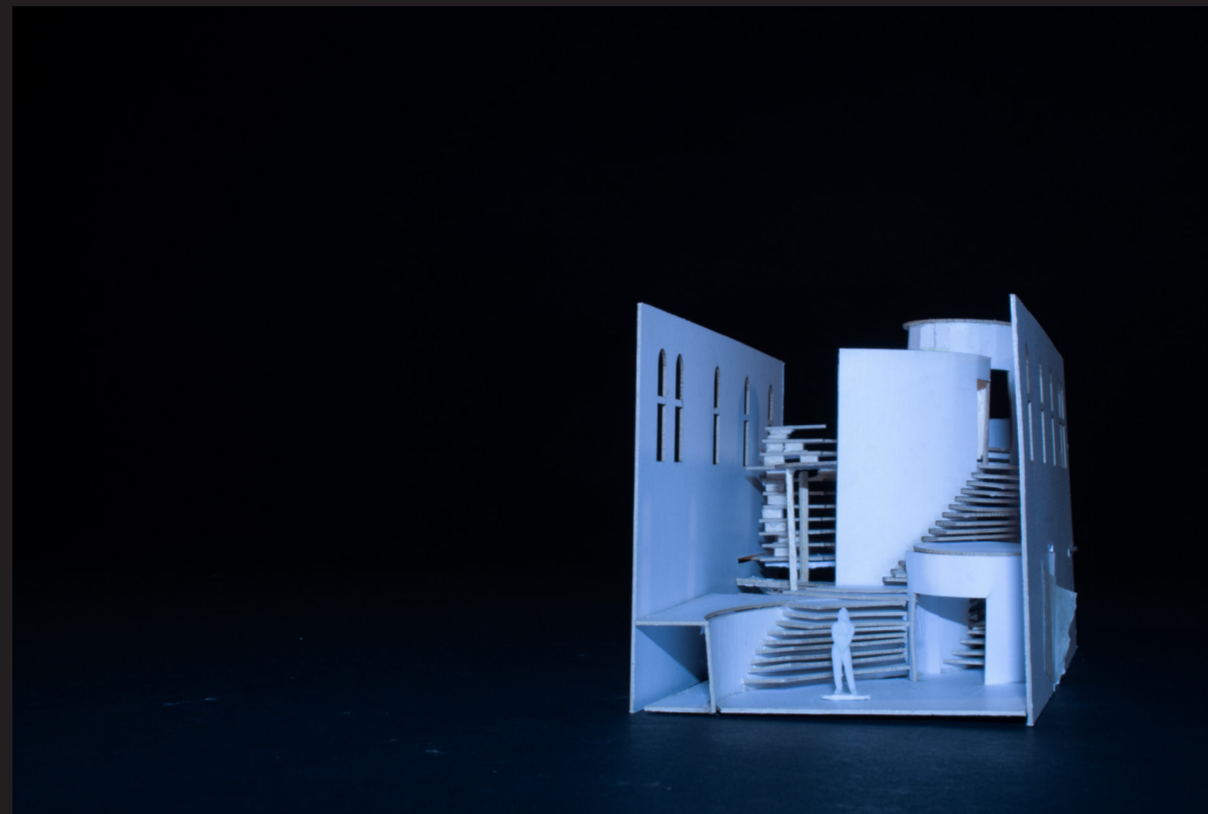
