FABRICATED FREQUENCY

Fabricated Frequency

Master of Architecture Thesis
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Forward

This thesis begins with my passion for music. I am always left in awe in how the intangible can be felt so strongly. Amazed how humans have been able to create instruments that so clearly allow them to express the melodies of the soul. Music is a medium through which we express and experience. Similarly, architecture is a medium through which we do the same and again, I am left in awe in how the tangible can be felt so intently. Both disciplines require the creative mind of a designer to articulate the intention of the work of art. Daniel Liebskind provided me with great clarity regarding this link between music and architecture. He notes how both are extremely rigorous disciplines that require precision in their execution. You cannot play music approximately, if you really want to play a melody, you have to hit every note correctly, and every tempo and every harmony has to be there in order to be audible. The same is with architecture, it must be executed exactly. Liebskind makes these statements while grounded in his classical roots of music. Indeed, the complexity of the score of Beethoven's symphony can relate to the precision of an architectural drawing of the Jewish museum in Berlin, but music is evolving, as is architecture and technology has been the leading instigator. With technology, our possibilities have expanded beyond imagination. In regards to Liebskind statement, I think that the degree for precision and exactness is still necessary but the possibilities and sources to create new ends are infinite. We are at a time where innovation is more ambiguous than ever and the tools are available. As a designer my mission is simple: To help people be more connected to themselves, to each other, and to the world. As a designer of frequency, there is no greater honor than intimately creating a piece of music and then sharing/performing that music for others. This is a gift that I want to continue sharing for the rest of my life. As I continue on my pursuit of design and architecture, the thought of creating spaces for other to dwell in and thrive and live, sparks the same energy as music does. For me, both of these disciplines exist equally within me. As I continue to live in the mystery of what is next, I confidently know that my purpose involves being both a designer of frequency and of space. May this thesis stand as the first step in uniting these passions.

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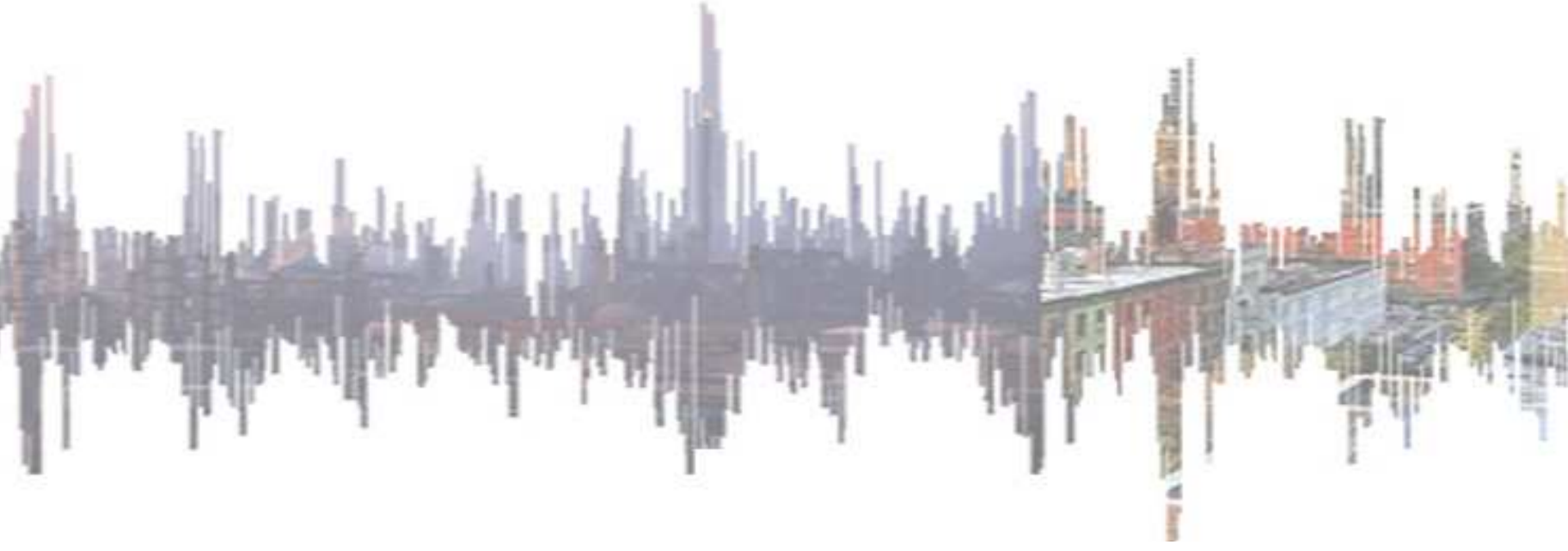
THE RISE OF MACHINE

The concept of sound in general has always sparked my interest. The discovery of my topic began subconsciously on a rainy day in London. I came across a bookstore tucked away in an upscale part of North London. My sister accompanied me on this adventure and knowing my interest for sound, she evidently brought my attention to a book by David Hendy titled NOISE: A Human History of Sound and Listening. Unware at the time, this book soon became the foundation of my thesis.

In his book, Hendy analyzes 6 different era's of sound: Prehistoric, Ancient Rome, Medieval, New World, Industrial, and Technologic. He spends times investigating how the people of these times interacted with sound and uncovered the wide variety of roles that sound has played in the human experience. In the prehistoric era, he makes note of a singing wilderness and addresses how landscapes have their own ecological diversity which results in them having their own natural sounds and vibrations due to the life that occupies it. In addition, he notes a ritual soundscape, when Neolithic megaliths were hand-crafted to create a space of silence. The stones then acted as a blank canvas to create completely new soundscapes. In the Ancient Rome era, Hendy notes how sound was used as a social divider. For lower class civilians noise was unescapable. The streets of Rome where filled with



continuous bustle day and night. For higher members of society, noise served a form of moral purpose and was used to instilled social order. Moving forward in time, Hendy notes the heavenly sounds of the Medieval Era. At this time, humans held a very sacred connection with sound and experience. Grand cathedrals were built with a focus on the link between music and architecture and how they can be combined to create a special aural dimension within a space. In the discovery of the New World, sound played a big role in how on how the early settlers interacted with the Native Americans. Settlers did not understand Native American language. To them it sounded barbaric, therefore, they assumed they were barbaric by nature.

After the discovery of the New World, a new era rises which forever changed the soundscape of our world: the Industrial Era. Hendy brings up the idea of conquering machines and how the sounds of the machine and industry took over with near-continuous noise. It was literally "deafening.' At this point, the concept of noise became a big part of everyday life. Hendry clearly defines that "noise" has become the sound of excess. Specifically in New York City people began realizing that unwanted, disturbing noise is dominating their everyday life. It has turned into a problem that is unsolvable, but that does not mean it is unmanageable.

Sound is a beautiful, intangible quality of life. It is a fundamental sense that connects us to our surroundings. Consciously and subconsciously, it affects our everyday emotions and behavior. After reading Hendy's book, I realized the diverse role that sound has played throughout history. Centuries ago, sound held a very sacred and powerful meaning, providing answers to how we exist with our Earth. Now, sound is completely different because noise equally dominates the realm of our auditory environments. The following quotes from Hendy's book accurately depicts this change:

"It was no longer noise but silence that was unnatural. As if people completely submitted themselves to the machine."

