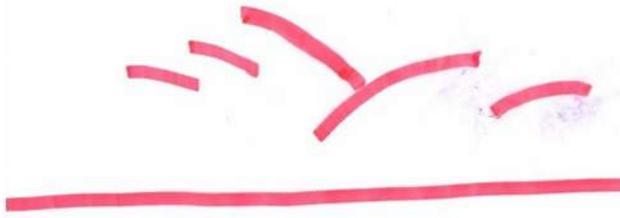


Music and Architecture

All of the arts are interconnected.

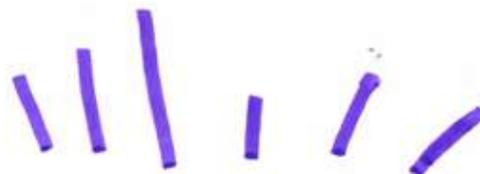
Every musician knows the musical terms of rhythm, texture, harmony, proportion, dynamics and articulation. In music **rhythm** is patterns of sounds in relation to beat. In architecture rhythm is the repetition of elements which establish a regular or irregular pattern such as structural column spacing, windows and doors, shading devices, lighting fixtures and roof structure. **Texture** is the different materials used in and on buildings, while in music it is created by different instruments and the layers of sound and rhythm used. **Harmony** in both music and architecture are the same. It is the balance of composition and the balance of all parts together. **Proportion** in music is the distance between notes and intervals while in architecture it is the relationship between the different parts of a design. **Dynamics** is quality of action in a buildings facade or mass as well as in music.

An architect can use these techniques to create a building design. The following diagrams show how one can start with the **Dynamics** of an idea and build on that with **Rhythm** and then **Texture**.



These diagrams are for a building design. However this same technique can be used when designing the interior of a house, apartment or any building where there is the desire for a feeling of connection and peacefulness.

Rhythm – The architect chooses a rhythm that will support the dynamics of the design concept a step further.



Diagrams credit: Design M Group

Dynamics – In the case of a building, the architect creates the dynamic based on the design concept the architect wishes to express. For this building the architect wished to represent the sails of ships.

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Archi-fact:

The Sidney Opera House is well known. The building was listed as a UNESCO World Heritage site in 2007, and the organization describes it as "great urban sculpture set in a remarkable waterscape, at the tip of a peninsula projecting into Sydney Harbor."

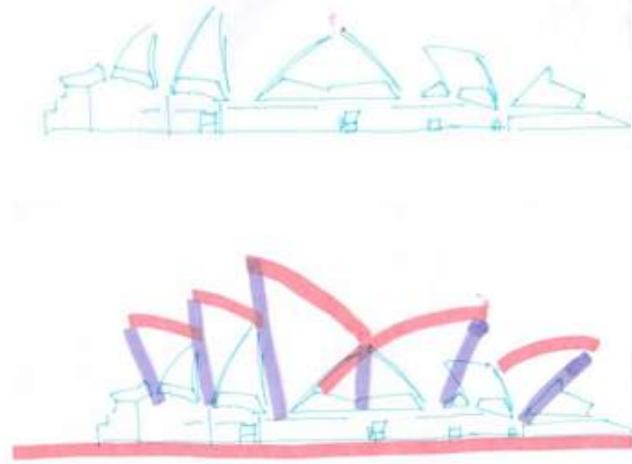
Music and Architecture

continued from page one

Texture – Using different materials, angles create the texture which supports both the rhythm and dynamics of the overall design concept.



All of the diagrams super imposed on the final building design.



The diagrams of the individual expressions of the design concept together helps the architect coalesce the design concept into a building design as shown above as compared to the final building to the left.

Iconic Building of the Month

Each month we select one of the most famous iconic buildings in the world and explain a bit about why it deserves to be in the list...

The Sydney Opera House is widely regarded as one of the greatest architectural works of the 20th century. Its construction comprised of pre-stressed steel tendons to hold together the roof shells and their pre-cast vaulted concrete ribs. This was the first time such construction techniques were employed. The top of its highest shell rises almost 220 feet high. It is located a short distance from the first European settlement of Australia in 1788.



continued on page three

photo credit: Google Images

This is an example of the development of a design concept for the Sydney Opera House. Which is the Iconic Building of the Month.

The cosmic codes that are performed by such music and architecture do not require beliefs so much as the ancient idea that we are tuning forks for holistic experience.

Let us return to where architecture and music have similar intent:

Archi-quote:

From the 1452 book Ten Books on Architecture

“..which the agreement of sounds affects our ears with delight, are the very same which please our eyes and our mind.”

Leone Battista Alberti



photo credit: Google Images

Iconic Building of

continued from page two

The innovative design came from the Danish architect Jørn Utzon. He was relatively unknown until January 29, 1957 when his entry to the international competition for a national opera house at Bennelong Point, Sydney was announced the winner. He was born in 1918 and passed away in 2008. Utzon’s father was a Naval Architect and he grew up next to the ship yards where he watched full size ships completed in six months on a daily basis. In 2003 he was awarded the Pritzker Prize for his contribution to architecture and his design of the Sydney Opera house. The Pritzker Prize is the highest honor in the world that an architect can receive. When Queen Elizabeth II opened the Sydney Opera House on October 20, 1973, Utzon was awarded the Gold Medal of the Royal Institute of Architects Australia.

The beautiful sculptural building is comprised of three groups of interlocking shells, which house two main performance halls and a restaurant. Utzon design was based on the natural elements of the harbor and as sails of the harbors yachts. A masterpiece of modern architecture, the opera house has become an iconic symbol of both Sydney and Australia.

At its opening it was acclaimed by Martin Bernheimer, the music critic of the Los Angeles Times, as ‘the most beautiful home constructed for the lyric and related muses in modern times’. After the award of the Pritzker Prize one of the jurors, Frank Gehry said, “Utzon made a building well ahead of its time, far ahead of available technology, and he through extraordinary malicious criticism to a building that changed the image of an entire country. It is the first time in our lifetime that such an epic piece of architecture gained such universal presence. “

Archi-speak

How many finishing methods can you find?

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- BUFFING
- POLISHING
- ETCHING
- GRINDING
- PAINTING

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 M L G M Z A O I G A Q B X X R
 Q I N A G M W T N U D E G D E
 F S I W N M T N I Z N I K M K
 K H T F I V D I F L W R E K S
 D I S P H S K A F G B W W S I
 Q N A U C G C P U G N R I Z V
 C G L T T Q F F B X X U O S T
 U J B G E B C R F G N W L N S
 V R D I N G R I N D I N G A B
 K V N G C Q K S G Z N G D B S
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About

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President



photo credit: Jenna Glatzer

Marcus Marino, RA, AIA is a leading architect in New York City. He received a Bachelors of Architecture from the prestigious Pratt Institute and Masters in the Science of Architecture and Urban Design from Columbia University Graduate School of Architecture Planning and Preservation. He received his license to practice architecture in New York State in 1981 and is licensed in a number of other States. Presently he serves as the Vice President of Public Advocacy of the New York State American Institute of Architects.

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