

The Sonic Blueprint

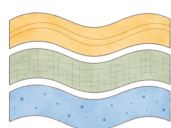
Composing with the eight frameworks of spatial sound.



Circulation

01 / 08

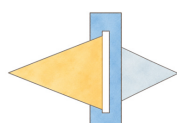
1. Place key magnets first (attract/repel) with short labels (e.g., *attract here; beautiful hum*).
2. Sketch the primary intended listener path in one line.
3. Lay beats along the path with intents (*linger, pause, push, arrive, release*).
4. Add secondary loops and paths that rejoin the main line, annotate any payoffs.
5. Mark your “doors” and thresholds (note if *slow* or *abrupt* transition).
6. Consider accessibility by brainstorming clear landmarks, quiet routes, frequency balance, redundancy, and visual cues.



Materiality

02 / 08

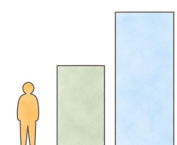
7. Mark each room/zone or source with its primary material identities, as well as key accents (e.g., *wood—warm pad, piano accents*); ensure contrast throughout the piece.



Light & Shadow

03 / 08

8. Mark areas for static light and shadow.
9. Draw arrows for dynamic light movement over time.
10. Mark symbols for any switch points (i.e., physical switch, camera trigger) or add overarching lighting notes to accompany (e.g., day/night modes using sunrise/sunset data).



Scale

04 / 08

11. Label each zone with intended scale (*Human, Intermediate, Monumental, or Transitional*), sequence for emotion, then combine or break up zones for pacing.

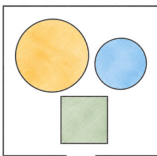




Identity

05 / 08

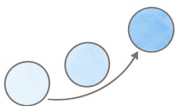
12. Note where sound should connect to identity—recorded ambiances, remembered textures, or traces of history.
13. Note where sound should echo the building's physical and social rhythms.



Placement

06 / 08

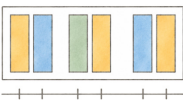
14. Walk the drawn paths again, with a pen. Scribble feelings, sound types, and pacing cues along the routes.
15. Lightly mark where sound will be thick vs. sparse, tying back to your circulation and tempo ideas.
16. Revisit your anchors, adding 2-3 supporting sounds where appropriate. Leverage the spatial composition strategies in Part III.
17. Draw circles to space out intended sounds or ideas (instrument types, texture families—not specific riffs).



Behavior

07 / 08

18. Decide how behavior is authored: fixed, responsive, or controlled.
19. Map how specific sounds change, react, or transform.



Time in Structure

08 / 08

20. Use programmatic rhythm and environment to set tempo and evolution.
21. Translate architectural repetition into meter and phrasing.

