

ARCHITECTURE AND MUSIC: MORPHOLOGICAL AND EXPRESSIVE COMPOSITIONAL SYNERGIES AND THEIR APPLICATIONS IN UNIVERSITY CAMPUSES

Arquitectura y música: sinergias compositivas morfológicas y expresivas y sus aplicaciones en los campus universitarios

Pablo CAMPOS CALVO-SOTELO

Universidad San Pablo-CEU, CEU Universities

Correo-e: pacampos@ceu.es

Carlos AGUIRRE DÍEZ

Arquitecto, Doctorando Programa Doctorado CEINDO

Universidad San Pablo-CEU

Correo-e: car.aguirre.ce@ceindo.ceu.es

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ABSTRACT: This article is based on research focused on the synergies between compositional elements in Music and Architecture. The study focuses on innovative composition sources from Music, which is faced with creation processes similar to those of Architecture. The compositional and artistic genesis relationships that exist between Music and Architecture are diverse and have been analysed traditionally, but there is a need to update them. To this end, the text explores two contemporary compositional strategies: expressiveness and morphology. Taking them as vehicles for channeling synergies, relationships are established between musical and architectural compositions, illustrating them with two couples: two innovative melodies and two emblematic university campuses (University of Virginia and National Autonomous University of Mexico-UNAM). The reason for choosing this type of project is because, due

to its tribute to the space-time dimension, campuses have suggestive links with musical compositions, which can inspire future design guidelines.

KEY WORDS: composition; music; architecture; education; campus

RESUMEN: Este artículo se basa en una investigación centrada en las sinergias entre elementos compositivos en Música y Arquitectura. El estudio se centra en fuentes de composición innovadoras desde la Música, que se enfrenta a procesos de creación similares a los de la Arquitectura. Las relaciones compositivas y de génesis artística que existen entre la Música y la Arquitectura son diversas y han sido analizadas tradicionalmente, pero existe la necesidad de actualizarlas. Para ello, el texto explora dos estrategias compositivas contemporáneas: la expresividad y la morfología. Tomándolos como vehículos para canalizar sinergias, se establecen relaciones entre composiciones musicales y arquitectónicas, ilustrándolas con dos parejas: dos melodías innovadoras y dos campus universitarios emblemáticos (Universidad de Virginia y Universidad Nacional Autónoma de México-UNAM). La razón de elegir este tipo de proyectos es que, por su tributo a la dimensión espacio-temporal, los campus tienen vínculos sugerentes con composiciones musicales, que pueden inspirar futuras pautas de diseño.

1. Introduction: Concept and Elements of Composition

COMPOSITION, understood more as an attitude than a mere practical exercise in architectural planning and design, stands as a conceptual and operational instrument for the coherent ideation of artistic works. It is a way of thinking, impregnated with a creative character, which also plays an unequivocal role in Music, whose compositional synergies with Architecture have been a historical constant. Understanding composition through such an approach, it becomes a theoretical-practical tool that is extremely useful for the design of musical and architectural works, and valuable more as an attitude than as a mere professional exercise. Therefore, it is convenient to categorize the compositional fundamentals and elements, both general and specific, which constitute the core research of this article. Through History, many of these fundamentals have advanced in parallel in the different artistic disciplines, combining with each other and evolving. It has been widely investigated that Music and Architecture share a variety of compositional features (Holl, 2017). Besides, they have generated well-known relationships between musicians and architects; as notable illustrations, the theories of Alberti and works of Dufay in the Renaissance, the very famous collaboration between Xenakis and Le Corbusier (Varga, 1996), in the 20th century (Charitonidou, 2019), as well as recent experiences connecting sound and space.

In the history of the Visual Arts, it has been traditionally understood that the elements of Art are four: point, line, plane, and volume. As an exclusive element of Architecture, space should be added to them, also sharing certain abstract links with Music (Pourzakarya and Ahmadzadeh, 2020). What lies under all these elements in both disciplines is that they use geometry (Leopold, 2005). Compositional resources have two basic uses: on one hand, they create a system as its own language with universal rules and notations. In this language, the systems are divided into morphology

and syntax. Morphology is understood as the graphic form used to compose, and syntax as the system of rules that give meaning to and order morphology. This system can be synthesized by the essential elements of form (rhythm, dynamics, melody, harmony and texture) (Kerman and Tomlinson, 2012). On the other hand, there are expressive compositional elements, defined as the specific annotations or orders that the author of a composition gives to the performer to reproduce it with a specific expressive intention, creating sensory impressions. From these reflections, it is pertinent to specify some innovative relationships between Architecture and Music, in a compositional understanding.

