PART 1.4 · ABOUT 6 MINUTES

Storyboard the visit

You’ve explored new ways to listen to your space and gathered vocabulary to organize your ideas. Now, let’s use them to create a new design. Whether you’re notating the current environment, conceiving a soundscape, or adding new concepts, the goal is a single-page sketch achieved in four steps:

1 · The concept | 2 · Zones | 3 · Sounds | 4 · The walk

STEP 1 · THE CONCEPT

What is this space about, in one line?

One idea that holds the whole environment. Write it so your team could repeat it, and a visitor could too. A clear concept answers the next hundred questions.

THE ARC

What is the beginning, middle, and end?

Where does sound meet the listener, what does it do to them along the way, and what does it leave them with?

OUR EXAMPLE · THE SHORELINE ROOM

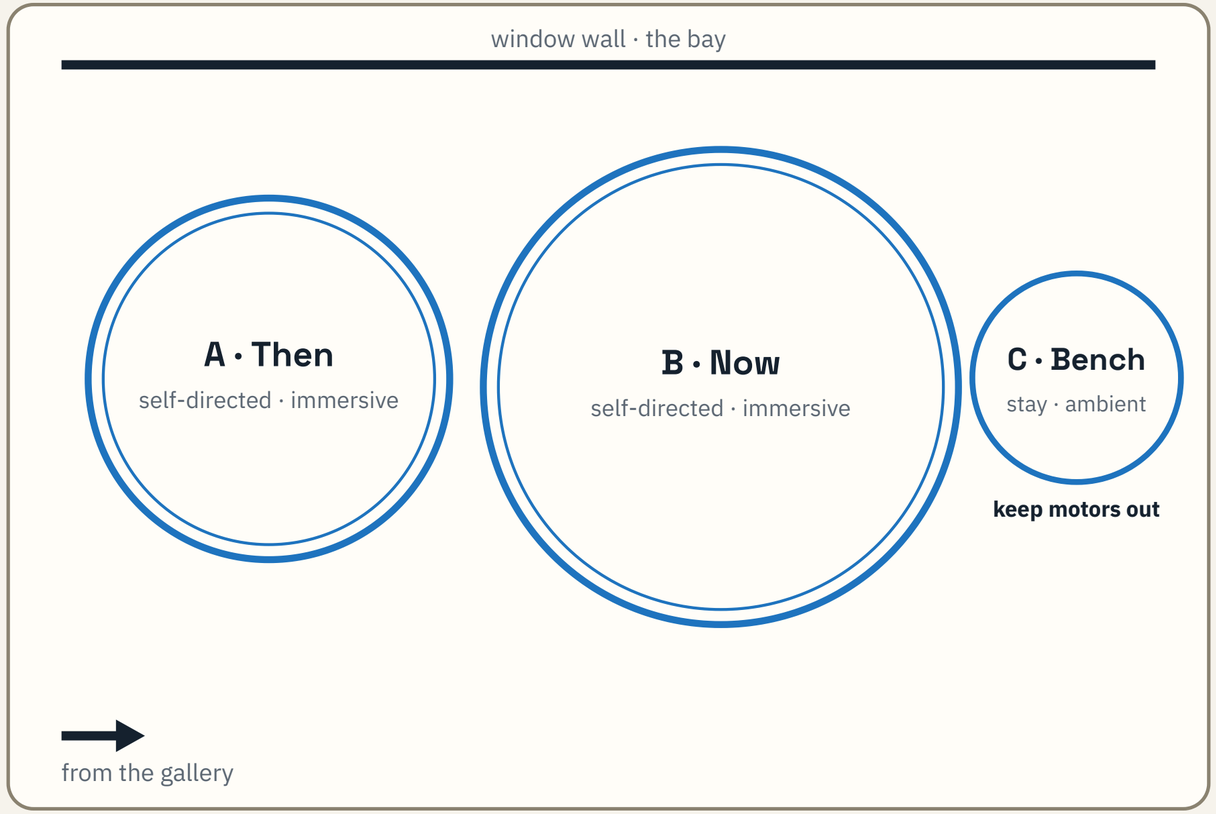
CONCEPT

The same shore, sixty years apart. Listen to what changed.

