

**ARCHITECTURE
AND THE EXHIBITION OF SOUND**

THE BEGINNING



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The role of musical expression within society is one that has grown and continues to grow alongside the American populous. Since the emergence of the first American sound in the later 19th and early 20th century, the methods by which the public listens to music have changed. From the early method of strict live performance to the eventual invention of the personal music devices, an individual's musical experience has gone numerous alterations.

Society's current explosion within the digital media age has shed light upon a new method of experiencing music. The *Zeitgeist* has become one that finds itself amongst the transportation of the invisible media. Of all the entertainment or artistic medias, music has evolved the fastest and stands as an example for all other medias to follow. It is this advancement in technology, within the musical field, that allows the architect the opportunity to alter all previous known methods of presenting musical exhibitions. The current musical media requires a unique method of exhibition that has never been attempted. Music requires an architecture that does not stifle the creativity of the artist or distract the meanings of musical pieces. Instead, music is in need for an architecture that does not confine the invisible digital music within a structure. Music requires an architecture that creates no boundaries and is connected from all regions of the country.

Twelve locations are chosen to house museums of music and each are housed within a city that has had profound impacts upon the American music scene. The musical exhibition is not confined to each of these twelve. Each of the twelve is in a constant connection with each other, establishing a web of digital communication of music. While each institution will house recording studios and performance spaces they will be able to share their music through the digital media.

The investigation for this thesis is located through the entire United States. The Site chosen for this particular study is not confined to one location but to twelve locations in various cities in America. Each location will stand alone as institutions of musical classification. However, the intent is to create an important connection of each city and how music has affected each environment and how similarities and differences are viewed through musical expression.

In theory this particular exploration of musical influences will offer a new method of interpreting how architecture reacts to the spirit of the age. Heigle's discussion regarding the *zeitgeist* in his groundbreaking work "The Philosophy of History" plays an important role in the cohesiveness of architecture and current technology. This investigation of the current time period will offer understanding of how music has become manipulated over the last century. The duty is to produce an institution that is not stagnant in its form and instead becomes a tool that allows the spirit of the age to continue to develop itself.

Investigation of what would benefit this particular method of expression through music will influence the final design of the building. The physical building will consist of locations that find different methods of enhancing the musical experience. The curators of this particular museum will be, in theory, the residents of each of the twelve cities. The overall administration will be those who oversee the entire institution in the effort of unifying the twelve chosen cities. The architecture is intended to be a middle ground upon where the macro and micro institutions will have opportunity to work collectively.

History is in a constant motion of change, as it is in a continuous state of growth and classification. As time progresses forward we have no alternative but to produce history, whether it be a documentation of our single life or a recollection of our society as a whole. Even as this thesis is written history is being produced and documented. History and any form of conflict in particular has been said to be inaccurate because the historical accounts are written not by a neutral party but victors of wars or conflicts. Music finds itself in a constant divergence that is fought concerning what is the true essence of music; music devoid of any exterior influences or music that is in the popular culture spotlight. Over the years and decades it is obvious that the victors of the musical war have been all music that had been widely exposed and had become part of the popular culture of America. We no longer become influenced by regional music and instead a conglomeration of popular music becomes the default sound of America. So, when time passes and future generations look back at the musical experiences found in history, will it be fair to limit society to popular music alone? Will the perception arrived at by those we have not encountered with in the future be accurate and precise in describing all of society's expressions, that seem to find themselves through the art of expression in musical form? One could argue that it would be impossible to showcase all that had occurred in the past and certain styles or genres must be omitted in the respect of time and means. This argument shows some validity and has possibilities of overthrowing the romantic idea sought for in this particular thesis. However, if the argument is made that certain pieces of music should be omitted then who do we suppose should be given that honorable task of presenting our current society to those who will seek to learn of past cultures? The democratic answer would be to nominate and elect a panel of individuals that society feels would best represent the current populous. On the other hand, we live in a time period unlike any other and are given the ability to handle the selection of music quite differently than had been possible in past instances along the social timeline. We have reached an important time period in which it is capable to removing elected in-

Music finds itself in a constant divergence that is fought concerning what is the true essence of music; music devoid of any exterior influences or music that is in the popular culture spotlight.

dividuals chosen to represent a collective mass and instead replace them with something that follows all ideas of democracy to the fullest. To be true to the grass roots ideals of democracy, a direct influence of the people in a collective society is the most accurate manor in which music may be presented. Allowing each individual the opportunity to manipulate a soundtrack that is a representation of their particular society, within their particular genre of music, within their particular geographic region, removes any inclination that music is a conflict of victors and losers, delineating all power to the victors. In order to accomplish this daunting task we must understand what is important to the essence of music.

Music by definition is, “the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity.”¹ Music is obviously understood as being a composition of sound through continuity, just as the definition by Merriam-Webster states. However, music is also an “art.” Art by definition is, “the conscious use of skill and creative imagination especially in the production of aesthetic objects.”² It is this form of music that is most intriguing and it is this particular form of music truly speaks about the space and locations in which the compositions are derived. The artistic form of music is also a tool that is used by individuals to express the time and history of a society. Musicians produce and perform the music while society understands the message sent forth by particular music and establishes it as an expression of oneself. Is it not safe to say that any individual with an inclination of emotion find themselves emotionally attached to certain pieces of music? So then should we not allow every individual the right to share what they feel is an accurate description of themselves to anyone willing to listen? Music is initially confined to the regions in which the individual creating the musical expression is born and becomes socialized. We assert that “The images of place in American vernacular musics do not represent the nodes and arteries of a musical landscape, but rather they are imbued with agency, process of participating in and making history.”³ What the afore mentioned quote states is that, music has become a part of the defining nature

Music is initially confined to the regions in which the individual creating the musical expression is born and becomes socialized.

³ V. Philip Bohlman, “Immigrant, Folk, and Regional Musics in the Twentieth Century.” *The Cambridge History of American Music* p. 294 (Cambridge: Cambridge University Press, 1998).

of America. Music is an integral role in the formation of a society and plays an important role as to how that society will develop in the future. Individuals are exposed to certain styles of music and begin to recapitulate those forms of musical expression that are prevalent around them. Therefore, the environment determines the music and the music in turn determines the environment. Whether we as architects realize it or not, we have and will continue to impact the socialization of individuals and societies as a whole. Every location is unique and in turn the residents of each location is a unique socialized entity that find methods of expression that are unique as well. We must realize that architecture is at the forefront of expression and a new method of design is required to adapt to the changes that society has undergone due to the advancements of technology and in particular musical technology.

American Musical History:

Prior to rethinking the design of museums dedicated to music, we must understand how music developed across the United States from the country's earliest established music. The American music scene is vast and encompasses a wide variety of sound and various social influences. It is this open musical landscape that made the American scene a logical choice for a museum that dedicates itself to the expression and showcase of numerous styles of music. In order to fully understand the current American music scene an understanding of the past and the progression to the current panorama is necessary. Historically America was a compilation of various ethnic styles of music and did not have a sound that was unique to the United States of America. It was not until the late 19th and early 20th century when a sound was created that defined America as a legitimate world music power. The southern Mississippi delta gave birth to the sound of jazz which in turn became manipulated into the various forms of music currently spread throughout the country. A path of progression can be followed from New Orleans and it's surrounding region along the delta to every major American city. It is from this initial sound that regional music across America became defined and unique to the geographic locations. The late half of

The American music scene is vast and encompasses a wide variety of sound and various social influences.

the first half of the 20th century saw an increase of regional music that rarely transcended to other portions of the country. Styles and genres of music were rarely shared and remained separate for quite some time. We are safe in asserting that, "These four bodies of music- popular, country, folk and black or race music- were virtually isolated from one another in the 30's and 40's. People who listened to popular music were not usually interested in country or black music."⁴ The sound of a region did more than entertain it's residents. The music was an expression of life within a certain place, accompanied by the successes and turmoil residents faced. Music was an expression of place and place in turn was an expression of music. Within the Cambridge History of American Music it is said that "American vernacular musics rarely hide their association with place."⁵ Regions thrived on the sounds that were born from within their local society. The middle of the 20th century saw a great understanding of what impacts music had upon society and the locations where certain musical genres thrived. Twelve cities have established themselves as influential music environments in the past and these twelve have managed to continue to have profound impacts upon the current music scene that is much more widespread than had been seen in the past. The Twelve, in no order of hierarchy, are: New Orleans, Clarksdale, Memphis, Athens, Detroit, New York, Los Angeles, Seattle, Nashville, Cleveland, Chicago and St. Louis. From these twelve influential cities and the regions surrounding them, we are able to piece together the last 100 years of American music and the accompanying representation of each individual location. We are safe in asserting that these twelve cities have impacted the American culture over the years, however, one may ask if these are accurate representatives for the collective American society? Are we limiting ourselves to a handful of places instead of establishing an institution of the classification of music within every town and every city within America? It is necessary to understand that these twelve highlighted cities do not limit America to only a dozen locations. Each of these cities are intended to act more like beacons for regional areas of the United States and are representatives for regions

Music was an expression of place and place in turn was an expression of music.

⁴ Charles Hamm, "The Acculturation of Musical Styles: Popular Music, U.S.A." Contemporary Music and Music Cultures (N.J.: Prentice-Hall, 1975).

⁵ V. Philip Bohlman, "Immigrant, Folk, and Regional Musics in the Twentieth Century." The Cambridge History of American Music p. 294 (Cambridge: Cambridge University Press, 1998).

and not only the city proper. Whether we like it or not we may never depart from the concept of order and regulations. Maintaining a sense of order about the presentation and classification of our social expressions through music can only benefit those in the future and their strive of understanding the past. Each of the twelve chosen cities are worthy of such an institution because they have each at one time in the last century altered and redefined what was considered an accurate representation of American music.

MUSEUMS:

Why should we alter the method which museums have been accustomed to presenting information of the past? Are we to say that the way things had been done in the past and are currently in progress today are inaccurate and require alterations? Definitely the answer is “yes.” However the answer is also a definitive “no.” How can something be definitive yet contain such a contradictory response? The method by which artifacts and objects of importance have been displayed is not outdated and need not be redesigned. The traditional method of display works well when the object that is to be viewed is a physical piece of work that requires to be observed and appreciated in a controlled environment. Box rooms with blank walls containing nothing other than art pieces or artifacts are done so that minimal levels of distraction remove the individuals from the entire experience of viewing an art piece and understanding the artist’s motives and expressions. So why not achieve this unobstructed experience with artifacts of music? Past museums that were intended to be devoted to music have failed in presenting a correct representation of music and the music’s accompanying emotions which are imbedded in the lyrics and notes within each piece. It is within these institutions that the music and the music’s meanings are in a constant conflict with the secondary artifacts associated with the musical performers and their adoring public. So why do we feel that a museum of music must contain secondary artifacts such as clothing, automobiles, posters or photographs of the individuals who perform the music? Does this not begin to dilute the purpose and integrity of the pri-

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mary object, music? Yes of course the significance of a musical piece is lost when our minds become less fixated upon a musical piece affecting our aural sensation as we become more involved with what the performer was wearing while performing at a particular event. One of the poorest examples of documentation of musical history is the Rock n' Role Hall of Fame and Museum in Cleveland, Ohio. The museum prides itself on being an institution that is devoted to the sounds that American generations have enjoyed for generations. However, the failure of this particular institution is evident on the initial entrance to the museum. Upon entering the building, one is less focused on the music and instead becomes fixated on the secondary artifacts that have found their way into the museum. Rather than becoming enthralled with meaning and sound we are forced to take sight of an automobile owned by Janice Joplin or a velvet suit worn by Jimi Hendrix. Since when did music become a visual experience? Granted, some visual is needed in understanding text of a particular song. However, the meaning of music had nothing to do with what gold chain James Brown was wearing the night he performed on the Ed Sullivan show. We must refrain from becoming fixated upon secondary objects that have no connection to the aural sense of music. This is the moment when the architecture positions itself between the integrity of music and all that begins to cloud what is understood as music and any accessory that attaches itself to music.

ZEITGEIST:

The term **Zeitgeist** comes from two German words **Zeit** - meaning time and **Geist** - meaning spirit ⁶. The two together form a new term that Webster defines as, "The spirit of the age; trend of thought and feeling in a period. ⁷" The term was first used in Hegel's groundbreaking work *The Philosophy of History* when he expressed that, prior to understanding history, one must first understand the spirit of the people in which historical events had occurred. Hegel asserts that an individual's understanding of historical occurrences comes from initially understanding the social conditions of the masses and what previous occasions had had impacts upon that particular society's existing social condition. Hegel states that,

This is the moment when the architecture positions itself between the integrity of music and all that begins to cloud what is understood as music and any accessory that attaches itself to music.

⁶Webster's New World College Dictionary, (New York; Simon & Schuster, 1988).

⁷Webster's New World College Dictionary, (New York; Simon & Schuster, 1988).

“it is the aim of the investigator to gain a view of the entire history of a people or a country, or of the world in short, we call Universal History.”⁸ A traditional museum follows the methods of the investigator in its strive of obtaining historical information. However, this thesis is striving to accomplish an investigation that delves further into the historical sense and presents an account that is not limited to accumulation of information but an understanding of historical events as well. The previously mentioned investigation of history is not successful in the recounting of historical information. Hegel reasserts that this method is defective when he states that:

A history which aspires to traverse long periods of time, or to be universal, must indeed forego the attempt to give individual representations of the past as it actually existed. It must foreshorten its pictures by abstractions; and this includes not merely the omission of events and deeds, but whatever is involved in the fact that thought is, after all the most trenchant epitomist.⁹

We would not be accurate in presenting a museum devoted to the musical expression of America if we were only replaying musical pieces. The architecture of the museum must enlighten each individual on the subject matter displayed in music.

We may ask ourselves, how the discussion of Zeitgeist could have anything to do with a museum that is devoted to the classification and expression of music? We can comfortably say that the current spirit of the age is dramatically different from the past, since society’s current explosion of the digital age. When discussing a new method of presenting and archiving an entity that can neither be seen nor touched, but has an aural relationship with our senses, we must begin to determine how such a phantom of an object require a building. The physical manifestation of a space consisting of multiple rooms and vacant spaces, which is entirely devoted to an entity that takes no physical form seems to be implausible. It is the spirit of the time that allows such a new method of classification to become a possibility. Society’s current experiences with the musical media is drastically different from the interactions

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⁸Charles Hegel, *The Philosophy of History* p. 4 (New York; Dover Publications, Inc. 1956).

⁹Charles Hegel, *The Philosophy of History* p. 5 (New York; Dover Publications, Inc. 1956).

individuals with their music, even as recent as a decade past and time has called for an alteration to the presentation of the musical experience.

At the beginning of the 20th century, just as America began establishing a sound all of its own and the young nation was not reliant upon the music of Europe or Asia, the method which individuals could experience music was a first hand interaction with the performers. The necessity to travel to a music hall or a local institution to hear some forms of composed music was exactly that, a necessity. The experience of music was dramatically different and it was something that was personal yet public. Listeners could hear the compositions and interpret it in their minds and be alone mentally with the pieces of music, but they also were in an environment that housed multiple listeners and therefore the experience was an event for the public and not the individual. It was not until the invention of the phonograph by Thomas Edison and the record player's subsequent mass production that an individual was capable of experiencing music on a personal level. The personalization of music allowed the imagination to take hold of the expressions and meanings of a particular pieces of music. For decades musical experience seemed to be classified within two distinct categories: personal and public. The personal experience of music was one that removed an individual from exterior influences of other individuals, while the public experience allowed an individual to share their perception of a musical piece with other individuals. Bull reaffirms this position on the auditory sense when he states that, "only the auditory nature of experience appears to be so all encompassing and non-directional. The use of music that has personal associations or connotations heightens these feelings. Equally personalized music enables the user to recreate a sense of narrative that overlays or re-inscribes journeying in public."¹⁰ So, would it not be interesting if it were possible to maintain both forms of experiencing music simultaneously? The current spirit of the age, or Zeitgeist, allows us to tamper with this current dual experience method and attempt to fuse the two interactions of music into one comprehensive experience.

The personal experience of music was one that removed an individual from exterior influences of other individuals, while the public experience allowed an individual to share their perception of a musical piece with other individuals.

¹⁰Michael Bull, *Sounding Out the City* p. 37 (New York; Berg 2000).

The past decade has seen an explosion in the digital age of music. The increase of computer technology has allowed individuals to transport large amounts of music from the living room and the concert hall to the public realm. Michael Bull mentions that, “the sale of personal stereos continues to grow as they are being used by an increasingly wider user group, beyond teenagers and commuters who use them regularly as part of their daily routine.¹¹” The current spirit of the time is noticeably different from previous generations of music. America has seen it’s musical landscape change from a regionally dominant and stagnant collection of environments, to a unified land that is constantly on the pursuit for new styles and genres of musical expression. Individuals of our Society currently have the ability to literally transport environments wherever they please through the use of digital music.

TRANSPORTABLE ENVIRONMENTS:

A transportable environment does not necessarily mean that a building de-constructs itself and is rebuilt with ease in a new location. A transportable environment does not necessarily have to deal with something that is architectural or even be a physical entity. According to Prasad Boradkar, professor at Arizona State University School of Design, “Environments may also be conceived as mental rather than corporeal, imagined rather than built, ethereal rather than corporeal, and perceived rather than prototyped.¹²” The spirit of the time has found itself transporting environments that are not physical but maintain an aura that designate an environment none the less. The greatest and most profound example at the forefront for such a groundbreaking movement of space and environment is the musical stage. The music format is influential because it is something that need not be seen or felt and can rely on only one sense of the five for us to realize it’s existence. Professor Boradkar continues to state that:

The MP3 file is as versatile as it is portable, because it can be “ripped” from and “burnt” onto a compact disc, it can be saved on any device that has a hard drive, it can be easily transported over the Internet, and it can be swapped be-

The greatest and most profound example at the forefront for such a groundbreaking movement of space and environment is the musical stage.

¹¹Michael Bull, *Sounding Out the City* p. 3 (New York; Berg 2000).

¹²Prasad Boradkar, *10,000 Songs in Your Pocket* p. 1

tween people who have never met. And, it is invisible. It is ephemeral not corporeal, it can but need not be attached to a physical medium such as a CD, it cannot be seen or touched but it can be heard.¹²

Two specific statements within the previous quotation made by Boradkar are interesting and important to the success in the establishment of a new method of museum presentation of music. When Boradkar mentions that music files on a computer format, “cannot be seen or touched but it can be heard,” he reassures that music is something that relies on the aural sense and nothing physical is required to distinguish music’s existence. We understand that music is something of existence but we are unable to see or touch music. Because of music’s inability to become a physical entity music has an advantage that other pieces of artwork are unable to obtain; music requires no physical space to be displayed. Boradkar also mentions that music “can be swapped between people who have never met.¹³” This brilliant statement by the professor is the precise reason that the zeitgeist of today calls for an institution that requires no physical boundaries to confine the museum’s exhibition. Today’s spirit begs for an architecture that allows society the ability to access it from multiple locations and establish an architecture composed of a virtual site as well as the physical footprint normally associated with architecture. How does the virtual realm place itself within an architectural design? Is it valid to think that an architect is responsible for the physical space required for recording spaces and computer systems as well as the virtual space housed by the music itself? This is an opportunity for the architect, to as some might say step out of the box, and begin utilizing the physically open space required to achieve a full exploration of the aural sensation of music.