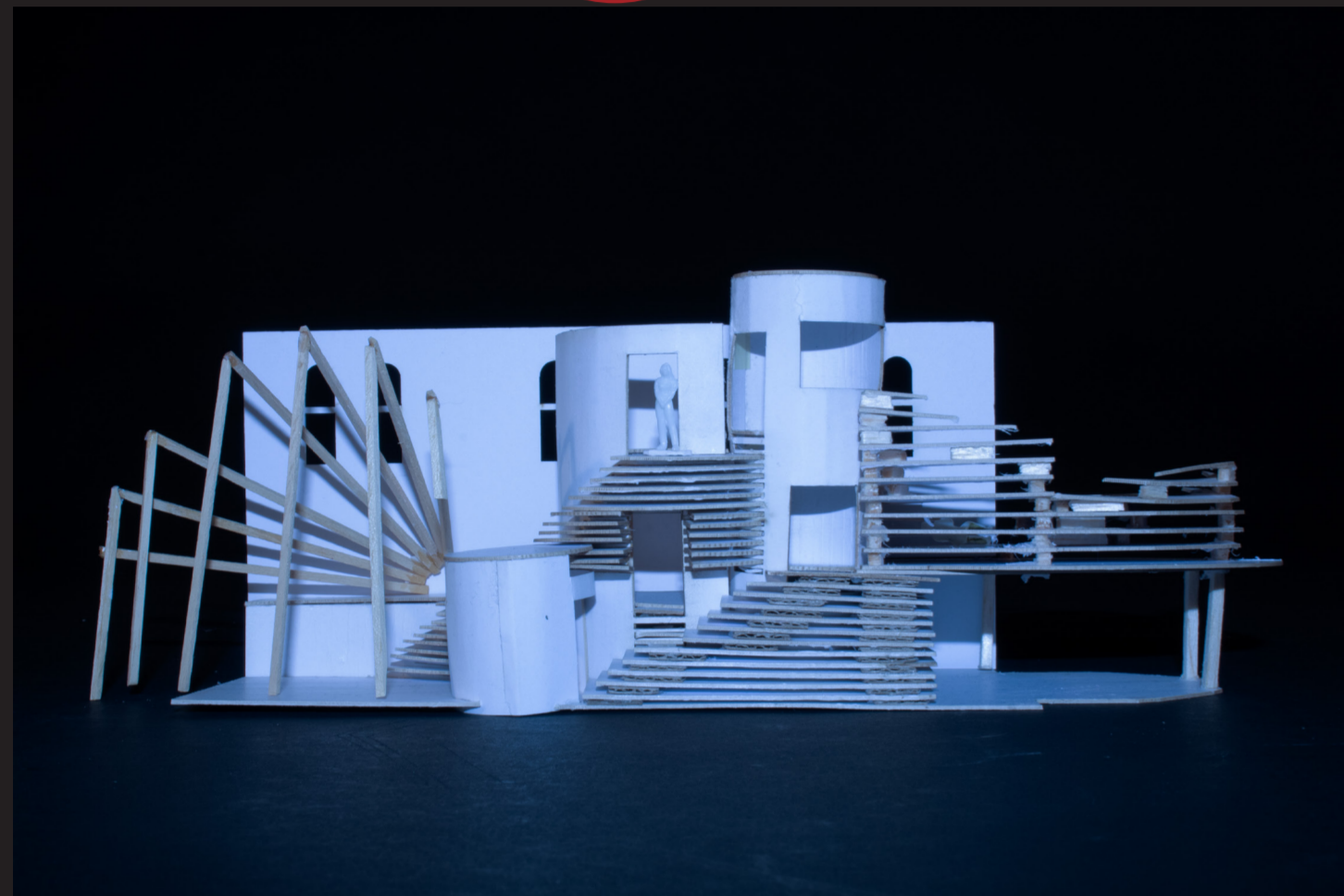