ARC

Beginning: a wild shore you hear before you see it: surf, wind, gulls, a heron. **Middle:** the same shore today. Motors and voices crowd in, until a visitor turns time back with a slider. **End:** a bench, one voice remembering over a soft melody.

Biophony and geophony give way to anthrophony as you walk.



STEP 2 · ZONES

Draw a circle for each zone

A zone is an area with its own sound. It can be a whole room, and one room can hold several zones. Name each one by how it connects to the concept, and how it should feel.

Level · **Immersive** double line · **Ambient** single line: sound in the background · **Quiet** hatched: sound kept out on purpose

Levels adapted from the AZA 2026 Universal Design slides.

STEP 3 · YOUR MAP KEY

One key for the whole sheet

This is the suggested key for your storyboard.

THE SOUNDS · STORYBOARD



In situ
already in the space



Designed
a sound you add



Dot size
how loud it is



Above / below
overhead or underfoot



Moves
it travels



Key sound
carries the concept



Anticipated visitor path
the route you expect them to take

THE SYSTEM · OVERLAY



Speaker
where a speaker might go



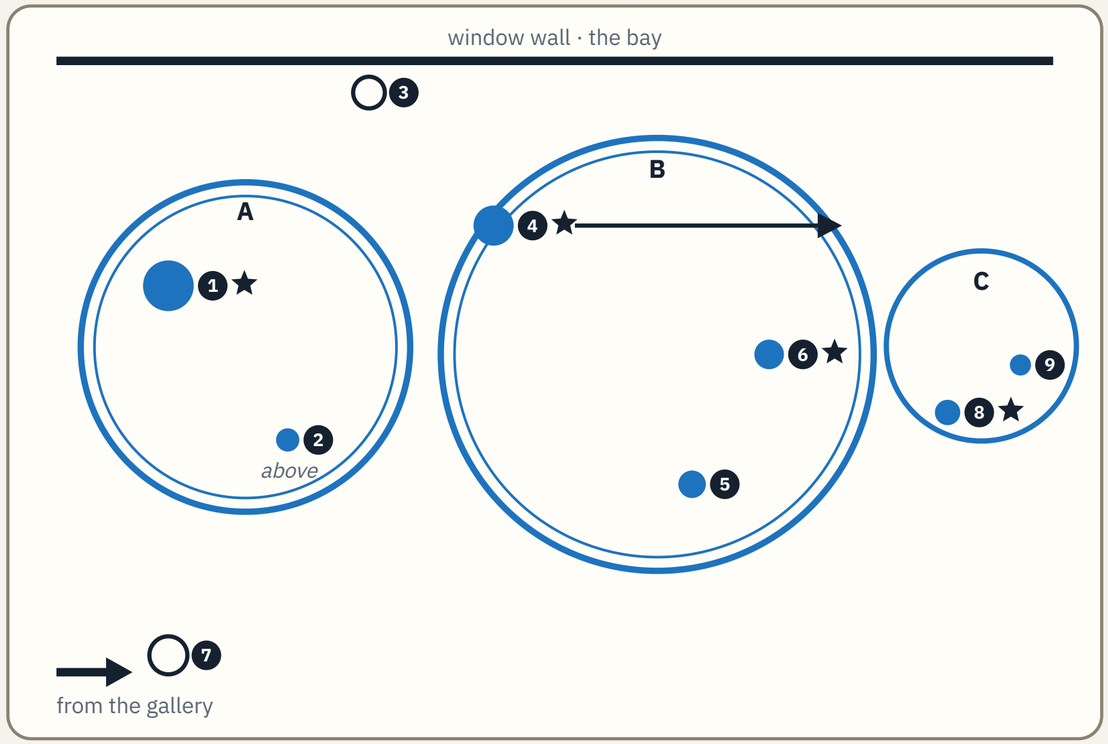
Fixed media
a file that plays the same way each time



