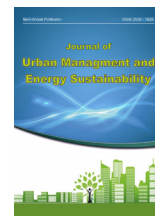


Journal of Urban Management and Energy Sustainability (JUMES)

Homepage: <http://www.ijumes.com>



ORIGINAL RESEARCH PAPER

Explanation of the meaning and concept of musical art in urban design in approach to content analysis

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ARTICLE INFO

Article History:

Received 2024-05-12

Revised 2024-07-28

Accepted 2024-08-17

Keywords:

Art, conceptual weight, Iranian music, meaning and concept, urban design..

ABSTRACT

Meaning in life is what people understand their existence and see their life as meaningful, and it is also the stage where people understand themselves for having an overarching goal or purpose in life. The purpose of this research was the philosophy of meaning and concept of musical art in urban design. The current research method was descriptive-analytical and the method of collecting information was library. The findings showed that time is an important concept in architecture and music, the concept of time is well understood in music, and movement, weight and passage of time are related to the creation of time and space. This concept of time in Iranian arts makes it gain contemporary conceptual weight, and the repetition of weight patterns is a simple expression of this thought, which is used in paintings using slimes, geometric designs, fluidity, and existing periods in urban design. Due to the depth of the artistic concepts that it has, architecture has many semantic similarities with other arts, which is more evident in the art of music, these two arts participate in the creation of space; Music creates a spiritual space in urban design, and architecture creates a material space, and this is one of the reasons that they have a single vocabulary and structure. Iran's music has reached its peak over the years by taking advantage of various factors; Because these factors are rooted in culture and we witness the use of the same paradigms in art and urban design.

DOI: [10.22034/ijumes.2024.2036897.1241](https://doi.org/10.22034/ijumes.2024.2036897.1241)

Running Title: *The meaning and concept of musical art in urban design in approach to content analysis*



NUMBER OF REFERENCES

33



NUMBER OF FIGURES

05



NUMBER OF TABLES

00

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INTRODUCTION

The city is growing and developing as a complex phenomenon with different social, political, artistic, etc. Dimensions. (Shapiro, 2019) It has caused confusion and disorganization today, the fading of the connection between these dimensions and in some cases the separation of these dimensions from is each other Although recent theoreticians such as Cremona, have investigated the different dimensions of the city more comprehensively, but the need More research and more comprehensive studies are still necessary for the growth and development of the city. One of the topics in recent urban development should pay more attention to the coordination of individual parts of the city and the understanding of the city as an integrated whole. (Skeggs, 2015) One of the knowledge areas that help us to coordinate the various components and dimensions of our city is the knowledge of music. Coordination and harmony in music is more understandable than any other art. On the other hand, the features used in music such as Rhythm, weight, harmony are used a lot in the analysis and description of the city, which makes it necessary to know the basics and concepts of music. (Taylor, 2022) On the other hand, music has certain patterns due to having a common language. Despite this common language, the music of each country and each region has its own unique characteristics. In addition to this common language, there are also common patterns, which in fact, distinguishing sonatas, waltzes, marches, fugues, inventions and other types of music from each other due to the defined characteristics This music can be easily understood. Although these rules and common language did not limit the music and each of these music, it has many varieties. Meanwhile, in urban planning, rules and common language have become very weak. (Pine and Gilmore, 1988) Although Christopher Alexander has done valuable research on shared patterns, continuing down this path, as it should, not followed Common language is considered common when for most researchers and experts in this

field, as a model, be considered and acceptable to all. Although there has been a common language in organic urbanism in the past and this It can be clearly understood, but this common language is much less seen than before due to the extensive changes of urban planning in the present era and this has caused confusion in contemporary cities. (Hanna, 2013) One of the most important branches of linguistics is the discussion of semantics, which unfortunately cannot be seen completely in our traditional view. Semantics is the science of examining and studying meanings in human languages. In general, examining the relationship between word and meaning is called semantics. Semantics are derived from the Greek word *semantika*, the neuter plural of *semantias*, the science of studying meaning. This science usually focuses on the relationship between signifiers such as words, phrases, signs and symbols and what their meanings are used for. The concepts of linguistics and semantics linguistics are the study of meanings that are used by humans to express themselves through language. Other forms of semantics of programmed languages include abstract logics and symbology (Paketchi, 2017). How the tendency towards music should be related to the dimension of searching for meaning can be related to the role and function of music in creating meaning. Since music fulfills several needs of the listener, it has many psychological functions for the listener. The types of functions of music that can help the listener are cognitive, emotional, the cultural and physiological functions. The cognitive functions that have been studied more refer to communication and self-reflection aspects. For example, music is used to express people's social identity, beliefs, and values (who they are), and it can help people connect with other people through places and activities that are associated with music (Nurse et al. Hargreaves, 2008). Especially people use music to shape their identity, personal, social and moral characteristics (Soli and Speck, 2016). Chosen music can bring up meaningful life events, past conflicts, and people that will

play a role in building a personal calendar (Ben-simon & Guilbois, 2010). In the study that was conducted, they came to the conclusion that music can have a significant effect in creating meaning and shaping, expressing and preserving identity. It seems that people use music to shape their identity, personal, social and moral characteristics (Suley and Speck, 2016). One of the most important and necessary dimensions that must be paid attention to in environmental design, urban design and architecture is the process of feeling, perception and knowing the environment that makes the experience of the place smooth for humans. In order to build environments that are compatible and appropriate to the perceptual and behavioral needs of citizens, a correct and accurate understanding of the relationship between humans and the environment must be obtained (Barati et al., 2018). Understanding the meaning of music is a kind of cultural activity. Musical meaning should be understood as a communicative act, an act connected to various contexts, not something pure and limited to a piece. Therefore, understanding the meaning of music is a process woven into all kinds of psychological, social, political contexts, and all kinds of cultural relationships. The ways of understanding this meaning are undoubtedly different, and there is no limit in adopting a way to understand the meaning of music. You can try to understand the meaning of music with the theories of narratology, or you can consider the visual effects of music and how it works in creating images and stimulating the audience's visual imagination, which is not much different. The principle of the matter is that music cannot be understood by what it says, because it must be said frankly that music does not say anything special. What should be considered in the process of understanding a piece of music is the way the composer or even the musician uses to symbolize a particular experience and present a particular theme. Here, we have included "symbolizing" in a general sense that covers many cases: types of speech, various types of communication actions, etc. The range of diversity of

