

Cultural House and a Conceptual Relationship among Music, Architecture, and Poetry

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Abstract: *Search in the mysteries and elements of ancient architecture make us confess the inseparability of human, nature and mysticism. For this reason, ancient people and architects have respected the nature, scrutinized it, wisely lived with nature, and applied the principles of nature architecture in their architecture by assessed approaches and every viewer will be affected by its strong attraction without any resistance by passing along the nature architecture. As we can observe, there is generally no specific music hall for holding music concerts and most of halls of movies, theater, conference, etc. are used for concerts that do not naturally respond to many technical, cultural, and functional issues of music. Perhaps, the absence of such centers and halls makes people stay away from powerful and traditional Iranian (non-Iranian) music and causes tearing bond and unity between the public and serious music and as a result, leads to the choice of non-serious popular music with hobby aspect. This problem makes the valuable facts included in this range of art vague and thus, our future music will become a surface, non-scientific, and non-technical music.*

The method applied in this study is descriptive-library method bone using the resources of the first and second categories. Similarly, by investigating the variables of the study, comparing them with each other, and examining the way of their relation with each other, we will draw a comprehensive and complete conclusion. The investigation into available case samples and the background of designs conducted in this field significantly assist to the advancement of studies of this research. By the evaluation of the samples implemented in the context, we achieve a wider vision of the needs of people for considered activities and can have a little feedback of evaluation's conclusion. Also, we can obtain its strengths and weaknesses, neutralize threats, and identify the opportunities and make use of them. Therefore, considering recreational and sightseeing needs of the youth, the necessity of designing cultural, music, and poetry houses has been felt more than ever. In this context, the author examined the theoretical implications of this issue and concluded that at post-modern period, changes were done in the structure of common concept of music, poetry and architecture space so that both modern and post-modern periods have influenced the effectiveness of each art on the other. Since knowing how to create space by previous artists can help today's artists, in this regard, designing music houses can considerably help this issue.

Keywords: *Conceptual Relationship between Music and Architecture, Art, Poetry, Music, Cultural House*

Introduction

As the most social human art related to the space around human, architecture is the science and art of forming the human environment. In other words, the architecture creates space to protect

human from natural factors, take activities of his personal and social life, and responds to his spiritual and material needs. According to studies, there are generally three main parts to architecture. If anyone can accomplish these three

parts well, he can acquire success in architecture. Correct thought, correct drawing, and correct transfer are three major parts of suitable architecture. As long as there is no clear theoretical basis and it cannot be properly defined, correct thought is not achieved and until part of our time and effort do not spend for architecture, truly understanding it, and correctly presenting idea, there is no true drawing and the third part has an acquired part should be searched and learned.

Attraction of ancient architecture forces us to believe inseparability of human, nature and mysticism. From the ancient times, ancient people and architects respected the nature, scrutinized it, and wisely lived with nature by assessed approaches. In most ancient monuments of past times, creation of architectural elements has been obtained from love and desire for coexisted relationship with nature and thus, the mystical tendencies can frequently be observed in the past architecture art. Finding the secrets of nature and its association with creativity and innovation could create very charming structures in the architecture and these all are at the shelter of coexistence of human and nature and creation of mystical art. It should be said that architects who have intermingled combinations of color and wind in their architecture are students of Leonardo da Vinci who told in Dante-like word that "Art should be compatible with nature". Maintaining loyalty to nature has influenced many strategies leading to the creativity of architecture. In particular, this view on the nature and maintaining loyalty to the style of designing the ancient architecture is considered in view of Post-modern architecture more and more.

According to the above contents, it can be stated that of architecture, investigation of relationship between spaces of music, architecture and poetry in the past and today has been one of constant debates in the realm of art. Due to its subsequent developments such as humanism, science orientation, reformation religion, enlightenment,

and industrial revolution, the modern era is considered as one of the turning points of history.¹

Introduction to the definition of Art

In this review, the objective is not only to provide specific definitions of internal and external virtuosos and critics on the art because in this field, there are many books and articles that referring to them make possible familiar with views' authors and critics of art for any interested person. But also the objective is to study this problem how the provided definitions and concepts on art are seriously challenged in recent years and in contrast to seasonal arts of the period so-called modern and postmodern and could cover all attributes of these art styles.

"In general and abstract meaning, art refers to" any activity that is both spontaneous and controlled".² According to the general definition, art is distinguished from uninhibited processes of nature occurring without the intervention of thoughtful man.