So how does architecture begin to manipulate the physical realm as well as the virtual space that is home to the sounds stored as digital media? We as architects are inclined to work with the physical space, regardless whether the space is something positive or negative. The method of which we manipulate the positive, or building form, has direct influence upon the negative space surrounding the

We understand that music is something of existence but we are unable to see or touch music.

¹²Prasad Boradkar, 10,000 Songs in Your Pocket p. 2

¹³Prasad Boradkar, 10,000 Songs in Your Pocket p. 2

forms. If we refrain from thinking of the negative space as, an open place that is simply a location that does not house a physical entity, but instead utilize the so called negative space to create an “environment,” then nothing can be viewed as being a negative or wasted space. It is the architect’s duty to harmonize what is a visible, physical entity with what cannot be seen but remains to make a profound impact upon an environment. In order for such a method of architecture to be a success the architect must realize that multiple exterior factors will determine the function and form of the building. It is detrimental that the design of such an institution understands that the unseen requires as much attention as the traditional portions of a building. According to Ramesh Srinivasan and Jeffrey Huang at the Harvard University Graduate School of Design, they “believe that an ontology that is truly adaptive and reflective of the priorities and hierarchies of the participant (museum visitor, curator, or contributor) can serve as the key architecture behind making the digital museum experience truly powerful.¹³” The key factor that will aid in the success of a museum of music are the participants that wish to experience the museum’s collection.

The space required for a new type of museum consists of locations where individuals are free to produce and listen to music. Residents of each of the twelve cities will have the opportunity to enter an environment that offers them the equipment necessary to produce music that then becomes classified and shared as examples of what that particular cities sound consists of. Would it not be interesting to arrive at an institution that houses a digital archiving system, allowing various regions of the United States to share each cities unique expressions through music? At one instance an individual could be experiencing in solitude a specific piece of music allowing their emotions and imagination to paint images brought out by the music. Then that same individual could be watching a live performance that is broadcast to all twelve cities housing museums of music. The institution is home to ideals that the classification of music will follow the spirit of the time that our society currently has found itself. The method of which musical classification and interac-

At one instance an individual could be experiencing in solitude a specific piece of music allowing their emotions and imagination to paint images brought out by the music.

¹²Jeffrey Huange and Ramesh Srinivasan, “Fluid Ontologies for Digital Museums” p. 3

tion is in need of a drastic change and architecture will be at the forefront in the quest to enhance the musical experience. Individuals partaking in the museum's exhibition will be able to witness the methods by which music is produced. Visual connections of spaces are key in the success of the institution and must be maintained throughout the building. The built environment must also implement itself into the site in such a manner that it does not overpower or detract from the location in which it sits. An intimate space is ideal in order to entice the casual pedestrian to partake in the exhibition of sound. The physical environment must breath music and the turn of each corner must offer something interesting and insightful to the palette of experiences one attempts to achieve while in the spaces. The final design of the institution will be porous and architecture will be evident and

SITE

CITIES OF MUSIC

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SEATTLE

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DETROIT

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NEW ORLEANS

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SITE

This particular thesis deals with many issues that do not deal directly with the architecture. Upon researching various cities and regions that have had profound impacts upon the American music landscape over the last century, a list of twelve was determined to accurately represent American music. It is from these twelve cities we are able to understand the vast differences and similarities American music contains. The importance of the success of this particular thesis relies heavily upon the sites chosen to house the museums and the classification devices. Each of the cities chosen have impacted the music scene at a different time period. Also, the twelve are located in various regions of the united states offering as wide of a variety of genres of music as possible.

Due to the time period required for this thesis it will not be conducive to spend time on each of the twelve cities and the museum designs. From those twelve, three will be highlighted and focused on in design and architectural requirements. One will be singled as being the prototype for further development of architectural expression and detail.

CITIES TO HOUSE MUSEUM OF MUSIC

1. New Orleans
2. Clarksdale
3. Memphis
4. Athens
5. Nashville
6. St. Louis
7. Cleveland
8. Chicago
9. Detroit
10. New York
11. Los Angeles
12. Seattle

HIGHLIGHTED CITIES

1. New Orleans
2. Detroit
3. Seattle

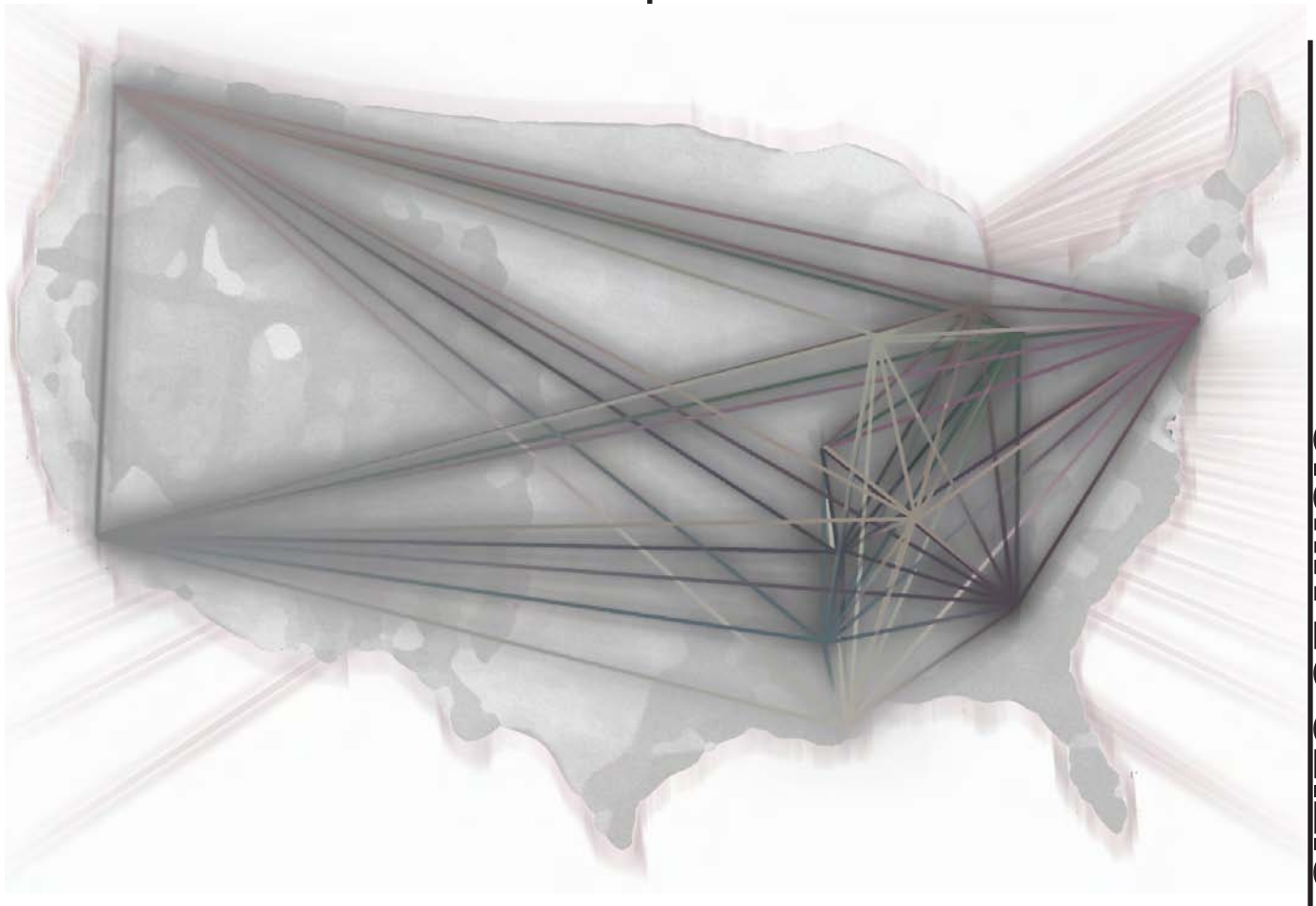
PROTOTYPE CITY

New Orleans

SITE

The twelve sites chosen for the museum of music are to act with unique identity compared to the other eleven sites. However, it is important to realize that while each of the twelve stands alone, they also represent a unified American musical landscape. To design an institution that is singular yet also reliant upon other locations, one needs to account for the communication of each city. It is essential to think of the museum of music as a single entity rather than twelve pieces in a collection. In other words the institution as a whole is greater than the sum of the institution's parts. What this means is that while it is important to study each individual site where the museum will be located. It is more important to und-

stand that the institution is not capable of being successful without any of the chosen sites. So as research for the locations of each museum was done, regional context was taken into account. The understanding of each city's musical history played an important role in the selection of each site. What this creates is not only a unification of buildings housing the museum's exhibition but the institution begins to connect the movement of American music. Direct paths joining each city's musical district is advantageous to the success of an institution that thrives on history and society.



SITE

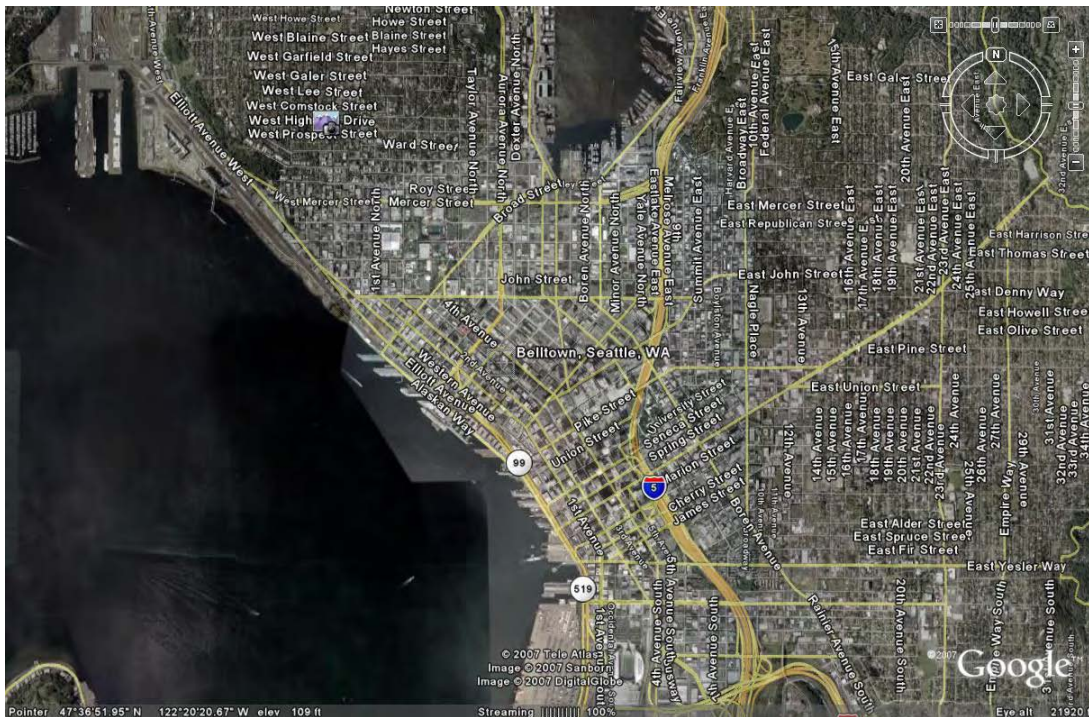
The city of Seattle is located in the North-West corner of the United States roughly 100 miles from the boarder to Canada. The Puget Sound and lake Washington are the two major bodies of water that form the land on which Seattle is situated. The climate for the region is comfortably mild with an average temperature low of 35.2 degrees to an average high of 75.2. The yearly rainfall average is 154.2 inches and a snowfall of just 3.7 inches per year.

It is the largest Pacific-Northwest city with a current population of just under 600,000 residents in the city proper. Seattle is a modern city with a population density of 6,717.0 residents per square mile. The city was first founded in the year of 1851 by European settlers. Prior to the 1st decade of the 20th century Seattle was middle in size. However, The population more than double within

a decade and continued to follow a growth and currently has stabled itself at a growth rate of 9% per decade.

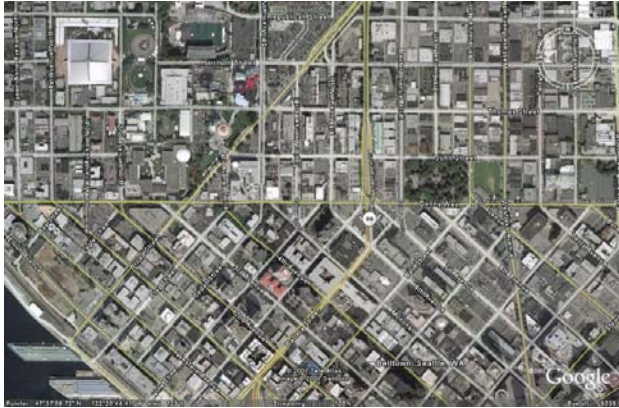
“What people don’t realize is that the so-called Seattle grunge scene grew out of several close-knit gourmet supper clubs...”

-Kurt Cobain



SEATTLE

SITE



The dominant music district of Seattle is the area of Belltown, located along the water amongst the cities most densely populated area. Belltown is home to 8,500 residents as of 2006 in a predominantly home rental location. The land on which this dense community sits upon was flattened artificially as part of the cities regrading project. The project consisted of the removal of Denny hill allowing the city to become part of the water of Elliot Bay. The district at one time was home to the low-rent and art district of the city. It was not until recent history that Belltown had transformed itself into one of the more upscale districts within Seattle.

Belltown's impact on the arts of Seattle and the nation date back to soon after the completion of the Denny hill regrade. The district at one time was home to the large production of silent movie films which gave it the nickname of "Film Row." From the early years of the 20th century until 1980, when Universal Studios were the last to remove themselves from the district, film was Belltown's industry. However, soon to arrive were a large wave of bohemians attempting to define themselves in the American music scene.



SITE

The site chosen within Belltown, Seattle is on the grounds of the Seattle Center. The Center is located in the North-West corner of Belltown and is connected to the densely populated area by the roads of Denny Way and Broad Street. The grounds are 74 acres in size and are home to the most distinguishable monument in Seattle, the space needle.

The Seattle Space Needle is a remnant of the 1961 Worlds Expo hosted by the city of Seattle. Over forty years after the Expo the site is still one of the greatest draws for tourists within the city. Currently the Center is home to many of the city's artistic attractions as well as the continuously popular Space Needle. The additional activities within the 74 acres are the Pacific Science Center, The Seattle Children's Museum, Center House Theatre and the newly completed Experience Music Project. The Experience was completed by the architect Frank Gehry and is dedicated to the sounds and music of Seattle's music icon, Jimi Hendrix. It is this project in particular that had a profound impact on the choice of placing my transportable Museum of music on the grounds of the Seattle Center. Due to the close proximity of the Experience Music it is conducive to realize that each museum will be capable to feed off of the great deal of visitors to each exhibit.

The location on the grounds chosen for the Transportable Museum is in an area known as the peace gardens. The gardens are situated on a triangular piece of land at the int-

ersection of Denny Way and Broad Street. The topography of the land is flat and covered with grass and the occasional tree. Adjacent to the site are the Pacific Science Center as well as the sculpture garden. The site is an open environment that would allow for the movement of participants amongst the Museum.

The site is an open environment that would allow for the movement of participants amongst the Museum.

The gardens contain 35,000 sq. feet of open space and are configured in a triangular space. It is essential for the lands to be able to contain a permanent fixture open to the public as well as housing the Transportable Museum when it finds itself located in the city of Seattle. The location chosen is extremely capable of housing a successful implementation of the Transportable Museum.

SITE



NORTH-WEST BELLTOWN



SEATTLE CENTER FACING SOUTH-WEST



SEATTLE CENTER FACING NORTH-WEST

SITE

The Seattle music scene is fresh in the American music landscape and has only recently become a breeding ground for musicians. The Seattle sound is strongly influenced by the impact of a heavy bohemian contingent. The sounds of the Seattle came from the bars and were an expression of the youth and angst of the city. From the ground breaking sounds of Jimi Hendrix to the progressive rock of *Deathcab for Cutie* the Seattle music scene has produced a name for itself. Seattle came at a time when the mass production of music thrived. The digital age opened a pandora's box of mass music production and the sound of the city was exposed to the rest of the world with great ease.

The sounds of the Seattle came from the bars and were an expression of the youth and angst of the city.

The district of Belltown was where the collection of musical expressionists and modern day poets would come together. Belltown's densely populated streets contain numerous bars and coffee shops that allow the city to express itself. It is not coincidental that the Seattle music sound is sometimes described as being an extremely emotional for of expression. The high accumula-



tion of precipitation is a catalyst for a great deal of the poetic nature of the city. The city at times seems to be pulling at itself in attempts to become removed from the dreary and desolate surrounds that are results of the climate.

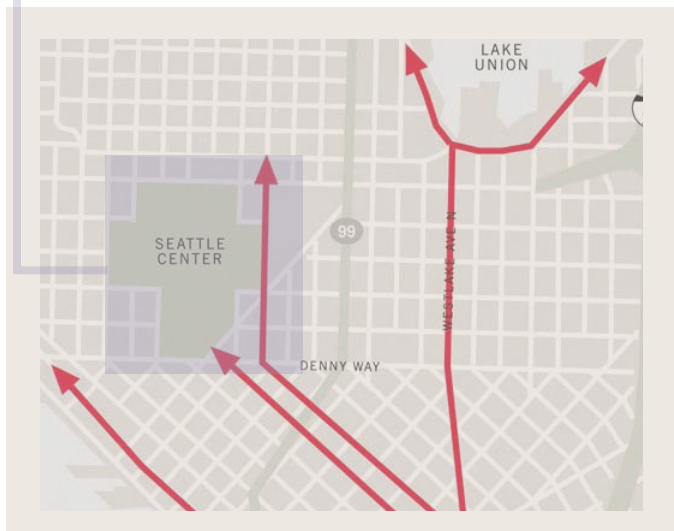
SITE



Seattle is currently in the initial stages of creating what they are calling “The Blue Ring.” It is a redevelopment of areas surrounding the downtown. The plan’s purpose is to emphasise the public open spaces as well as civic locations and linking them with public rights of way. The Seattle civic center is one of the largest public open spaces on the agenda. The proximity to the water makes it an important public space even though it is the furthest of the locations from the city’s downtown.



The Seattle Center is located at the conclusion of two of the city’s major arteries. Fourth and sixth streets run parallel to the water and conclude at the center. These are not restricted to automobile traffic but are also relied upon as pedestrian arteries. It is advantageous that two of four north/south connectors directly influence the movement two and from the site I have chosen. This will allow a great number of foot traffic in the direction of the Transportable Museum and the permanent instillation upon the Seattle Center.