2. Compositional Synergies between Music and Architecture: Expressiveness and Morphology as Innovative Trends

Music and Architecture have several artistic traits in common, including the understanding of the second as a «solidified» version of the first (an interpretation by Friedrich Schelling in the 19th century). When comparing them, it becomes evident that both share compositional synergies; amongst them: rhythm, pause, proportion or harmony: «As abstract art forms based on rhythm, proportion and harmony, architecture and music share a clear cultural lineage» (Jencks, 2013). To this is added another link: despite the fact that their morphology is based on the material, they are perceived in the mind. As musical movement is an artistic performance, a sort of «material object» that moves through time, the architectural piece is a different kind of «material object» that moves through space. In such an understanding, the notion of «musical space» can be defined. In the case of Architecture, the real «place» which users experience is somehow located in the brain, once the successive visual or tactile perceptions are gathered and synthesized.

As creative forms of Art, Music and Architecture have their corresponding language. Architecture is an Art expressed through graphics on a plan, and Music through notation on a score. The final interaction with the recipient of the artistic performance is, however, very different. In Architecture the experience of space, whereas in Music the sense impressions come through the time of listening to a piece.

They also have in common expressive characteristics, like the space-time dimension, understood as movement. It could be stated that Music is a sort of architectural work in movement. By way of contrast, some other differences between both disciplines can be identified. First, the dimensional aspect, where Music is the only Art which can be performed in just one dimension (Seraj, 2017). Music occurs in present time, whereas Architecture is overall a three-dimensional reality. Back to analogies, and through a different approach, it is understandable that played Music is fixed, and therefore it can be assumed in the mind as a kind of «architectural» form. There have been several approaches to this kind of «space-time» relation, such as the aforementioned collaboration between Xenakis and Le Corbusier; while illustrating it, Sterken explained about the hyperbolic paraboloid: «The beauty of such mathematical form has to do with its fluid development from its two-dimensional shape to a three-dimensional volume, thereby implying a movement or unfolding over time» (Sterken, 2007). But as an artistic work, the user of physical spaces needs time to perceive them properly; thus, Architecture acquires a sort of «fourth» dimension, performing

projects where space and time meet (Giedion, 2009); this has been widely studied by several authors (Nowak and Bennett, 2014). Besides the described shared compositional analogies and differences between Music and Architecture, in the last decades some innovative compositional elements in Music bring the opportunity of exploring their connections with some campus plans: expressiveness and morphology.

2.1. *Expressive Compositional Trend*

Expression is the manifestation with great vividness of feelings or thoughts. This is especially observed in Art, through all kinds of forms or means of communication, each with its own language: mimesis, oral, written, musical or visual. In the case of Architecture and Music, expressiveness is a common trait, which has manifested itself in many ways as an emotional common place throughout History (Cochrane *et al.*, 2013). Thus, expressiveness becomes a core aesthetic issue, which affects both artistic disciplines.

In the specific case of musical compositions, symbols and icons are therefore used in musical notation to order the performer to execute certain expressive manifestations in any direction. Music is therefore addressed to transmit emotions of their authors, which affects the feelings of the listener (Juslin and Västfjäll, 2008). Therefore, expressive elements of composition are those that induce emotional responses in the recipient. From rhythm or silence (as traditional elements of the narrative of the musical message), to «ritardando», «accelerating» or «blurred», as more modern elements. From this perspective there are many synergies with spatial expressiveness. The architectural project has a physical component that meets technical and functional needs, to which it adds expressiveness in shapes and colour, as seen in numerous masterpieces through History.

2.2. *Morphological Compositional Trend*

Musical morphology, as a quite innovative trend, is described as the concrete graphic form that creates a system that is understandable as a language. It has been stated that «crystallized» musical form is a sort of composition model used in Music, in such a way that it finally defines a universal pattern (performing a methodology that is also identifiable in the case of university campuses, as will be explained later). The different signs that order a composition are the formal musical elements. As an interesting case, in «Invention 5 BWV 776», Bach uses the note as a graphic sign that indicates the interpretation of the work. Moving the plane of analysis to Architecture, this can be compared with the linear formal structural pilaster module seen in the plan of San Carlino alle Quattro Fontane by Borromini, amongst other examples. The morphological elements are very diverse, and their combination allows the creation of its own language that, like a living being, can grow, evolve and become transformed. The morphological elements are the motive, the phrase, the pattern, the tone, the timbre or the height and their combination. All of them can be identified in the scenario of architectural designs, although after the adequate adaptation to the specific features of this discipline.

Once expressiveness and morphology have been defined as innovative compositional features shared by Music and Architecture, we will proceed to analyse several cases that illustrate the common synergies.

3. Compositional Applications of Expressiveness and Morphology in Architecture

3.1. *Musical Innovative Compositional Trends as Potential Inspiration for Campus Planning*

The intention is to study the compositional synergies between Music and Architecture. As a first approach, to explore existing connections; as a second, to suggest design stimuli for future planning and design processes.