HIFI & LOFI NOISE

To better understand how noise is dominating our current soundscape, it is important to clearly define the difference between a Hi-Fi soundscape and a Lo-Fi soundscape. The following statement by R. Murray Schaffer accurately explains these realms:

"The hi-fi soundscape is one in which discrete sounds can be heard clearly because of the low ambient noise level … In the hi-fi soundscape, sounds overlap less frequently; there is perspective – foreground and background … In a low-fi soundscape individual acoustic signals are obscured in an overdense population of sounds … Perspective is lost … there is no distance; only presence. There is cross-talk on all the channels, and in order for the most ordinary sounds to be heard they have to be increasingly amplified." (Tuning of the World. p. 43. Destiny Books. 1993)

Essentially, before the Industrial Era, humans experienced the world through a purely Hi-Fi soundscape. The natural systems of the world are all unique and they all radiate their own vibration. By allowing motorized noise to enter our soundscapes, we are diminishing these aural qualities. There is no longer a sense of space through sound, there is only overstimulated channels of continuous noise. Ultimately, our hi-fi soundscapes are getting replaced by generic lo-fi soundscapes.

DEPTH
LOW AMBIENT LEVEL
DISCRETE SOUNDS
PERSPECTIVE
CLARITY

OBSCURRED SOUNDS
NO PERSPECTIVE
ONLY PRESENCE
OVER-DENSITY
NO DISTANCE

This dilemma of noise may not seem like a severe issue, but it undoubtedly is affecting the way we feel and function at the subconscious level. Aside from the ecological damage associated with lo-fi environments new research highlights the negative affect that such soundscapes have on the human nervous system. In two medical studies examining the health of people living under the flight-path of planes connected to Heathrow airport, it was found that airport noise could trigger heart problems through increased stress causing high blood pressure, largely among people exposed to very high levels of noise within a three to four kilometer radius of an airport. Furthermore, those living in the noisiest, 63-decibel-plus areas were 24 per cent more likely than people living in areas with noise levels of 51 decibels or fewer to be hospitalized because of stroke and 14 per cent more likely to be hospitalized because of cardiovascular disease.

This influence of lo-fi noise is also affecting the way we hear and experience music. In the music production world, there is such a thing called The Loudness War, which states that contemporary music is much "louder" than it once was due to the compression of softer and louder sounds within a song. Softer sounds are being increased in volume in order for them to be heard thereby reducing the dynamic range which in turn makes a song seem louder. This artificial production of music resembles the same transformation of our hi-fi environments into lo-fi environments.

At this point, the focus of my research has been on sound specifically. The idea of the industrial era and the products of machinery and lo-fi noise allowed me to look at Detroit through a similar lense. Consequently, I decided to direct my focus towards the investigation of Detroit techno. Detroit is the birthplace of techno and it is a byproduct of the dystopian setting of Detroit in the 1980's. The deep raw sounds of industry are reflected in the rhythms of Detroit techno and I was curious to understand how the interaction with such an environment can give birth to such a globally recognized genre.

DETROIT TECHNO

Who Created It?

Before diving into what Detroit Techno is and how it relates to the city of Detroit, it is important to clearly define the context and influences of the genre. Detroit is recognized globally for the creation of techno music and it all started with three individuals who are referred to as The Belleville Three. The Belleville Three consists of Juan Atkins, Derrick May, and Kevin Sanderson who all attended Belleville high school together in the late 70's/early 80's.

It is important to start the investigation with Juan Atkins, who is referred to at The Initiator amongst the three. Atkins was born on December 9th, 1962 in Detroit, Michigan. He grew up on the east side until his parents divorced when he was in his teens. After the divorce, his father moved to Belleville, where is grandmother lived. The following quotes by Atkins portrays how this transition affected him:

"When I first moved to Belleville, I couldn't stand it, so every chance I got to come back to Detroit, I came. My mom was here, so I'd spend weekends, holidays, whatever break I had with her."

1) Photo by Juan Atkins

After high school, Atkins attended Washtenaw County Community College and it was here that he created some of history's first techno tracks. He met an individual named Richard "Rik" Davis, a Vietnam veteran and aspiring electronic musician, and together they formed the group "Cybotron", derived from "cyborg" and "cyclotron". Together they shared futuristic ideas and even created a dictionary that reflected their own predictions for the future, which they called "the grid." Due to difference in interests, Atkins and Davis eventually parted ways, and in 1985, Atkins launched "Metroplex Records" with a track titled "Future." The track used vocoder voices and raw synthesizer effects to create electronically distorted P-Funk which is them placed over a beat of four bassdrum undertones (four-to-the-floor) and two accenting kickdrums. The track is lacking in smoothness and soulfulness within its dark industrial framework.

Moving forward, we have Derrick May who is one year younger than Atkins and is referred to at The Innovator amongst the three. May was born on June 4th, 1963, in Detroit, Michigan and had moved to Belleville with his family in the late 1970's.

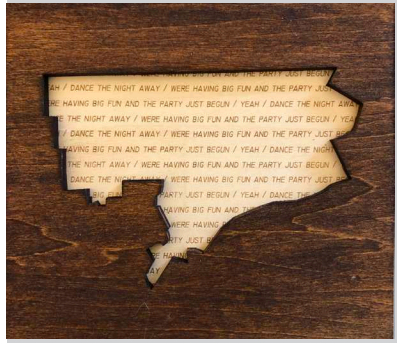
2) Photo by Resident Advisor

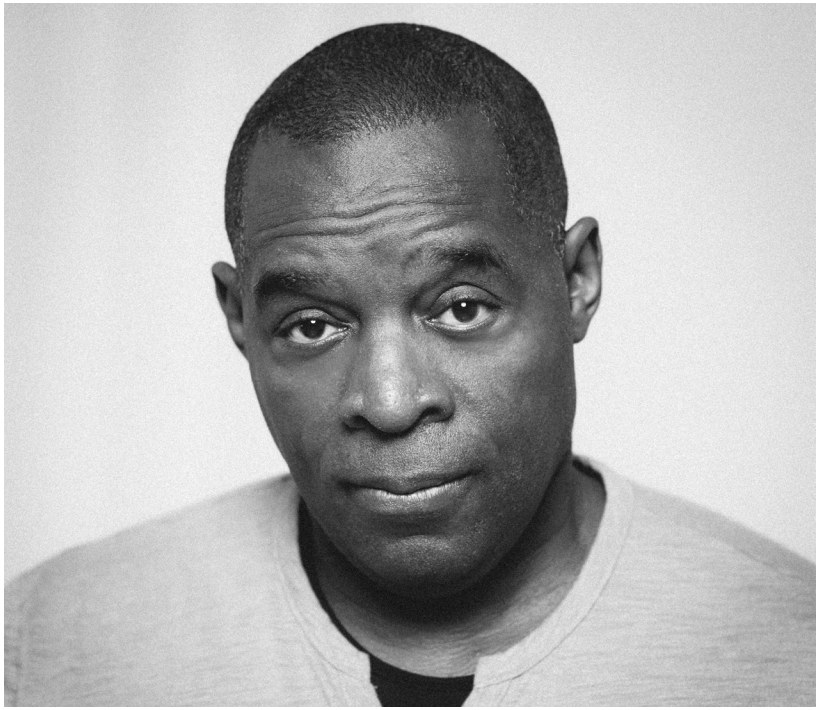
"I was floatin', my mom had moved to Chicago shortly after I moved down here [Detroit] and I was still in… my last year of highschool. The year after I graduated, instead of going on to college to run track and play football, I just sort of floated and walked the streets. Sometimes I lived with Atkins and his grandmother, The Atkins family was very good to me."