SEATTLE

SITE

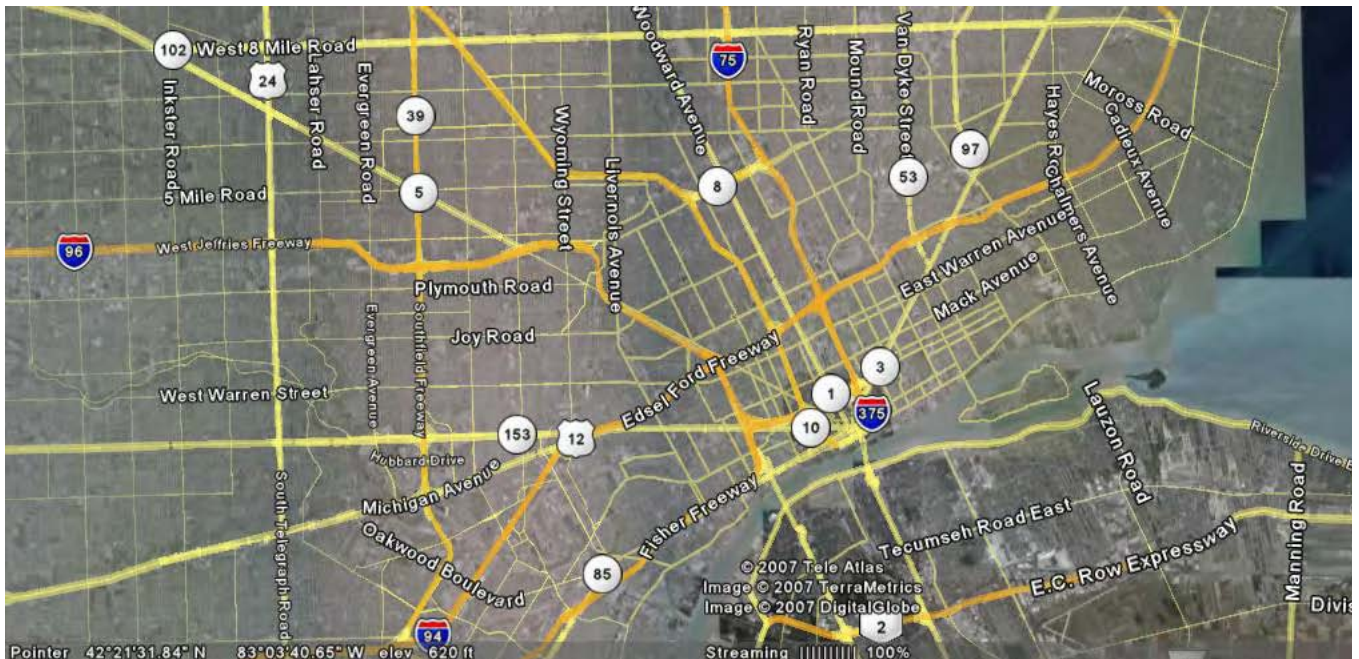
The city of Detroit is located in the north-eastern most portion of the American mid-west. The city proper sits along the Detroit river connecting the lakes of St. Clair and Erie. The temperature in the region ranges from a yearly low of 19 degrees to a yearly high of 83 degrees.

Detroit at one time had a population high of 1.8 million residents. Since the decline of the urban city in the United States, Detroit has fallen to around 900,000 residents. The landscape of the city is spread out and has a low population density and the suburbs have overtaken the city drastically. The Metropolitan community contains around 6 million residents depending on what cities are considered to part of the metropolis. The downtown has had renewed activity in the recent years, as well as attracting new and young residents to the city center.

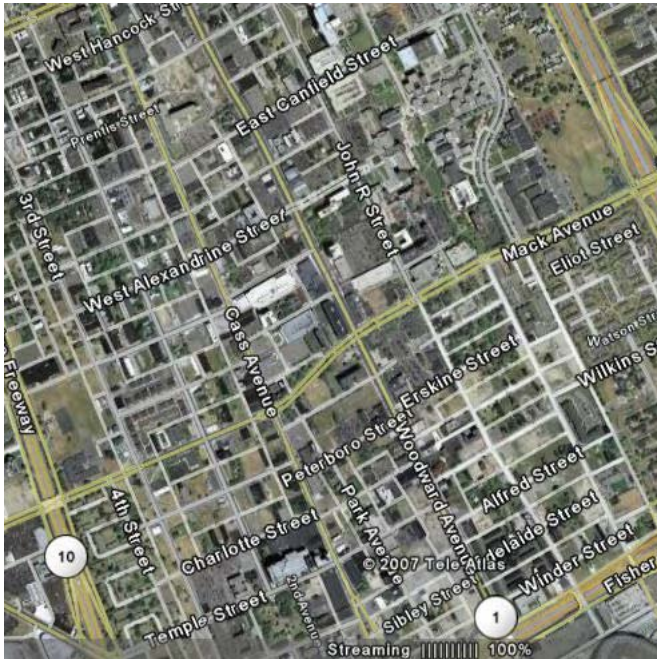
The main street of Woodward avenue is the main connector of the downtown and the thriving suburban cities and towns. The ideal site for the project needs to be on Woodward ave. so that Detroit can show its musical knowledge.

Once you're a Motown artist, you're always a Motown artist.

-Smokey Robinson



SITE



the proposed site located at the corner of Erksine and Woodward. The site is adjacent to an important cultural fixture. The Bonstelle Theatre is located just north across Erksine and is home to the undergraduate theatre department of Wayne State. It is this prominent feature that made the vacant lot at Erksine such an easy decision to place a museum that is reliant upon culture of the city as well as heavy pedestrian activity.

The Cultural Center of Detroit is home to two of the cities most prominent institutions. The Detroit Public library and the Detroit Institute of Arts located directly across from each other on the main axis of Woodward are dominant in the district. However, further south along Woodward are other cultural fixtures. Wayne State University has solidified itself as an important art university. The Detroit Symphony Orchestra performs just north of



SITE

The site chosen for the Detroit location of the Museum is at the corner of Woodward avenue and Erksine. The site was chosen because of its proximity to the Detroit Institute of Arts, the Center for Creative Studies and Wayne State University. Also, the Museum of Contemporary Art Detroit is just north on Woodward and directly across Erksine is the historic Bonstelle theatre that is used for performances by the undergraduate theatre school from the Wayne State University. To the east is the once lavish Brush Park district that was home to a great deal of french style homes in the city's heyday. The last few years has seen a resurgence in the district and new homes are being constructed giving life to a future thriving residential district.

The actual site for the Museum is located on the east side of Woodward and on the south of Erksine. The lot is a square with 160 ft. along the Woodward side and 250 ft. along Erksine. The adjacent lot to the south contains a four story building that is currently under renovation. On the north side of Erksine sits the 80 year old Bonstelle theatre that once housed a Jewish Synagogue and has since been converted to a live performance facility. The Bonstelle is in need of desperate repair but still stands as a prominent figure amongst the streets. Directly east of the proposed site is a vacant lot that is ideal for necessary parking in a city that is dependant upon motor vehicle traffic.

Wayne State University played a large role in the selection of this

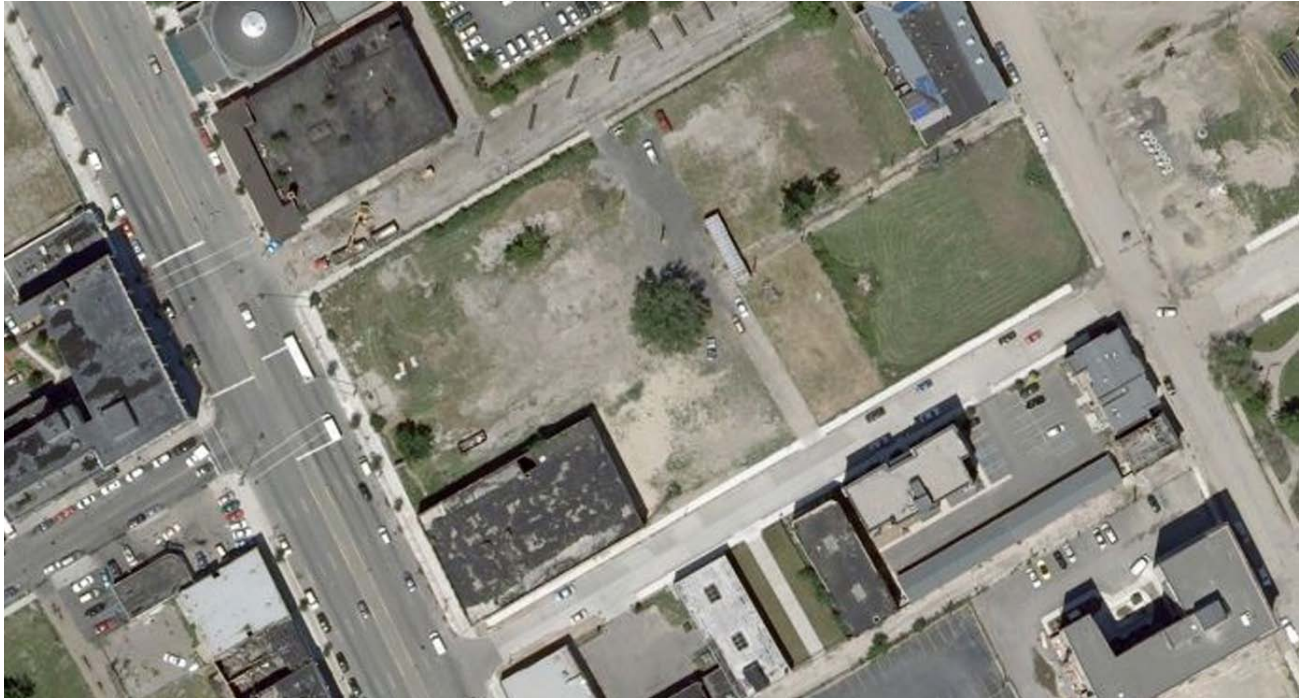
particular site. The University over the last few years has created a pedestrian friendly campus that the city has not seen in over 50 years. Youth has given rise to the university/cultural center district and more individuals are moving back to the city as a result.

The University over the last few years has created a pedestrian friendly campus that the city has not seen in over 50 years.

Pedestrian activity is important to the success of the museum proposed. Detroit made it difficult to find an area that had high pedestrian activity as well as being close to art institutions and cultural institutions.

The Museum will add to the life that has already been restored to the district and create an environment that is inviting to all pedestrians of the district.

SITE



ERKSINE AND WOODWARD



FACING NORTH-WEST



FACING NORTH-EAST

SITE

The Detroit sound is one that originated in the churches and congregation functions in the residential neighborhoods. The 1950's saw the beginning of what would become known as Motown. The youth that grew up in the single family bungalow style homes prevalent in the Detroit area took their sound to the streets. Trained in gospel music and taught to sing at young ages the Detroit sound came from the city's youth. The voice was Detroit's instrument and melodic compositions of multiple singers were the predominant musical expression of the city.

The youth that grew up in the single family bungalow style homes prevalent in the Detroit area took their sound to the streets.

The street corner became the stage upon where music was performed. The residential city block was the audience and the singers harmoniously performed their gospel roots. As Motown records was born so was the international sound of Detroit. The spectacle of the show and the performers drew listeners and viewers to performances throughout the city and eventually to the entire nation. Accompanying the voices of the acts were matching ensembles and choreographed

dance moves. The Motown sound was more than a sound, it was an entire experience. Detroit was home to such acts as the Temptations, The Jackson Five, Diana Ross, Aretha Franklin, Al Green and the Four Tops. The city thrived upon the musical acts it had produced.

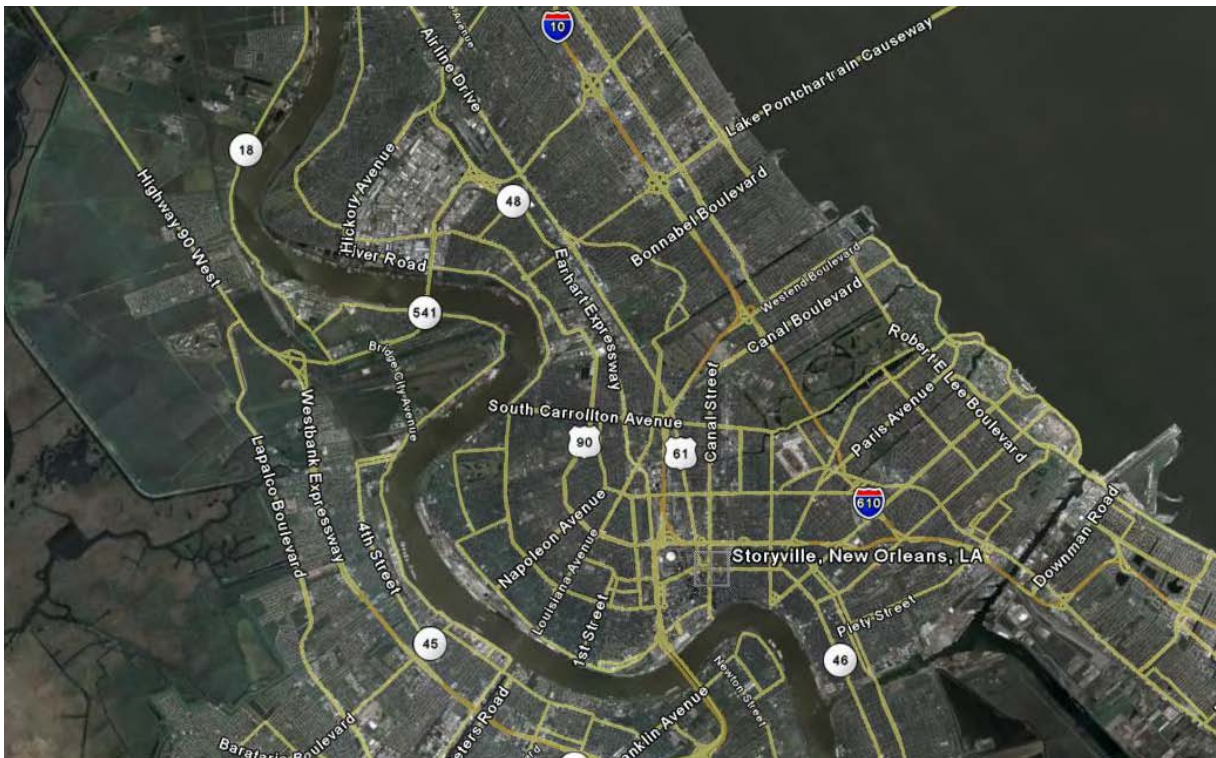


SITE

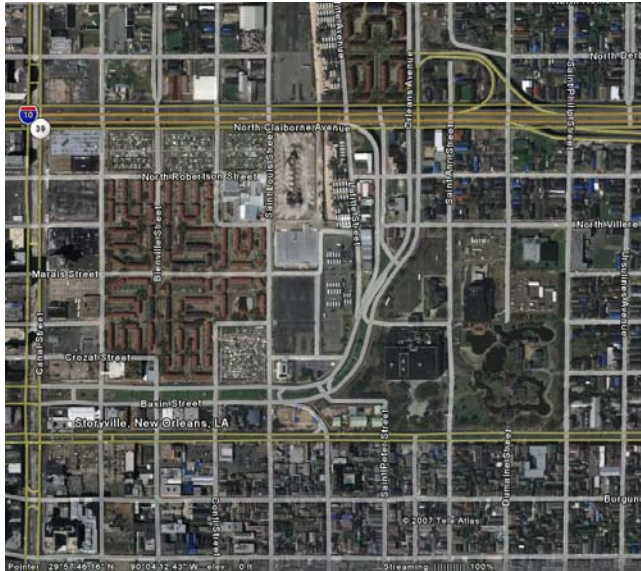
The city of New Orleans is located in the Southeastern United States along the Mississippi river. It is one of the largest U. S. ports and is at the mouth of the Mississippi as the river opens into the Gulf of Mexico. Just under half of the city proper sits below sea level at a maximum depth of 10 feet below. The climate of the city remains at comfortable to a high temp. With a strong humidity. The average low temp. is 51.3 degree and a maximum temp. of 81.9 degree. The average rainfall accumulates nearly 70 inches of rainfall a year.

The estimated population of New Orleans is to be 273,000 residents a decrease of 40% since the Katrina disaster. Prior to the natural disaster in 2005 the city's infrastructure was capable of housing roughly half a million residents.

New Orleans is sometimes referred to as the "most unique city in America." The uniqueness is usually asserted to the topography of the city and it's relation to the water. However, it is also unique for the amount of turmoil it has passed through and how it continues to rebound from unfortunate events. The music of the city is a direct result of the surroundings in which the residents live. The city is a collection of wards that vary in physical landscape as well as median household income. New Orleans is not confined to being simply a city comprised of infrastructure, but it is a cultural entity that is unique to most of what the world has to offer.



SITE



The New Orleans site chosen for the Transportable Museum of music is in the district known as Storyville. The Storyville area is comprised of six blocks and is two blocks distance from the famed New Orleans French Quarter. Currently the area consists of a housing project and is mostly single family homes.

The history of Storyville makes it applicable to containing the Transportable Museum because it is lar-

gely considered the birthplace of jazz. Storyville began as a confined district for the city of New Orleans in which illegal activities were practiced. It was from these bars and brothels that storyville made a name for itself and gave rise to the first true American music genre.

“Dixieland music in New Orleans was loud, but it was full and round.”

-Mahalia Jackson

The current landscape for the district is much different to that prior to the closing of Storyville in 1917. The bars and brothels were cleared in the 1930’s for the Iberville Housing Project. However, the history of the district still resonates throughout The city of New Orleans.



SITE

The site chosen for the Transportable Museum of music is in the Louis Armstrong Park located within the famed Storyville district. The park is within walking distance to the French Quarter and is bordered by the major New Orleans thruways Rampart street and Basin Street. Rampart contains the main entrance into the park itself and is also the longest boundary. Though it is primarily thought of as an automobile street, it's proximity to the French quarter and the center median make it pedestrian friendly as well.

The park itself is composed of 32 acres of land and marsh. A great deal of history comes from the site and it's surrounding areas. Within the park itself is an area known as Congo square. The square currently is an open piece of land near the entrance off Rampart street. It's original purpose was for the large congregation of freed slaves to come together and express themselves through song. In addition to the Congo Square the park is also home to many musical attractions dedicated to the sound of the city and it's immense impact upon the American music landscape. As mentioned before, Louis Armstrong Park is primarily composed of open grass fields and marshland. However, it contains the Mahaila Jackson Center for the Performing Arts, The New Orleans Municipal Auditorium and The New Orleans Jazz National Historical Park. It is this collection of open space and profound institutions that made the Louis Armstrong Park a logical choice for the tran-

sportable Museum of Music. The grounds seem to call back to the time when American Music was just beginning it's first stages of composition.

The grounds seem to call back to the time when American Music was just beginning it's first stages of composition.

The exact location designated to become the first site of the Transportable Museum of Music is at the entrance to the Park on Rampart Street. The reason this particular location was deemed to be the initial location for the exhibit is due to it's proximity to Congo square and the marshland within the park. Also, the site is directly linked to Rampart Street which allows pedestrian activity to pass through the permanent structure that will be constructed on the grounds.

SITE



LOUIS ARMSTRONG SITE



LOUIS ARMSTRONG PARK FACING NORTH-EAST



LOUIS ARMSTRONG PARK FACING NORTH-WEST

SITE

New Orleans' music was born on the porches and public spaces of the low income houses. It is a sound that pulls on the emotions and is more than just a tool to pass the time. The sound of New Orleans was intended to immortalize the stories of those that resided in southern America during a time of turmoil. The painful retelling of slaves within the Congo square defined the city of New Orleans and the city in turn defined it's residents. The streets were filled with sounds and a great deal came within the small six blocks of Storyville.

It is a sound that pulls on the emotions and is more than just a tool to pass the time.

It is said that jazz did not originate within Storyville alone, but rather the sounds of jazz and blues flowed through the entire city of New Orleans and the Mississippi Delta. The significance of the Storyville district is that the bars and brothels were the megaphones for the artists of a new genre of music. If a young talented individual was starving to have his/her voice heard and their story listened to, then it was necessary for them to travel what was simply known as "The District." It

Was in this small area of town that the voices of Mehaila Jackson, Ella Fitzgerald and the guitar of Robert Johnson, B.B. King and Muddy Waters as well as the cornet of Louis Armstrong.