In order to accomplish the aims of the present article, a qualitative methodological comprehensive approach has been used, consisting in the analysis of several cases taken from the compositional scenario of both disciplines (Music and Architecture). The text handles conceptual contents not susceptible of quantification; the aim is not to analyse a large population or global scenario (which would have corresponded to a quantitative methodology), but rather to study a few topics or cases in depth. The methodology uses case studies (Gerring, 2004), carried out with a comparative intention (Baxter and Jack, 2008).

Regarding Music, it must be mentioned that at the beginning of the 20th century new forms of representation emerged to innovate the compositional and expressive morphology of musical pieces. It refers to works that, due to their formalism, are disruptive in their context and are considered as a clear example of the use of new systems.

Some innovative compositional synergies can be identified in relevant campuses, as will be explained, having the potential to inspire the design of new ones. When researching the bridges between both innovative compositional trends and Architecture, some cases illustrate them with enough consistency. University campuses become relevant cases to explore these synergies with innovative ones in Music (morphological and expressive). Following that main research goal, four examples are next analysed. They all correspond to trends which somehow represent modernity in their respective historical periods. In Music, two works of the 20th Century, whose authors were Schidlowky and Ichiyanaagi. In Architecture, two university campuses: National Autonomous University of Mexico (UNAM) and University of Virginia (UVA). In the case of the UNAM, the compositional features that demonstrate such modernity are the global campus layout as well as the modern architectural style which impregnates the design of the buildings. At the UVA, Jefferson envisioned quite an innovative spatial plan: the «Academical Village», combining the rational pattern (based on the orthogonal grid) with a committed human scale.

3.2. *University Campuses as Settings for Architectural-Musical Synergies*

Since its genesis in North America in the 18th century, university campuses have been at the forefront of urban-architectural innovation, characterized by their ability

to express and induce users to new sensations. In compositional terms, campuses acquire a shape that is the outcome of a creative elaboration. But they have an intrinsic feature that connects them with musical compositions: their space-time dimension, that is, a changing spatial evolution that gradually adapted to the paradigm shifts which took place in educational strategies. For this reason, university ensembles have strong connections with Music, perhaps more than other complexes.

Understood in this manner, campuses are living organisms, whose ideation requires assuming them as space-time realities. For these reasons, they are exemplary in defining synergies with the nature of musical works.

Thomas Gaines argued that the campus is a work of Art, based on the planning that orders it in space and time: «Unlike the two-dimensional art of painting, the three-dimensional art of sculpture, and architecture, in which the fourth dimension is function, a campus has a fifth dimension: Planning» (Gaines, 1991). Following the concept of such «fifth» dimension, as stated by Gaines, it goes beyond the «fourth» one, which has been traditionally associated to the connections between time and Art in some *avant-garde* movements (Cubism, Surrealism or Futurism). The aforementioned American architect links it to the ability to adapt to future changes. In fact, university precincts which have been successful through History demonstrate that part of their success is derived from the fact that they were envisioned as open-ended structures, capable of modifying their implantation as a spatial response to academic or functional variations. One of the essential compositive features of campuses is the value of the void (comparable with silence, in the case of Music). Interstitial free space is an element of high value, as can be seen in the two university campuses that will be analysed. Assumed as «architectural silences», they have equivalents in musical compositions, expressible as «voids» (Margulis, 2007). Besides, campuses are urban developments that normally give importance to pedestrian itineraries. In such a sense, it is recommendable to read what Lynch expressed about the relation with Music of those itineraries: «There is a final way of organizing a path or a sequence of paths, which will become of increasing importance in a world of great distances and high speeds; it might be called ‘melodic’ in analogy to music» (Lynch, 1960). Regarding the legibility of a campus (for human daily experience), it can be reinforced by some compositional features similar to some musical works: the existence of a central theme or nucleus.

For all these reasons, the comparison between Music and Architecture induces the discovery of relevant cases of synergies. In the present text, such discovery is channelled through university campuses, because they reveal themselves as outstanding illustrations of the compositional links between both creative disciplines. Next, the four examples are compared, taking them by pairs.

4. Case Study: Musical Compositions and University Campuses

4.1. *Expressive Compositional Elements: «Music for Piano and Wind Instruments», and the National Autonomous University of Mexico Campus*

As examples that demonstrate the break with more traditional compositional elements, the following first musical compositions could be cited: *The Banshee* (whose author was Henry Cowell in 1925) and *Ionisation* (created by Edgar Varèse in 1931). In

these pieces, the musical notation breaks with the classics (score and staff). It is a series of forms that keep the vestiges of timbre, height, and sound rhythm of a classical composition, but which are still icons or codes which need a legend to decode them. The composition in both comes from an «ordered disorder»; this suggestive expression, valid both for Music and Architecture, is explained in the work of Rudolph Arnheim (Arnheim, 1977). That is, everything is subordinated to certain «points» or «moments» that are more intense than the rest, proposing another less regular order and creating a more expressive and radical system in terms of its composition. In order to explain the compositional synergies between Music and Architecture more fully, the following specific piece is analysed: *Music for piano and wind instruments*. This work, composed by Leon Schidlowky in 1972, could be labelled as a «zoned» musical creation. It is characterized by the use of graphic elementary elements that create primary and recognizable musical «geometries». The intention of this melody is to foster a certain degree of freedom to the performers. The piece is graphically divided into different parts; besides, each part presents its own symbols or graphic morphologies that serves as a guide when performing without restricting the final result. Decomposed circles predominate as geometric shapes in the music score, as well as main axes that unite the different parts or interpretive sequences of the work, together with secondary ones that order the temporal sequence of the parts of the piece.