While being mentored by Atkins, May frequently travelled to Chicago to visit his mother as well as partaking in the upcoming house scene.

"When I first heard the guys on the radio, I was surprised. I thought we were the only ones thinking and feelings this kind of music….Then I heard some new stuff alongside stuff I already knew."

"When I saw Frankie Knuckles play, I saw the way people reacted, danced, and sang to the song – and fall in love with each other [to the music] – I knew this was something special. Not just being a DJ and playing music and being on a mission, but playing music with love. This vision of making a moment this euphoric…it changed me."



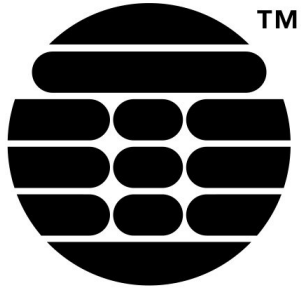


3) Photo by Detroit Metro Times

"I wanted to concentrate my elements on finding out how they did what they did and how to take it to the next level."

4) Photo by Metroplex Records

In 1986, May started Transmat Records as a subsidiary of Atkin's Metroplex. His first release on Transmat was a track called "Strings of Life" by Derrick May (Released as Rhythm is Rhythm). The track led Detroit techno one step away from the industrial setting, the dark mechanical sound. It embodied a "melancholy edge" undertone, with danceable melodies, and faster rhythms which shows proximity to house music. The serious and deep techno sound, barely understood as dance music, inevitably had to move closer to the lighter house music to attract attention.



5) Photo by Transmat Records

"I kept the prefix as a tribute to Metroplex and all they did for me. Juan has been the most integral part of this whole thing without him it really doesn't happen."

Finally there is Kevin Saunderson, who is referred to as The Elevator amongst the three. Saunderson was the youngest (they were each separated by a year) and was born in Brooklyn, New York, on May 9th, 1964. He was fifteen when his family moved to Belleville. After high school, he went off to study and play football at Eastern Michigan University but once he saw what Atkins and May were cooking up, he quickly followed their lead. In 1985, he started KMS records, an acronym for Kevin Maurice Saunderson. He quickly released a track titled "Big Fun" (released as Inner City) which gained the most success out of any projects amongst the three. What Saunderson did was affiliate techno with Detroit's legacy: the Motown soul sound. He drew on the earlier successes May had reaped with his purposeful embrace of house music and paved the way for a new version of Detroit techno with more canorous ideal, more soulful and softer tones. Inner City's combination of simple drumbeats, a catchy melody and the rather facile lyrics became a successful formula for popular music, especially Europe.

6) Photo by KMS Records

Where Did They Create It?

Detroit techno is a reflection of the city itself, therefore, to understand the genre, we must understand where The Belleville Three spent their time and how they interacted with the city. After creating their labels, they all moved to a small section of Gratiot in Eastern Market which is now referred to as Techno Boulveard. It was a small building at the corner of Gratiot and Riopelle in which all three had their labels. The close proximity of their studios allowed them to learn from one another and to fine-tune their skills by remixing each other's material.

Moving down Gratiot towards downtown, there comes a building at the address of 1321 Broadway Street. For two years, this building was called The Music Institute and it was the first club to allow The Belleville Three to play their music.

"It was unbelievable, because it [techno] was new… and people had never heard it before. We had people driving in from Atlanta…New York, Chicago, just to come to the parties. Entertainers would come down to see the club and what it was all about, because it was something special. And I think that's why it lives on [symbolically] today. A lot of clubs have been around longer and have had much more prosperous "careers'… but the Music Institute is one of those places that died young and famous. It's like the Titanic – it just lives."

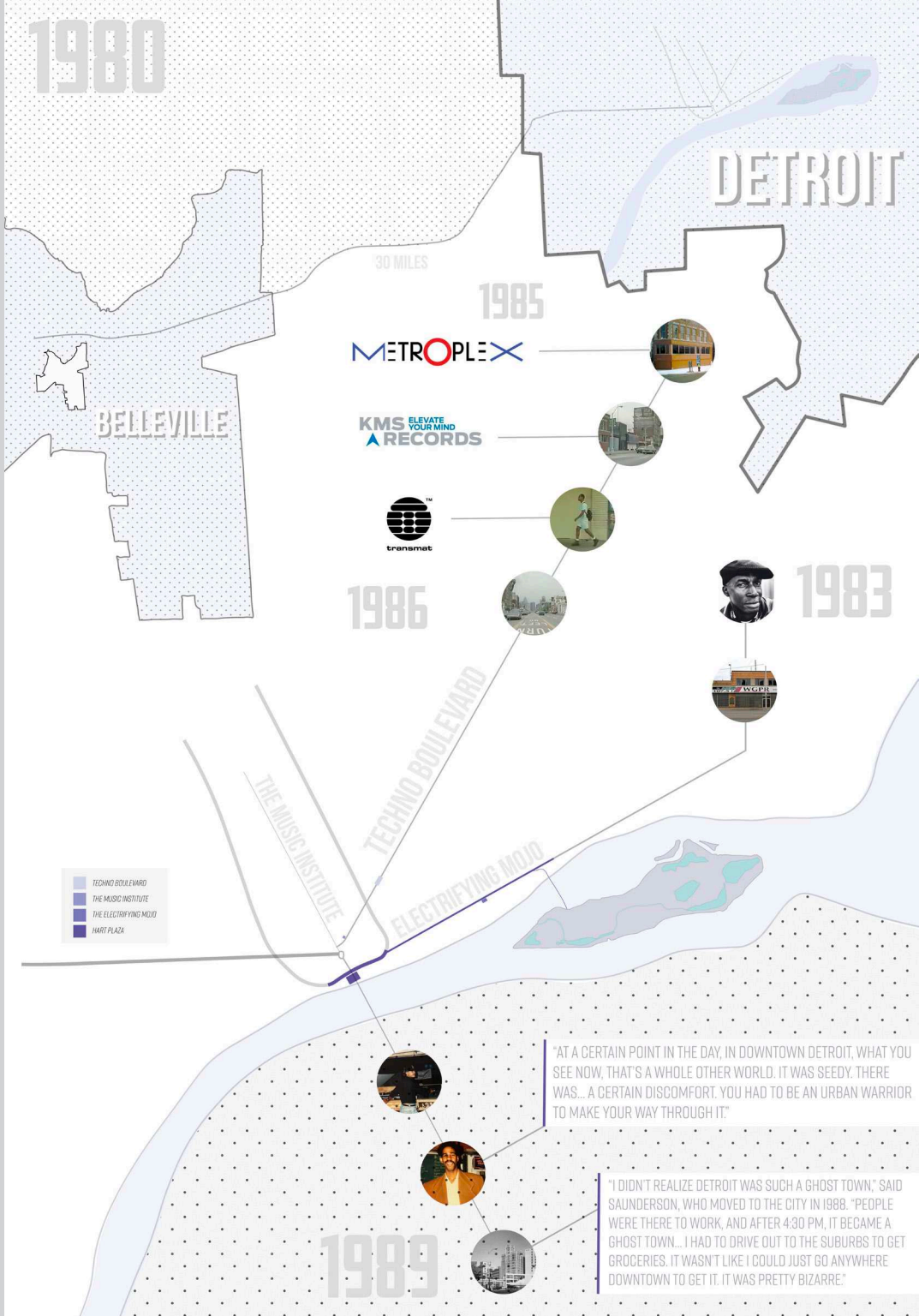
Probably one of the most influential individuals for The Belleville Three was a man was referred to as The Electrifying Mojo. He is a disc jockey based in Detroit, Michigan whose on-air journey of musical and social development shaped a generation of music-lovers in Detroit and was of importance to the development of Detroit techno. Mojo was also one of the first people to play techno records on the air and helped share the sounds of the city.