CASE STUDIES

OIL RIG

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SHRINES AT ISE

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PAPER ARCH - MoMA

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THE CANOPY - MoMA

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NOMADIC MUSEUM

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CASE STUDIES

Oil rig construction is interesting in the engineering it takes to produce something that is so large in the middle of hostile water. However, it is even more interesting to think that much of the entire structure is capable to move and adapt to the necessary changes to the structure. Below the surface of the water the piers holding up the rig are secure and permanent fixtures. The above structure is adaptable and is designed to become manipulated when needed.

The structure is not transportable but is movable. This ability to manipulate itself is an interesting cue

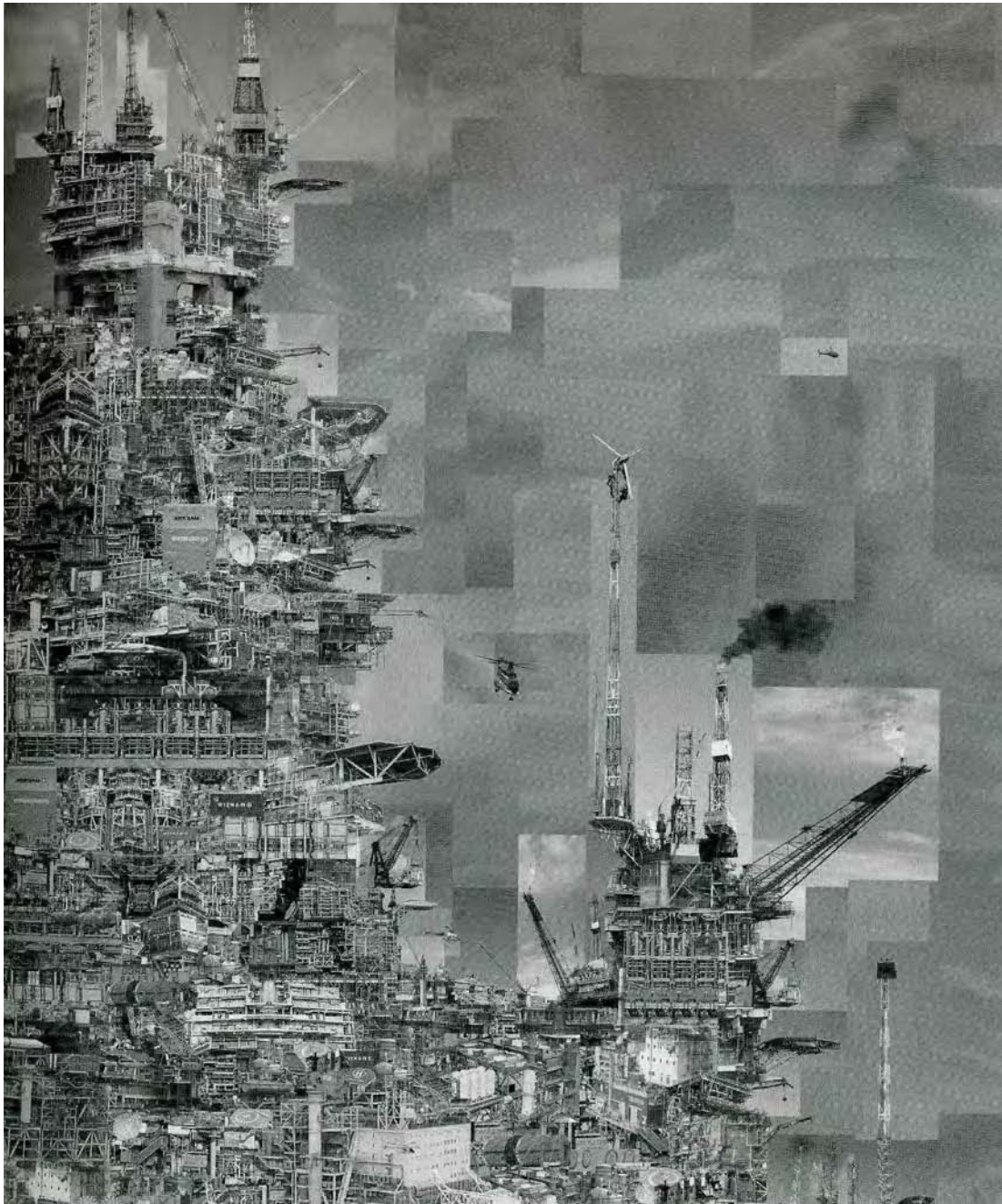
to look at and take account of for the design of the Museum of Music. The ability to have a permanent structure like the piers of the oil rig is similar to the permanent structure that will be located upon each of the twelve sites housing the Museum of Music. The Museum will have to adapt and manipulate itself much the same way the oil rig is capable to adapt and alter itself as needed.

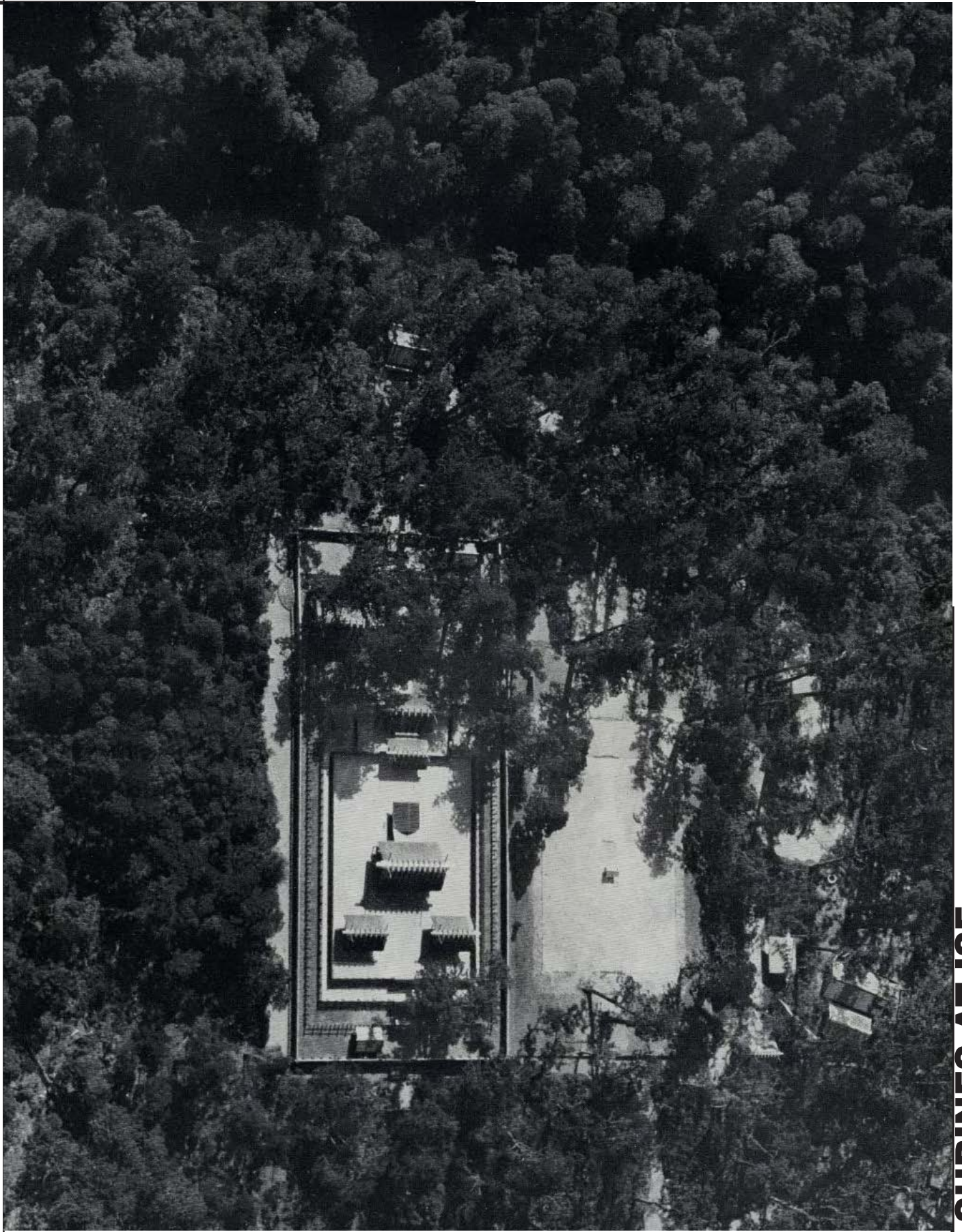


CASE STUDIES

Upon looking at precedent studies for this particular thesis project, it was difficult to determine what exactly would be something worth looking at to benefit something that was permanent yet transportable. The oil rig case study was determined to be a valid precedent study, because it is essentially an environment that is a collection of

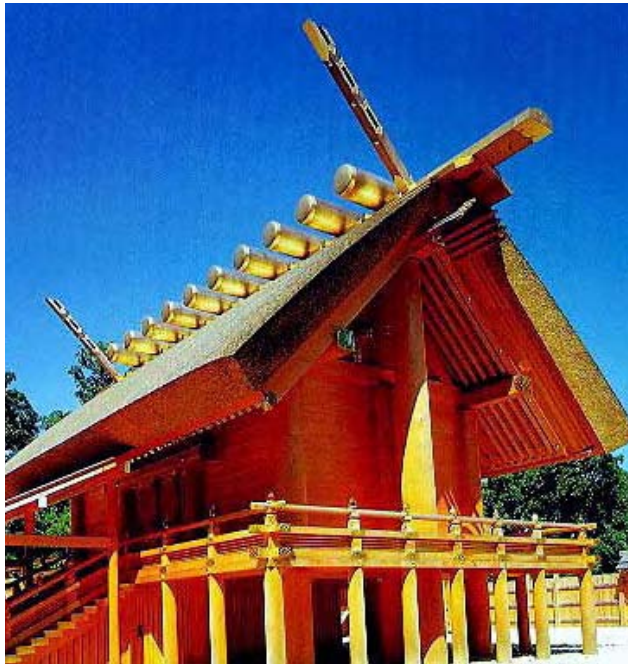
multiple entities that work seamlessly together. The museum is similar because it will be a collection of classification utilities that will work as seamless as that of an oil rig.





SHRINES AT ISE

CASE STUDIES



The Shrines at Ise Japan were chosen as precedent studies because of the rebirth that occurs every 20 years upon the sites. The shrines at Ise are considered to be both old and yet very new. They are old because they are identical to the original buildings that were first constructed on the grounds over 1300 years ago. However they are obviously new because they are cerem-

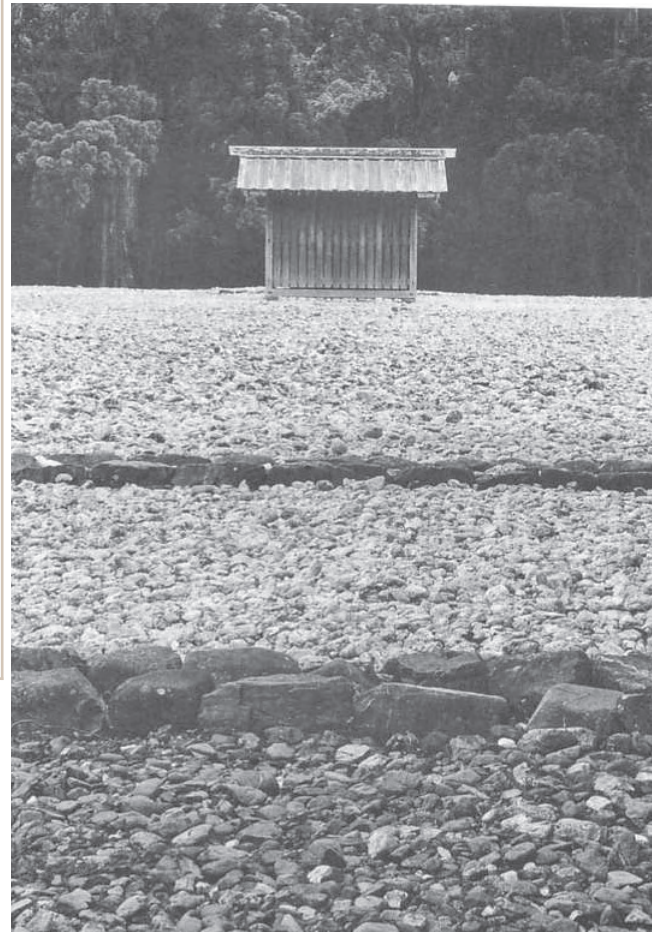
“There is nothing imposing but the space, the silence and the suggestion of the past.”

-Lafcadio Hearn

oniously rebuilt each year from hand picked material from the surrounding landscape. The constructed buildings are simple and pure in design. The interest in the shrines is the reconstruction of a fairly large

complex every 20 years in meticulous practice.

The Museum of Music will have to renew itself similarly to the Shrines at Ise. The Shrines are interesting to study not only because they are reconstructed completely but because the impact they make spiritually on their sites. The Shrines create a unique sense about them that is sometimes unexplainable by the complex’s visitors. The museum’s architecture will have to create a similar sensation for the individuals that become a part of the museum’s classification process.



CASE STUDIES

The architecture of the shrines are not important to study for this particular project. However, it is important to understand that since it is possible for the construction of such a large complex every twenty years, then it is possible to create a museum that is constantly evolving with time.



SHRINES AT ISE

CASE STUDIES

Shingeru Ban's Paper Arch at the Museum of Modern Art is an interesting structure that finds itself in the grey area between architecture and installation. The arch covers the Museum's garden courtyard that is also home to some of the Museum's sculptures. The way the structure creates an exterior space is one reason why it is an applicable precedent to study. Ban was able to successfully hint to the individuals enjoying the space at the MOMA that they are in an enclosed environment. However, the structure serves no purpose of protection from the elements.

The trusses created to make the arch are all open and allow light and views to pass through the structure. It is this sense of cover yet openness that is most intriguing about what Ban was able to accomplish.

The other interesting feature regarding this particular project is the ease of construction of the entire Paper Arch. The structure stands at 30 feet at the highest point and is 87 feet in length creating quite a large object to erect. Constructing something so large is not entirely



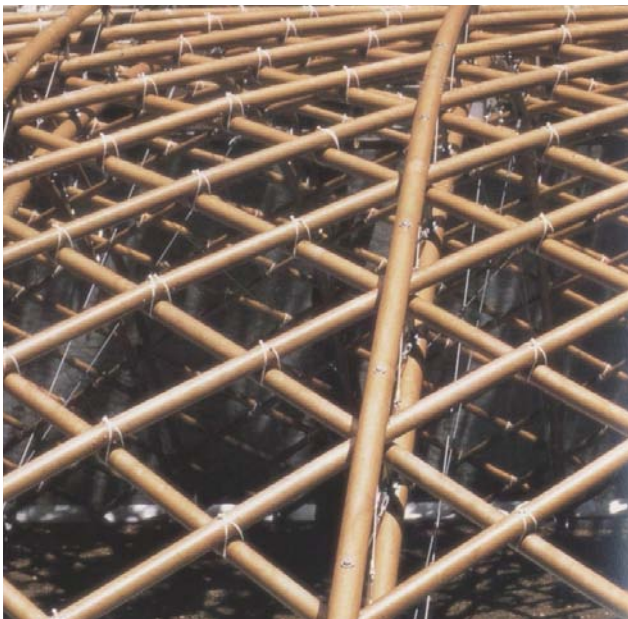
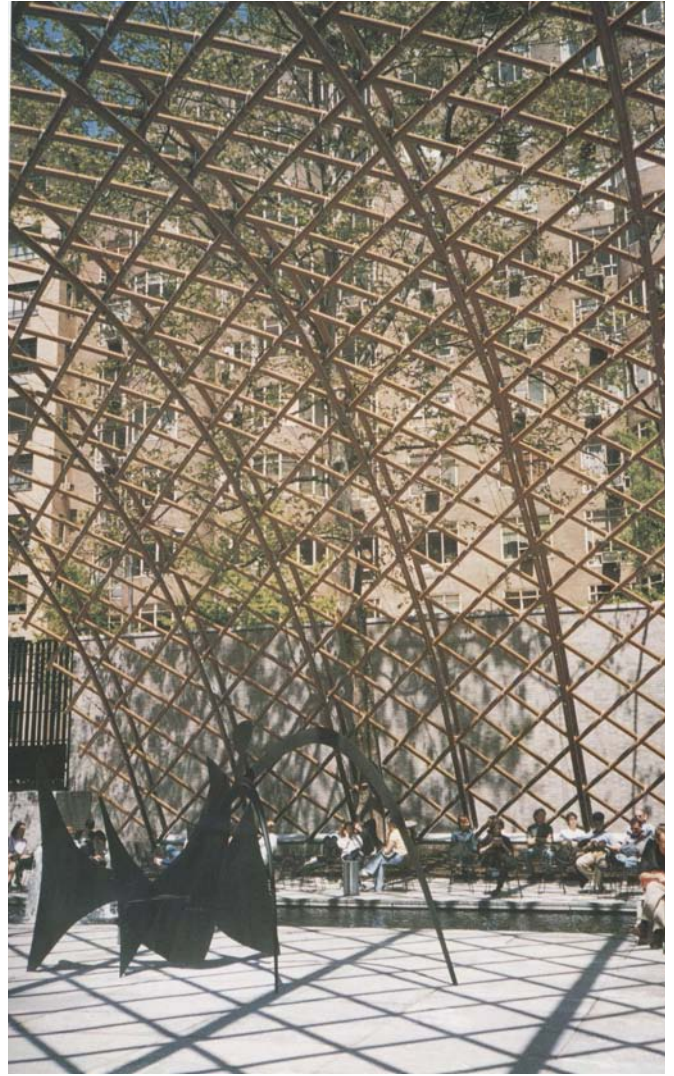
PAPER ARCH - MOMA

CASE STUDIES

odd if it is constructed on site. However, The Paper Arch was first built off site and broken down into eight segments. These Eight equally sized portions of the entire structure were then driven to the Museum of Modern Art and reassembled into place. This ability to break down such a large structure and move it a great distance is extremely intriguing.

