

Collective improvisation and the controversy of the determined work: An interdisciplinary approach to the correlation of music and architecture

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Abstract

This paper summarizes the key issues of an ongoing doctorate research, principally conducted in architecture and correlatively in music. The interdisciplinary subject of study is shaped partly by the general, reciprocal characteristics of selected areas in terms of artistic composition, and partly by their special correlation in terms of improvisatory action. The text thus describes the extensive association of architectural and musical synthesis according to several temporal – spatial considerations, and continues by focusing on suggestions and references that document the emergence and development of improvisation in both examined fields. It is considered that the research for improvisation methods and techniques in both architecture and music, and especially the focus on what has been accomplished after 1960, provide evidences for shared incentives, parallel visions, as well as common practices and theories aiming at the decentralization and popularization of work-production procedures. The examined paradigms comprise of a wide range of examples that relate improvisation principles from both arts to multiple social, cultural and historical circumstances. In addition, the analysis of two basic cases, the architect Christopher Alexander and the musician Cornelius Cardew as well as the reference to their broader frame, constitute a corpus of data that support correlation assumptions of the thesis and particular conclusions in the conference's theme basis.

CV

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