Generative
made in real time by a music system



Responsive
changes when visitors trigger sensors



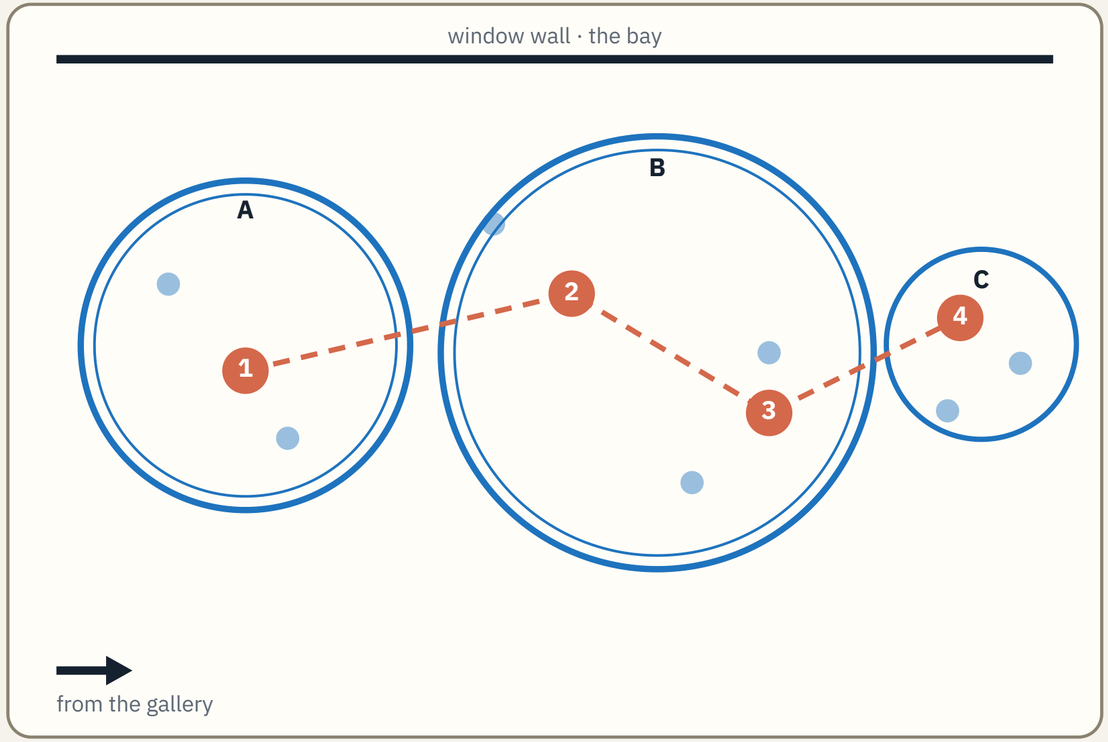
In situ sounds: what will you do about each? Ignore · Mitigate (keep it out) · Mask (cover it with a designed sound) · Acknowledge · Incorporate (make it part of the design)

STEP 3 · SOUNDS

Give every sound an address

Use the key: open for **in situ**, filled for designed, bigger for louder, an arrow if it moves. Star the ones that carry the concept.

1 ★ **Surf on gravel** · designed · always on
2 **Gulls and a heron** · designed · above · now and then
3 **HVAC hum** · in situ · incorporate as a generator
4 ★ **Outboard** · designed · moves · every 2 min
5 **Voices on the dock** · designed · in “now”
6 ★ **Time slider** · designed · plays when moved
7 **School groups in the hall** · in situ · mask
8 ★ **Her voice** · designed · plays when you sit
9 **Soft melody** · designed · generative · at the bench



STEP 4 · THE WALK

What does one visitor hear, stop by stop?

Each stop shapes their attention, alone or with other sounds: **attract** draws them in, **hold** invites them to stay, **release** lets them move on.

Pattern · Linear passing through · **Self-directed** wandering · **Stay** settled, sound moves around them

1 · Attract · 30 s · Then. Surf, wind and gulls. They slow down and look for the water.

2 · Hold · 2 min · Now. An outboard crosses the window wall; voices drift up from the dock.

3 · Hold · 2 min · The rail. They move the slider: motors thin out, gulls come back.

4 · Release · 3 min · The bench. A soft melody, then one voice: “When I was small, you could hear the herons from here.” They sit, and go quiet.