this term includes practically everything. That can be realized through music, for example, when we talk about the act of communication, it is no longer a matter of relying on the traditional model of receiver-sender as the two poles that determine a relationship, but a wide range of signs and meanings should be taken into account. (Calhoun, 2022) He said that interpretative transformations occur in them, signs that are in constant rotation and take shape at each stage. In short, perhaps the most efficient and accurate way to deal with the meaning of music is to try to grasp the dynamic and variable relationships that exist between musical experience and its contexts. The necessity of carrying out this research can be identified by the semantic structure of an artwork and the question of how many semantic structures each artwork can be interpreted is also one of the legitimate interpretative reactions to the artwork, and of course it is difficult to answer it.

Music and Urban Design

What happens in the city happens to us. If we cannot create the whole in the city, we are the ones who will suffer. Therefore, we must somehow overcome our ignorance and learn to understand the city as a product of a huge network of processes and let's find out. Therefore, we must learn the laws that create the whole in the city (Blake, 2012) and one of the ways to create laws in urban planning, the use of musical knowledge is. Research shows the use of mosaic art in describing and analyzing arts. Like poetry, painting and architecture, it has a great impact on the understanding and expression of these arts. But urbanization due to the vastness of the dimensions that Yes, it is mentioned less than that as art, but in the evaluation of urban spaces, words such as city rhythm, weight, harmony and Coordination between spaces and... Is using a lot. In fact, music and urban planning have a lot in common, this article tries to It is, in line with the goals of the research, to investigate the features of music that cause greater harmony and unity in the urban space can be paid. Kimi

Yen believes: "In music, repetition creates unity and cohesion; contrast creates diversity and transformation by changing elements of an idea while preserving its other elements provide coherence and diversity at the same time". The city, in turn, has been rhythm. (Bryce, 2012) A rhythm that has a hidden and obvious order. But what music knowledge describes, analyzes and evaluates the atmosphere of the city is essential, the awareness of other musical features that complete the rhythm. Knowing and applying a or two characteristics of music such as rhythm and weight in the analysis of today's urban development, without knowledge and awareness of the general concepts and knowledge base. Music is a weak and incomplete work. What makes the urban spaces harmonious is the application of a set of rules that It leads to beauty in music and its harmony, such as repetition, variety, emphasis, order, etc.

Rhythm

Rhythm plays an important role in life. We see the rhythm in the rotation of day and night, the four seasons and the tides of the waves, when breathing in We feel it more concretely and find it in the heartbeat and walking. The basis of rhythm is a repeating pattern of sensation It is tension and a relief or a sense of expectation and satisfaction. This rhythmic alternation is as if it permeates the course of time. Time, depending on the way it is spent, it has an amazing diversity (Balilico and Watson, 2022). Rhythm can be found in nature as well as in art that excels Part of the human soul is clearly understood. But what makes the rhythm beautiful and pleasant is its pitch and repetition in a different way. Like the repetition of the seasons, which reminds the cycle of creation, but every time it is manifested in a new way. In theater, music, there is rhythm in architecture and other arts, but in what has been manifested the most is music. In the music of rhythm for the sake of Having weight and beat and other features of music art are more understandable and more understandable than other arts. The city also has a rhythm. A rhythm

that has a hidden and obvious order. But what music knowledge do in describing, analyzing and evaluating the atmosphere of the city, it is necessary to be aware of other features of music that complete the rhythm What makes a rhythm beautiful and complete is applying rules such as weight, pitch and other musical features is Rhythm also forms the vital essence of music. Rhythm, in the most general sense, is the regular flow of music in time. Time In terms of its infinite variety, music is similar to biological time; Musical time can also have different velocities and intensities to flow However, there is a fundamental difference between music and life. The composer can control the passage of time in music.

But in real life, time escapes from our grasp. Letting go in the world of musical time, when in a way with feeling and present, It is pleasant for us if it matches. So, rhythm permeates life like life and we can find it in every We can also find an element of music (in the pitch, color, and sound volume) (Alfakhari et al., 2018). Therefore, rhythm in the urban space is one of the pillars that connects parts of the urban spaces with repetition. Ibid. As seen in the pictures, Some parts of urban spaces are connected to other spaces of the city by repeating the rhythm.

As we can find a sense of continuity and harmony in architectural designs, we can also find similar effects Let us witness in other arts. Continuity and harmony of music are well understood and perhaps enlightening another aspect of the meaning Spiritual continuity of time-form will help. Nei, in Jalaluddin Mohammad Molavi's poem, contains the dual characteristics of the place. From a symbolic point of view, the call of a reed is considered an external embodiment of an internal movement, just as musical tones in instruments Wind comes from inside to outside (Anon, 2014). Continuity in urban planning is also through repetition and having rhythm and composition. Other elements with specific weight are possible. Studies show that the presence of rhythm in the urban space causes connection and communication Urban spaces