There are some relevant campuses which can illustrate the expressive compositional elements in their respective planning processes, such as Aalto University in Finland (whose design competition was won by Alvar Aalto in 1948), or the National Autonomous University of Mexico UNAM, to be analysed next. Founded in 1551, the institution undertook the planning of its large campus in the University City in 1946, on land located on the southern periphery of the metropolis. From its first compositional idea, the project was committed to roots in local cultural values, especially those inherited from pre-Columbian civilizations (Leal *et al.*, 2021). This monumental campus was conceived as an expressive hallmark of the Institution, marking the purpose of claiming a set of secular values, to be transmitted through the organization and materialization of its built corpus. Designed by Pani, Del Moral and García Ramos, the UNAM aims to symbolically evoke the memory of indigenous civilizations. As the first embodiment of this symbolism, the central nucleus, an immense void flanked by large buildings, seeks to emulate the great squares of the pre-Columbian pyramids with its morphology and dimensions. Another expressive gesture is the one embodied by the library. Of great monumental and perceptual specific weight within the global composition of the campus, this singular piece emerges with its simple volumetry. Designed in 1951 by O’Gorman, Saavedra and Martínez de Velasco, the library was covered with an analogously symbolic textural language, so that a splendid mosaic of Aztec inspiration would adorn its walls. The blind facades of this rectangular prism are exhaustively adorned with motifs drawn from pre-Columbian art, thus endowing the building with a marked cultural load and an artistic personality of its own. For all the reasons pointed out, the UNAM campus represents a case of compositional expressiveness, demonstrated both in the large open space (evoking the ancestral plazas of the pyramids) as well as through the design of some iconic architectural pieces (library and Rectorate building).

The spatial value of the complex has induced the decision of the institution to restore its buildings and gardens, prohibiting the erection of more buildings on its

perimeter, in the interests of preserving the campus' global values. As a whole, the UNAM campus stands as a monumental ensemble of contemporary architecture of Mexico, having practically acquired the status of a national symbol throughout its long historical trajectory. As a consequence of its heritage value, and the deep-rooted foundation that inspired its expressive composition, this extraordinary complex was recognized as a World Heritage Site by UNESCO in June 2007. The UNAM campus can also be read as an «orderly disorder», since its variety of forms coexists with the predominance of a cardinal nucleus (the central plaza) which remarks the weight of the void (free space) as a compositional element. The expressive vitality of this campus has its origin in the intention to compose the educational complex as a symbol of local culture and history. Although the central part of the campus follows a geometrical pattern, symmetry is replaced by an expressive balance, where the library and the rectorate buildings play a relevant role. The project becomes a sort of «3-dimensional text», where the history of pre-Columbian cultures together with the influence of modernity in Architecture share one same space, becoming somehow another expression of the «space and time» movement in Architecture.

To complete the analogy with the described musical work, the heart of the UNAM's project (the iconic void) behaves as a nucleus that is more intense than the rest of the compositional elements. It becomes a sound lesson of urban order. This central space, framed by the library and the Rectorate building, transmits a sense of expressive monumentality, as a kind of three-dimensional signature which becomes a true sign of identity of the Mexican complex.

FIGURE 1. *UNAM Campus. (Source: from the personal archive of P. Campos).*



In order to enrich the global view on this analysis, the Spanish university scenario shows some examples which could illustrate as well the present analogies between Architecture and Music. That would be the case of the Riu Sec Campus (Universidad Jaime I de Castellón), organized around a neat central void element. Besides, the Universidad de Castilla-La Mancha main campus in Ciudad Real shows similar principles of composition, as well as the San Vicente del Raspeig Campus of the Universidad de Alicante. As a final reflection, it can be remarked that the morphological analysis of *Music for piano and wind instruments* contains compositional features quite similar to the schematic analysis of the planimetry of the UNAM campus. In this emblematic project, a functional zoning pattern is observed, generating a geometrical display that shows clear analogies with the piece of Music. The main spatial nuclei are linked by main communication axes, with special emphasis in the central void (the large plaza that evokes the pre-Columbian pyramids complexes). As complementary elements of the expressive composition, several geometrical axes are in charge of ordering each of the sections of the campus.

FIGURE 2. Music for Piano and Wind Instruments (1972) Leon Schidlowsky music sheet. (Source: <https://schidlowsky.com/Leon-Schidlowsky/>).