However, during the twentieth century, some European artists rejected this definition through selecting objects in nature and offering them as an art work. Many definitions of art have throughout the history of art been presented that like previous definition, they have always been problematic.

These definitions were not able to accommodate all aspects of art in themselves and be accepted by artists and critics. Many books of western and domestic famous writers and virtuosos over the centuries are reasons on this claim. The definition

¹ Ghobadian V., (2011), Principles and Concepts of Contemporary Architecture in the West, Tehran, Published by the Cultural Research Bureau

² Pakbaz R., (2000), Encyclopedia of Art, Second Edition: Contemporary Culture

of what art is can be asked in terms of other common terms and sciences such as what is beauty? what is knowledge? etc.

It should be noted that attempt to define art has a special importance so that this attempt distinguishes it from attempt to define other creatures such as knowledge, beauty, etc. In the book of "What is Art", Hanfling writes: "although in the book of "What is art?" Tolstoy considers art as the servant of ethics and recognizes the true art in the service of good purpose and facilitation of achieving it.

But I do not consider the measure of goodness of art as its moral benefits but recognize art having its own specific values. There are those whose aim is to find the correct definition of a concept such as knowledge, those who imply a fixed target at the low extent; however, it is not on art, even the most detailed investigation of the history of this concept shows that this has had some large changes. The fixed and decisive presence of this concept cannot be considered as certain because it depends on specific culture mode in a specific mind."

Nowadays, different types of Art Nouveau and art performances are frequently provided that not only present unity in the provided definitions but also cause a lot of controversy in this field. These differences have been challenged particularly in long-standing qualities such as beauty, durability, aesthetic experience, copying from nature, etc.

However, a novel quality, the principle of innovation is considered as the creating factor of these theories. It is interesting that the condition of novelty gives an excuse to display a wide range of various conventional art works to whatever can be described as art in front of audiences.

Examples of this type of novel works can be observed in "invisible statue" in Central Park, New York (drilled hole in the park), a piece of music "Four minutes, thirty-three seconds" by "John Cage" composed of four and thirty seconds

silence, and multiple such samples that are abound in the history of modern art. These contradictions have caused difficulty in the recognition of art from non-art in both theory and practice. These above-mentioned problems are samples of many problems in facing with artworks that belong to our era.

By understanding this contradiction in the correct making-decision, it may be wistfully looked at the art of the past days. The art of the past had more purity and the nature and role of artworks were more clearly definable and recognizable. The distinct attribute in the art that today, we mention as Islamic art and it is the topic of our discussion in following which is visible with more purity and richness in a way that it has given Islamic art such criterion that as soon as seen, indicates its cultural identity and religious originality regardless that nationality and geography play a large role in belonging it to a particular country.

What is music?

Many definitions have been provided for music. It has also been reviewed from various angles. Music can be examined in both literal and idiomatic terms. This term is a Greek word namely "mousike" and has also been mentioned as richness and tone:

"Know that in Greek word, music is tone and tone is consensus in various songs with limited order and someone excess this constraint so that it will be accompanied with useful words... and one excesses this constraint so that word indicates meanings stimulating soul to the stimulus which makes purpose gentle and whose term is harmonic.¹ Also, music has been defined as "sounds and songs that travel man in the world

¹ Shariat Mousavi, M., A View on Music through Quran and Tradition, Cited by Nafa'is al-funun fi 'ara'is al-'uyun, Muhammad_ibn_Mahmud_Amuli, Volume 3

where it cannot be described for him and dominate on the human nerves so that sometimes it makes man laugh or cry, sometimes moves members and organs of human body without authorization, makes man excited by love and passion, makes man its slave and servant, dominates on man's nerves, mind, intellect and soul".¹ This is like when Farabi played a tune in the banquet of Saif al-dole, consequently, everyone laughed for a time, by changing the song, everyone started to cry and finally, by playing another song all went to sleep and then, he left the party. This is famous in history. "Aristotle knew music as one of the mathematic branches and Islamic philosophers have accepted this too. However, since all rules of music are not certain and immutable like mathematics and in which taste and talent of the musician intervene, it is considered as art"². The beauty of music is in terms of the effect it has on the mind and emotions of the audience. The art is done through precise calculation, accuracy and measurement. Perhaps, that is why it has been taken into account as one of the mathematic branches in the classification of the past sciences.

Classification of Iranian music

1. Music related to different Iranian areas (Mughami and Ceremonial)

Some music of Iranian areas is art and some other is popular and even vulgar.