become each other. In the study of rhythm in the urban space, thinkers have paid less attention to it. But in these definitions, Pakzad suggests that Repetition of any element in terms of formality (shape, color, etc.) According to a certain order, rhythm or beat. Repetition of elements is a sense of order. Gives Also, the existence of differences in repeating elements prevents uniformity and creates variety. Beat effect, it is to fasten things in common. When similar elements are placed together, the sense of regularity increases find Rhythmic repetition of elements helps to create a specific structure in the space. Rhythm occurs when elements or Similar forces are repeated with equal and regular intervals. Repetition of elements is due to the presence of order and logic in the repetition itself They feel ordered and have a significant contribution in creating a feeling of harmony among the elements of a space. Elements that are rhythmic They are used, they have a certain mutation and mobility (Van der Hoeven et al., 2021). In urban space and architecture, elemental repetition can also be to induce rhythmic, but in order to put oth-

er elements of the city together, other musical features such as emphasis and accent should be contrasted. And sometimes silence is used in the urban space so that they can be combined with each other as a whole. As well which is evident in Naqsh-e-Jahan square of Isfahan, rhythm, repetition, emphasis, having a theme and melody as well as having a specific weight, completely It is evident. (Pakzad, 2018) In general, this act pertains to the nature of rhythm, which is categorized as follows: - • Craft rhythm, which is “monotonous” and devoid of exhilaration, follows a linear approach and produces “stereotypes.” Architecture rhythm, which depends on rhythmic repetition “varied, opposite,” which displays levels of “details, elements, surfaces, joints, group, spaces” on the horizontal and vertical axes or combining between them, has various regulatory principles in composition and measurement, and enhances functions “affirmation, arousing expectations, the harmony of meaning, add colorings to text” (Leach et al., 2021). (Fig. 1 and 2)

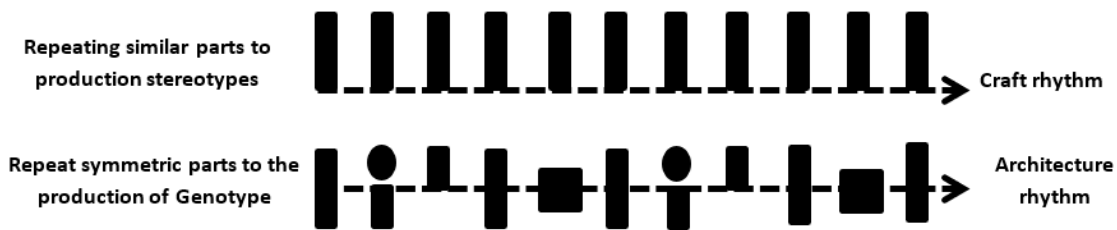


Figure 1: Rhythm in Architecture (Abdulhussain et al., 2023).

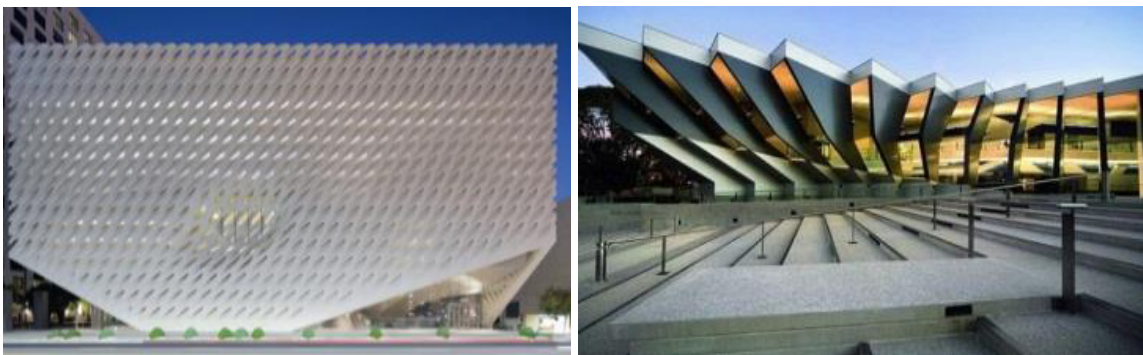


Figure 2: Kinds of Rhythm (www.Lopochina.com).

Repetition

Repetition means an uninterrupted set of connected units. By repetition, the individual quality of each component is preserved but at the same time, the existence of a whole unit is also achieved to some extent. This is especially important for spaces that consist of units. Repetition also contains a unifying force that gives strength and consistency to the whole composition. Repetition In other words, the presence of similar elements. In repetition, similar elements may be repeated with a certain form or the same distance. Repetition Elements may be regular or irregular. When the repetition is regular, it leads to rhythm. The space that by Repetition of similar or equal elements has a special order and unity. Any element that consists of several equal components formed can indicate repetition. By knowing the basic element or repeatable unit, spaces with repeatability can be created (Anon, 2014).

Repetition in music evokes the pleasure of recognition and recall. In the show rarely a scene or the curtain repeats, but in music, repetition of melodies or even larger sections is a technique used to create continuity between sections. Various have a wide practical effect. Melody is engraved in the memory through repetition (Balilico and Watson, 2022). This repetition in space A city can create more harmony in spatial relations. For example, repeating the geometric form of the roofs, which is a city It gives unity or the repetition of a color can harmonize and connect the city and its individual buildings. Repetition of rhythmic elements. Rhythm may be of similar forms in terms of shape, size, color, direction, The distance and position are the same. Similar forms that have the same distance from each other, create rhythm. Similar elements that differ from each other in terms of formality also create rhythm. Each beat can be its own combination of two or more beats. The rhythm can be simple and limited by a regularity between the elements, and it can also be

Due to the combination of two or more laws, it is compound. Beats can coincide with each other and spread out Or on the contrary, they

are in conflict and provide the possibility of creating a balanced element at a higher level. Finally, regular changes can be made It had repetitions of more complex formations of elements. The rhythmic formation of space elements can be perceptual in multiple layers take place If a body of space can be divided into smaller units in which the rhythm of the elements repeats on a smaller scale becomes, a simple geometric order is created. This division creates dimensions, positions, sides and distances. At Such a level of rhythm can be from moving or regular repetition of roles and positions, distances and angles, curves and distances. Be established in fact, it should be said that the truest concept of rhythm lies in this fact. Establishing a comprehensive time order and order is not created by creating a rhythm by repeating single elements, but also by repeating a set of elements is coming Rhythm alone does not create order, but it can intensify the existing order. In this case even this regular repetition It can happen so slowly that it is not perceived in the conscious mind at all (Pakzad, 2018) and in this regard Christopher Alexander proposes that the identity of each space results from the continuous repetition of certain patterns of events in that place.