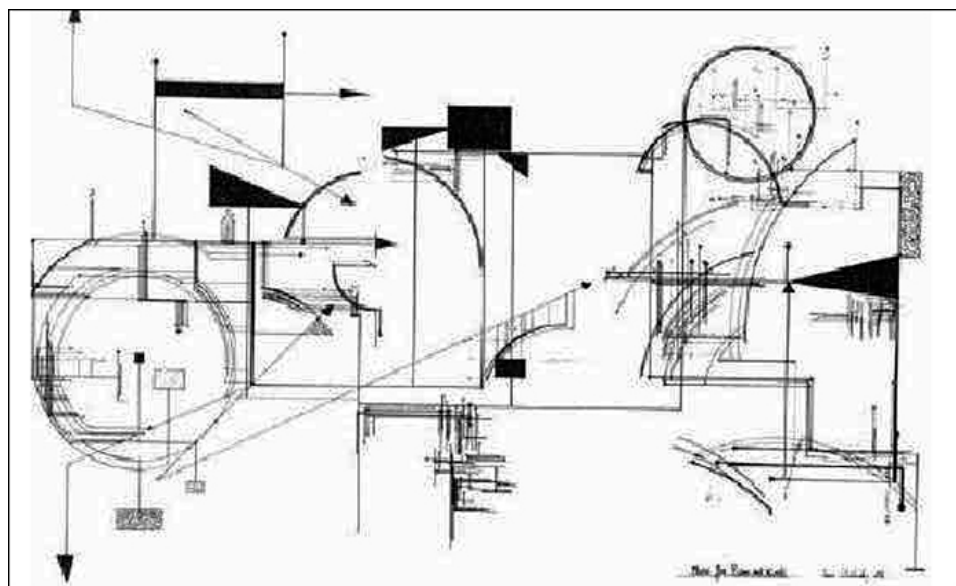


FIGURE 3. *Graphic scheme Music for Piano and Wind Instruments (1972) Leon Schidlowsky music sheet. (Source: own creation of C. Aguirre).*