- Instrumental music (Traditional)
- Classic music (International)
- Combined music (National)

¹ Vilai, A., (2006), A Look at the Music, Publishing by knowledge innovation, <http://memariaue.parsiblog.com>

² Moeen M., (2000), Moeen Encyclopedia, Vol. 4, Treasure of Knowledge Publication

This music has been established by Vaziri. In the selection of scales, orchestration, theory, musicology, etc., Western music is used while songs have Iranian mood and are implemented by Iranian and modern European instruments. In these combinations, it is possible to create popular music in the way that most combined music is this type.

- Pop music (Popular)

In philosophical classifications, this music is part of popular music. Popularity of pop music in Iran led to greater attention to regional and instrumental (serious) music; however, types of combined music that is mostly popular had fewer fans after the popularity of pop music. When a specific music is fashion, by appearing a more popular music, copies of previous music become less. According to the author, if any kind of music does its work and non-vulgar music is presented in any kind, more serious works will have better position and are more understood and retained.

- Religious Music:

Dirges, Ta'zieh, Soaz etc. and most religious music are popular and some are serious. In terms of value, some kinds of such music are not beautiful; on the hand, the conducted classifications cannot sometimes be completely separated, for example, some music in various areas of Iran are religious and sometimes, instrumental music has prayer-like and religious mood.³

The space of today's music

Musical knowledge has achieved specific techniques and instruments and could prevent specific contaminations as it was happened through offering modern rules in Eastern community.

³ Kiani, M., (2005), Classification of Different Types of Music, Music House Site, 08/06/2005

As we know, such objective is achieved when the objective is the creation of beautiful music i.e. the creation of music which is always acceptable by relying on coordination in combination and due to the ear-catching and pleasant and due not to go beyond what is considered as conventional aesthetic atmosphere of elites in the community and its evidence is on one hand, lasting popularity of "Mozart" and "Bach" and on the other hand, rejection of "Stravinsky" in the beginning of the twentieth century.

In fact, in each period that according to the socio-cultural criteria, a new music-maker can be created and known distinction from his past, music-makers have been encountered with problems that have been made of the way of people's attitude to music. Music which has passed from the filter of time and got a lasting place even following conflicts on them often become classic criterion and sometimes can be the ultimate aesthetic limitation, especially for passive minds. It is for this reason that music and its latent thought is always an attractive popular issue and has complexities hidden in its role: It is possible to reveal thing that can be said in the daily language or dialect to language and dialect born of musical instruments means the transition from daily world enriched from both sublime and routine feelings to the theological world thought the conversion of multi-dimensional interpretations, imagines, and thoughts into form. Here, our main problem is to pass from imagination to image, in general, from imagination to forms made up of a combination of sounds in particular sense in music.

Reciting of remembrances of "La Lph" is useful where after stating that "A distance of a sound is laid as numerical-mathematical to be able to respond to the binding condition of proportions and unity of sounds that is the basic source of a musical work", he stated that at the time distance that a sound is listened, sound "is a semantic instrument to produce and a targeted instrument that is a musical thought and material and

tangible form which includes multiple notions which usually wants to make."

The idea hidden in musical song refers to multiple notions; however, it is "a perfect and non-pronounceable thought" and –as it was said- it cannot be considered as a common instrument of statement which is formed without following specific grammatical rules of sounds and that the origin of its creation is "grammar related to phones- conceptualizers". Providing the following rules which have passed from filter and remained in the particular cultural-geographical scope of earth, for music, especially in the scale of songs being elements making a piece of complete music, considering the semantic role is the most advanced and responsible modern thoughts observing both techniques and ideas and insists on music based on thinking.

As we saw, the form or shape of music can take into account the key and primary element that contains; displays; or transfer concept. When we think about the form of music – not as we saw, the framework that the entire pieces of music are in its conventional and certain structures- we necessarily pay attention to its making components i.e. motif, theme, and sentence. If motif is known as the basic formed material used to make a theme or "a melody that immediately attracts our attention to itself", its position for making a musical sentence will be like a stone cut in various forms so that it can combine with the size of adjacent stones and coordinated with its below, above, and adjacent stone.

The form of music is considered as either in today words, having a semantic load or in the words of the past such as "Schumann", composer and determiner of the spirit of a piece of music; however, it is immediately offered with edited and combined sounds and represents the music, not so that it indicates a dimension of given, formulated, and combined objects of architectural. In contrast to sounds that make music without any intermediate thing, in

architecture, the basic materials considered as the sound of music determine the shape and concept.

Before the way to create the form in architectural is surveyed, in the confirmation of causing relationship between form and content of music, a quote by “Schumann” is expressed: “just when the form is quite obvious for you, the spirit (content) will be revealed for you”.