Emphasis

There is an emphasis on making what is desired visible in all arts. "Emphasis is a quality that results from elemental indexation A space is created in an urban landscape due to its external features". This can be done through contrast. The form of an element with its background, like the form of a mosque in a city wall, or the risk of a drastic difference in size or color contrast and... Happen Even an illuminated element in the relative darkness of a street or square can be a kind of emphasis. By placing an emphasis element in the space, an attractive and attention-grabbing center is created, which causes the observer to return to it again and again comment Emphasized points usually slow down the movement. Many times, the territory of these elements or points as the place meeting or gathering (in the

form of a hangout) is also used. Therefore, recording and recording the exact territory of the emphasized element is essential (Balilico and Watson, 2022). Emphasis on the uniformity of the urban space and on the legibility of specific functions such as It adds churches and mosques.

Music is understandable if it has emphasis anyway. It is not possible for a song to have no emphasis, but to to understand the form of the song (Urry and Larsen, 2011). This emphasis is clearly evident in the melody of a piece. In urban planning, the emphasis is also on Urban spaces such as the square, entrances and public places give special importance and show them legible and expressive in the city. The sounds of a simple song are usually divided into stressed and unstressed sounds and often have regular periods (Balilico and Watson, 2022) In music, the way of emphasizing each note is an important aspect of rhythm. The most obvious way to emphasize a note is to play It is stronger than the adjacent notes or in other words it has a dynamic axon. A note due to tension Being higher or lower than the adjacent notes also get a special emphasis (Urry and Larsen, 2011). In a part of the piano concerto by Tchaikovsky, the longest performance of the note, the lower and stronger performance of that note compared to the adjacent notes, emphasized those notes. (Fig. 3)

Discipline

According to Arnheim, the simplest level of order results from the homogeneity of components. He believes that more complex orders create

more pleasure and concludes that a structure is more or less regular at any level of complexity. The amount of regular complexity is the same order Beauty is obtained from the relationship between order and complexity (Richards, 2011). The space is made up of different elements. These elements All are a subset of a system. This system may be very simple and clear or complex. Pakzad for order three the stage or grade was assigned: Chaos: when no rules for the relationship between different components can be recognized. Structuredness: the existence of an order or rule or a specific structure and various forms. Formation: the existence of a form in which all its components are placed in such a way that they cannot be replaced or moved. Order It is a function of the types and number of components and the relationship between them. When the relationship between the components can be recognized immediately, there is a high order in it the phenomenon has been spoken, and the slower this term can be recognized, the lower order or disorder talks about (Pakzad, 2018). The ability to recognize weight is more or less in every human being. In fact, it is the human brain that has the ability to maintain weight, recognize the emphasis in each period, it has weight and other things. With the help of its various mechanisms, this organ can make anyone, more or less, a musician or not, it forces him to recognize the music according to nature and react to it (Richards, 2011). This order from Music is very visible. In fact, the number of the

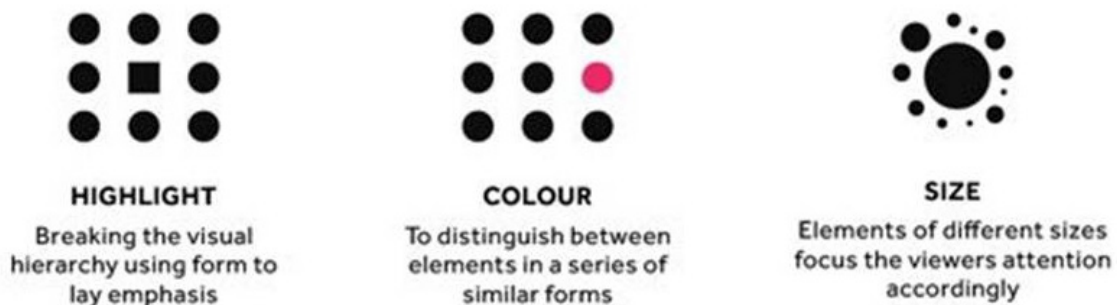


Figure 3: Emphasis as a part of design

measure gives the whole piece a specific order, and humans are able to understand this order. The number, type and relationship between components can also affect the simplicity or complexity of the order. Whatever is legal on the three cases of numbness, The type and relationship are easier to understand, the whole is simpler, and the more difficult or late it is understood, we think it is more complicated. Human It expects a certain amount of order, complexity and simplicity from every phenomenon. Because of this, more complexity is automatically equivalent. There is no order, and more simplicity is not equal to more order. The more order there is, the less possibility remains for the diversity of components Every part should follow this order more to the point where some elements lose their personality, even stop performing their essential and main task (Pakzad, 2018). But what we need in today's cities is the existence of an order that the city become a unified whole. On the other hand, order makes the urban space peaceful. In spaces with complex order, the possibility of imagination and change is more. Such spaces expect more challenges from the audience, and this is us we must discover its order and explore its system (Balilico and Wat-

son, 2022). Because of this interaction between man and space, these spaces usually look more intimate. Humans expect the level of complexity or simplicity from each place based on their experience They have a special feature on it. Responding to these expectations is an important condition for the success of a space design. For example, space the submissive requires a simple and dry order, while the cozy and casual atmosphere should have the necessary complexity. A space that is supposed to address reason and intelligence more, simpler and more organized and a space where the feelings and emotions of the audience, it is more complicated and unsystematic (Pakzad, 2018). (Fig. 4)