7) Photo by Detroit Historical Society

8) Photo by Detroit Historical Society

9) Photo by Detroit Historical Society

10) Photo by Detroit Historical Society

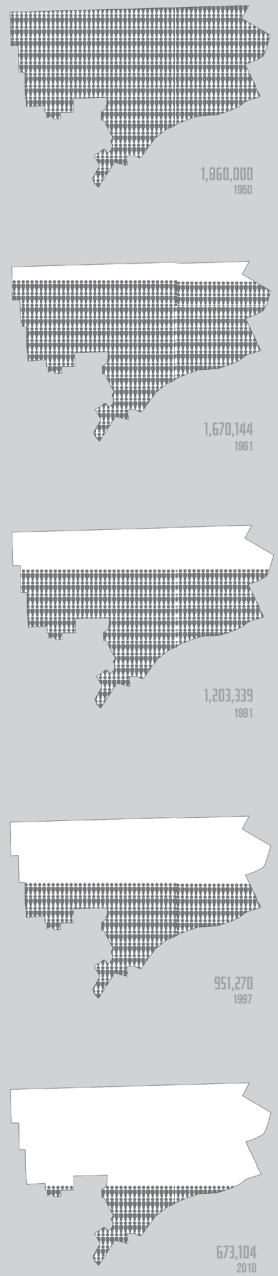

1980
DETROIT
30 MILES
1985
METROPLEX
KMS ELEVATE YOUR MIND RECORDS
BELLEVILLE
transmat
1986
1983
WGPR
TECHNO BOULEVARD
THE MUSIC INSTITUTE
ELECTRIFYING MOJO
TECHNO BOULEVARD
THE MUSIC INSTITUTE
THE ELECTRIFYING MOJO
HART PLAZA
"AT A CERTAIN POINT IN THE DAY, IN DOWNTOWN DETROIT, WHAT YOU SEE NOW, THAT'S A WHOLE OTHER WORLD. IT WAS SEEDY. THERE WAS... A CERTAIN DISCOMFORT. YOU HAD TO BE AN URBAN WARRIOR TO MAKE YOUR WAY THROUGH IT."
"I DIDN'T REALIZE DETROIT WAS SUCH A GHOST TOWN," SAID SAUNDERSON, WHO MOVED TO THE CITY IN 1988. "PEOPLE WERE THERE TO WORK, AND AFTER 4:30 PM, IT BECAME A GHOST TOWN... I HAD TO DRIVE OUT TO THE SUBURBS TO GET GROCERIES. IT WASN'T LIKE I COULD JUST GO ANYWHERE DOWNTOWN TO GET IT. IT WAS PRETTY BIZARRE."
1989

What Were They Thinking?

At Belleville High, Juan Atkins was introduced to a book called Future Shock (1970) by theorist and futurologist Alvin Toffler. All the theories and envisions of Toffler set the theme for Detroit Techno. In Future Shock, Toffler addresses how a majority of social problems were symptoms of an overly rapid modernization, or in other words, too much change in too short time. Toffller also has another book called The Third Wave, where he addresses a new kind of society, one superseding the agricultural society (the First Wave) and the Industrial Age society (The Second Wave). This post-industrial society is characterized by a scientific and technological revolution, hence creating a radically advanced world. This modernized and dystopic side of Toffler's envisioned future were already manifesting themselves as reality in Detroit. There were robots in factories, factories all around the metropolitan area, and synthesizers and electronic instruments. Cohesively, there was this mechanization as a result of the new technology but there is also decay because of the social state of the city of Detroit. The contradiction of these two circumstances set the theme for Detroit techno. Furthermore, in Toffler's book Future Shock, he introduces a new term call "Techno Rebel" and he defines a Techno Rebel as a person who embraced the new technologies for public purpose, and stood as vital members: the "agents" of this Third Wave. This is significant because Juan Atkins initially viewed himself as a Techno Rebel, using his futuristic music to paint the future with hope while also acknowledging the suppressed state of Detroit. Detroit was the best example of how dramatically a city could collapse.

"The city is in total devastation. It is going through the biggest change in its history. Detroit is passing through its third wave, a social dynamic which nobody outside this city can understand. Factories are closing, people are drifting away, and kids are killing each other for fun. The whole order has been broken down. If our music is a soundtrack to all that, I hope it makes people understand with what kind of disintegration we're dealing with."

"We're at the forefront here, when the new technology came in, Detroit collapsed as an industrial city, but Detroit is Techno City, a place in which all apparently devastating factors are re-interpreted into constructive thoughts and actions."



FIRST WAVE

AGRICULTURAL ERA

SECOND WAVE

INDUSTRIAL ERA

THIRD WAVE

INFORMATION ERA

DECAY
MECHANIZATION

"UNLIKE ANY OTHER CITY IN THE TRANSITIONS IT HAS ENDURED" ATKINS

"CITIES OR PLACES THAT DON'T SEEM TO HAVE SO MUCH TEND TO CREATE OPPORTUNITIES. PEOPLE TEND TO USE THEIR IMAGINATION TO COMPENSATE." MAY

"WE'RE AT THE FOREFRONT HERE. WHEN THE NEW TECHNOLOGY CAME IN, DETROIT COLLAPSED AS AN INDUSTRIAL CITY, BUT DETROIT IS TECHNO CITY, A PLACE IN WHICH ALL APPARENTLY DEVASTATING FACTORS ARE RE-INTERPRETED INTO CONSTRUCTIVE THOUGHTS AND ACTIONS." ATKINS

"THE CITY IS IN TOTAL DEVASTATION. IT IS GOING THROUGH THE BIGGEST CHANGE IN ITS HISTORY. DETROIT IS PASSING THROUGH ITS THIRD WAVE, A SOCIAL DYNAMIC WHICH NOBODY OUTSIDE THIS CITY CAN UNDERSTAND. FACTORIES ARE CLOSING, PEOPLE ARE DRIFTING AWAY, AND KIDS ARE KILLING EACH OTHER FOR FUN. THE WHOLE ORDER HAS BEEN BROKEN DOWN. IF OUR MUSIC IS A SOUNDTRACK TO ALL THAT, I HOPE IT MAKES PEOPLE UNDERSTAND WITH WHAT KIND OF DISINTEGRATION WE'RE DEALING WITH." MAY

TECHNO REBEL

PEOPLE WHO EMBRACED NEW TECHNOLOGIES FOR PUBLIC PURPOSE, STANDING AS "AGENTS" OF THIS THIRD WAVE

What Is It?

