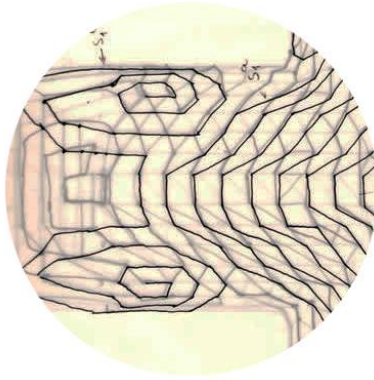


WORDS, SOUNDS & SPACES

Dialectical materialities



Images, clockwise from the left

-Notation by Iannis Xenakis for Polytope de Cluny, 1972

-Student Model

-Installation by Chris Salter, N Polytope Behaviors in Light and Sound after Iannis Xenakis, 2014

-Still from Lisbon Story by Wim Wenders (1994)

Dialectical Materiality or cross-modality. Words, sounds and spaces.

Although the above terms sound complex, they are extremely familiar as practices of human artistic expression. Let us consider the diverse spectrum between popular song making that combines poetry and music to opera; popular shadow theatre to experiments in the depiction of light from classical painting to modern graphic and photographic experimentation (dada, surrealist, bauhaus, Russian constructivism etc); the post war proliferation of experiments between various forms of arts, philosophy, mechanics, technology and architecture culminating in projects such as the Brussels Pavilion in 1958 by Iannis Xenakis and Edgard Varèse under the supervision of Le Corbusier.

At various transformative moments in society, working between/with/across various artistic media has been emblematic in order to help us visualize social experiences, hardships and visions thus we can call such ventures dialectical materialities, if we consider media as ordered expressions of different materialities:

Music is written on paper or magnetic means of recording, it is performed by metal strings or by breath introduced to animal horns or different geometries of metal amalgams possible only through specific techniques and available raw material resources etc. Architecture, urbanism not only host such practices, permit or inhibit their dissemination in space. The very form of our edifices or urban spaces are being transformed due to those cross-modal visions, since architects and social groups, who produce space, also work within the same cultural contexts and share the versatility or the uniformity of such cultural ideas.

Workshop experimentation from words and sounds to space and vice versa.

In the coming workshop we want to begin with words, sounds and spaces. We ask the students to recite in space a song in their native language, a song that comes from poetry and forms a dialogue with music. We ask them to explain the content and the context of its making and to form diagrammatic (visual) ideas on the rhythmic structures imbedded in both the verses and the musical motifs. We ask them to form those diagrams by using various material means and then transform them into spatial patterns, in order to re-narrate the stories or abstractions of formal ideas. We ask them to create spatial imageries and microcosms in the form of model making.

The Lisbon Story (Wim Wenders, 1994). The sounds and spaces of the City.

In reference to the thematic of the Materiart 2nd International Intensive Studio in Architectural Design that introduces urban space through the idea of *Locus: Conceptualization/ Anchoring* we think it is interesting to remember the interplay between wondering in the City through sounds as depicted in the 1994 on film by Wim Wenders, a project assigned to him in the occasion of Lisbon being in 1994 the Cultural Capital of Europe.

Students will try to apply their former experiment between words, sounds and space in identifying interplays of words, sounds and spaces in the City of Lisbon in the prescribed pathway of tramway n.28 or off this pathway by introducing a new one.

Final Project: microcosms of songs and the City.

Songs travel in space, they are transformed into different cultures and continue their journey, they pass by Cities and speak about social experiences, sometimes 'obscured' (remain in the shadow of official history) necessary to be shared among people in spaces through social occasions.

Students will perform their spatial narratives by playing with words, sounds and architectural models. The final form of the presentation will be announced during the workshop.

Studio program

Day 1 (Thursday April 4): Introduction of the concept / Reciting songs, structural rhythmic analysis in the form of preliminary diagrams.

Day 2 (Friday April 5): Examples on cross modalities (seminar), continuation of the diagrams and beginning of model making.

Day 3 (Saturday April 6): Watching the Lisbon Story and create a dialogue across sounds and the form of the City. Wondering in the City. Observing and collecting images and sounds in the centre of Lisbon.

Day 4-5 (Sunday April 7-8): Continuation of model making and diagrams by combining the experience of the City and the former experiments with music and poetry. Experimentation on performing aspects between words, sound and space.

Day 6 (Tuesday April 9): Preparation of the final projects. Organization of the exhibition

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