Contrast

Progressive movement, confrontation of different ideas and change of state all come from conflict. Contrast between mild and strong, color the sound of strings and woodwinds, fast and slow tempo, major and minor - causes musical ideas to advance and expand. Sometimes To establish a sense of continuity, there is a common element between opposing ideas; In other cases, the contrast can be complete. (The contrast between black and white is different from the contrast between black and gray). Which

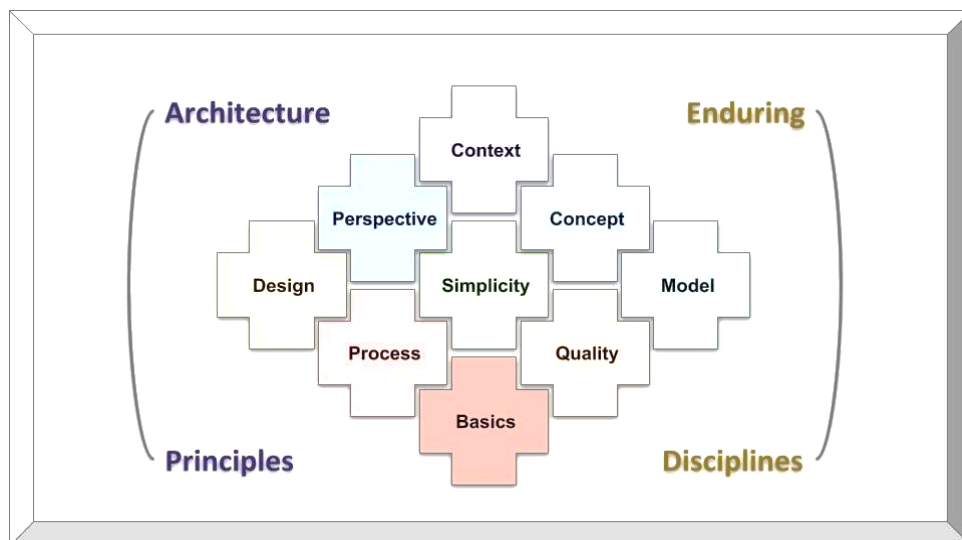


Figure 4: Discipline role in architecture and urban design and correlation between principles and enduring od art

manifestation is more obvious? Just as a photographer can measure the height of a building by including a human figure in the background. As the photo shows, the composer is also able to increase the power and excitement of a musical idea by placing it against an opposite idea that is calm and lyrical to give a more prominent effect (Balilico and Watson, 2022). In a piece of music, the expression of music may reach such a height. That the composer stops the beat of the music more or less in order to highlight the state of surprise caused by it, so that at these moments (Urry and Larsen, 2011). Contradiction in urban planning is also used to become an elemental index or distinguish functions from each other is very necessary. But this repetition of the conflict may disturb the city. In fact, you have to see where it is to be distinguished from other species. If in an urban space, most of the buildings are opposite to each other, there will be a lot of visual confusion. What has happened in our urban development today is the large number of commercial complexes, financial and administrative institutions and banks. Each of which is built in a different and contrasting ratio, without harmony with the environment and its neighboring buildings, with materials and so on the change of height and special forms, each one stands out on its own.

Transformation

In the transformation of a musical idea, some of its characteristics remain preserved and others change. Transformation with change. Giving elements of an idea while preserving its other elements provides coherence and diversity at the same time. For example, it is possible the melody is presented again with a different accompaniment or the pitch of the melody notes remains the same and the rhythmic pattern changes. A work of music may be made entirely from a string of variations based on a single idea (theme) (Urry and Larsen, 2011). Also, maintaining a theme and pattern and making changes for transformation is necessary for the integration of a part of the urban space.

Beauty

Beauty is the expansion of the mind that comes to a person from the perception of a thing, process or event (Hegel). The skillful play of a football player, a sober or exciting speech of a politician, the weight and rhyme of a piece of poetry, etc. Leave an impression on us that makes them beautiful. The correspondence or closeness of the perceived objective situation with our ideals creates an expansion of the mind and a pleasure that is called beauty. Beauty is not just a visual thing. In fact, every productive human activity that aims to make ideas a reality can be beautiful. The concept of ideals of life in societies, groups and individuals is different and changes over time. It transforms. Since beauty standards are also highly dependent on the culture of a society or group, they change over time they find many things that seemed beautiful to our ancestors in the past are no longer beautiful to us today, or standards (Pakzad, 2018). In this way, the category of taste can be explained. The difference in tastes is caused by perception, knowledge, experience and values that govern the individual. Due to the fact that the experiences and education did not happen in the same way in all people, therefore people with low tastes and they are different visions. It should be kept in mind that many commonalities in a social and cultural situation make people with there are also common tastes that are more common in a group or society than individual differences. This is a fact which gives permission for the designer to create a beautiful work for the society, but this issue should not cause the designer to change his personal taste (even though he is also a member of the society) in the name of collective taste. (Three attitudes in design) Our designers because the strong influence that our specialized education system has from the West, they provide solutions that are in line with the values and standards of the people of Koche. And the market is not only different, but contradictory, and they are surprised that it is not welcomed by the public. This is because of

biased taste It is not the people, but the reason is the designer staying away from the aesthetic values and criteria of the society (Pakzad, 2018). For many, Beauty means having the quality of seduction and charm, while this is a matter of glamor and luxury, and its excess causes neutrality. It will stay and become ineffective. Let's remember that balance and proportion are the basic principles of beauty and if it doesn't exist in anything basically that thing cannot be beautiful (Urry and Larsen, 2011).

