Scores of architecture

Marcellino Garau[a]*, Michele Congiu[b]**

[a]Accademia di Belle Arti, Sassari, Italy
*corresponding author: info@marcellinogarau.net, www.marcellinogarau.net
[b]Studio di Ingegneria Edile Michele Congiu, Quartu Sant'Elena, Italy
**corresponding author: info@michelecongiu.net , www.michelecongiu.net

The research has a structure consisting of drawings, sounds and text. In a mutual exchange of the reciprocal application areas, languages overlap appropriating their grammar and vocabulary that distinguish them. This contamination process widens and strengthens the compositional process by exploring the complementarity between space and sound. Common in the two domains is the descriptive one that uses graphic symbols in the composition to represent sounds/architectural elements.

Key words: Sound, Architecture, Composition, Temporal design.

1. INTRODUCTION

The core of this research is the appropriation of the time dimension within the architectural language and of space dimension within the musical language. *Scores of architecture* has a structure consisting of drawings, sounds and text. The hypothesis of space takes place through drawings and audio tracks, interpreting the various aspects explored, while the text outlines some theoretical issues relating to architectural and time compositional aspects.

In a mutual exchange of the reciprocal application areas, languages overlap appropriating their grammar and vocabulary that distinguish them. This contamination process widens and strengthens the compositional process by exploring the complementarity between space and sound.

2. COMPOSITIONAL PROCESS

In the exchange process, languages achieve such a level of interpenetration that generates new analytical-design devices. Architecture gets hold of compositional elements such as interval, scale, dynamics, performance, modulation, cyclicality, harmony, melodic development, alignment, downshift, rhythm. The very word 'structure' can be released from the most common meanings of 'building', 'functional element', 'essential pillar' to suit other 'more musical' ones, such as 'distribution of sound materials over time', 'relationship between the parties', 'theme elaboration and development'.
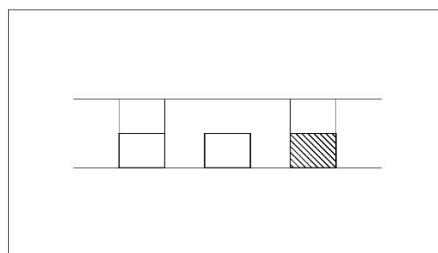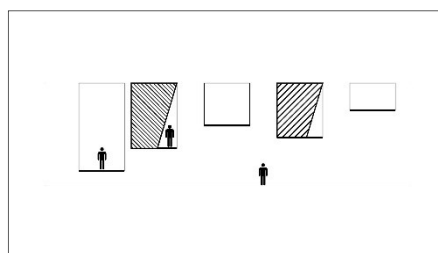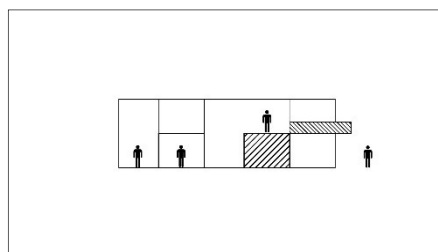

Fig. 1. Rhythm

Fig. 2. Melodic profile

Fig. 3. Polyphony

In the same way, the concept of 'measure' can be transposed and become the temporal dimension of the lived space.

Contemporary music needed to develop a new lexicon able to provide descriptive objects for 'new music' (electro-acoustic music on all), with terms such as color, materiality, density and scarcity, direction and trajectories. Similarly, it is possible elements and terminologies, that it already owns but in a reworked key, to be returned to architecture, conceiving a 'musical architecture' in which the time element is significant in the construction of the space idea.

In this study the description is not limited to the spatial composition of generic places of the built, but it also interprets the time dimension by proposing styles and types of use. The propensity to walkability within the spaces actually puts time dimension into the graph. This work does «not aim at inventing future buildings but at communicating a planning purpose by looking into the linguistic structures of a possible architectural layout» [1].

The drawings and the compositions so far developed in the study do not refer to a recognizable built place, but only to a spatial structure that is defined in terms of internal relationships and may therefore be modified, enlarged or reduced on the basis of the needs.

The choice of the compositional instrument, based on mutual exchange between the two spheres, therefore allows to transfer the architectural language from the graphic level, expressed in the three spatial dimensions, to the musical one, that intervenes and exists only within the fourth dimension.

Common in the two domains is the descriptive one that uses graphic symbols in the composition to represent sounds/architectural elements. Living a space means taking it up not only physically but above all temporally.

3. CONCLUSIONS

Currently the result of the research has led to the creation of eight video clips [2]; each of which explores a specific theme in dualism sound-architecture/time-space.

The result obtained is only a possible formal outcome of the research, which deserves a wider insight into the individual themes and the joints between them.
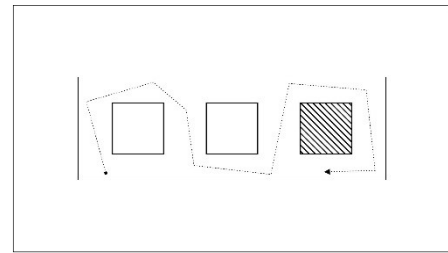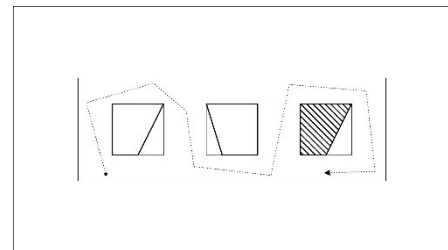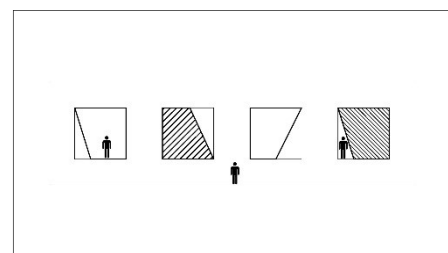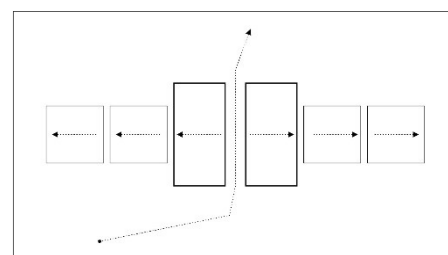

Fig. 4. Repetition

Fig. 5. Variation

Fig. 6. Development

Fig. 7. Symmetry

REFERENCES

[1] Congiu, M., Garau, M. (2012). Writing Architectural Narratives, Tangram Edizioni Scientifiche, Trento, p. 10

[2] Garau, M., Congiu, M. (2017), Scores of architecture, https://vimeo.com/243622765