concept model sketch over with iterations of proposal, author

An extrapolation of plans and sections into defined layers of the proposal.

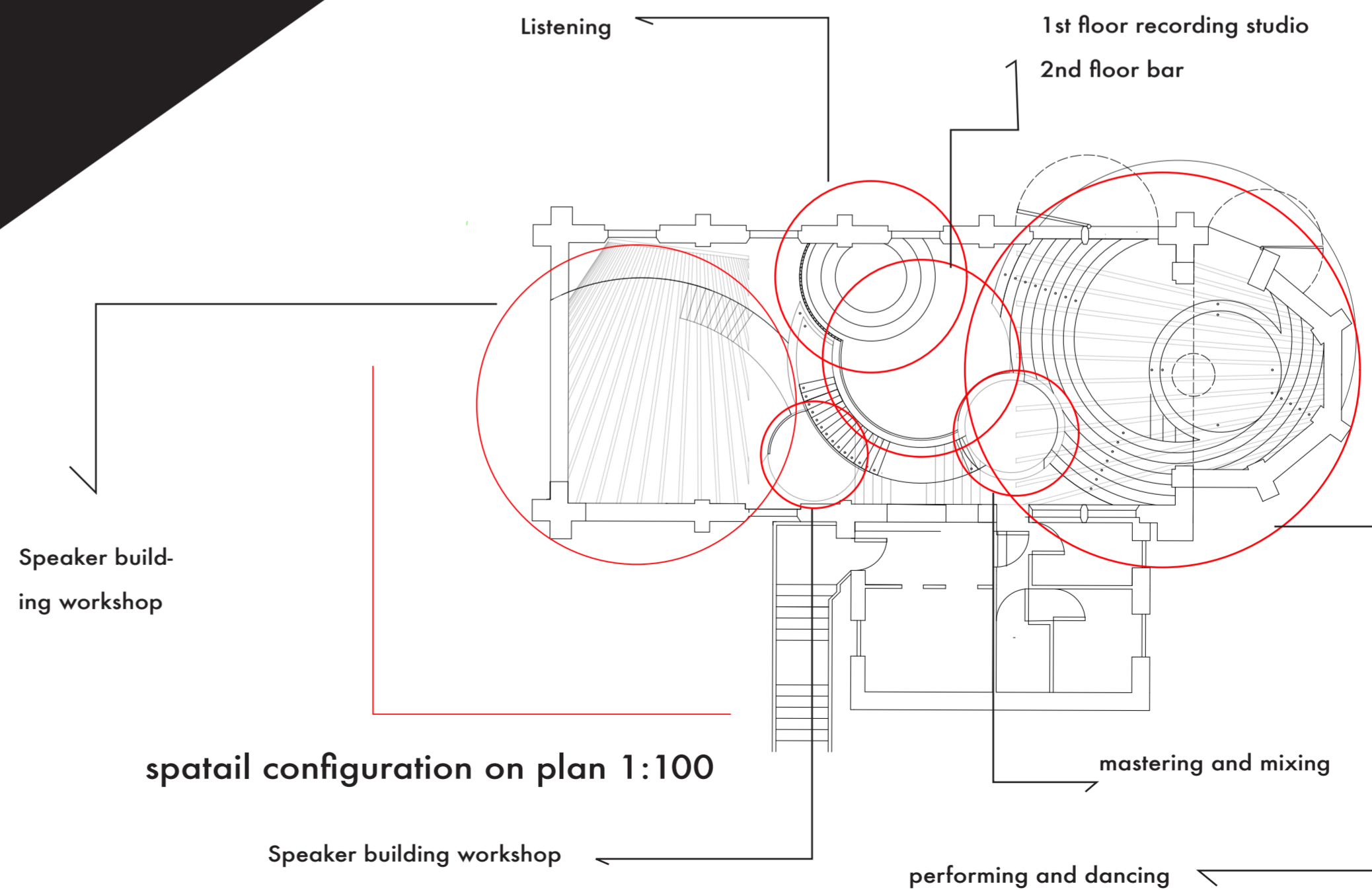
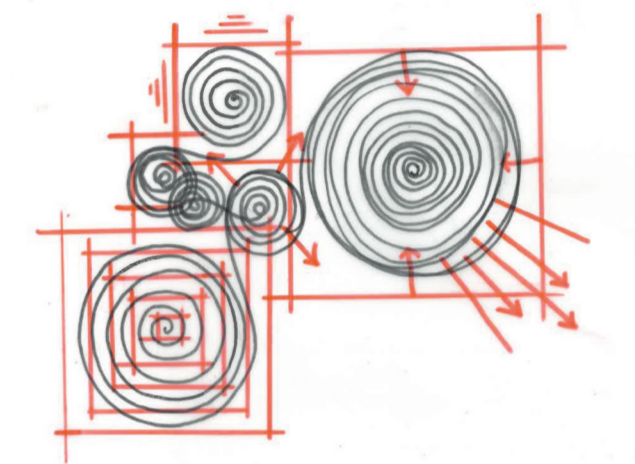
printed and cut at scale 1:100.

