


MUSIC IN ARCHITECTURE TOO....

There is similarity between music and architecture. The architectural forms and their outlines of plans and elevations, we will find that these forms represent a beautiful portrait of art, which provide the same feelings when we listen to an enjoyable music



Musical terms such as rhythm, texture, harmony, proportion and articulation refer both to architecture and to music. Rhythm in music is patterns of sounds in relation to a beat; repetition of elements - openings, shapes, structural bays- establish regular or irregular rhythm in architecture. Musical texture refers to layers of sounds and rhythms produced by different instruments. Architectural texture appears in different materials. Harmony is balance of sound or composition and balance of parts together. Proportion is relationship between parts; in music it is distance between notes or intervals. Dynamics is the quality of action in music or in a building's facade or mass.

The art of music shows an interaction between the taste and sensitive affections of both the composer and the listener. Therefore, music can be defined as: an emotion case affecting one person who uses his talent to translate it to a musical art. The success of this work whether that emotion case will convey the listener or not. The philosopher Goethe says that architecture is frozen music. Basic concepts in architecture such as space and form are equivalent to sur and taal in Indian classical music. Music has inbuilt colours in it such as colours of sorrow, happiness, devotion, excitement and romance.



Fig 1: Mr. Amol Dongre performing music in the workshop

In this workshop, Mr. Amol Dongre, himself a versatile keyboard player gave introduction to the topic and shared his view that there are many similarities between music and architecture. Sur and taal are the main aspects of music similarly design and structure are two aspects of architecture. The importance of space in architecture is similar to the bits



students. The focus for the first year students was very important as the basics as applicable to the subject of Basic design. The typical workshop schedule is shown in the table 1.

The objective of the workshop was to develop sensitivity among 1st year architecture students towards colour and its application in Basic design. These workshops allow students to get creative and apply their architectural skills with greater sensitivity, and also to discuss in small and informal groups the relationship between physical space and musical space.

The comparison between architecture & music will reveal that, the architectural design process has the same components & elements, which are consisting Designer, User, Architectural work. If we recognize the literal meaning of architecture, we will find that, the same emotion case as in music- affect a person who uses his talents to translate this emotion producing sketches or creating 3D models. The success of the architectural works depends on many factors including Depth of study, Full analysis, Cultural grade and reaching top aesthetics of formation through designer's ability of creation & innovation.

Architectural education is incomplete without interactive workshops. Interactive workshops can provide the students a platform to enhance their knowledge and presentation skills.

One such workshop on Music and Architecture was organized by School of Architecture, MS Ramaiah Institute of Technology, Bangalore. Famous classical artist Mr. Amol Dongre from Pune was invited to talk about music and architecture and their interrelationship. It was a mesmerizing and a great learning experience for the



Fig 2: students involved in painting listening to the music



Fig 3: Display of work and oral presentation by student



Fig 4: Faculty involved in workshop

filled by rhythm in music. Mr. Amol also said that if structural design or building design is not proper, the building formation is also not proper. Mr. Amol Dongre, along with fellow musicians, played a specific raga and students created an image of that particular raga in different colour schemes which they think match the mood and feeling of that particular raga.

In all the active sessions students used different colors to make different shapes and symbols and lines for speed, loudness, regularity when they heard voice, drum and instruments. Finally the students were able to derive graphical representation at the end of each session as individually and in a group. The process made them to think individually, as well as in group which in turn encouraged them to develop their own, original design.

Table 1 : Studio schedule during the Workshop

1ST SESSION
Introduction to music and architecture
2ND SESSION
10.00 am to 10.45 am –individual students participated listening to the music, Display of work, presentation of work done during the session
3RD SESSION
10.45 am to 11.30 am included two students together participated listening to the music. Display of work done by the students, presentation of work done during the session
4TH SESSION
11.30 am to 12.15 am included group of students in a group participating listening to the music. Display of work done by the students, presentation of work done during the session

After completing the image, students explain to him why they used that colour for that particular raga. Four sessions were held, in which Mr. Amol played ragas for sorrow, devotion, romance and happiness while students have to select the mood or essence of that particular ragas and create image using different colours. Looking at the works of students, Mr. Amol Dongre appreciated the students for their concept, design and the way they used the colour scheme as per the moods of music. When asked how students responded to this workshop, he said, "I was surprised by the designs and colour schemes students used to explain the raga. I am happy with students' response for the workshop.

The students' work were exhibited so that their seniors, friends could

give feedback which is an essential part of processes of learning. The feedback actually helped the student in uplifting the spirit and encourages them for similar opportunities. The outcome was very positive & interactive. Even faculties also enthusiastically participated in the workshop in the last session of workshop.

Conclusion

Interactive, intensive student oriented workshops can play a vital role and be potential ways of stimulating innovative thinking among students in architecture course. While doing workshops, students share ideas with other student in their group; they also learn from other groups presentations. Workshops tend to promote cooperation among the

students because each student has an opportunity to provide input and hear the input from other student. Workshops of this nature always promote creativity and innovation. During workshops, participants often provide new inputs based on the previous inputs of other participants, resulting in the development of new ideas that would not have occurred had the student been involved separately.

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