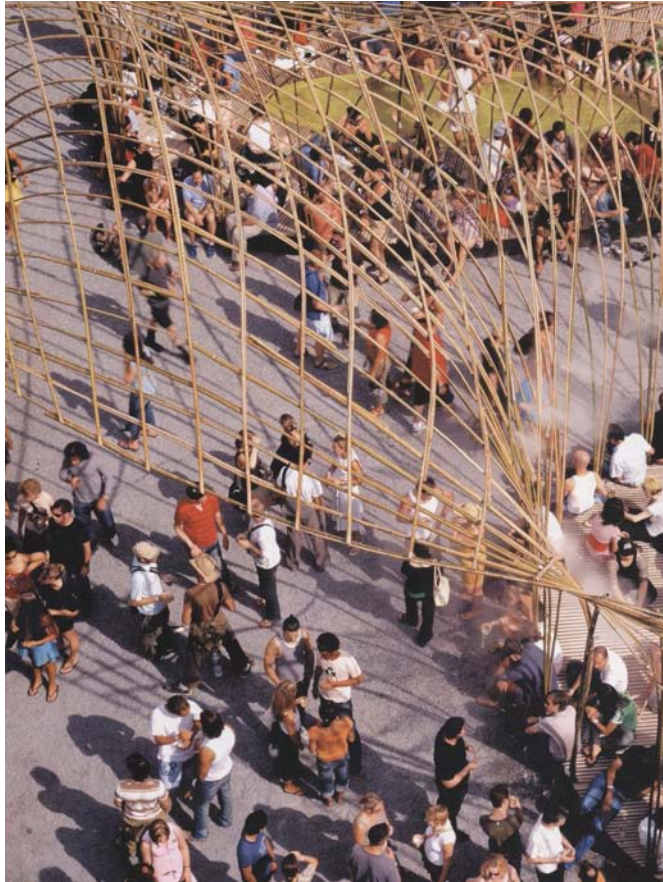
“When it comes to revolutionizing building materials, the architect of this and many moments to come is Shigeru Ban”

-Paula Deitz

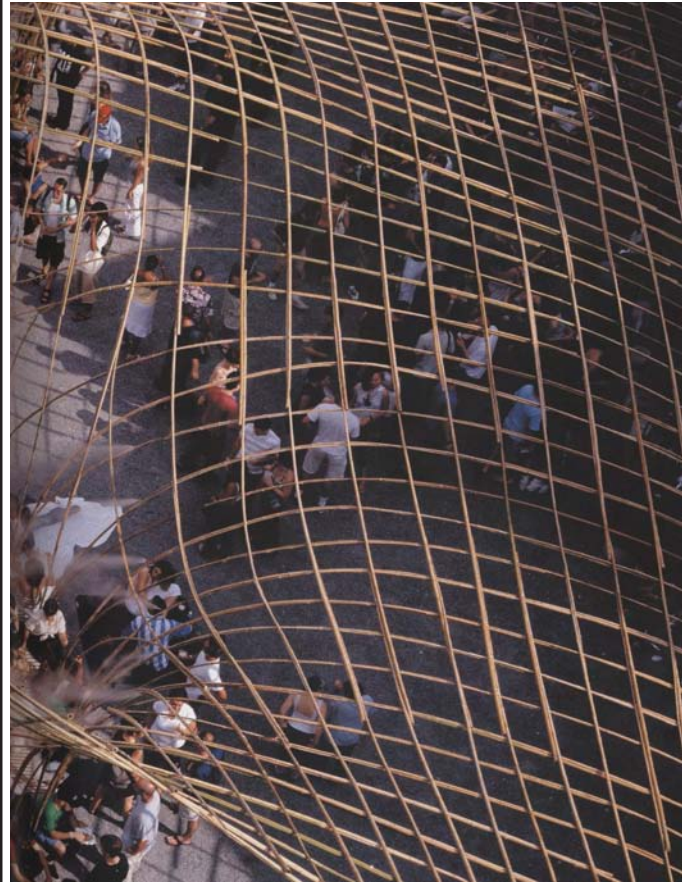


The museum proposed for this specific thesis project will need to adapt and portions of it will have to be de-constructed and rebuilt at another city. What Ban was able to do in this particular project was to make a sculptural piece of architecture that could be removed and erected as the Museum of Modern Art pleases.

CASE STUDIES



The **Canopy** by nARCHITECTS was another temporary structure erected at the Museum of Modern Art in New York City. Similar to the Paper Arch by Shingeru Ban, the Canopy was designed to give the sense of an enclosed space without actually removing the courtyard from the exterior environment. Unlike Ban's Arch, the canopy covered the entire courtyard and covered a larger ground surface. The entire structure covered more than 30,000 sq. ft. of space. The structure had more of an organic feel than the recycled paper structure. The material of choice was green bamboo and metal wire. Some 31,000 linear feet of bamboo and 37,000 linear feet of wire was used during the seven weeks it took to construct the Can-



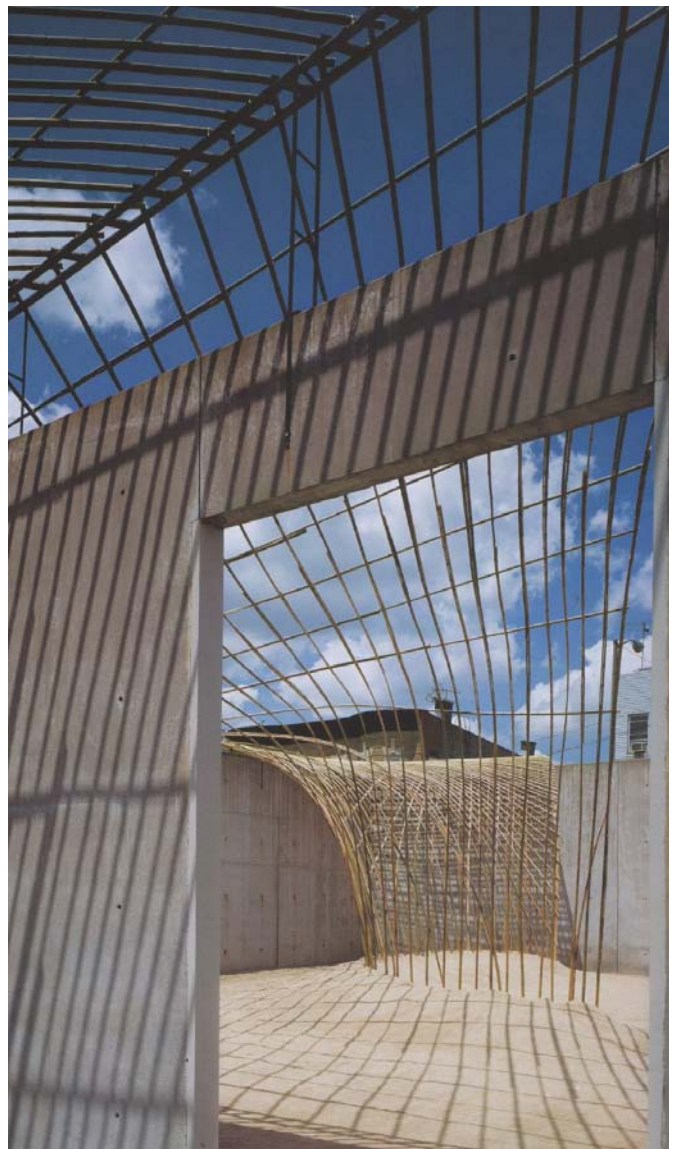
opy. As time passed, the green bamboo turned to brown and created a different sense within the structure.

The impact this particular structure had upon the courtyard at the MoMA is something that is interesting to look at for this particular thesis project. The Museum of Music is intended to create space on the grounds that allow individuals to spend time in an open atmosphere. Pedestrian activity is important for this thesis project to become a success. The Canopy was able to create an environment that enticed individuals to interact with the space. It has enclosed a space without completely removing it from the environment and that is something that must be

CASE STUDIES



addressed in the Museum of Music. In order for individuals to come to a particular site and spend time within a space they need to be attracted to that space. Barring placing a neon sign stating for people to “come here” the architecture must speak for the institution and entice people to become a part of the space. The Canopy was successful in creating an environment that made the individual feel as though they had something to offer the space and the space was offering something to them as well.



nARCHITECT - MOMA

CASE STUDIES



Shingerue Ban's nomadic museum is an excellent example of a large scale exhibition that is erected and dismantled numerous times. The exhibition is a photographic account of India called *Ashes to Snow*. Ban was asked to create a museum that was able to become dismantled and transport the contents of the museum to various locations. Ban used simple materials to house such an event. Train box cars were used

for the exterior frame of the building while the interior structure was Ban's trademark recycled paper tube structure. When the exhibit was completed, the images were stored into the railroad cars that was used as the walls and transported on to the next city for the showcase.



NOMADIC MUSEUM

ADDITIONAL STUDIES

MUSIC PLAYERS

THE GATES

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ADDITIONAL STUDIES



The way we listen to music has impacted what style of music was prevalent over the last century. The past quarter century has awarded us with numerous technologically advanced methods of listening to music. Prior to the phonograph in order for an individual to listen to a musical piece they needed to hear it in a first hand experience. As we jump to the middle of the first half of the 20th century the record was the primary method of experiencing music. The mass production of records which were followed by 8-tracks, tape players and then cds

offered the ability to listen to any genre of music within the privacy of your own home. However, it was not until the production of digital music when we were able to hold decades if not hundreds of years of history through music in the palm of our hands. With the press of a button a person can jump from a chart topping hit of today to an early piece of Mozart or Bach. It is this concept of *Zeitgeist* that this thesis is attempting to harness within architecture. The *Zeitgeist*, or spirit of the time, has drastically changed over the years. As technology has evolved

ADDITIONAL STUDIES



so has the methods we listen to our music. Prior to the record player if an individual wanted to listen to a certain piece of music they needed to hear it live. The record was produced and songs could be played at a whim and we were in charge of our own soundtrack. The difficulty of the record player was that it confines the individual to the home. The record player gave birth to the 8-track which was able to be played in the automobile. However, it is cumbersome to have to travel with numerous physical 8-tracks or cassettes or cds. Music is intended to stir emotions within it's listeners and it was stifled in the homes of the listeners and individuals were not capable of traveling to the outside world with their sounds. The new millennium saw the explosion of the MP3 player and the impacts it had upon the social scene. The Mp3 player allows the listener to take



MUSIC PLAYERS

ADDITIONAL STUDIES



their personal sound tracks to the streets.

The spirit of the time is the ease of transferring and sharing music on a large landscape. Without the production of the digital age of music and the MP3 file format we would be in an entirely different situation. We would be incapable of experiencing so many varied sounds. The digital age has allowed us to listen to genres and styles that twenty years ago would have been extremely dif-

icult. This thesis project is intended to utilize the technology available to society today. The Museum of Music will strive to utilize all forms of technology as it classifies and documents sounds of each city during the following time periods and style changes in music. The Mp3 Player will not directly impact the design of the architecture of the building, however, it gives notice to the changes that have occurred in the music industry over the last decade.



ADDITIONAL STUDIES



Gates (project for Central Park, New York City) Central Park South, 5th Avenue, Central Park West, West 114th St.



The Gates by Christo and Jeanne-Claude was an art installation done in Central Park New York. The scale of the project took over 23 miles of Central Park pathways. The procession of 7,503 metal Gates with bright orange cloth ran from February 12, 2005 until February 27, 2005. Christo and Jeanne-Claude had been toying with the idea of such a large scale installation since 1979. Because of the scale and the fact that the cloth covered walkways used by thousands of pedestrians each day. Christo was finally able to receive permission from the city of New York to do the Gates. The installation was successful because it was able to bring attention back to a region of New York that seemed

to be taken for granted by the city's residents. The beauty of the gates and the flowing of the bright orange nylon fabric created a new sensation in a space that was so familiar to residents that used it daily.

The Gates were a successful study because they express that large scale integration with an entire city is capable and can be very rewarding. Christo was successful in capturing the sensations of the visual. What this thesis is attempting to do is to capture the sensation of the oratory. While walking through the Gates an individual is removed from the normal surroundings that are associated with Central Park paths. Christo established a defined sen-

THE GATES

ADDITIONAL STUDIES



sation within the gates themselves as well as a visual on the exterior of the flowing fabric pathway. It is this precise experience that would benefit this particular thesis and the importance of the oratory sensation associated with regional and American music.



PROGRAM

PROGRAM SUMMARY

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QUANTITATIVE

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SPACE DETAIL

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PROGRAM

Project Identification:

This thesis program is dealing with the classification of a comprehensive American sound as well as the sharing of musical expression from place to place. The architecture of this project has the daunting task of binding each city that is home to the museum of music. The spaces created within each museum are intended to enhance the viewers experience of music as well as the performer. Would it not be interesting to have a constant feed of live musical connection with Los Angeles while you are in New Orleans? The building then becomes a tool that is used to house the influences of music from one city and allow individuals to compare it to musical expressions of a different city. This program is a collection of individual locations that are interconnected by means of the highest technology. The architecture allows the *zeitgeist* to become an entity that impacts the design and progression of the building form. The technology of the day becomes an instrumental piece within the building and is given *carte blanche* per se.

At a quick glance the program is divided into three sections. All portions are equal in importance and no hierarchy is established throughout the complex. In no particular order, the building is composed of a recording studio, performance facilities and a "hall or sound." The recording studio portion of the building is intended to allow the residents of a particular city access to recording equipment where they can store the emotive expressions their city

has to offer through music. The performance facilities are intended to be a small performance hall that is connected to the remaining eleven cities through the technology of the age. The final piece of the Museum of Music is the "hall of sound." The space for the "hall of sound" does precisely what it's name denotes. The hall will be an open environment devoid of any distractions from the outside and maintains a constant notion of meditation so that individuals can achieve a wholistic experience of American music.

PROGRAM

Tracking Room	900 square feet
Control Room	675 square feet
Small Isolation Room	Two at 55 square feet each
Large Isolation Room	100 square feet
DAW (Digital Audio Workstation) Equipment Room	280 square feet
Recording Studio Reception	230 square feet
Recording Studio Waiting	175 square feet
Recording Studio Entrance	1,500 square feet
Administration Reception	300 square feet
Administration Waiting	300 square feet
Administration Entrance	1,400 square feet
Hall of Sound	10,600 square feet
Hall of Sound entrance Ramps	Three at 3,250 square feet
Performance Hall	2,000 square feet
Offices	
Sound Recording Administrator Office	300 square feet
IT office	300 square feet
Sound Mixer Office	300 square feet
Museum Administration Office	400 square feet
Mechanical room	Four at 150 square feet each
Sound Isolation space	Four at 150 square feet each

PROGRAM

Boardwalk	5,800 square feet
Glass Floor Park Space	10,600 square feet
Restrooms	
Unisex	160 square feet
Administration Men's Room	250 square feet
Administration Women's Room	230 square feet
Sound Hall Men's Room	175 square feet
Sound Hall Women's Room	175 square feet
Evacuation Stair	Two at 100 square feet
Administration Circulation	800 square feet
Recording Studio Circulation	300 square feet

PROGRAM

Tracking room (live room)

Quantities required:

- one room required per museum.
- occupants vary from a minimal of two to as many as eight.
- net square feet is 900 required for one of the institutions.

Purpose/Function:

The purpose of this particular location is for the production of musical pieces within a controlled environment. It is within this space that the working music is recorded then sent to the control room for further editing and manipulation. The space is an open environment that allows the ease of spacial manipulation to accommodate various sizes of musical instruments.

Activity:

This space will be used for live performances that will be recorded. Single performers or medium sized bands will be able to use the space to record their music and upload it directly to the tracking room which will then store the sound within the museum's computer systems. A great deal of physical activity may be exerted within this space. The tracking room must have walls with panes of soundproof plexi that allow performers to view the control room as well as the accompanying isolation rooms.

Spatial Relationships:

The tracking room does not need direct access to any circulation hallways. The room however must be connected by doorway and must sit adjacent to the control room. The space must also be located adjacent to the isolation rooms but it is not detrimental for the spaces to be connected through doorway, only visually by transparent materials.

Qualitative Considerations:

The main requirement for such a space is a ceiling that is no lower than 12 feet but

ferably one that is around 15 feet in height. The walls require to be constructed of sound-proof materials. Floor layout should remain simple and as minimal walls as possible. The traditional square or rectangular space works well for such a room.

Equipment / Furnishings:

Equipment for this room includes microphones for singing as well as musical instruments. Speakers for each individual instrument will be necessary as well as movable furniture allowing premium flexibility. The room will need to contain storage for running wires that will connect the sound devices to the adjacent control room and isolation rooms.

Mechanical / Electrical Systems:

The mechanical system should accommodate the activity within the room. For example the ventilation system must be adjustable and large enough to cool an area containing 8 performers exerting strenuous amounts of energy.

PROGRAM

Control Room

Quantities required:

- one room required per museum.
- occupants vary from a minimal of two to as many as eight.
- net square feet is 675 required for one of the institutions.

Purpose/Function:

Purpose for this room is to manipulate the sounds created within the tracking and isolation rooms. This should be the central location for the recording studio. This is ground zero for the information that will be classified within the museum. Sound editing and initial classification will be determined from this location

Activity:

The activity is low within this particular room. While the tracking room is subject to high levels of energy, the control room is less active and is much calmer and does not require such an open floorplan. The activity within the room will be one of connection to the tracking and isolation rooms and footpaths allowing ease of movability is necessary. Access to the various recording and editing equipment is a necessity and each piece of major equipment must not be isolated within the room.

Spatial Relationships:

The control room is the central axis that allows foot traffic to the tracking and isolation rooms. The room must have direct access to the DAW room and have soundproof windows into the tracking room and be able to view the isolation rooms but it is not necessary to have a direct relationship with that particular location.

Qualitative Considerations:

The room requires no specific ceiling heights and requires no additional acoustical floorplan requirements. The primary and sec-

ondary walls must be soundproof. The room must be enclosed but have access to the circulation of the building.

Equipment / Furnishings:

Equipment for this room are sound boards and any other mixing devices that are common with a large scale recording studio. Seating for four with movable furniture is a necessity. Direct wiring to the tracking and isolation rooms is a necessity. Storage for the larger scaled computer equipment will be located in the DAW room and therefore wiring will be needed with that space as well.

Mechanical / Electrical Systems:

Mechanical system will accommodate the large amount of heat that is created by the equipment used for sound editing.

PROGRAM

Small Isolation Room

Quantities required:

- Two rooms required per museum.
- One-two occupant per isolation room.
- net square feet is 50 required for one of the institutions.
- Total Square feet for small isolation rooms per institution is 100.

Purpose/Function:

The room is intended to be for singers so that the activity or extra sounds in the tracking room is not a disturbance. Essentially the purpose is to isolate the singer from the additional instruments.

Activity:

The activity is minimal and due to the small size no instruments or more than two people will be allowed within the space.

Spatial Relationships:

The iso room may be within the tracking room or at least share a wall with that space. Direct visual contact must be available between the tracking, control and isolation rooms. Height should match that of the tracking room since the isolation room is essentially just an extension of that larger space.

Qualitative Considerations:

The floorplan of the space should be minimal and follow a rectangular plan. Walls must be soundproof and have windows looking into the tracking room.

Equipment / Furnishings:

Furnishing is minimal. Requirements are only two microphones that are connected to the control room.

Mechanical / Electrical Systems:

Same system used in the tracking room.

Large Isolation Room

Quantities required:

- One room required per museum.
- One-three occupants per isolation room.
- Net square feet is 100 required for one of the institutions.

Purpose/Function:

The room is intended for multiple singers as well as being large enough for a drum set that is in need of isolation from the tracking room.

Activity:

Activity can range from minimal to high depending upon what form of instrument will be used within the space.

Spatial Relationships:

The iso room may be within the tracking room or at least share a wall with that space. Direct visual contact must be available between the tracking, control and isolation rooms. Height should match that of the tracking room since the isolation room is essentially just an extension of that larger space.

Qualitative Considerations:

The floorplan of the space should be minimal and follow a rectangular plan. Walls must be soundproof and have windows looking into the tracking room.

Equipment / Furnishings:

Furnishing is minimal. Requirements are only two microphones that are connected to the control room as well as an open floor for the addition of drums.

Mechanical / Electrical Systems:

Same system used in the tracking room.

PROGRAM

DAW (digital audio workstation) equipment room

Quantities required:

- One room required per recording studio.
- Two -Four occupants.
- Net square feet is 300 for one of the institutions.