Therefore, the form or shape of music can take into account the key and primary element that contains; displays; or transfers concept. When we think about the form of music, we necessarily pay attention to its making components i.e. motif, theme, and sentence: if motif is known as the basic formed material used to make a theme or “a melody. Its position is like a stone combining and coordinated with its adjacent stones. In contrast to sounds that make music without any intermediate thing, in architecture, the basic materials determine the shape and concept.¹

The relationship between architecture and music

All arts have a transverse relationship with each other because the source of all manifests beauty. In architecture and sculpture, the beauty occurs in the form of length, width, and height ratios. In a face, proportions create beauty. Sometimes, proportions of colors create the beauty where the collection of optical frequencies makes graceful proportions. In music, sound ratios that reach proportion lead to beauty. Proportion sometimes is in the visual - or audio aspect. Something is mentioned on smell and touch. So, all arts have one aspect that has already been designed according to the geometry of our heart.

We find only a spot on a line segment with the length of one cm so that it will give us the most succinct ratio. In all arts, brevity is one of the conditions. In a spot that we find, the ratio of the whole line segment to the large part is equal to

the ratio of large part to the small part which is Phi so-called Divine Proportion meaning that we deal with this consolidated rule that everything driven from one that is true aspect and real unity of the world is beauty for us. After one, there are two and three. All music scales are obtained from these two numbers. When we discuss the rhythm, we face with two- or three tempos. No rhythm is out of the rule. When the rhythm is combined, the product is the multiplication of two and three and when rhythm is mixed, the product is the sum of them (with various and diverse orders). When we move from one that is a consolidated part of the world towards multiplicity, we first face with two and three. In architecture, we deal with optical frequencies defining length, width, and height and when these three have the most succinct form, we feel beauty and the proportions are in most major architectural works. Interestingly, these proportions are in the human body, anatomy of birds and trees, and all of nature as divine proportion. In the words of Hafiz:

“A sad of love is just a story but interestedly, when I hear from each language, it is not repeated².”

It should be noted that the relationship between architecture and music has frequently been investigated and many students in both arts have thought on it and mentioned contexts, similarities, common features, and even their implicit likenesses. Such approaches were initiated in classical Greece. Pythagoras and Plato were the first individuals who made theories about the beauty as rule while their main concern was concepts associated with the creation of the world. They were also the first persons who instituted hypotheses to demonstrate the

² Filinejad, Gh. (2006), Attunement of the World of Architecture and Music, Monthly Magazine of Culture and Music, Second year

¹ <http://memariaue.parsiblog.com>

interrelationship of mathematics, geometry, music, and finally, architecture.

Music has been a usable and useful reference for theorists of architecture in the Renaissance era. They often referred to music to illustrate their architectural concepts. Alberti considerably used the musical pattern to visualize his ideas about achieving beauty through variety. The architect should “combine and unify various components of in a harmonious way and in proportion to each other; just as it happens in music, ... when the bass sound responds the treble sound and tenor sound are consistent with both, then a harmonious and wonderful unity of proportions is created among diversity of sounds that it makes our sense intoxicating and mesmerizing.”

However, today, attention to the importance of the relationship between music and architecture has been minimized in the way that many people (including architects) who have drowned on the noisy environment with visual pollution only achieved to uncertain interpretations of the relationship and neglected the creative use of relationship between music and architecture and the richness of architecture through music.

Links and separations between two architecture and music worlds

Each art appears in other form with its own means and when a man can have new impacts on the sense organs of the body by finding new means, the eighth art is created and it has been known that numerous feelings can be created by combining and simultaneously cooperating two or more than two senses (hearing, taste, sight, smell, and tactility). As citations of Al-Farabi, Pavlov, and others show what they say, in fact, is nothing but invitation to ponder into this field and in the military recognition called nature of human, to recognize secrets beyond the obtained mechanical or physiological recognition of body of human.

What we are going to describe in this section is summarized in these three main points:

The first- forms created either in architecture or music have the mental experimental load and cannot have equal influence on two or more than two persons. The second- instruments used in music and architecture find efficiency power by reliance on what is the spiritual outcome or abstract concept lied in them. The third- in the process of creation of music and architecture, practical, conceptual, and foundational tools can be separated from each other and in the separation of them, links and separations between music and architecture can be recognized.

We examine the first and second points with more brevity and the third point which is the fundamental content of this part in more detail.

