This project describes a series of experiments where qualities and characteristics of the Rudolf Schindler’s Kings Row House are translated through the modality of sound using methods of spatial sampling. This project is concerned with the multi-modal feedback between architecture and sound. Can sound help us understand architectural structures differently? How can we translate these two modalities? How might we analyze collected sounds (as-sounds) and how might we generate new ones? Perhaps new structures and rhythms will arise and provide us the ability to reimagine the already existing and improve those in need.

The component explored in the reimagining of the Schindler house is sound. This opens the possibility of listening to the house, using sound to study the geometry and materiality anew and generate alternative configurations and compositions. This is accomplished though spatial sampling and is explored in two different manners throughout the project as sounds and 3D scanning.
New generations from the acquired data come from translations between these different spatial sampling methods and, in doing so, opens up questions of interpreting the data. Interpretation is important since when translating modalities, it is often necessary to have multiple perspectives on the subject in order to make the most favorable decisions. It is also important to know how the modalities compare to one another; a kind of Rosetta Stone approach. These two modalities harmonize well together, due to their similar scalar and dimensional relationships and their long integrated history, dating from the most ancient to the most modern.

New forms are one of the goals of this project. New forms include both geometric and architectural structures, as well as compositional soundscapes and sonic identities embodied with information from other forms. This process can also be patterned, letting the resulting forms become the material for a new search, and in doing so continue to refine the outcome.
4 The Phase Spectrum and Time Sample Showing Energy at Sampled Moment

5 A Notational Drawing through Time from the Perspective of the Scan Path

6 Linear Plan Drawing of X/Z Notation

7 North and South Elevations of East-West Notation
Once the resulting translations and transformations are generated, the design process opens up new opportunities, since the material is not simply a geometric primitive, but a complex assemblage with spatial characteristics and a unique temporal signature. Filled with a soundscape, a spatial dialogue is made; from proportions scanned into geometry and geometric patterns and material fluctuations become timbre and sonic modulation, the spaces we make can unfold in space and time in new and wondrous ways. In between the nature sounding and the resonance within, we translate using methods that pave a new way for a way of colorful expression of multiple modalities that offer an alternative quality. A spatial poem is made, a new beauty, which amplifies a voice, a color inherent to the Schindler House. Embracing Schindler’s “Space as raw material” as the “medium of art”, we translate and transform a new, evolving architecture for the senses out of an old; a spatial poem within spatial poetry.

FIGURE 1: Joshua White (http://www.jwpictures.com/)
All other images and drawings: F. Myles Sciotto

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