Coordination and harmony

The most appropriate definition that can be found for coordination is the following sentence in fact, coordination is a word borrowed from harmony. Consider an orchestra. To create a whole, it is made up of different instruments, with different abilities and limitations. These instruments are for music They cooperating at a specific time and place. Each musician should stand at a certain time based on the compiled scenario (notes). It sounds its special instrument and remains silent for a certain moment. Sometimes it was played with some instruments, at another time solos The result is a pleasant overall work called a song or symphony. Now if in this coordination earlier or later than If he enters the stage or hits a wrong note, not only will this dissonance be quite noticeable, but it will damage the whole or the song. Hit in the matter of coordination, it is important to pay attention to three points, firstly, that in this matter, the components have diversity and each one has a personality They are special. Second, each component has its own role, and third, the components are coherently interconnected They are purposefully located with each other. In the category of urban design, what has happened to our cities today is that in the best conditions Each of the buildings is interesting on its own, but their collective effect is disappointing and undesirable (Urry and Larsen, 2011). In fact, harmony is the knowledge to divide music into several parts, based on the characteristics of chords and their ability to connect to each other. With

the intention of creating and dealing with and weaving together beautiful melodies, according to the tonality and the textures caused by different rhythms which result from the connection of chords (Richards, 2011). In the science of harmony, the relation of weight, multiplication and measure with harmony, specific rules have its own Chords at regular intervals on the step, changing its tonality to the neighboring steps, according to the pleasant intervals of the face. Accepts This knowledge, while having specific rules and regulations, has an infinite variety of coordination and harmony. Another thing that leads to harmony is unity. Unity means the existence of a special relationship (system). Found, is harmonious and reciprocal between the parts. Unity cannot be imagined without plurality, and plurality cannot be imagined without an ultimate goal to reach the extreme. These two categories are so intertwined that the existence of one depends on the presence of the other. Every are called the existential condition of unity, "unified" multiple wholes can only contain one component, but it is a single entity and not The existence of more than one component or element is called plurality. The number, type and ruling relationship between components and elements have an important effect on the creation They have unity in a whole. It means an order that takes into account the properties of type and quality resulting from the number of components Creating a specific relationship will turn the elements into a whole (harmony). Therefore, the sense of unity in a phenomenon is synonymous with the negation of personality. Not every component or in the direction of reducing the quantity of components. On the way to unity, different societies are facing problems (Pakzad, 2018).

In fact, there is the art of proportions as well as the art of architecture. The reason for its existence is because of creating a reasonable order between It is all the elements that are used in the development of the environment. Buildings, trees, nature, water, traffic, advertising signs and

the like We have to connect them in some way so that the art show becomes reality. Still, if at the end of the work, the whole city looks tired It appears boring and soulless, this city did not respond to the expected needs of its people and was a failed experience (Perman et al., 2018). In fact, Cullen refers to a skillful manipulation in this compromise and believes that the art of communication is possible through this means. And states that our main goal is the skillful manipulation of urban elements until their impact on the senses is provided. If we gather the buildings together, it will have a visual pleasure that cannot be obtained from individual buildings we will be A building that is built in an area outside the city in a unique way is considered as an architectural experience. But if we combine a number of buildings together, an art other than the art of architecture has been used (Richards, 2011) John Doi considered unity as the highest form value. unity in different ways including rhythm or regular change of a form or Symmetry is obtained (Perman et al., 2018). The human tendency in perceiving things is more to connect separate stimuli. And perceive as a whole. In other words, man wants to make the wholes and units that exist naturally as the same (Pakzad, 2018). Therefore, in connection with urban spaces, discontinuity and continuity are completely possible. It is understood and the need for unity and harmony in the whole city and the connection of individual buildings is necessary and necessary.

MATERIALS AND METHODS

Methodology

The method used in this research is descriptive-analytical. Since this research is aimed at explaining and clarifying the relationship between logical and cognitive semantics in Iranian musical art, it is descriptive and analytical based on its nature and method. Although, at first, library tools will be used to collect the materials using the flash method so that the researcher can use them to analyze the categorized data. So,

obviously, the method of gathering information will be done through the library, written sources.

Literature Review

Meaning in contemporary philosophy

The problem of meaning in contemporary philosophy is either the focus of philosophical research or is considered one of the basic philosophical problems and has been addressed. In analytical philosophy, metaphysics and philosophical issues are interested, confirmed and discussed as far as they can be explained and reduced to linguistic issues. In analytical philosophy, ontological issues refer to language, and as a result of this one-sided view, the discussion of existence becomes a discussion of the concept of existence. Analytical philosophers also generally do not distinguish between “beings of things” and “beings of humans”. But phenomenologists, especially Heidegger, do not have such a view of language. Heidegger believes that philosophers generally, when faced with the problem of the relationship between “being” and “language”, consider a one-way relationship in which they examine ontological issues in the framework of linguistic issues, and on the other hand, the relationship between “language” and “being”. They are oblivious. Another aspect of this relationship, according to Heidegger, is attention to the existence of language and its ontological aspect (Khatami, 2019). Heidegger argues that if we assume that the subject has a transcendental state, we cannot find out what word in the world is equivalent to that subject. In his opinion, even when we reduce this transcendental subject to linguistic expressions, we still cannot find an entity equivalent to it in the world. The problem is that the language and the transcendental subject in both cases are assumed to be independent of being in the world, and therefore, in both Cartesian philosophies and linguistic philosophies, we have to resort to psychological theories to interpret psychological or logical characteristics

and within this work, we base the characteristics and functions of the mind on the analysis of reason and knowledge. This means distinguishing between “the world” on the one hand and “language” which has a logical structure on the other hand. When the question is raised, “What is the meaning of the sign?” It is based on the assumption that there is an abstract identity outside the mind of the speaker, which is meaning and refers to something other than himself, and the listener gets what is beyond the speaker by listening to the speaker. But the theory of the speech act states that beyond the speaker, there is nothing that the meaning is a sign of, rather the meaning is in the speaker and the speaker tries to make the listener understand the intention and meaning by using the rules that govern the structure of the common language between him and the listener. Be aware of the content of his speech. In other words, it is not possible to distinguish between the meanings and language and transfer one to the mind and the other in the world. Meaning emerges in the rules governing a particular language and as a result of communication, and unless a person says something or follows the rules governing a particular language, they cannot realize the meaning, i.e. What the other intends to recognize.