So what exactly is Detroit Techno? The following quote by Todd Hutlock of Stylus Music Magazine clearly defines its parameters.

"Detroit Techno is eerily detached and mechanical (influenced by the city's industrial roots, as well as by synthesizer-based music like Kraftwek, Gary Numan, the B-52s, Prince, and New Order), but it is also smooth and soulful, making the music uplifting and dark all at once. The characteristic sound of the Roland TR-909 drum machine and the synthesized string sounds created lush soundscapes of sound; the underlying funky edge, derived from a love of Parliament/Funkadelic and others, gave the music an otherworldly feel. The moody, melancholy edge of classic Detroit Techno also reflects the city's depressed financial state and expresses a longing for escape – the outer space, to the future, to anywhere. The mix sounds like nothing else on Earth, and it isn't meant to. Detroit Techno has always had a strong sci-fi influence, and if you've been there, you can certainly understand why."

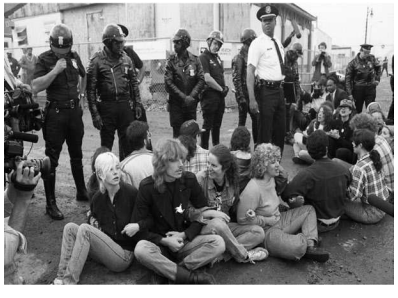
What The Belleville Three essentially did is render the noises of Detroit into techno music. Instead of machines in factories, they worked with synthesizers to create brand new sounds that painted the essence of the city.

We took these ideas of machinery, not necessarily the synthesizer, but it was more or less the sound of the synthesizer, that we created our own sounds. And all these sounds subconsciously, came from the idea of industry, of mechanics, or machines, of electronics. And why? Because we come from Detroit. And why because we come from Detroit? Because that's where our parents live, our families live. They work, they create. And this environment created us, which, in turn, socially and subconsciously, again, we created all this music. When we decided to create it, we created our environment. We created the things that we consider to be our environment, which is the machine-music, electronic Detroit techno."

11) Photo by Detroit Historical Society

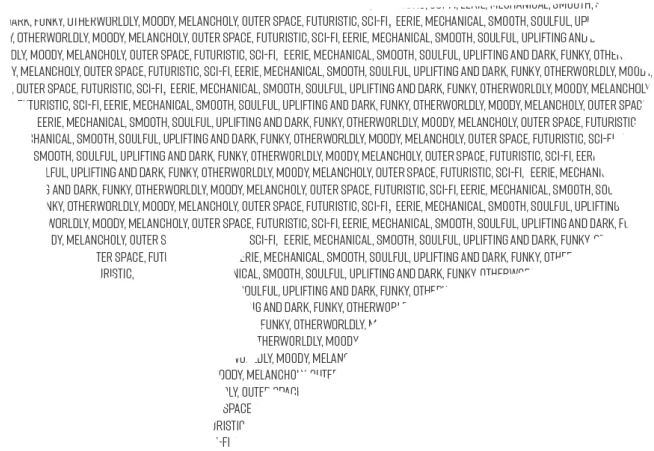
12) Photo by Detroit Historical Society

13) Photo by Detroit Historical Society



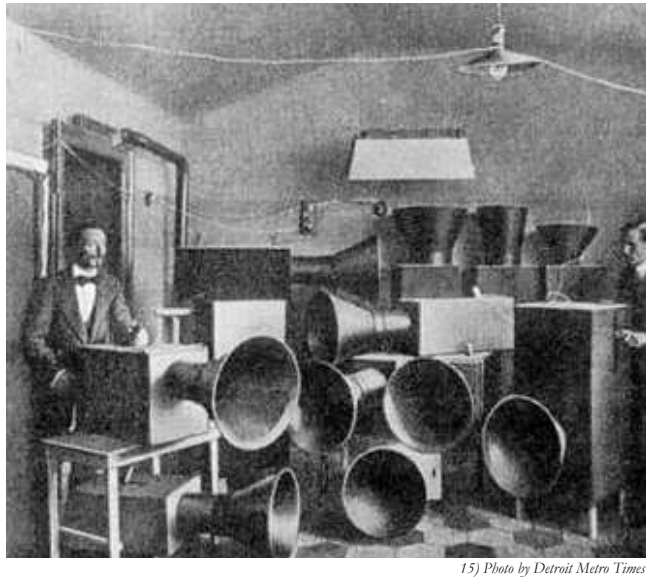
14) Photo by Detroit Historical Society

EERIE
MECHANICAL
SMOOTH
SOULFUL
UPLIFTING AND DARK
FUNKY
OTHERWORLDLY
MOODY
MELANCHOLY
OUTER SPACE
FUTURISTIC
SCI-FI



ABANDONMENT
FEAR
DESOLATION
MISERY
DE-HUMANIZING
UNPLEASANT
FUTURISTIC
BROKEN
OPPRESSIVE
VIOLENT
IMPOVERISHED
UGLY

SOUND / NOISE / MUSIC



15) Photo by Detroit Metro Times

16) Photo by The Wire

Detroit techno can in fact be looked at as the combination of noise and sound. Specifically, taking Detroit inspired synthesized elements and placing it over a musically structured composition. The quest of combining noise and sound is an endeavor that's opens up the possibilities of endless expression and The Belleville Three were not the first ones to do it.

Luigi Russolo was an Italian futurist in the early 90's and an author of the manifesto The Art of Noises. Russolo was first person who defined noises as an art form and encouraged that it provided a new way of creating music. As a futurist, Russolo warned that because of the rapid, mechanization of the urban environment at the beginning of the 20th century, the conventional ideas of musical harmony would no longer count. To cope with this transition, Russolo insisted that variegated noises should be used to create "noise-sound."

Moving a little forward in time, we come across a man by the name of Pierre Schaffer and is regarded as the father of musique concrete. It involves using sounds found in nature (found sound), distorted in various ways, to create music. Live, it becomes an exercise in mixing together unexpected sounds into some sort of form while studio musique concrete uses complex tape manipulations to create the effect.

Mid-Term Reflection

Techno music is pure and simple, strongly grounded with intention. You wont find this music on the radio for it exists only in the underground… in the depths of dark spaces that open the doors to enlightened journeys, uncovering truths as people of all forms celebrate in the harmonious frequencies dominating the space. It is a very cleansing experience to say the least. The continuous beat forms an endless plane of explorable possibilities and you are simply a nomad uncovering your path. It's a spiritual thing. The ability to stimulate an emotion or feeling through a frequency, it is like a super power. Once you have mastered it, you can use this power to inspire and move thousands.

At this point begins the design portion of my thesis. It includes concepts, site analysis, and a final design installation which addresses the role that sound plays in the way space is experienced.