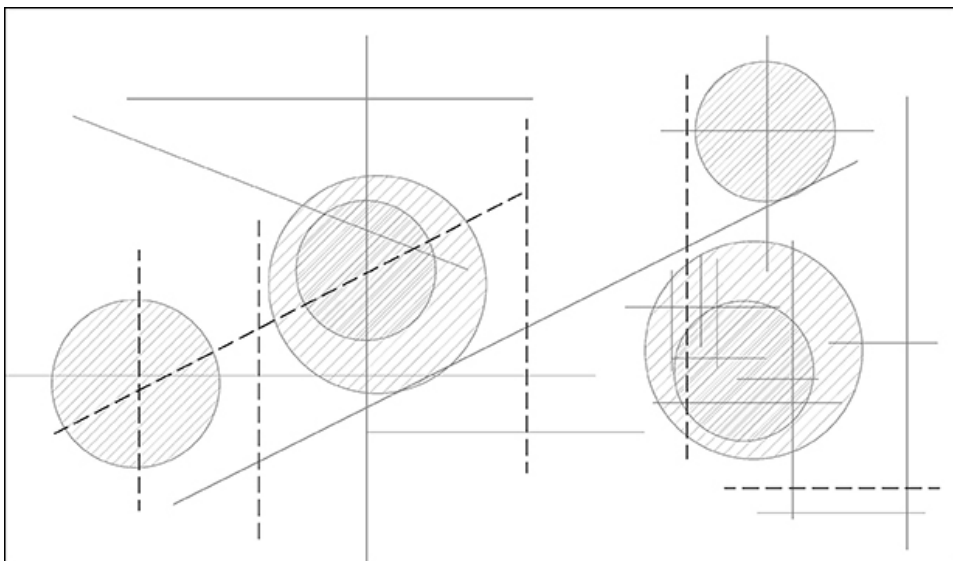


FIGURE 4. *Ciudad universitaria UNAM plan. (Source: <https://docplayer.es>).*

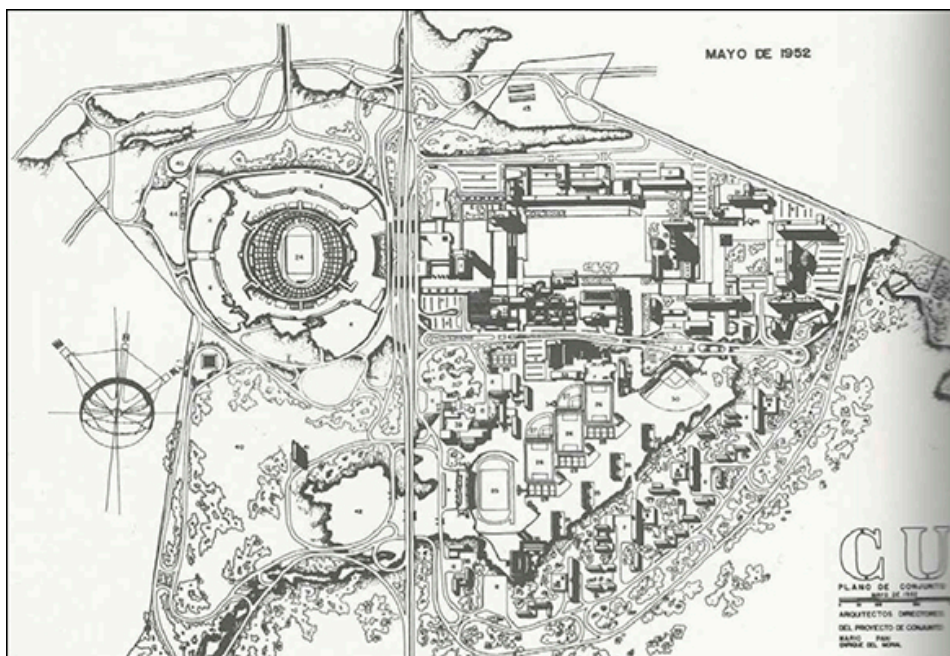
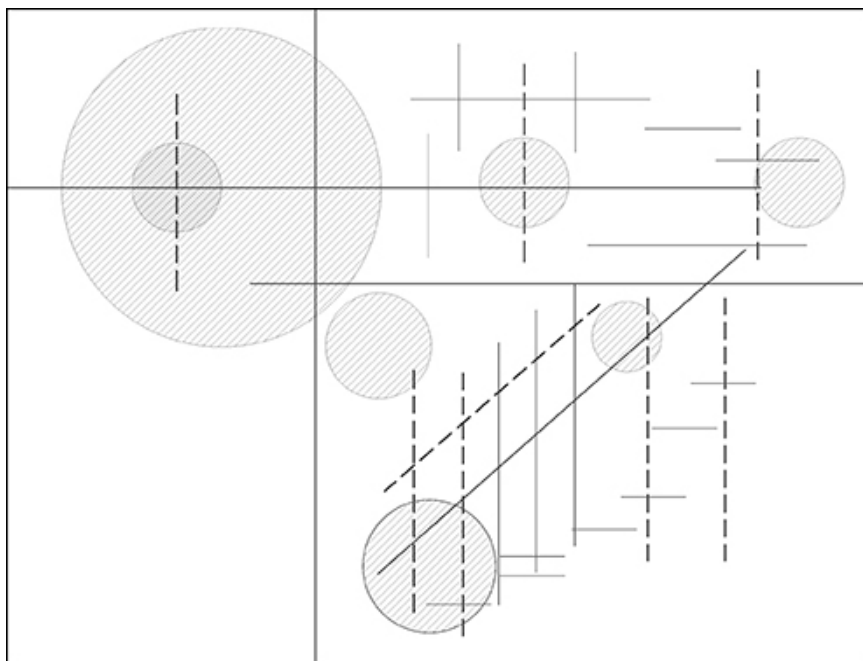


FIGURE 5. *Graphic scheme Ciudad universitaria UNAM plan.*
(Source: own creation of C. Aguirre).



4.2. *Morphological Compositional Elements: «Music for Piano No. 7» and the University of Virginia campus (UVA)*

Regarding the Music compositional morphological elements, the following works could be mentioned: *Passion Selon Sade* (whose author was Sylvano Bussotti in 1965) and *Mikrophonie I* (created in 1964 by Karlheinz Stockhausen). In the first one, its indications define a scenario where Music shares different compositional features with associated components, such as scenography or illumination. This type of composition can be defined as a systemic set of notations related to principles of hierarchy, order, symmetries, and tempos. *Mikrophonie I*, composed for 6 instrumentalists, percussion and electronics, reflects a very innovative use of graphical notation. Morphological elements range from concrete music to synthetic sounds, polyrhythms, multiple simultaneous tempos, total serialism, controlled improvisation, and other random techniques. This piece contains a series of graphic notations as instructions for the 6 instrumentalists to perform various actions to create up to 68 different sounds such as roars, crackles, thunder, explosions, howls, or barks. Besides these examples, there is a musical work that evidences more neatly the morphological compositional trend: *Music for piano No. 7*. Composed in 1961, Toshi Ichihyanagi's score describes a time sequence along a major time axis. Along its itinerary, a series of basic elements are

displayed; understandable as «geometries», they provide order in the execution of the sounds of the musical piece. The main axis is crossed by secondary ones that define sound elements («masses») which present different hierarchies, composed with different rhythmic frequencies. The artistic intention of the musical work composed by Ichiyanagi is to generate a feeling of continuity and infinity through a sequence of main sounds that do not stop in their performance, although they are interrupted by other secondary ones that present diverse sound textures.