First- Music and architecture and cultural reserves

The way of motivation and influencing power of the form of musical and architectural products are recognizable only based on an experience. Anyone who finds himself unknown with a building and a musical work hears unheard things and according to his cultural reserves from either through academic training or based on familiarities with environmental culture and educations of non-acquired familiarities, can achieve its interpretations. Music education outside school and listening to every instrument used for promoting freely music differently determine reflections of person from what is achieved by music education; likewise, for architecture, value system and individual academic system -based training has another effect on what the empirical reserve provides. As we saw, form in music has a specific concept that cannot be achieved by any musical instruments while in architecture, tools creating incentive or special feeling are not obtained by any building material and at any size and proportion. Thus, each concept requires specific tools to be able to offer an efficient and stimulating form.

Second- form, aspect transferring concept

The form of any product of architecture or music becomes successful in the effectiveness and stimulation of imaginations and feelings of individuals when its position attracts attention in the process of transferring concept from the creator to the receptor of interest. Form of architectural- and musical products transfer into the inner world of person by eyes and ears, respectively and these two are indeed window connecting the outer world to the inner world. In the process of transferring concept or sublime message, two types of instruments which are separable from one another in an abstract vision are used: form and elements creating form.

Form, concept vehicle, indeed has a symbolic aspect that is it more depends on thoughts and beliefs in the environment rather than on how to observe its ways of efficient and stimulating combination and components and elements less. In contrast, this occurs when the viewer and listener search the concept by exploring the elements of form. Here, we return to select or apply individual tastes that the builder (architect or composer) used on every element or material, as it has been said in another word: Which sound with which color with what song is combined with other sounds? How much time interval among motifs is and how apsis is? Which martial comes in the area of image of internal and external volumes along with what color, what extent light and what song and how it provides perspectives for the audience; These selections have been brought to the world of realities as a result of numerous returns which creator of music and architecture is done in his mind and on his technical instrument and returns ensure that the transition from imagination to image realizes based on specific principles and techniques.

Third- Stage substituting raw materials of music and architecture

So, if we are to create the form of their works (which ensure maximum or the most comprehensive effectiveness power), we accept

that both composers and architects deal with two main problems: first-Imagination of image and second- Scientific-empirical formulation and combination of elements constructing the form, the path will be easy to continue writing.

But, before continuing, the mention of two notes is useful.

First, our discussion is done beyond the range of applications of architecture and music and examines artistic aspects of the creation in these two areas of experimental knowledge. Because it is based on the belief that the achievement of products responding only to applications requires not only emptiness but also escape from accepting artistic load. Since, at the cost of ignoring the environmental values, they create the minimal conflict with cultural ideals of societies and become vulgar; however, do not put in any scale so that can take place in the set of documents. The second point is that in the search of recognition of links and separations between architecture and music, we insist on secession of the notion or conception of products of these two professions to the extent that we can. In the beginning, we aimed to show that architecture and music are close to unity in what concept and scale and are very different categories in which scales: one of them is examined by hands and the other can be found during passing like Shahbani.

In two distinct structures of architecture and music, two types of essentially different material have been used. Their difference caused that architects and composers ignore each other and the existence of common believes which linking them with each other: conceptual and structural link or fundamental link. In the next lines, we are going to survey these links from the not only conceptual but also fundamental view.

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1. Architecture in spatial and temporal ranges

We can raise the question that what architects do to create an architectural space in the last analysis? How and based on which rules and criteria and with which intellectual tools they form the main material of their work that initially is shapeless as form named architecture? It seems that in forming architecture, architects face with two different decision times: first, when they think about the actual existence of space where should be used for a certain work. Imagining a shelter called house or a place for assembly or roofed hall for prayer ... In the mind of architects, mutation from thinking about the shape integrity of the architecture is the subject of specific experimental and experimental- artistic knowledge that some theories and critics of architecture (such as Renati Bonelli, Heinrich Wolfflin, and Sedlmayr) believe and know it in the relative adaptation with thing which after Plato, known as tectonics. Second- when what is in mind can become a tangible reality and be imagined and drawn in the ultimate form to be measured, made, and evaluated.

Discussion on to what extent the separation or resolution of these two moments of decision-making is true and knowing that instruments used

for architectural design are a set of images which enables them to completely recognize the needed build before constructing and becoming objective are useful for us.