Purpose/Function:

The room is intended to house large computer system storage devices. The devices will be housing the music performed in the tracking room and manipulated in the control room. The purpose of the room will be only for storage and will not be used for any working activity other than any work that might need to be done to the computer systems.

Activity:

Activity within the space will be little to no movement by people. The activity done within the space will be controlled from the control room through the computer systems and little direct contact will be necessary with the systems housed in the digital audio workstation.

Spatial Relationships:

The spacial relationship should be one that allows direct access from the control room. The floorplan should be simple to accommodate the large computer devices that are primarily square in nature and quite cumbersome. The floor is required to be an elevated platform to allow the large amount of cables that will be connecting the systems as well as the control room equipment to the storage devices.

Qualitative Considerations:

The floorplan of the space should be minimal and follow a rectangular plan. Walls must be soundproof.

Equipment / Furnishings:

Furnishing of the room will be the state of the art computer storage devices. These devices will be large enough for the entire recording system to store thousands of songs in the database.

Mechanical / Electrical Systems:

The mechanical system for the room is a specialized one that requires large cooling devices. The computer storage systems produce much heat and require to be cooled to eliminate overheating and eventual system shut down and loss of information. The system will be independent from the other mechanical systems within the building.

PROGRAM

Hall of Sound Entrance Ramps

Quantities required:

- Dependant upon location of institution.
- Dependant upon the time of day but no more than 50 occupants at a single location.
- Net square feet is 3,200

Purpose/Function:

The room is intended to be a space that defines the exhibition hall and also offers locations for pedestrians to relax. Concrete platforms are cut into the ramp to allow seating and planter space for foliage. The space is also intended to be a location for impromptu performances on the concrete platforms.

Activity:

This space will have a great amount of activity and will be a combination of circulation and performance seating. The ramp is at a 1-12 slope and is 100 feet long and 35 feet wide.

Spatial Relationships:

The ramp is at a 1-12 slope and is 100 feet long and 35 feet wide. The platforms are at maximum 1.5 feet high and can be used as a performance stage or as seating.

Equipment / Furnishings:

The space will be furnished with trees and shrubbery and wooden coverings over the concrete foliage holders for seating.

PROGRAM

Hall of Sound

Quantities required:

- One space per institution
- Dependant upon the time of day but no more than 300 occupants at a single time.
- Net square feet is 10,000

Purpose/Function:

The room is intended to be a space that is connecting corridors located underground and devoid of any forms of decoration. The space is to be vacant and contain minimal areas for departing, allowing only those needed for fire egress and entrance to the space. The corridors are intended to entice the imagination of the exhibition's participants. The minimal décor of the space allows the mind to become free of distraction and focus upon the musical exhibition. The space is not intended to be anything more than an exhibition hall for music. It will not be used for circulation connecting the various portions of the recording or performance spaces

Activity:

This space in particular will have the greatest amount of activity for the entire museum. The turnover for participants will be greatest within the open halls. Much of the activity will be that of the pedestrian nature. The purpose is to activate the mind and not the physical experience one has with music. The individuals will have the opportunity to remain within the space as long as they please because the exhibit will not have an order to physically follow. Seating will be incorporated in the space through the space for individuals to recline and enjoy the music that will be played over a mainframe system. The music will be played equally through the space encompassing the entire environment with sound. The speakers will be located in strategic locations to avoid dominance of sound in a particular region of the hall.

Spatial Relationships:

The space will be located below ground and accessible from large ramps of 100 feet in length. The space below will have a glass ceiling that will be able to be walked on. The glass roofs will be open to an exterior courtyard that the public can access as they please. This allows the occupants of the Hall of sound the opportunity to experience the music as well as others being able to view them experiencing the sounds.

Qualitative Considerations:

The floorplan is available for any form of design on the layout. The only stipulation is that the space is not a simple open room but a series of intersecting spaces that maintain a sense of connection. The space will also contain private locations that will be sealed off from the sound playing in the main hall of sound. These enclosed spaces will be locations where music from the other music cities will be played over televisions and sound devices. It is in this space that regional comparisons of style of music may take place.

Equipment / Furnishings:

Seating will be built into the architecture of the space and not be movable. This is so that the space maintains itself in a constant and moveable furniture would act as a distraction to the participants. The only exterior furniture in the space will be the speaker system that will be strategically placed to avoid being seen and not create a hierarchy of sound within the space. Wired to the classification devices that store the musical archive.

Mechanical / Electrical Systems:

Mechanical systems for this location should be able to deal with a wide variety of conditions dependant upon the amount of individuals occupying the space. Wired to Computer devices.

PROGRAM

Sound Isolation Space

Quantities required:

- Four space per institution
- Dependant upon the time of day but no more than 6 occupants at a single time in each space.
- Each space is 150 square feet

Purpose/Function:

The room's purpose is to allow patrons of the institution the opportunity to view and listen to music being produced in the other eleven institutions. This space is the piece that joins all institutions together. It offers the ability to compare and contrast styles of music by region.

Activity:

The space has seating and will have individuals viewing television screens that show live performances or recording sessions at the other institutes. People are also allowed to view the museum's music database of which they are able to download music from.

Spatial Relationships:

The space is minimal in layout with built in seating. It is located bellow grade and is accessed by the sound exhibition hall. The space is illuminated from above and uses a glass ceiling that is open to the park space above.

Qualitative Considerations:

The space is minimal in design so that the occupants can achieve the greatest experience of viewing and listening to the performers.

Equipment / Furnishings:

The room will be furnished with download mainframes and television screens used to view other performances.

Mechanical / Electrical Systems:

See Sound Exhibition Hall.

PROGRAM

Performance Space

Quantities required:

- One space per institution
- Dependant upon the time of day but no more than 200 occupants at a single time.
- Each space is 3,000 square feet

Purpose/Function:

The rooms purpose is to create performance spaces that are open to local performers. Entertainers touring or from other cities that have the museum devoted to music will not be allowed to use the space. The space is intended to allow local performers a stage upon where they can showcase their talents to their city's residents. The other function is to broadcast live performances to the remaining eleven cities. This allows the other cities the opportunity to listen to the regional sounds across America where they can then make their comparisons of each regions sound.

Activity:

This space will be comprised of a stage large enough for a group of 12 with their instruments. The space will also have floor to accommodate up to 200 concertgoers. The space will not have flexible seating and instead have seating incorporated into the design and layout of the space much the same as the hall of sound. Activity will vary depending on the style of performance. Some performers might be single or others might be groups. The space will be available at all hours of the day for the local artists to perform.

Spatial Relationships:

The Space will be separate from the recording portion of the institution and may have a direct relationship to the Hal of Sound of a visual nature. The room footprint may vary in design but the stage should be that of a rectangle.

Qualitative Considerations:

The space is minimal in design so that the occupants can achieve the greatest experience of viewing and listening to the performers.

Equipment / Furnishings:

Furnishing for the room consists of permanent seating and a stage for the performers. The space will also be equipped with permanently placed cameras and movable recording devices to display the music to the other remaining museums of music across the country. The systems will also record all musical performances and directly classify them within the system's computer storage devices.

Mechanical / Electrical Systems:

Mechanical systems will be incorporated to maintain a cool temperature within the space due to the high level of energy exuded by the performers, audience, computer systems and instrument speakers. The room will be electrically connected to the museums mainframe as well as a system that allows other cities to view and experience that particular cities sound.

SCHEMATIC DESIGN

SPACE

PAGE 67

POSITIVE/NEGATIVE SPACE

PAGE 69

BUILDING FORM

PAGE 72

DETROIT

PAGE 81

SEATTLE

PAGE 83

NEW ORLEANS

PAGE 85

SECTION MODEL

PAGE 87

SCHEMATIC DESIGN

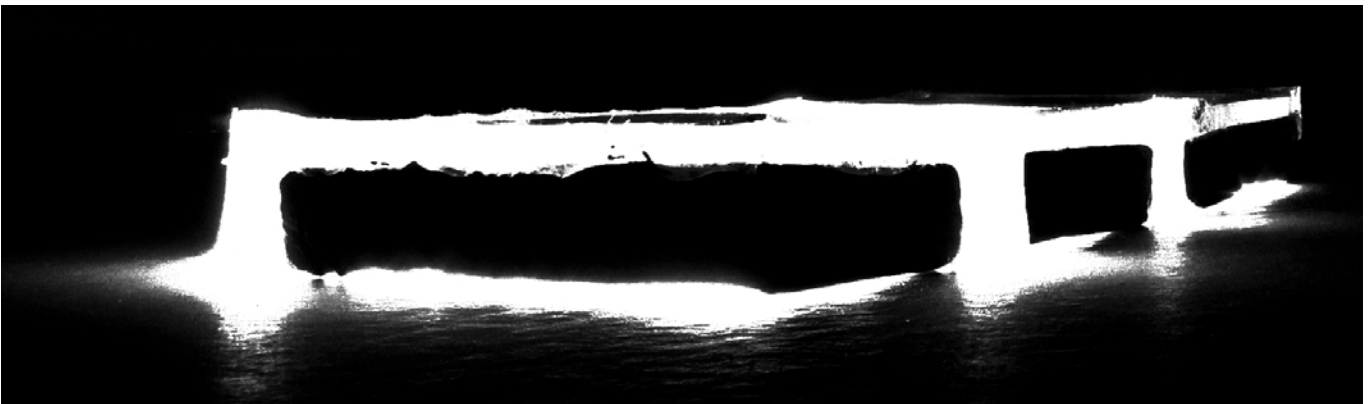
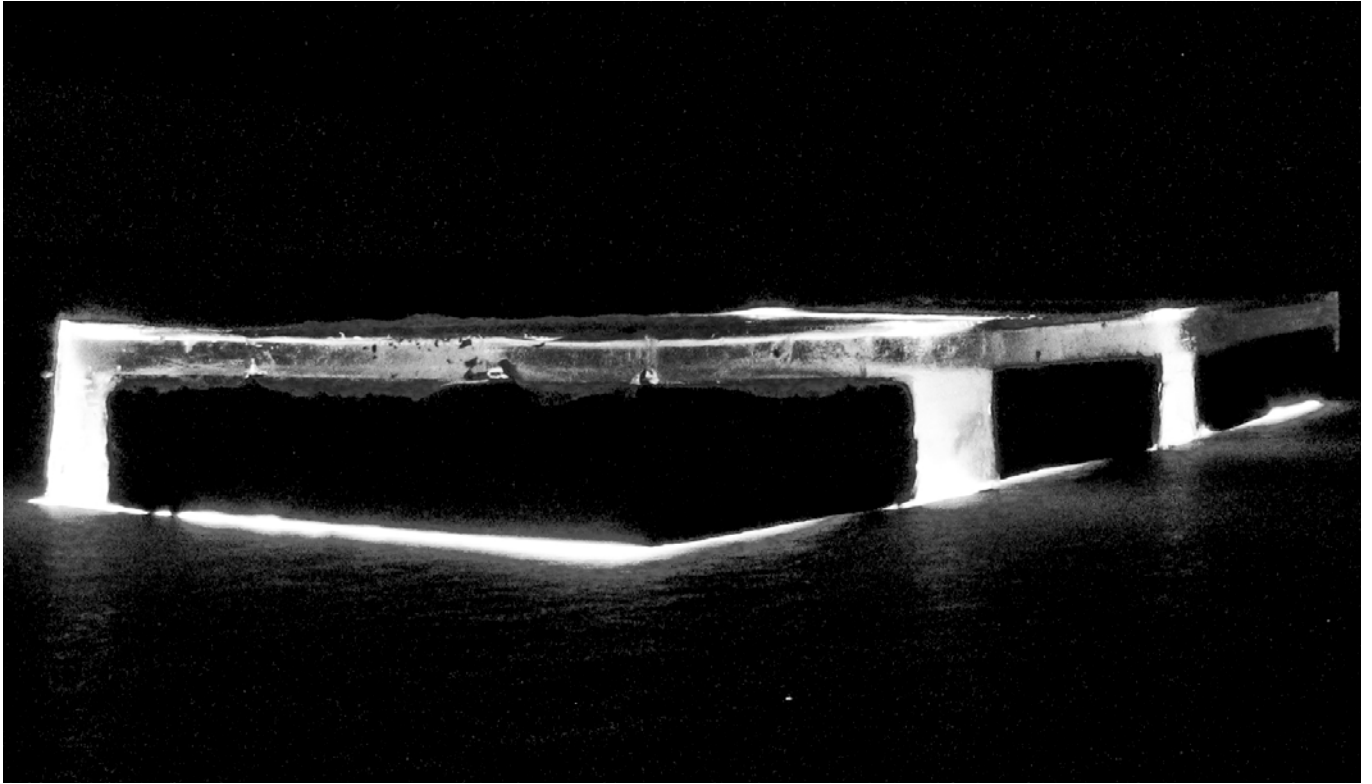
The initial drawings for the schematic design process were a composition of intersecting lines. What was able to be seen from this particular study were not only the spaces produced by the lines as they form boundaries. But the interesting instances were when the lines began to intersect with one another. Various levels of interaction can be seen. We are able to determine that within each one of those interactions place is again defined. The question arises as to how should these crossing path be utilized in the design for this particular thesis. What we are working to establish is

an institution that is composed of the crossing paths of public and private and popular and underground. This particular study should be utilized in the spacial schematic design process in the opportunity available of establishing unique space throughout the building.





SCHEMATIC DESIGN

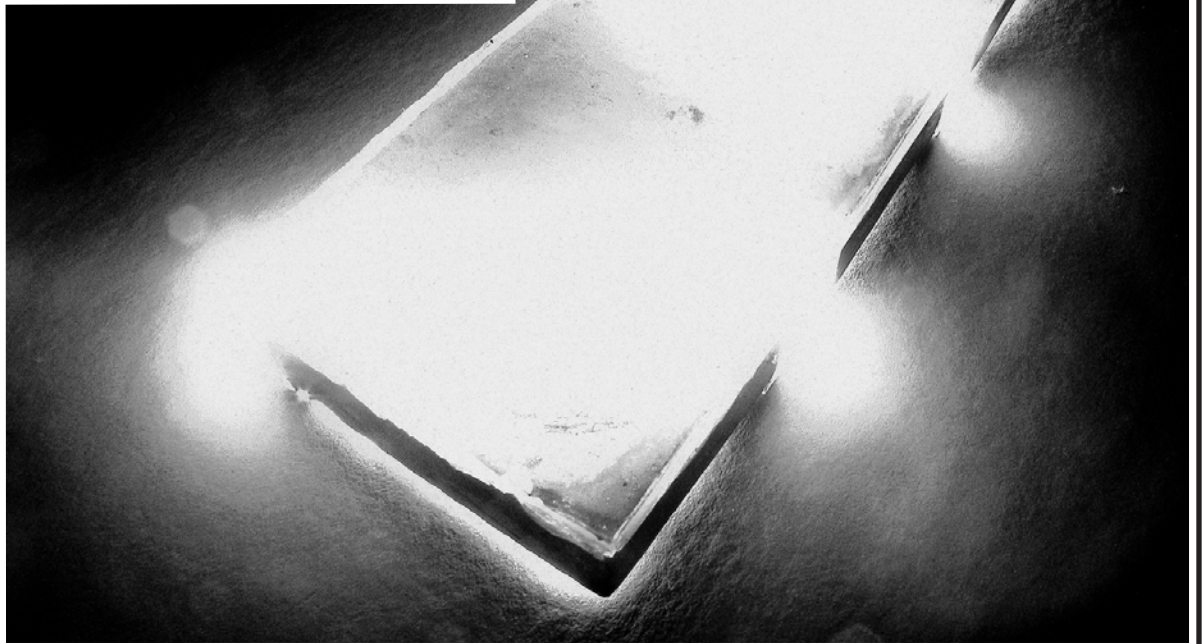
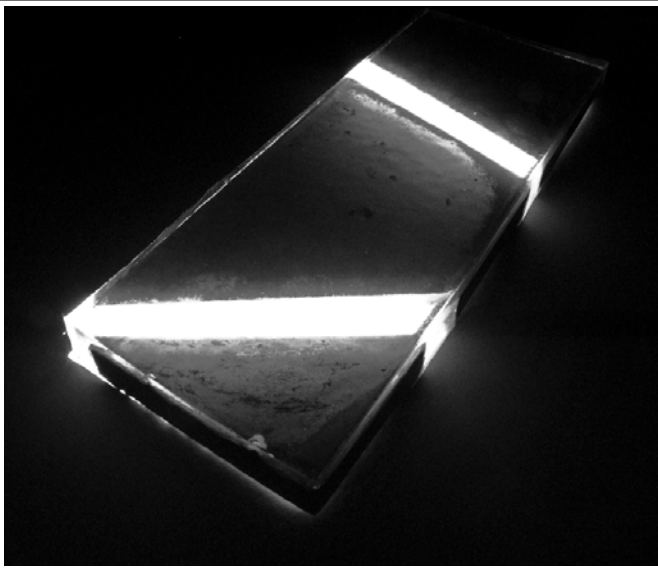


The study of positive and negative space was done with the materials of concrete and resin. The concrete was a representation of the solid forms that architects work with such as buildings. The resin was used so that the negative spaces that surround building forms can become highlighted and viewed as important elements that should be incorporated into architecture and the final design of a space. To enhance the negative spaces surrounding the concrete forms, the

pieces were taken to a controlled room. Light was shown from behind the object illuminating the negative space. In addition to light behind shown through the resin various shutter speeds on the camera were taken to enhance the presence of light within the object and how the negative space begins to overpower the physical forms being represented by the concrete.