Among other possible examples (such as the Illinois Institute of Technology campus, designed by Mies Van der Rohe in the 40's), the campus of the University of Virginia (UVA) is analysed, as it evidences the compositional synergies with the aforementioned musical trend. In this paradigmatic nineteenth-century project, Thomas Jefferson (in collaboration with Henry Latrobe) devised the «Academical Village» as a physical establishment ideally adapted to institutional and educational values (Wilson, 2009). Numerous works have been written on the utopian foundation of the «Jeffersonian» vision, some of which have recently been published (Holowchak, 2014). The composition of the campus is based on quite a rational layout, making use of a neat orthogonal grid. The emblematic central place (Lawn) to which the 10 original pavilions opened was presided over by the classicist and «Palladian» volume of the Library (Rotunda), which crowns the complex from its Northeast angle. Starting from this iconic nuclear body (the Lawn), the University has been growing in area of occupation and functional offer, extending its area of influence far beyond the limits of the original campus, coexisting with the small town of Charlottesville. The evolutionary process of the campus in recent times has opted for a process of «Campus infill», that is, of increasing the built density, as an alternative to the typical growth by extension. But it has always revolved around the heart of the project, whose morphological composition remains faithful to its original state. The deep utopian philosophy that created the project has been the object of a determined attitude of preservation on the part of the Institution. Preserving the spirit of the original composition (the Lawn) is still an unequivocal objective set by the university authorities. But that spirit has always been understood to be associated with the architectural dimension, as an unavoidable component of the germinal idea. This extraordinary campus was recognized as a World Heritage Site by UNESCO in 1987.

To finalize the review of this project and its synergies with Music (morphological trend), the following reference is useful, as it expresses features shared by both artistic disciplines: «Jefferson's complete design did not allow the expansion through secondary axes or hierarchical quads. He contributed a closed melody by Tchaikovsky, instead of a developable theme by Beethoven».

The Spanish university panorama offers several examples of precincts which could illustrate the present comparison between Architecture and Music. That could be the case of the Universidad Politécnica de Catalunya Nord-Campus, located in the periphery of Barcelona, as well as the main Campus of the Universidad Pública de Navarra, the Campus Vida of Santiago de Compostela or the three Universidades Autónomas founded in 1968, Madrid, Barcelona and Bilbao, all of them showing a structure based on an orthogonal grid, with complementary axes. As a final observation, it must be underlined that the intention of continuity of *Music for piano No. 7* is somehow present as well in the original planning schemes of the UVA campus. In

the iconic educational complex, a main axis defines an open space (the Lawn), following a geometric compositional pattern (a «U» shape, typical of the North American «quadrangle»). Such a design creates a temporal sequence of pavilions (connected by linear colonnades) that culminate in the main building or the end of the route (the Rotunda, library of the University). In this spatial linear sequence, a series of secondary transversal axes join the global composition, generating intersections which define the lateral spaces. This compositional morphology is similar to the one identifiable in *Music for piano No. 7*, where the secondary sounds of different tone and timbre follow each other within the continuous sound «mass» of the main axis.

FIGURE 6. UVA campus picture. (Source: from the personal archive of P. Campos).



FIGURE 7. Toshi Ichihyanagi music sheet. (Source: <https://alchetron.com/>).

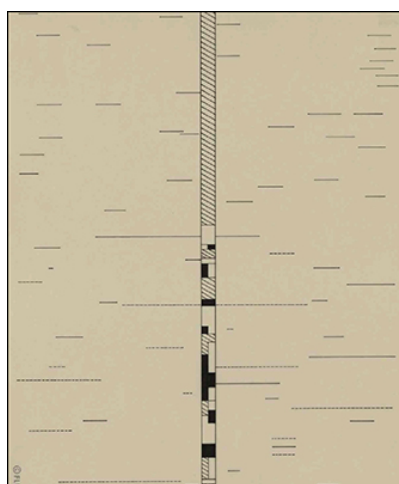


FIGURE 8. *Graphic scheme Toshi Ichiyanagi music sheet.* (Source: own creation of C. Aguirre).

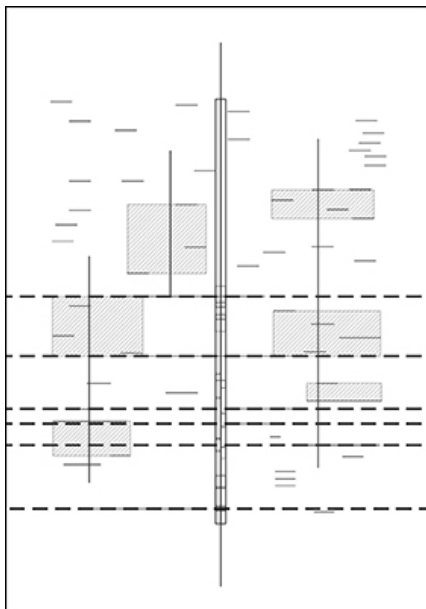


FIGURE 9. *Engraving by Peter Maverick of the plan of the University of Virginia, after Jefferson's drawing, 1826.* (Source: <https://www.wikiwand.com/>).