Two above-mentioned times; first: the creation of “tectonic” and second: the creation of “Archie tectonic”; are really separated from each other and are not important issues which either in rejection or approval, raising them indicates and determines certain intellectual instruments being in the analysis, selection, composition, and formulation of the architectural space; Whether architectural elements are used in the final form of building and a place has first been considered for them in the final form or in the beginning, these elements have been given a simple, building, maintaining, and limiting form and become and trimmed in the final form only at the next stage (for example, the first case more depends on architecture on elements produced in the industrial and prefabricated method and the second case depends on the traditional and common architecture in European Renaissance and Iranian Safavid eras).

Architectural elements (walls to columns, stairs to windward, and porch to roof...) are considered material or basic instruments used to formulate, restrict, and organize space and based on the recognized rules (from Greek classic “Orders” to rules and guidelines that “Mania Rests” use in the imitation of their teacher as what in Iranian architecture has been thought from generation to generation from teacher to students for a long time), applied to make intellectual instruments of architecture strong and substantial. So, architects have two kinds of material and intellectual instruments and with or without relying on certain rules, they succeed to create an architectural space in the adoption of these instruments. As it has been stated, these rules which can be easily accepted because they can be put instead of rejected rules have never been formulated and adjusted so strong and powerful for globalization: Neither in Greek classic architecture (then,

negated in the land of the Romans), nor in the architecture of European Renaissance (rejected by Mania Rests), nor in the modern architecture (which created movements such as international Style becoming useless), nor Iranian architecture in the Safavid era (failed by changing the governmental status), nor Japanese architects (their young modernity is famous for all these days). Nevertheless, architects attach to principles that do not necessarily provide the same rules or guidelines: formal coordination, golden ratio, connections and system of practical locations, static equilibrium, adaptation and interact with the climate environment, regular sizes and modules, primary and secondary efficacy and productivity and etc.

Through partial and free following of aforementioned principles, architecture is in various forms and offers products even in the same cultural climates but what occurs without following these principles or by respecting certain guidelines created from these principles (sometimes observes) is that to create an architectural space, architects inevitably replace their construction materials in spatial domain: Stone, wood and plaster with formed or cut pieces should be put in a certain distance and order so that “tectonics” can be realized either along with architecture at the ultimate meaning or before it, as it has been noted.

1- Music at temporal and spatial ranges

The most general question that all of us can arise is that: what do composers to create musical space in the last analysis? And how do they combine main material of their work which are shapeless and in fact, potential forms at the beginning with each other? unlike architecture that we saw whether rules were created, they would be easily changed or obsoleted, music depends on rules which remained constant in the two main and basic reasons, although their

applied method have been changed by composers in any era.

First reason relies on experimental-practical mathematical data governing on both larynx and musical instruments and the second reason directly relies on interpretations of nature that are based and established on both beauty and palatability and “harmonic sound and order across the universe”.

In music, western musicians consider obligatory the presence or observance principles such as principles guaranteeing correlation, coloring, song, and tone (that in a valid definition, height, emphasis on song, stretch, and coloring are put instead of the four elements). Here, it is remembered that these principles created by elements composed the music are replaced by another system in eastern¹. While composers combine sounds created by musical instruments with each other and in short words, composers understand fixed or changed and combined pieces from their desired sounds in the temporal space and put them next together in spatial – temporal space.

1- A look at the material of architecture and music in spatial – temporal space

In our view, there is a specific similarity and symmetry between architecture and music which is worth mentioning. As we saw, architects deal with tangible and formless material and the point of their movement in the creation of architectural space on how to apply cuts in what is mass without form identity. Composers have intangible and shapeless material that cannot have any

1 As an example with great philosophical- analytical value, look at *Jami al-Alhan*” written by Abd al-Qadir al-Maraghi b. Ghaybi tried by Taghi Binesh and published by Institute for Cultural Studies, Tehran, 1987, especially from Pp. 7 to 26 (Introduction and first chapter), we have presented the basic definitions according to the educations of Al-Farabi

practical attribute until it is not cut (unlike formless stone, plaster, and clay) as capital.

Both architects and composers impose cuts on a shapeless material. Stone is cut, also, sound is cut by certain color, height, and length to put beside adjacent, previous, and next sounds. Building materials with a specific volume and sounds with height, tone, and elasticity are used for making two types of space so that the first one is tangible-measurable and sizing- apprehensible while the other is not tangible but is apprehensible and can sizing and measuring.

What architectural space has more than musical space is to be tangible not in daily application; however the musical space can be such.¹ Thus, according to forms of music and architecture, we can recognize attributes that generally named happiness, peace, dignity, excitement, attraction, uniformity, and grandeur. We know that each art appears with another form by its own specific instruments and whenever man can have new effects on the sense organs of the body, the eighth art is created.