Philosophy of meaning in music

“What is meaning in music?” And a question before that, “Is there meaning in music?” These are questions that have been debated in the world of musicology and recently during a course in music epistemology. A seemingly natural approach to this problem is to use patterns borrowed from general linguistics; Patterns such as grammar analysis and making similar (composite) meaning devices. Two poles of meaning can be considered: 1. Pole of signification; 2. Association pole. It is also emphasized that these two poles are located on the cosmic continuum. This means that the existence of one of these two poles does not negate the existence of the other, but one can face both phenomena at the same time. Denotation, which has a more specific, less

extensive, consensus and social meaning, has a more linguistic aspect, and according to Lotman, it is the first modeling system, but association, on the other hand, is related to a more uncertain, extensive, unlimited and individual meaning (Shakul et al., 2021). Now, according to the image presented of these two semantic poles, the status of meaning making in musical texts can be examined. In several places, the author has classified the main factors of interpretation and, in other words, meaning making, which are discussed in various fields such as hermeneutics and interpretation, discourse analysis, semantics and pragmatics, etc., into four main meta-factors (Shakul et al., 2021) (North and Hargreaves, 2008). Of course, the musical text is sometimes multi-layered and composed of music, speech and sound, and sometimes it shows movement and moving or static images, and sometimes even listeners and the audience who actively participate in the musical text, such as when a singer indicates, the listeners also with or without him. They whisper or shout a part of the words of the music with the same melody and music accompaniment, or with their movements, they create a larger musical text, for example, in the name of a concert or a performance. Of course, since the text is determined through the process of “framing” and in a sense it is an open text and its boundary changes in different conditions, it is possible to have a text and several “small texts” inside it at the same time, or a larger text composed of those texts. And had some other texts. Therefore, it is possible to create different texts in some situations by focusing on the music of one instrument, in other situations by focusing on the music of all instruments, and in some other situations by focusing on music-instruments and vocals.

Music Semiotic

Music semiotics is the study of signs that relate to different levels of music. After Jacobsen, Kofi Agayo paid attention to the idea of music semiotics with this approach that is introspective and extroverted; It means that musical signs within

a text, regardless of the topic, or different musical traditions such as styles and types of rhythmic movements, etc. Exist, and in this order, he made a proposal to improve the semiotics of music. (Barati et al., 2011) After this, the subject of movement played a big role in such studies. In his opinion, the signs and meanings of music are basically determined through the interpretation and implicit meaning of sounds and through social construction, and specific meanings related to it are strengthened (Khojaste Bagherzadeh, 2019). Researchers have different signs for each type of music, just as the signs of the media are also different from each other. For example, Dancy writes in his media semiotics of pop music: This music took a more serious form at the end of the 90s. This was the era when, for a short time, heavy metal and rap music joined forces to create rap-metal music. This style was first directed towards all kinds of male signs. Their message was a mixture of anger, obscenity and overt sexuality. (Pejman Ziyaei, 2021) This music seriously worried the parents. At the beginning of 2000, women's groups were also formed, which added to the worries of many adults. Why so much anger? Was it a legitimate response to the crazy world of consumption? Was there a way to get rid of the knots that was healthier than walking down the high school corridor and carrying a gun under the coat? Was Khashab against the collapse of the family and divorce? Maybe; But the mooks (masculine signs) were the cultural products of the media in which these young people were raised. The sub-codes of rock music, the code or transboundary of rock music is that this music is for teenagers, it is about them and it is performed by them; But teenagers, like adults, are different from each other. That is why a multitude of sub-codes of rock have crystallized from the decade (1950s) onwards, each with a specific system of implicit meanings to suit different interpretations (that is, the meanings that specific audiences derive from a specific musical code). (Khajasteh Bagherzadeh, 2019).

Space in terms of architecture and urban design

Space is an important category in music and urban design. An urban space is created by human hands like a piece of music. The urban atmosphere, like music, affects people by playing happy and pleasant tunes (Masoodi, 2003). The application of the meaning and concept of music art philosophy in urban design Studies have shown that music can support patients with different psychological and emotional states by creating an environment of relaxation, well-being and facilitation (Angelio et al., 2014). Various studies have found different functions for music, including as a background for reviewing memories, self-regulation, reflection of social connection (Boer and Fisher, 2012) or the use of music in social functions such as identity formation, mood regulation, arousal such as stress reduction, and cognitive functions such as escape from reality (Shafer et al., 2013). Two factors that have always been influential in the architectural form and shaping of urban spaces are face and voice. The arrangement of the space and its constituent elements is sometimes done to reduce the effects of sound and sometimes to strengthen them. This depends on factors such as the use and taste of the user of that space. The acoustic characteristics of sound and its settings are a knowledge as old as architecture and performing arts. Because from a long time ago in the setting up of shows and theaters in ancient Rome, measures were taken to benefit from the maximum capacity of sound and its quality (Taylor, 2022). Music is one of the most widely used materials in audio and visual media productions and is one of the constant concerns of activists and researchers in this field. In addition to its functional aspects in the social sphere, music also has multiple functions in the productions of these media (Khojeste Bagherzadeh, 2019). Fedorko classified the similar features of architecture and music into two categories: "combined general features and specific combined features". For general features, he has compared one voice (mono) and two voices (stereo) in