SOUND & SPACE

Berhard Lietner

I discovered the following concepts upon reviewing the work of Bernhard Lietner, who was born in 1938 in Austria and educated as an architect. Leitner has been researching the intersections of sound and space since the late 1960's with a very distinctive, formal approach. The following concepts can be found in Section 6 of his work Sound Architecture.

17) Photo by reSITE

Primary Space

Primary Space is visually clearly determined

Secondary Space

Secondary Space, created through traveling sound and defined by lines of sound, is continuously changeable

18) Photo by Azucar Magazine

Key Findings

Primary Space and Secondary Space are overlaid

Investigate the interaction of primary and secondary spaces and use that as a creative resource

Terminology suggest that the sound-space will always be subordinate, secondary to the real space that exits

Use strong characteristic feature of the primary space as a source of inspiration for the entire work

19) Photo by Bill Fontana

Bill Fontana

Bill Fontana is a composer and sound artist from California who has been making sound installations since the early 1970's. He acknowledges his installations as Sound Sculptures and creates them on the function of relocating an ambient sound source within a new context to radically alter the acoustic meaning of the ambient sound source.

Key Findings

Using a recorded ambient HiFi soundscape in the secondary space that overlays the primary space of my site to alter the acoustic meaning of the LoFi dominated primary space

20) Photo by Fran Chambers

EASTERN MARKET SITE

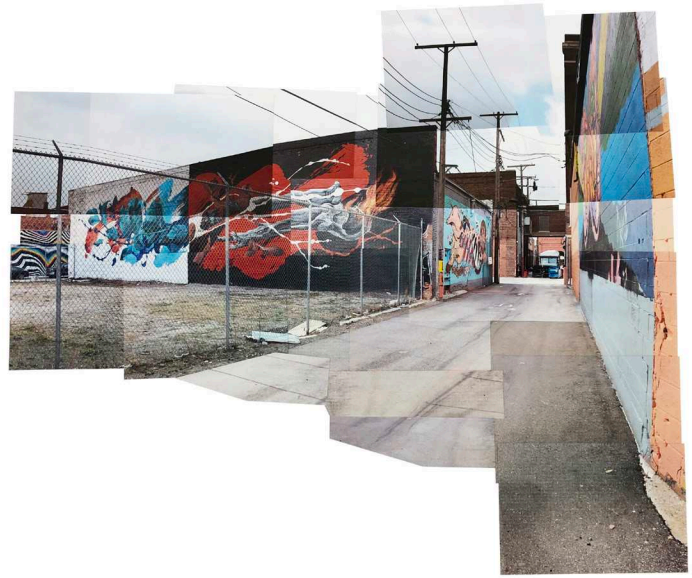
Site Selection

Eastern Market provides a nice blend of industrial, social, and urban settings.

The choosen site sits on the same axis (Riopelle St.) as Techno Boulevard, which is where the Belleville Three resided when they created techno music in the 80's. I felt it was appropriate to place myself within the same context in which they experienced the city and in result, created techno.

The site is large in scale, allowing for multiple instances of sound interventions.

Additionally, the site is enclosed by a fence which speaks strongly to the culture of techno, specifically in the 90's when individuals of the city transformed abandoned warehouses into a temporary oasis of love, self-expression/discovery, and unity.