In two distinct structures of architecture and music, two different types of material being essentially different have been used and this difference has caused that architects and composers ignore each other, as well as, common believes which linked them together.

Architecture and poetry

At all times, poets have reflected the most beautiful human feelings in the form of their rhythmic and harmonic words and have benefited from the rich source of human knowledge to create written music and created timeless discussion on the scenario of history.

The poetry takes reality into abstraction; however, architecture moves from abstractions towards reality and based on lines, makes a sublime sense a tangible space. As different people may have different perceptions of the same poetry, audiences of an architectural work can experience different feelings in an objective space. In fact, as the poet of a poetry is trying to share concepts with his readers in every time when he read poetry, the success of architectures (if success is considered the popularity of a work) not only depends on the level of sophistication of the design lines but also any audience of architecture is lonely poet of new space. Rhyme and rows in the space of rhythmical movements of poetry are lines whispering the music of living.

Poets often could provide ideas to create lasting works for architectures and in contrast, architecture and architects often provide poetic capitals finding and selecting them is not so easy in books of poems.

Music and architecture are called the spirit of time and space, respectively. Audio or visual harmony is guaranteed the enjoyment of aesthetics. Architecture is the mean for the place, reflects silence, and enunciates returning to the beginning space. Silence is the task of architecture so that the sound of space reflects in it.

Finally, it should be said if comparative study of architecture and music reduces to the extent of comparing the periodic motion in playing the corners of a row and converting these corners to each other in improvisation of musician by divisions of space in Iranian architecture, the result of such adaptation which calls it in its surface nature is a fictitious game and a connection like chalk and cheese; however, weaver is so skillful...²

- ¹ Falamaki, M. (1990), Links between Architecture and Music in Architecture and Music Book, Publishing Faza, Tehran, First edition

² Filinejad, GH. (2006), Attunement of the World of Architecture and Music, Monthly Magazine of Culture and Music, Second year

Music with word and its effect

Language is the most important tool for human communication. The importance of language should be examined in the order that the ease and speed of conveying concepts is the most prominent attributes of language. As in the previous studies, contexts were said on the music and its role among concepts, only instrumental music was investigated and we concluded that music generally has no ability to show concept considered composer in the mind of the listener.

Thus, it is stated on word and its role in music and finally ability of music with word in transferring feel that composer or poet tries to express it.

The social nature of man and the desire to create a relationship with a congener require that humans look for ways to communicate and resolve their needs, express feelings, and train etc.

Over the past many years of the emergence of human societies, language has been able to satisfy human needs in communicating and its results today. However, by considering this subject, we should not forget the issue that despite all capabilities and facilities, language completely failed to transfer all things that it should transmit. Due to occurring important incidents or prevailing deep feeling within us, inability to express what happened has been done at least a few times in life for all of us that is in these occasions so-called word fail it. Now, what can be done?

First, it is required to observe when this happens. In such cases, the role of human emotions can often be clearly seen i.e. the expression of emotions such as joy, sadness, love, and regret etc. is not favorably transferable only with words. As a result, people tried to use instrument motivating their imagination and emotions (in the state using only sound) in three conceivable kinds.

The first kind is using word in a way that it force human mind to unusual but enjoyable activity. An

obvious example of this case is poetry, humor, and use of irony, similarity; metaphors etc. in the expression of a subject. For example, people try to express a sad social fact in the form of humor for better illustrating it. Hereby, mind does not directly and immediately reach to the desired reality but mind should try to achieve it and establish a relationship between symbols and allusions in the humor and reality.

Regardless of the obtained pleasure, this mental activity can help understand better concepts whether they are simply expressed, they do not the necessary effect, so does poetry. For example, it can be said that the impact of advice in the form of poetry will be more than the use of simple sentences.

The second kind is the use of music (both rhythm and melody). As it was previously stated, music is not able to desirably and completely demonstrate the desired intention of composer while he can stimulate the human mind by his used instruments, although this activity does not lead to the establishment of relation of concepts of humor or poetry. Nevertheless, just stimulating the mind by music can be a good tool to achieve our desired objective in a way that it can be found in the form of combining language (not a fantasy) with music or film music and “Lullaby” is an example for this state.

Sentences used in lullaby are very simple and sometimes without meaning and any particular purpose, but when these simple sentences are combined with certain melody and harmonious rhythm or shaking baby will be affected. In other words, the creation of relaxation and sleeping child that are objectives of lullaby are achieved through combining words with music and the use of each one will not have necessary effect without the existence of the other in lullaby.