It is from this particular study that designs for a building begin to eme

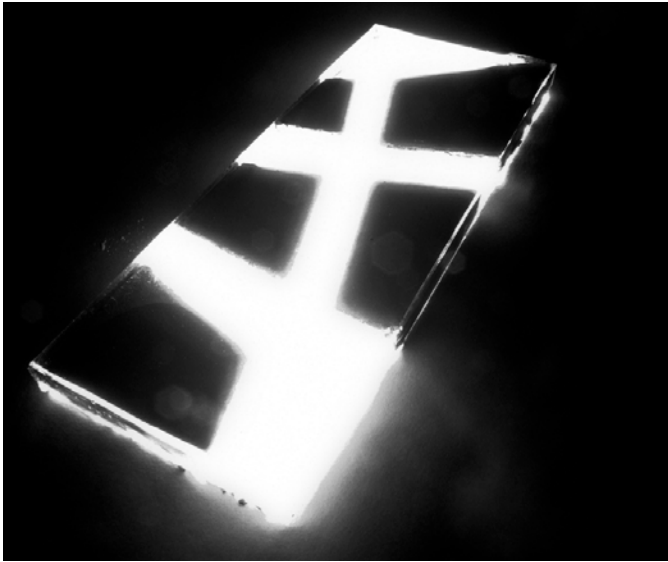
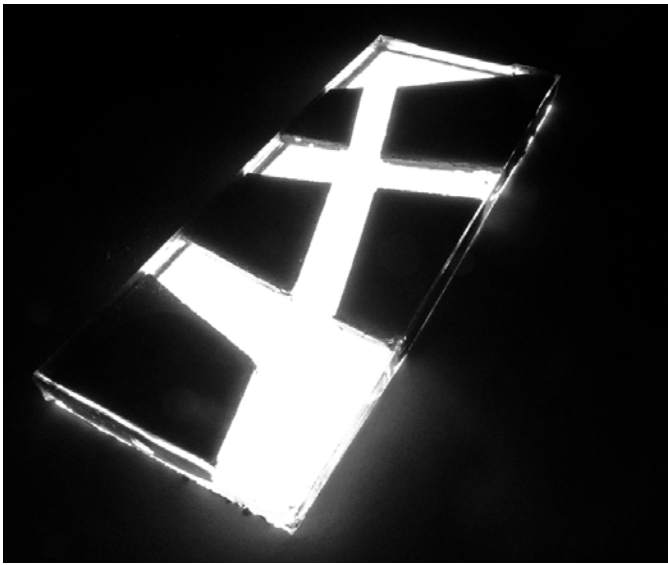
SCHEMATIC DESIGN



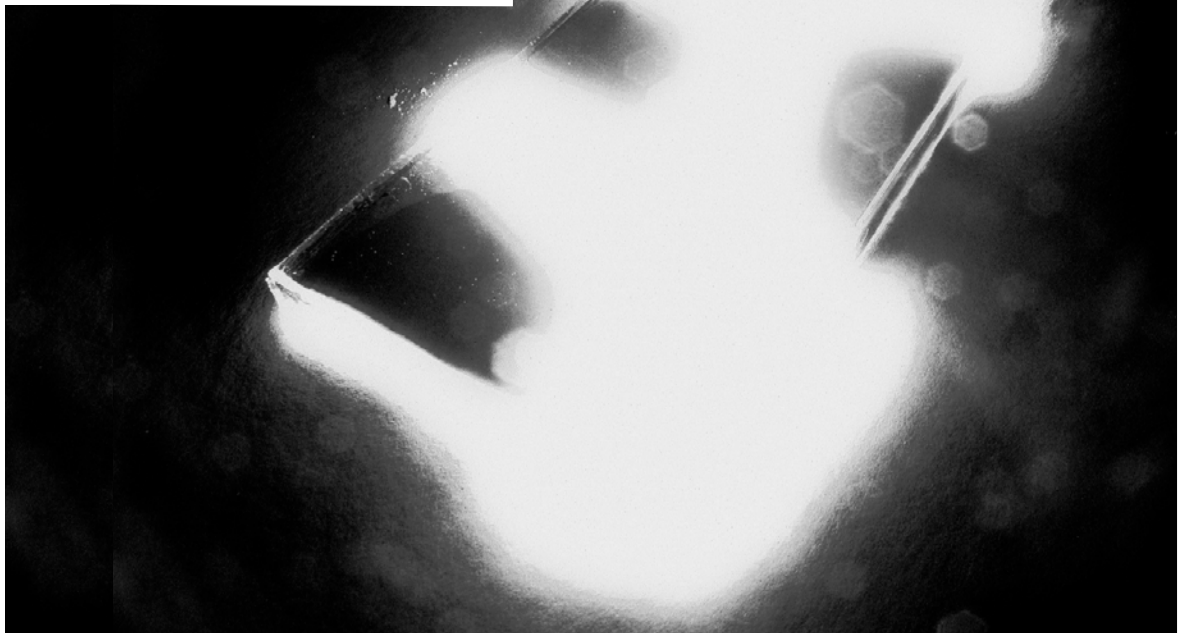
rage. The most interesting part of this study is that when the camera shutter speeds are set at longer speeds, we are able to view what is not apparent when looking at the object with the naked eye. Upon first viewing the form containing what people tend to look at as negative and positive spaces we can see that the void spaces are constrained by the concrete forms. When time is extended with each photograph we are able to view a more profound effect that the void spaces have upon the concrete forms. The light begins to break away from the constraints of the concrete and the once hard lines that defined the so called positive and negative space begin to blur. We find ourselves trying to understand what is usable space and what is permanently fixed and

POSITIVE/NEGATIVE

SCHEMATIC DESIGN

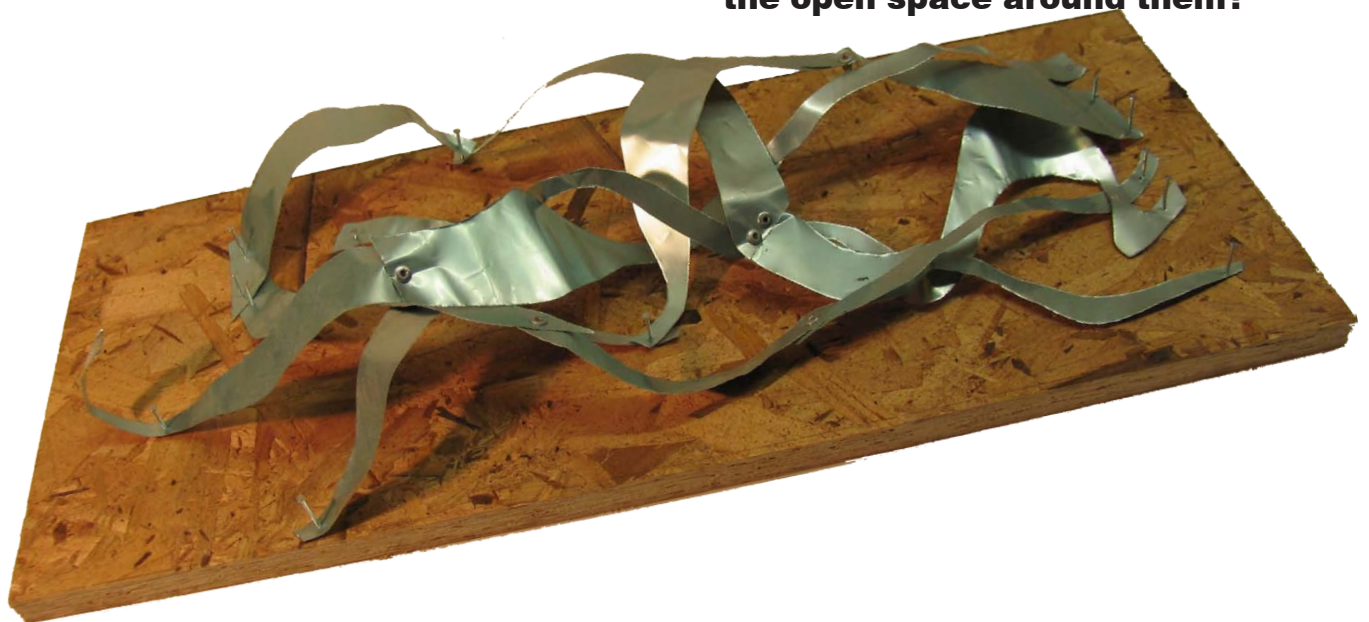
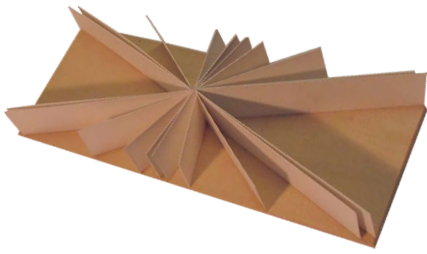


in turn defines the negative space around it. When the shutter speed of the camera is at a length of 15 seconds for the frame of the picture we are unable to what is a positive or a negative space. The light seems to begin to brake the constraints altogether and we are left with an object that is a harmonious collection of positive and negative spaces. This study is a catalyst of what the museum of music will attempt to accomplish in it's building forms. In order for a museum that is relying on high activity within it's complex the design must be able to utilize the void spaces that surround the structure. The negative space must break out from the building and out into the public realm, much as it is doing in the bellow image, and pull individuals within itself.



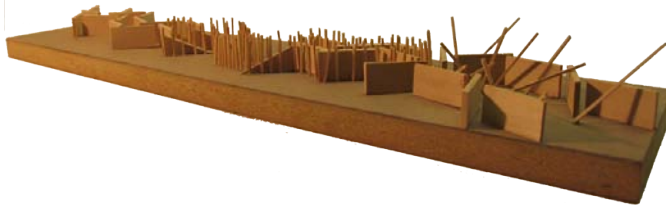
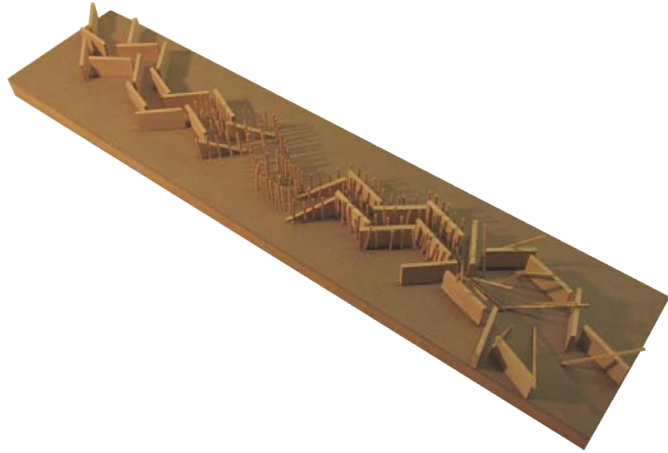
POSITIVE/NEGATIVE

SCHEMATIC DESIGN



When beginning the designs for the building form I decided to look at connecting the twelve locations of the thesis. The attempt was to try and derive a form that is an extension of each city. Upon realizing that the literal translation of mapping directly deriving a building form is not what this thesis is about, the next step was to abstract the form and focus more on the space surrounding the individual. What was discovered was that a direct relationship is not necessary in attempting to bring each individual city into a collective design. The abstracted form expresses what will be achieved within the museum. The form of the building will hopefully create spaces that allow the individual to feel as though they have walked into the entire music classification. The free moving forms play off the idea that music is smooth and flows around the listener. The next step was to ask how does the individual react to the positive and negative space around them. How will people interact with the solid forms as well as the open space around them?

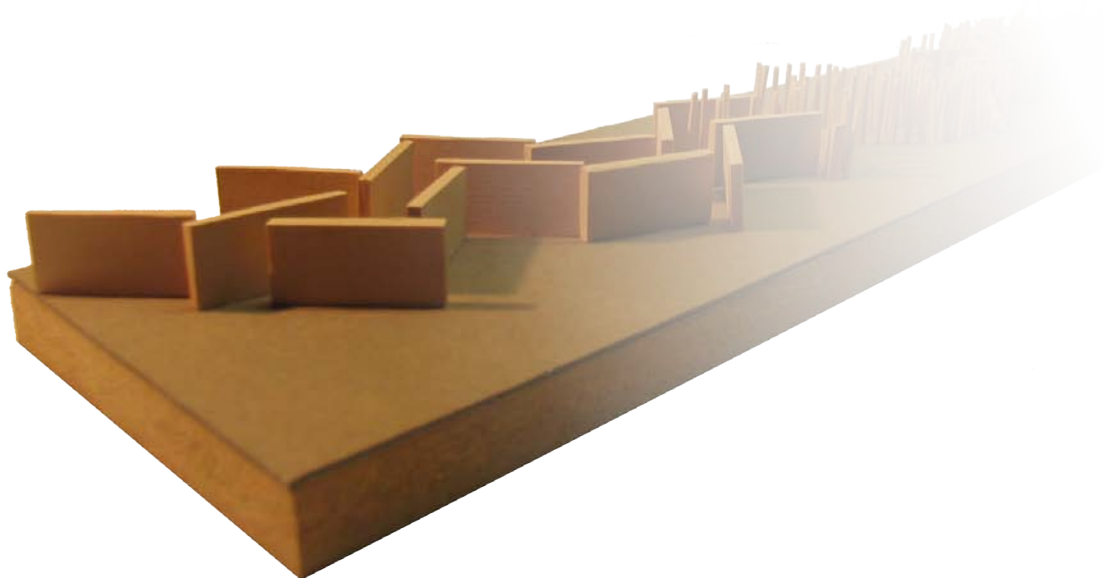
SCHEMATIC DESIGN



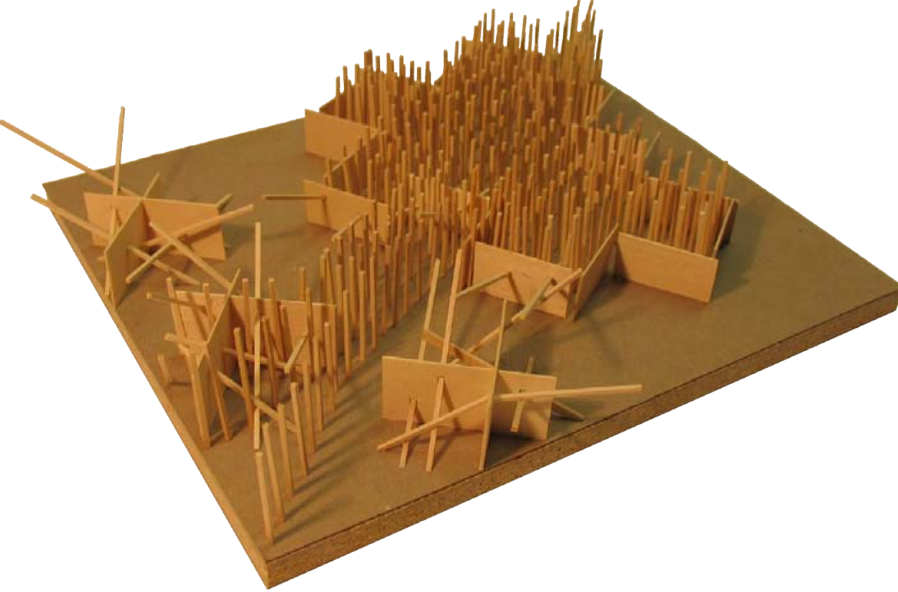
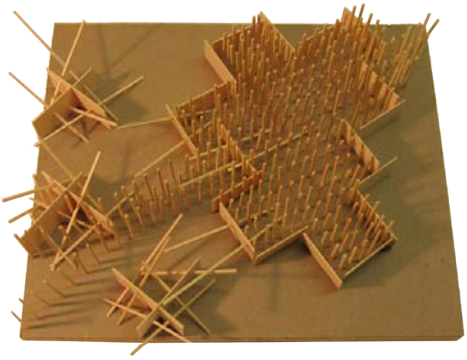
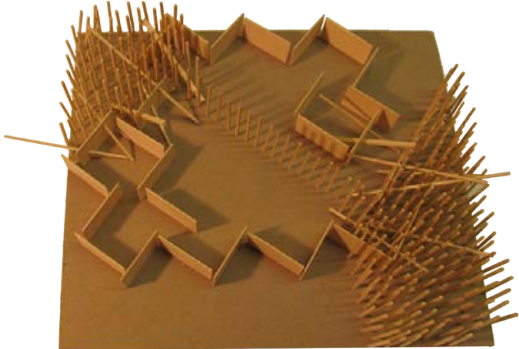
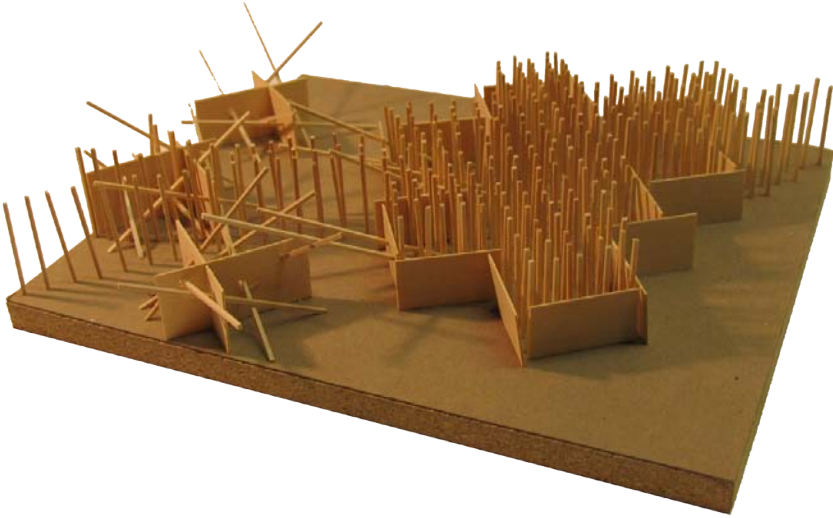
The next form studies were done to determine what would be the integration of the open space and the enclosed spaces of the building. The study on this page was designed to imagine how the building can come together but not become a single solid mass. The solid walls determine a space but never touch. It was interesting to see that though nothing actually physical comes in contact with another object, spaces are defined within the study.

Planes, lines and points come together

Planes, lines and points come together to create a physical environment that is pedestrian friendly and still is capable of being something architectural.



SCHEMATIC DESIGN

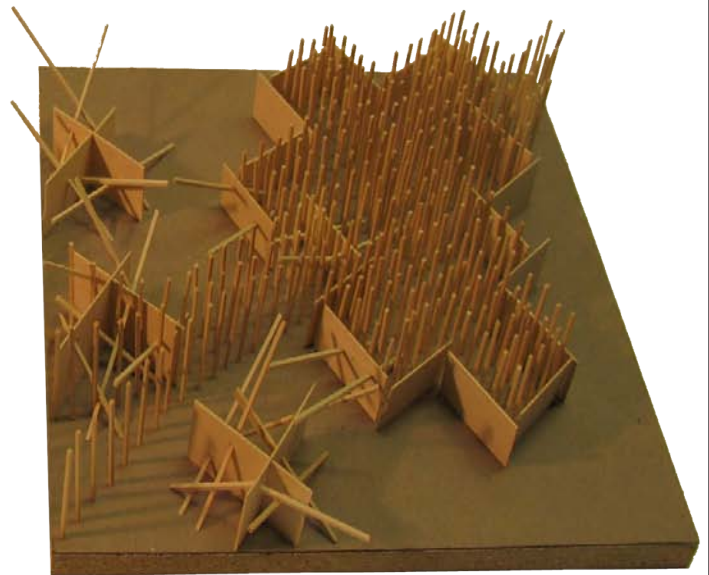
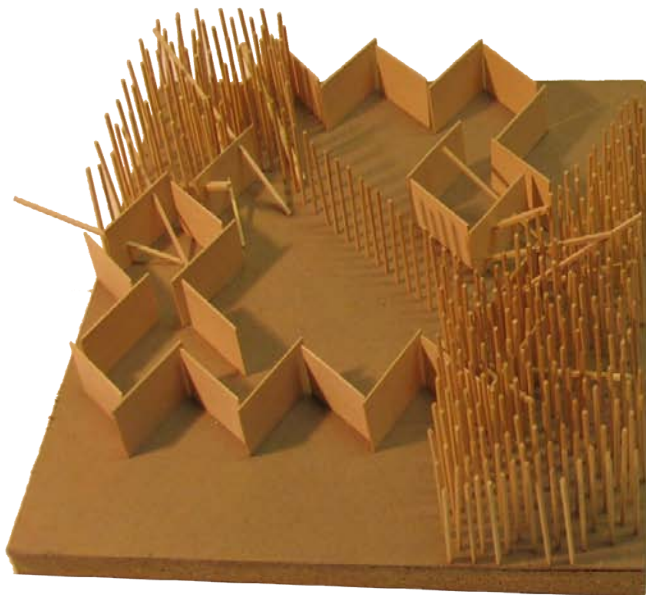


