these forms emit and listen.

-Le Corbusier on visual acoustics
Then you forget both of those and just blow.

First you learn your instrument. Then you learn music.

Dizzy Gillespie
JOHANN WOLFGANG VON GOETHE
(1749-1832, playwright/philosopher)

I call architecture frozen music.
Letter to Eckerman, Mar. 23, 1829
unusual persona: musicians and architects

Lester Young

Frank Lloyd Wright
Like a Frank Lloyd Wright, Paul Rudolph possessed a rare ability to conceptualize architectural space, and he became a master of its handling. Both architects had been raised as musicians in their early years, and their work can be thought of in such musical terms as rhythm and harmony, theme and variation, proportion, balance, and composition. There is a lyrical quality to their work, in the ways that they played the ebb and flow of space, enclosure and openness, movement and stasis. Each was acutely aware of spatial experience and the opportunity for beauty and composition.

Joseph King,
Paul Rudolph The Florida Houses
Born in 1946 in Poland, Daniel Libeskind first studied music in Lodz and continued his musical education through the America-Israel Cultural Foundation Fellowship in Israel and then New York. On moving to America in 1960 he became interested in architecture via his involvement in mathematics and painting.

He became a virtuoso performer, then left music to study architecture.

a machine for producing gods
Le Corbusier and Josephine Baker at a costume party on board the *Julius Caesar*, 1929. Le Corbusier was forever dressing up as a clown or convict at such parties.

Charles Jencks, in his book *The Tragic View of Architecture*, states, Le Corbusier found...in the hot jazz of Louis Armstrong, 'implacable exactitude', 'mathematics, equilibrium on a tightrope' and all the masculine virtues of the machine. He describes a particularly moving encounter with the black singer Josephine Baker, whom he met while traveling to South America in 1929: 'In a variety show, Josephine Baker sang "Baby" with such an intense and dramatic sensibility that I was moved to tears. There is in this American...music a lyrical "contemporary" mass so invincible that I could see the foundation of a new sentiment of music capable of being the expression of the new epoch and also capable of classifying its European origins as stone-age - just as has happened with the new architecture. A page turns. A new exploitation arises. *Pure music*...