Deconstructed Site Collage

Grided Site Collage

ABOVE

BELOW

AROUND

THRESHOLDS

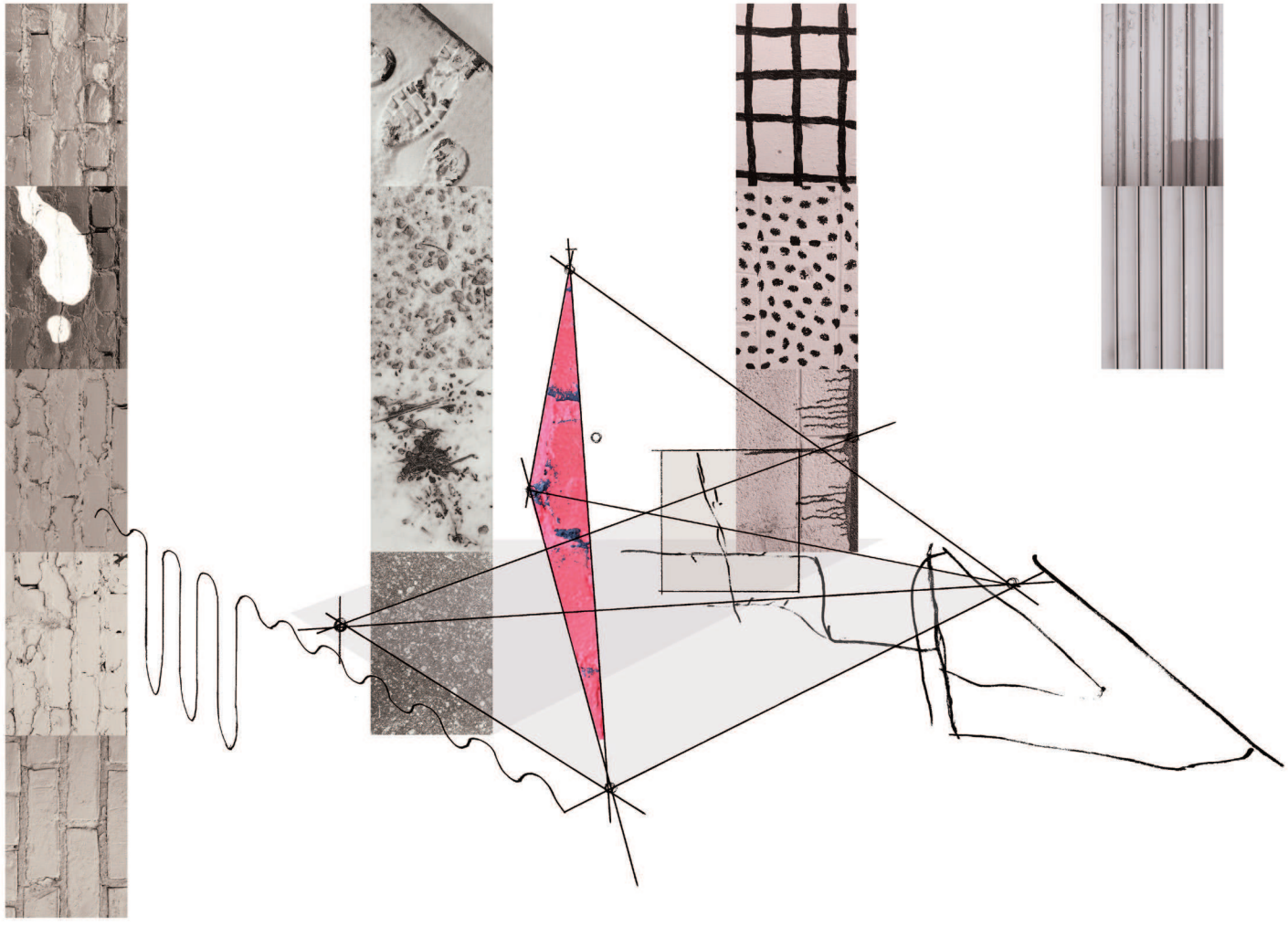




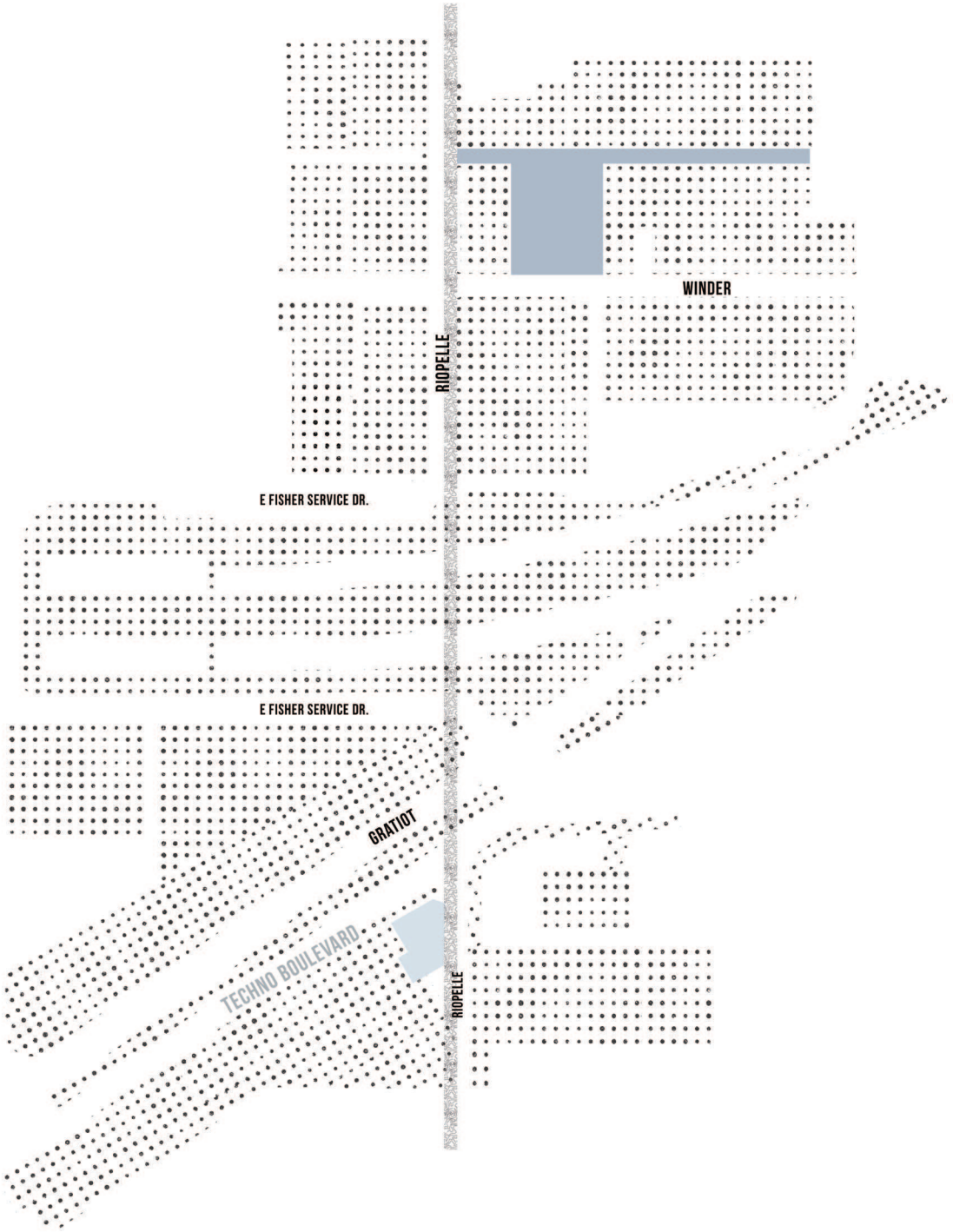




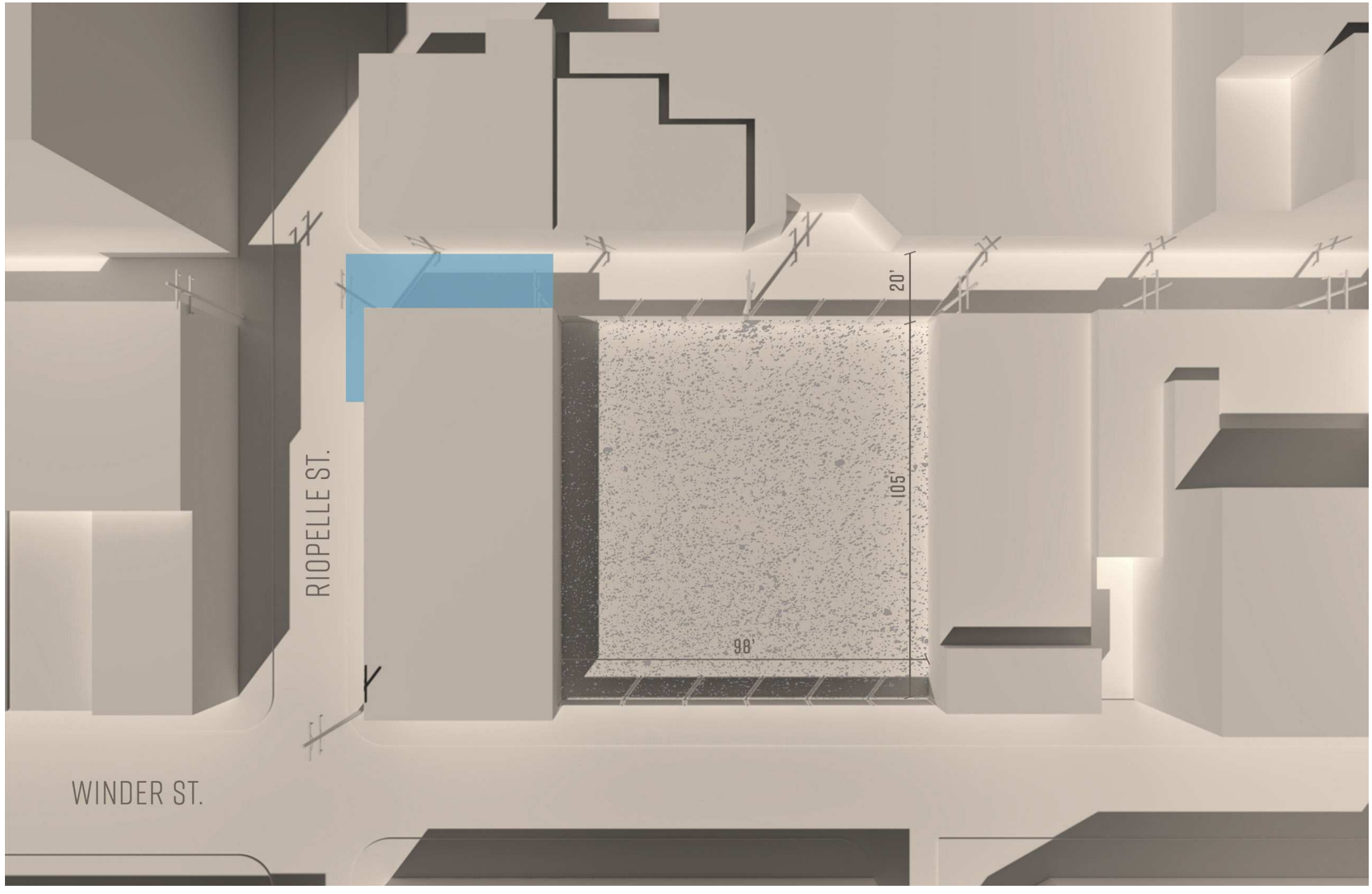


Through the act of exploration, a site can potentially begin to reveal itself to the viewer in peculiar ways. Far from a meander, the journey aims to unearth knowledge that allows for deeper understanding, both at the temporal and metaphysical level. The key term here is deconstruction: a process which begins to identify only a fraction of what lies beyond the tactile. In this specific site, the intention is to deeply explore the multiple interpretations that the space expresses. This exploration is grounded in the surrounding context which gives meaning to the space the exists between. Apart from the cosmic rhythms, the space is activated by the movement created within it. This movement can be narrated in an attempt to provide an experience beyond normative circumstances, suspended in the possibility of the new.



The installation will begin on Riopelle St. and then transition into the alley. It will be composed of three subsequent zones that present the viewer with augmented sonic experiences.



Site Rendering

INSTALLATION

SILENCE

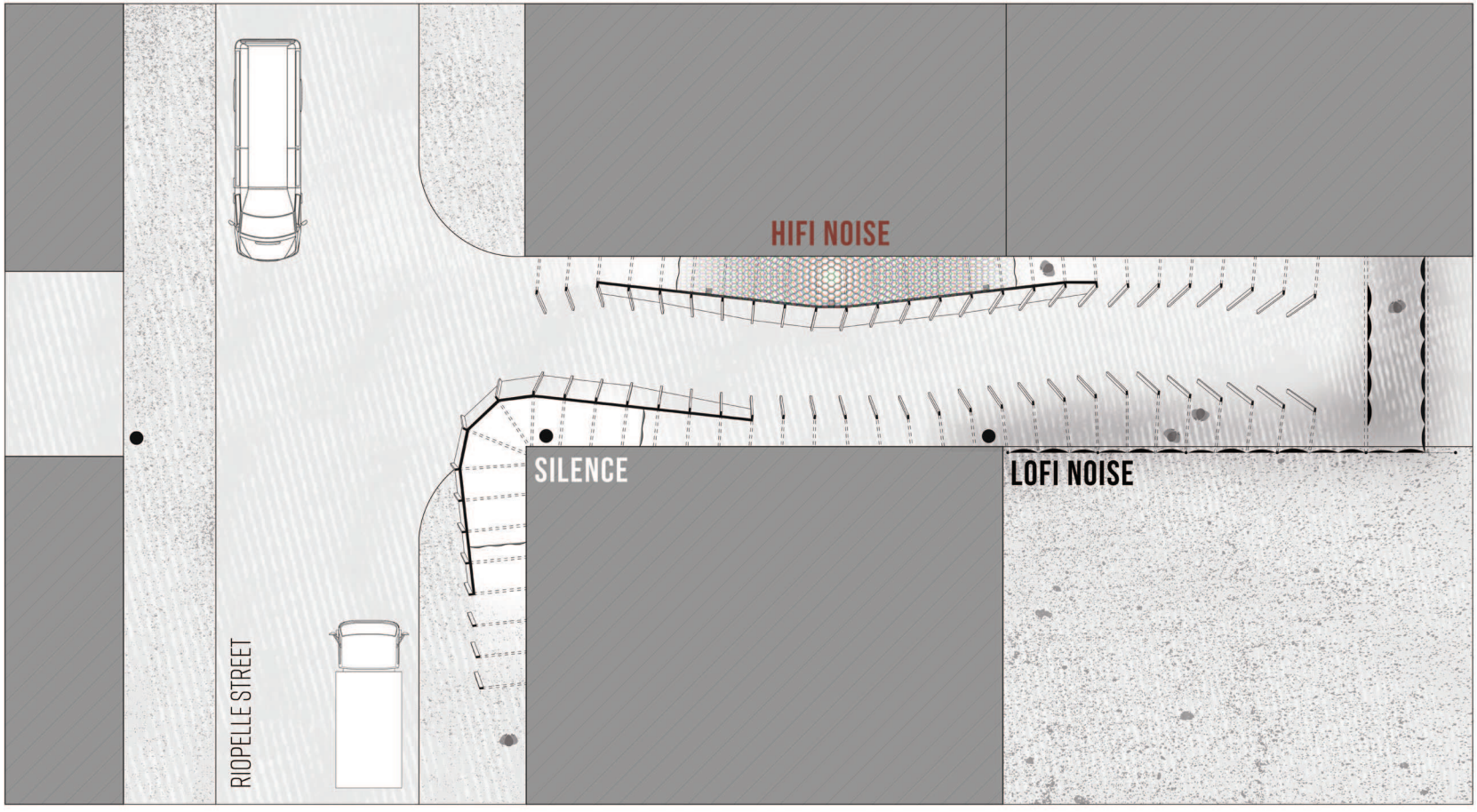
Lofi noise is unescapable. In this zone, silence is the focus, offering a rare moment of escape from the chaos imposed by the urban lofi environment of Detroit. The intention is to use silence within the secondary space to remove the user from the primary soundscape. An interaction like this will cleanse both the conscious and subconscious from all external stimuli, creating a blank canvas within the mind, where all and any interpretations may arise. This zone also prepares the user for the remaining zones.

LOFI NOISE