music to symmetry and asymmetry in architecture and considered tempo and bass to be close to freshness and structure. If the structure of a piece of music is made up of entrance, songs, connection, harmony (choral) and fade, Fedorko considers them as entrance, secondary spaces, intermediate space, main space and exit. In the definition of specific compositional characteristics, musical concepts such as rate, rhythm and music return line are respectively attributed to module, proportions and repetition, and articulation, mixing of sound and tone with articulation, layering and color or light in comparative architecture. (Taylor, 2022). One of the ways to create rules in urban planning is to use musical knowledge. Research has shown that the use of musical art in the description and analysis of other arts such as poetry, painting and architecture has a great impact on the understanding and expression of these arts, but urban planning

is less mentioned as an art due to its vast dimensions. In the evaluation of urban spaces, words such as city rhythm, weight, harmony and coordination between spaces are used a lot. In fact, music and urban planning have a lot in common. A rhythm that has a hidden and obvious order, but what makes the knowledge of music essential in describing, analyzing and evaluating the atmosphere of the city is the knowledge of other musical characteristics that complete the rhythm. Recognizing and using one or two characteristics of music such as rhythm and weight in the analysis of today's urban development, without knowing and being aware of the general concepts and the basis of musical knowledge, is a weak and incomplete task. What causes the harmony of urban spaces is the application of a set of rules that lead to beauty in music and its harmony, such as repetition, variety, emphasis, and order (Ali Akbari and Kachui, 2015). (Fig. 5)

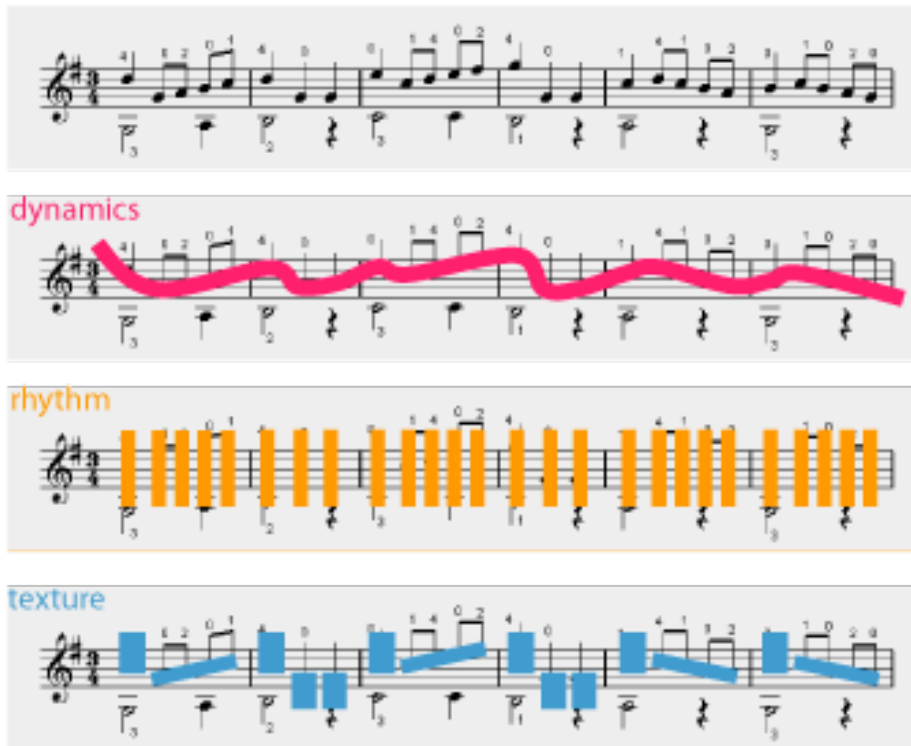


Figure 5: Simulation the music structure as art in architecture and urban design by emphasizing on texture, dynamics and rhythm

RESULT AND CONCLUSION

The purpose of this research was to investigate the philosophy of meaning and the concept of musical art in urban design, and the results showed that music is full of meaning, either in the form of an aesthetic object, as a symbol or tradition, or as a religious or social process. It can be said that any opinion about the meaning of music does not have the same meaning beyond the borders and frameworks of that system, and the meanings of music are numerous and no single approach can claim to be superior to other approaches. In fact, whenever a work of painting, sculpture or architecture is created from stones, colors and lines in urban design, it always reveals a rhythmic law that seems to make silent music not from the road. The ear plays through the eyes. All arts are related and their expression and tools are different. Considering the nascentness of the scientific dimension of urban design and its interdisciplinary nature, the necessity of using other sciences and arts such as music and architecture is felt in it. The city is growing and developing as a complex phenomenon with different social, political and artistic dimensions. What has caused confusion and disorder in today's urban planning is the fading of the relationship between these dimensions. One of the issues that should be paid more attention to in recent urban development is the coordination of individual parts of the city and the understanding of the city as an integrated whole. One of the knowledge areas that helps us coordinate the different parts and dimensions of our city is the knowledge of music. Harmony is more understandable in music than in any other art. On the other hand, the characteristics used in music such as rhythm, weight, harmony are used a lot in the analysis and description of the city, which makes it necessary to know the basics and concepts of music.

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HOW TO CITE THIS ARTICLE

Hatami, A. K., Rashidi, S., & Moardkhani, A. (2024). Explanation of the meaning and concept of musical art in urban design in approach to content analysis. *International Journal of Urban Management and Energy Sustainability*, (.), -. DOI: [10.22034/ijumes.2024.2036897.1241](https://doi.org/10.22034/ijumes.2024.2036897.1241)

