PART 1.5 · ABOUT 4 MINUTES

Add the technical overlay

Now put a system over the storyboard. You don’t need to have all the technical answers – just clarity on how the content is created and where it’s coming from.

PART 1.5

Five questions an integrator will ask

1. What are the limitations: the room, the budget, the noise next door?
2. How many speakers does each zone need?
3. Is each sound fixed media, generative, or responsive?
4. Will interactive elements, like sensors or a tablet, serve the concept?
5. What content design and mixdown will create the effect you want?

Your storyboard already lists the sounds and which ones matter most. The overlay adds what the system has to do to play them.

PART 1.5 · THE KEY

Draw the system on top

The system half of your key

Speaker
where a speaker might go

Fixed media
a file that plays the same way each time

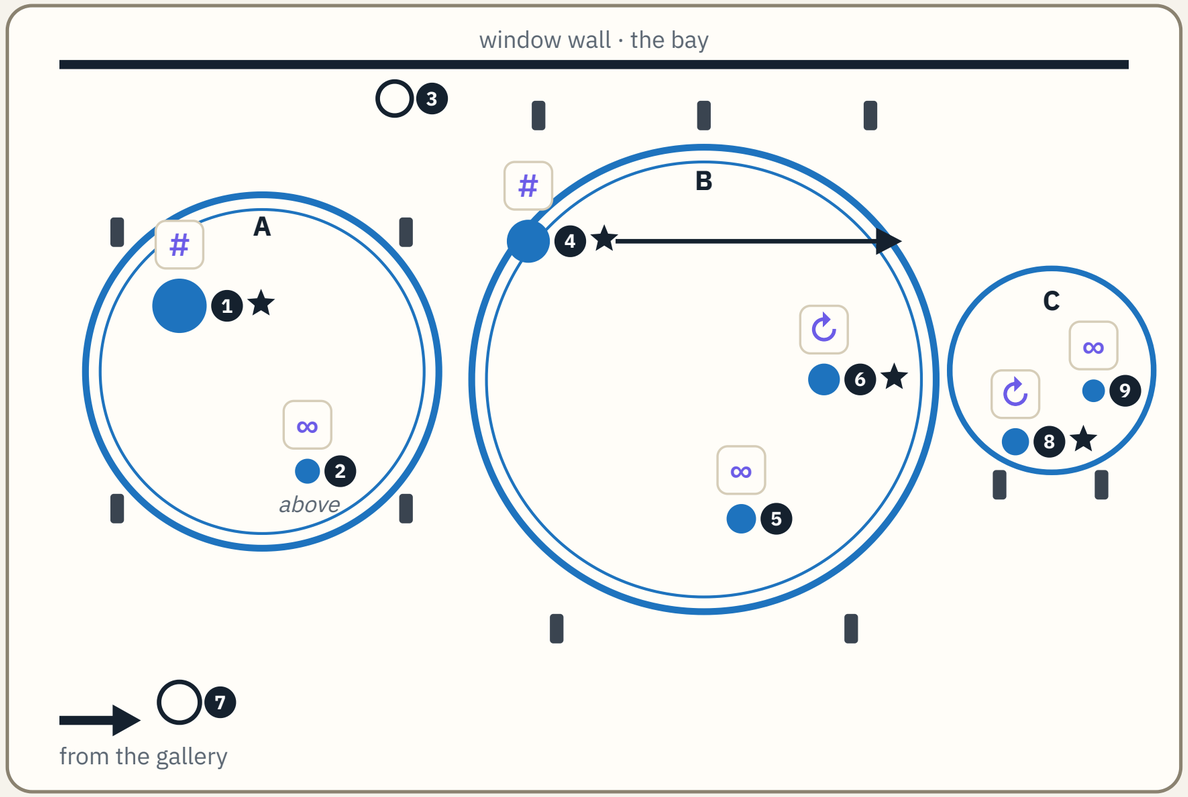
Generative
made in real time by a music system

Responsive
changes when visitors trigger sensors

You met these in part 1.4

Now use them on every zone and every sound: draw where the speakers might go, and mark how each designed sound plays.

Generative sound is made in real time, often by a music system or DAW, so it never plays exactly the same way twice. **Responsive** sound changes when visitors do something a sensor picks up, like moving the time slider or sitting on the bench, where a sensor starts her voice.



PART 1.5 · THE SHORELINE ROOM

The same map, with a system over it

- **A and B:** speakers along the window wall, so the outboard motor sound can travel across the room. The surf is fixed media; the gulls are generative, so they never repeat the same way.
- **The slider:** responsive. It crossfades “then” and “now.”
- **The bench:** two close speakers and a seat sensor. Her voice plays when you sit, with a generative melody in the background.
- **Limitations:** glass reflects sound, school groups pass on weekdays, and speakers can only sit where there is power and a place to mount them.

YOUR ASSIGNMENT · THE NEXT TWO WEEKS

Take the field sheet into your space.

Parts 1.4 and 1.5 come together on one two-page field sheet. Use the Shoreline Room example as a guide.

1 · Get ready
Print the two-page field sheet (single-sided is fine). At the top, write your exhibit, your name, and the day and time of your visit.

2 · On site: listen, then sketch
Spend two minutes just listening. Then, on page 1 of the field sheet, write your concept and arc, and draw a circle for each zone.

3 · Afterward: the sounds and the walk
On page 2, list the sounds in one zone and decide what to do about each in situ sound. Follow one visitor’s walk, stop by stop, and star the key sounds.

4 · Add the system
In a second pen color, draw where speakers ▮ might go on the map. In the sounds table, mark how each plays: # fixed, ∞ generative, ↻ responsive. Note one limitation.

5 · Bring it to Module 2
Keep your field sheet, with one line on what surprised you. In Module 2 you’ll start building your plan.