The third kind is the combination of the two previous kinds that have the greatest effect on the expression of topics and states so that not only music and not simple language are able to transfer it. For example, despite having

instruments to make mind active and involved, if poetry use musical instruments with a little observance of consolidated principles between poetry and music, it will have far more influence and more conceptual transmission ability.

However, in this case, the combination of poetry and music refers the mind to itself and the desired concept of poetry is really not transmitted, but if listener carefully listens to the combination, he will understand its great effect. Perhaps, it can be said that compared to poetry, the dominant influence of music causes to image that music can transfer concepts that cannot be transferred by words and hence, term of “in where word stops, music begins” was common among people while here, music is instrument for better expression of poetry in where word stops.

Another issue that should finally be mentioned is that a piece sometimes guides the Slistener toward poetry metre so that it creates this thought that “sometimes music without lyrics has deficiency”. Various ballads of Ali Tajvidi such as “Pashiman Shodam” (I regretted) (in the state of instrumental performance) or final part (Final) of ballet of “Bijan and Manijeh” made by Hossein Dehlavi can be good examples in this regard. When a hearer hears the mentioned pieces, he unconsciously feels a desire within himself to accompanying pieces with words so that the music needs to the accompaniment of poetry.

By attention to such pieces, we find that these works have such an effect because of using “poetry metres”. In fact, it is our habit when we hear music with poetry metre, we tend to read a poetry. Then, other than that instrumental music has the great intellectual freedom than music with word (does not depend on the story that word transfers and is dynamic); it is no need to word and the use of word is for transferring a special concept to listener.¹

Conclusion

From past to present, there has always been conceptual relationship among music, architecture, and poetry and modernity has only changed the structure of the concept since modern eras. In the pre-modern era, there was the centrality of a specific and unit concept in a way that the creation of space of both is observed in renaissance era, centrality of man and his understanding of space in Baroque era, centrality of dynamics and movement in space in the Romantic era and centrality of using emotions and inspiration for artists. All arts have a transverse connection relationship with each other because the source of all is the manifestation of beauty. In architecture and sculpture, the beauty occurs in the form of length, width, and height ratios. In a face, proportions create beauty. Sometimes, proportions of colors create beauty where the collection of optical frequencies makes graceful proportions. In music, sound ratios that reach proportion lead to beauty. Proportion sometimes is in the visual - or audio aspect. Something is mentioned on smell and touch. So, all arts have one aspect that has already been designed according to the geometry of our heart.

In the definition of art, it has usually been said that “Art is a deliberate attempt in the real world to create an idealized and romanticized world”, does this definition and any other definition of art suffice for completely realizing it? Based on research, our response to this question will be negative. We will admit that truly understanding this wonderful phenomenon of human history should also be done by various ways. The poetry takes reality into abstraction; however, architecture moves from abstractions towards reality and based on lines, makes a sublime sense a tangible space. As different people may have different perceptions of the same poetry, audiences of an architectural work can experience different feelings in an objective space. In fact, as the poet of poetry is trying to share concepts with his readers in every time when he read poetry, the

¹ Najafi Maleki, A. (2007), Music with Words and its Impact, <http://rojinvaran.blogfa.com>, 12/9/2007

success of architectures (if success is considered the popularity of a work) not only depends on the level of sophistication of the design lines but also any audience of architecture is lonely poet of new space. One of the common fundamental elements between poetry and architecture is transparency, lightness, and perhaps the entire cosmos. Poetry and architecture can become symphonious in the light together and the nature of light eliminates distances and architecture is poet of suitable space of life. In liberalism, poetry seeks companion and combination with creative and inspiring efforts.

We find only a spot on a line segment with the length of one cm so that it gives us the most succinct ratio. In all arts, brevity is one of the conditions. In a spot that we find, the ratio of the whole line segment to the large part is equal to the ratio of large part to the small part which is Phi so-called Divine Proportion meaning that we deal with this consolidated rule that everything driven from one that is true aspect and real unity of the world is beauty for us. After one, there are two and three. All music scales are obtained from these two numbers.

In the pre-modern era, the proximity of concepts in space of these two arts has been to the extent that placing in the space of Baroque church with splendid, magnificent decorations creates in human the same sense that is created by listening to Bach's glamor and polyphonic works. In post-modern eras, changes were done in the structure of common concept of music, poetry and architecture space so that both modern and post-modern periods have been influenced on the amount of effectiveness of each art on other. Since knowing how to create space by previous artists can help today's artists, in this regard, designing music houses can considerably help this.

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