Inspired by the creation of techno music, lofi noise is used as a tool within the second zone. The creators of techno responded to the dystopian setting of Detroit by producing and playing music whichfurther opened up the present and space to ones experience. They listened to the sounds of the city and rendered them into techno music. Using a similar approach, this zone is composed of an exposed space lined with walls of garbage bags, which respond to the wind patterns that exist within the site. As the wall of garbage bags respond to the wind, they produce a saturated, continuous lofi noise. Additionally, an ambient LOFi soundscape will be intermediately cast throughout this zone, providing a hypersaturated zone of Lofi noises. This interaction will begin to deconstruct the subconscious connection the viewer places on sound and image.

HIFI NOISE

Hifi noise is used as a tool within the third zone. A recorded sample of a hifi soundscape is cast within the secondary space and overlays the existing lofi dominated primary space. An interaction like this will greatly augment how the user thinks about their interaction with the existing lofi environment. The imposition of a hifi soundscape will instill within the user a sense of foreign place that does not align with the primary space they are surrounded by. This disconnect between sound and image will drastically change the ways in which the user experiences that space.



Site Diagram

Alley Section

Riopelle St Section

Perspective Rendering

The intention of the installation is to address and augment the role that sound plays in experiencing space. Furthermore, de-territorializing the subconscious connection that is placed on sound and image.

** Due to site restrictions, only a portion of the installation was built on the unviversity campus*

"In sound, the space you experience is in flux. It's exactly what you make of it. It is a quintessential perceiver of centric space. In that sense, addressing the sonic aspect of architecture is not so much about adding sound into the built enviornment, it's really about rethinking listening".

- Raviv Ganchrow