Sketch model



Spatial arrangement

Initial spacial configuration drawing created from scaled step by step process drawing. This drawing has been extrapolated to create the plan for the proposal.

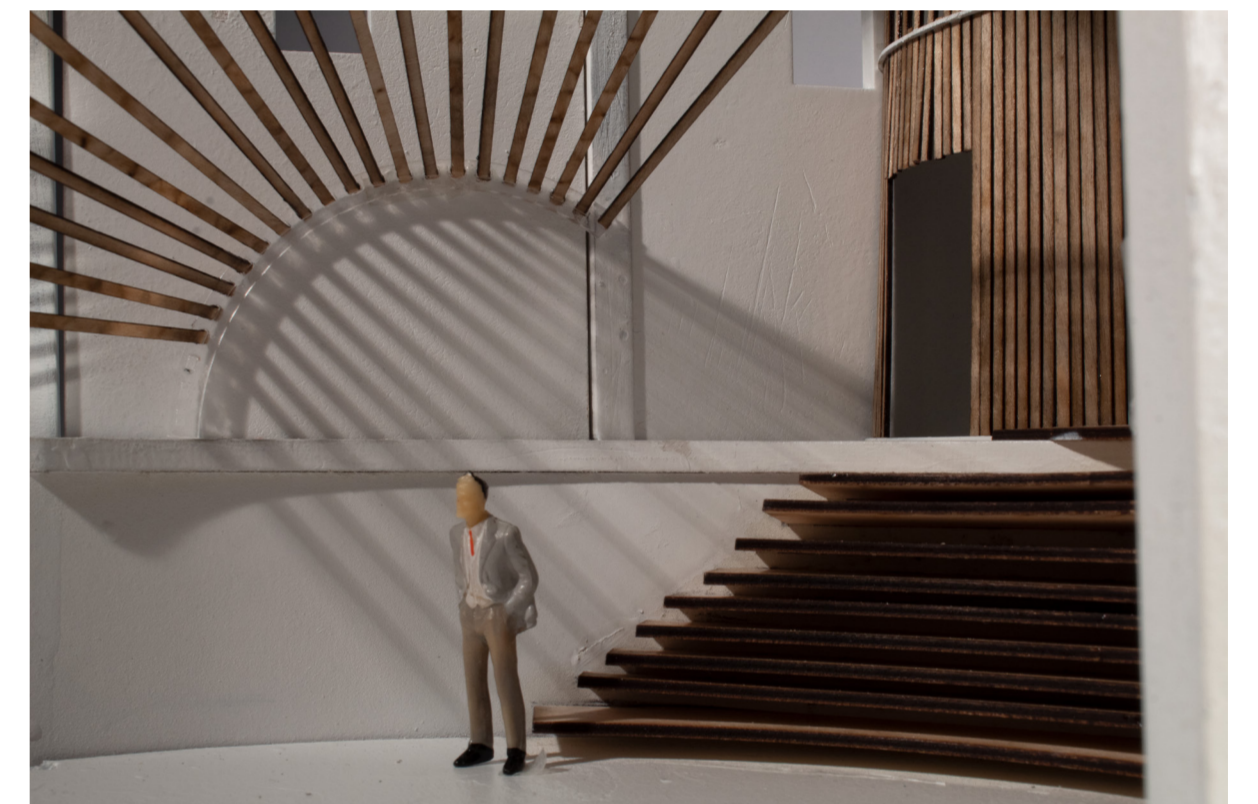


Final model



Final model scale 1:50

Spatial experience



Spatial experience taken from 1:50 model



1. speaker building



2. listening/ recording



3. Bar



4. performing



5. watching



5. performing