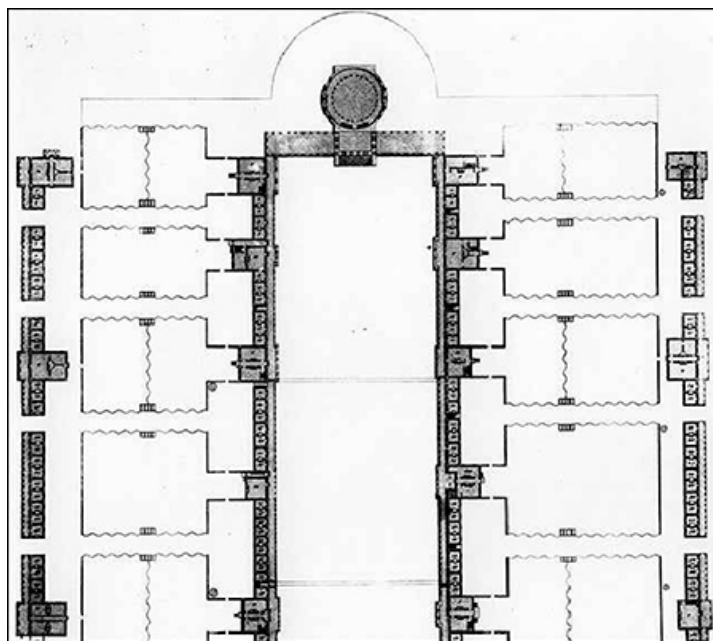
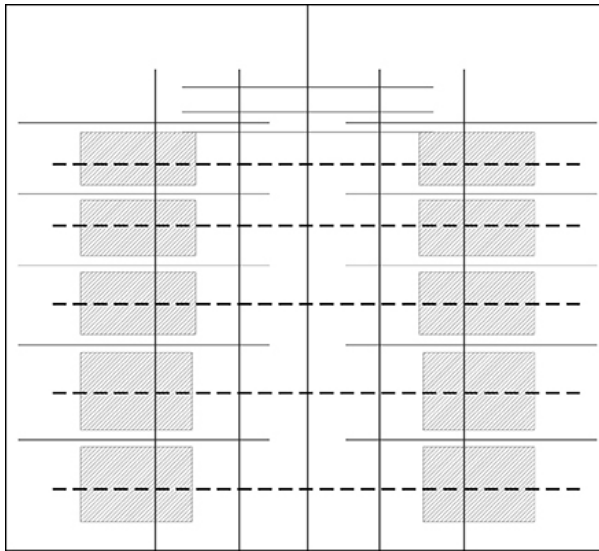


FIGURE 10. *Graphic scheme Engraving by Peter Maverick of the plan of the University of Virginia. (Source: own creation of C. Aguirre).*



5. Conclusions: Compositional Synergies as Potential Sources of Inspiration

The compositional synergies between Music and Architecture have been analysed, using a qualitative methodological comprehensive approach, illustrated with case studies taken from the panorama of musical works and university campuses. One of the main outcomes of the research is that by linking two disciplines impregnated with creativity, future design guidelines emerge whose innovation arises precisely from this relationship. As a living organism that is subject to be planned, a campus shares features with Music, as the space and time dimension. One of the outcomes of the case study carried out is that such a planning attitude must be developed, taking into account the premise that the conception of a university campus is not so much that of an urban-architectural object, but that of a whole process. Transcending the comparison between the two, it is confirmed that, when the limits of the domains of an area of knowledge are transcended, opportunities for cognitive progress emerge. Csíkszentmihály expressed about people dedicated to creativity that: «... when they are involved in what they are doing there is a tremendous joy and self confidence that comes from expanding limits of a domain» (Csíkszentmihály, 1995).

In such a conceptual approach lies the most proactive reading of the parallels between Music and Architecture: stimulating advances in the analysis of works, as well as in the future ideation of new creations. The creativity inherent in the mentioned parallelism can be extrapolated to other thematic scenarios (Luceño, 2018). As Laszlo Moholy-Nagy pointed out, a genius is the one who can connect elements whose relationship is not evident or obvious (Moholy-Nagy, 1947).

A final reflection would lead to valuing university campuses as urban-architectural realities, due to whose intrinsic features it is possible to recognize the existence of suggestive synergies with Music. As living organisms, they evolve through time, and must be correctly envisioned, through the elaboration of the adequate planning instruments. Planning implies a conception of space and time, similar to the performance of Music. The campus must be taken not just as a physical object, but as a process, as expressed earlier. A process which is interiorized by the person who experiences it as a mental sequence of dynamic images which corresponds to the dynamic essence of the teaching and learning activities hosted. Consequently, it begins to share the fluid features of Music. As explained throughout the present article, the compositional synergies between Architecture and Music can be discovered in existing cases, but they can inspire planning guidelines for future campus designs.

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