BUILDING FORM

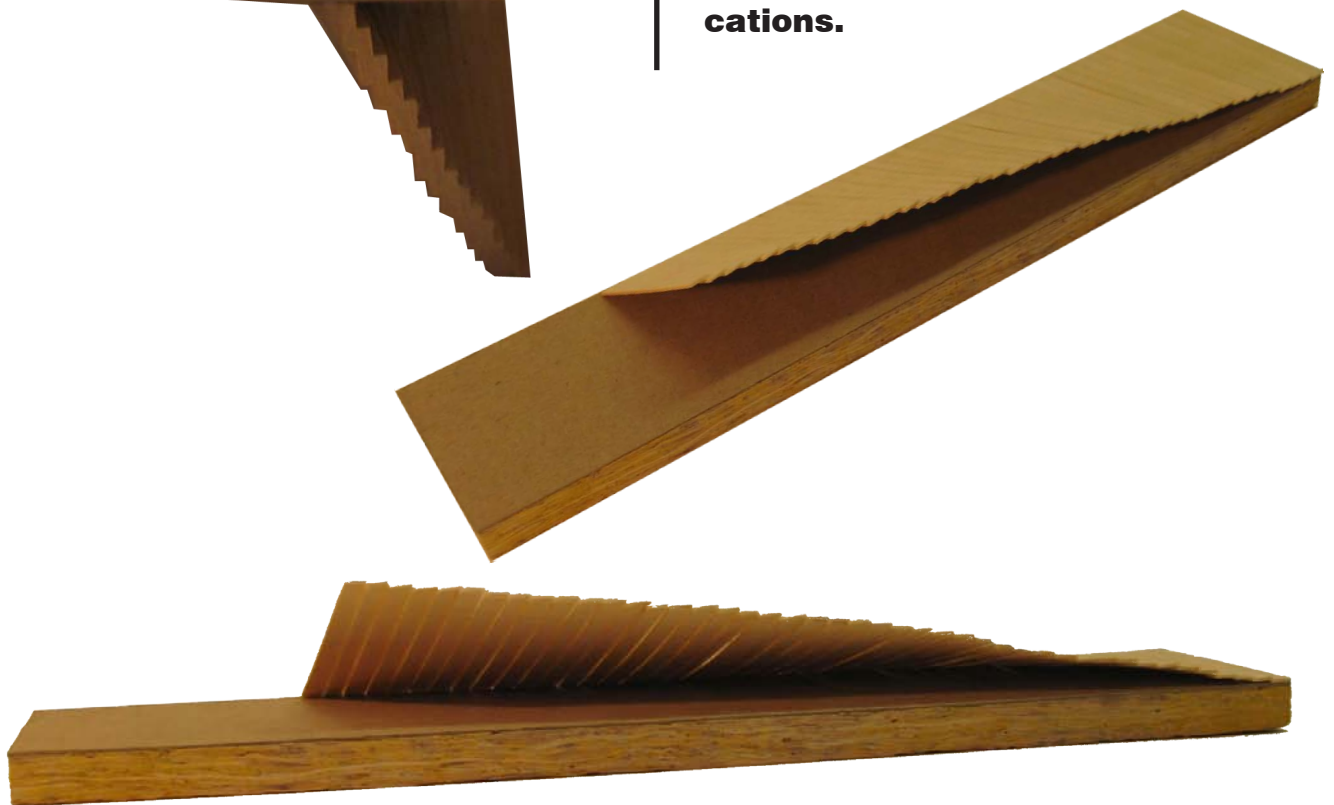
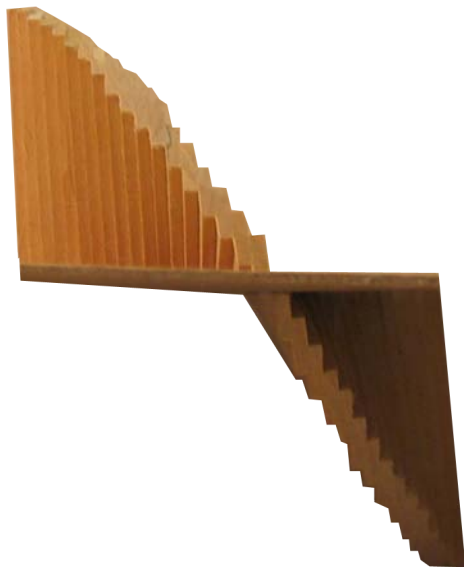
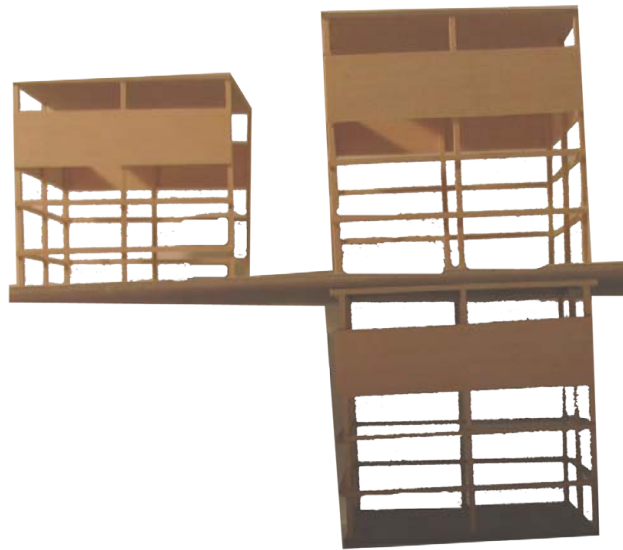
SCHEMATIC DESIGN

The next study was an advancement of the previous study. This took the concept of nearly colliding planes, lines and points and made it more architectural than before. The study was divided into two separate forms that could be joined together to make one complete study. The planes began to allude to a building and form a building that has a defined interior and a defined exterior. Or in this case a defined positive and negative space with the interior being the positive usable space. The lines are representational of used space. In the image on the lower left it is obvious that the planes have created a space that one could determine is a building form. The lines however, distract the eye to the exterior of the defined space and creates a used space on the exterior showing a sense of movement from the interior of the defined planar space to the exterior or negative space.

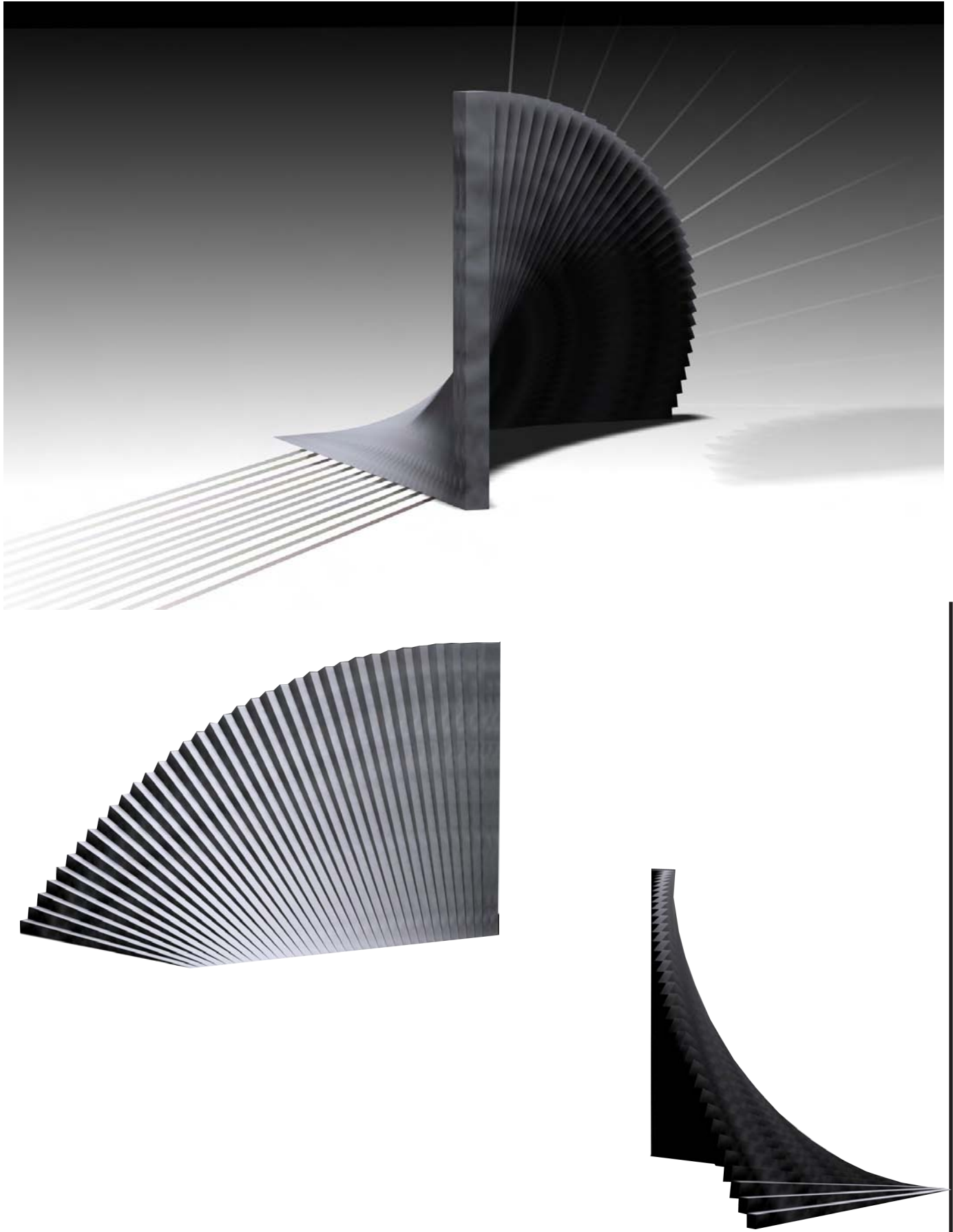
The image on the bottom right follows the traditional sense of the building form being the positive space with the exterior space being the negative or unused area around a building. This form when placed together begins to grey the areas of what is positive and what is negative space in regards to an architectural form. It is this precise design that will be important to the success of the Museum of Music in this particular thesis. In order for individuals to feel as though they are a part of the institution and making an impact upon the archive that is supposed to be a representation of them through music, the architecture must be present but not determine the spaces around itself. An individual should be able to understand that the purpose of the institution is not there as a tool for control but there as a guidance for the musical expression



SCHEMATIC DESIGN



Short design studies were done to enhance the concept that the architecture will not become an overpowering entity that controls the institution. It was determined that in order to maintain a sense of openness about the Museum of Music a portion of the building may be located subterranean. The reason for placing a portion of the building underground is so that while activity can resume within a structural portion of the building it will not add to the physical nature of the buildings above ground. The studies have shown that there should be no hierarchal status between the portion of the institution located above ground and that which is located below. The reason for this is so that the rooms contained below do not become cast aside as being utilized as mechanical or storage and instead taken advantage of their locations.



SCHEMATIC DESIGN



These two dimensional designs are meant to express the interaction that patrons will hopefully have when they enter the museum. The above graphic is the enclosure that people would receive as they enter the hall of sound. The design of this space is intended to remove the individual from exterior distractions and allow their minds to take over.

The Bellow image is a representation of the space and how locations of sound interaction will be laid out in response to the actual building form. This initial graphic study was intended to behave much the same as an instillation and how individuals would be able to interact with the institution.

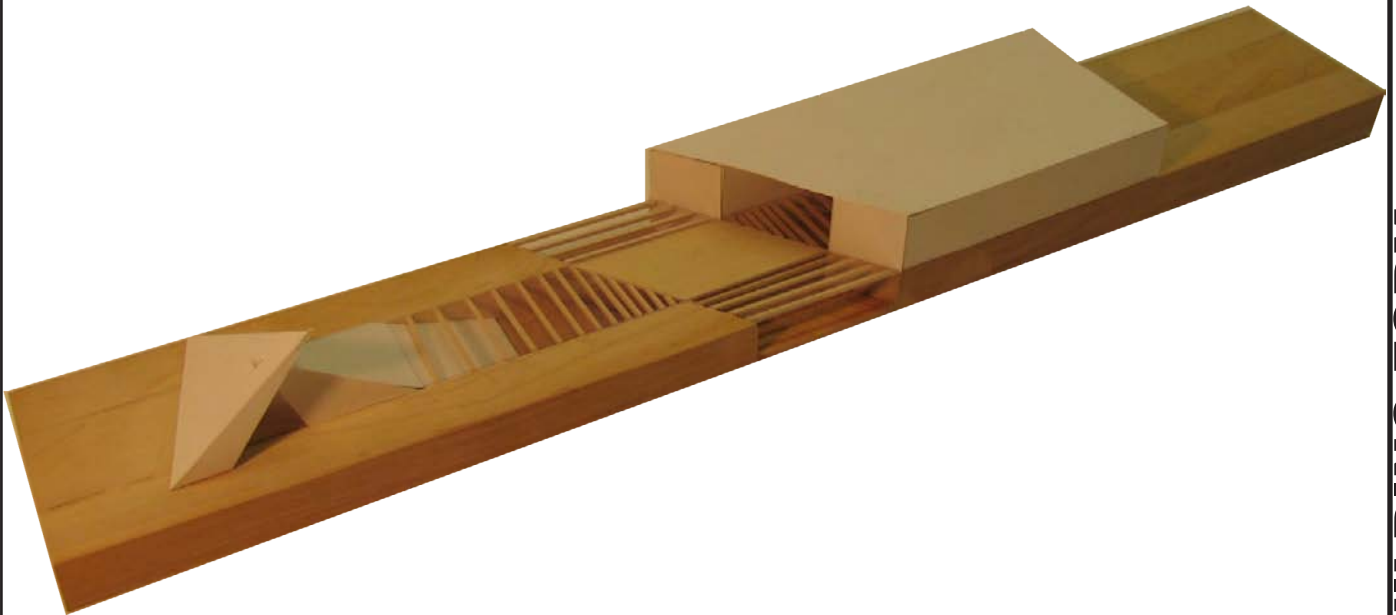


BUILDING FORM

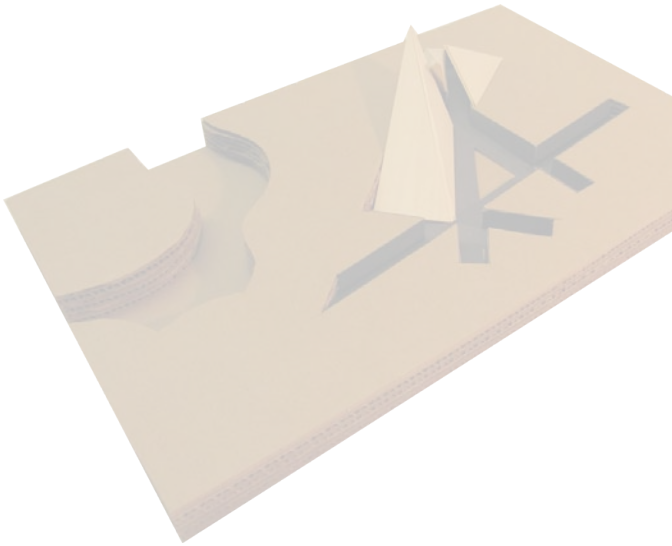
SCHEMATIC DESIGN



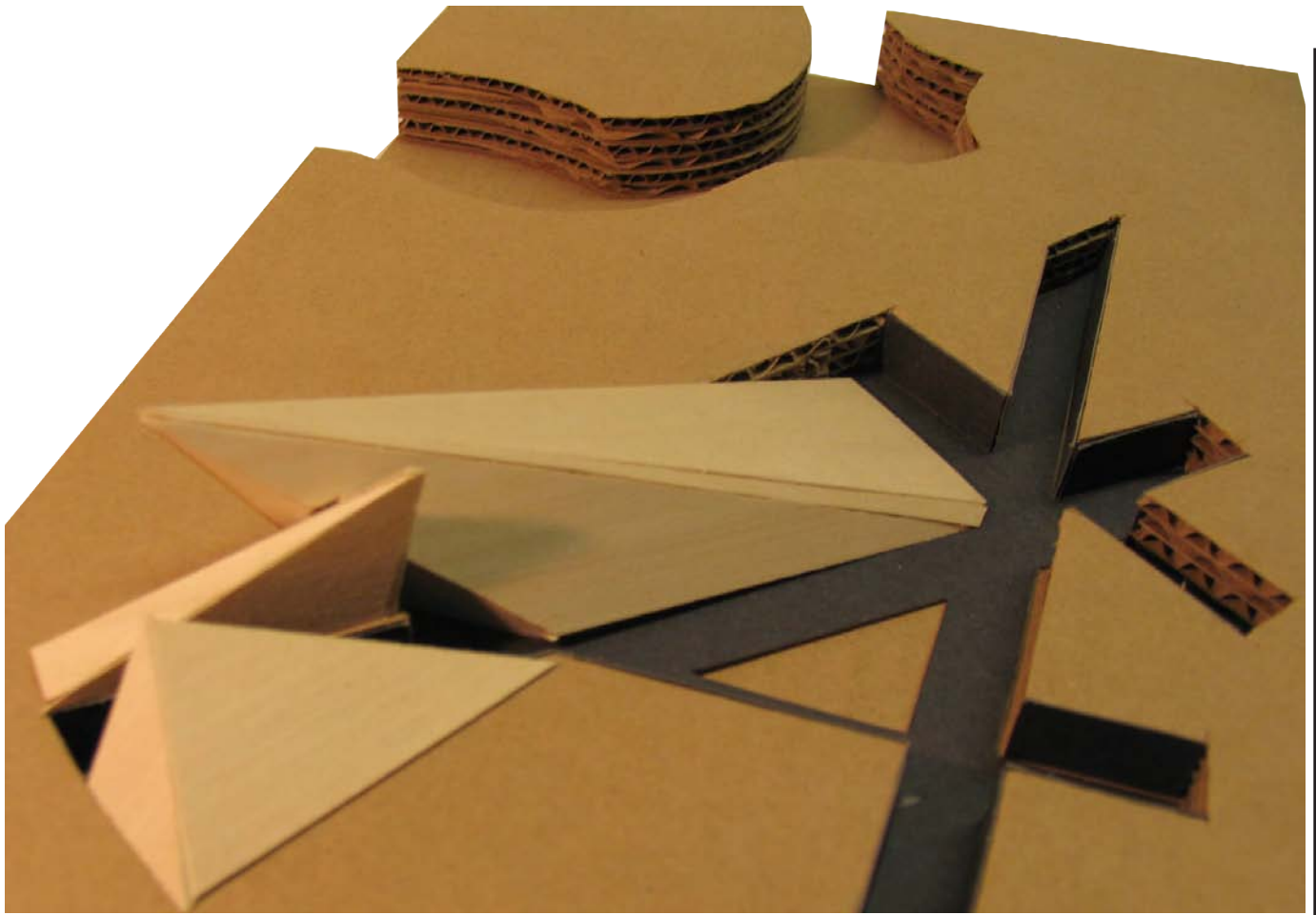
The underground portion of the museum of music was determined to be a collection of open hallways that enhance the experience for patrons of the museum. Individuals will have the opportunity to come to the museum and listen to the music without any distractions associated with the outside. Placing part of the museum below ground allows the above portion to contain space that can be used as a parks pace. This study allows us to see that activity can occur bellow grade while a separate activity can occur at ground level. The glass roof of the underground portion of the museum allows view to penetrate from below activity to above and vice versa.



SCHEMATIC DESIGN



The form of the building is to be a combination of open space and permanent buildings that house the necessary equipment and recording spaces that are part of the museum institution. The initial thought was to allow the permanent structure to extend through the subterranean open halls. The buildings took on the sense that they were piercing up and out of the essence of the museum contained within the listening corridors. This initial design was found to be too literal and the forms too overpowering.

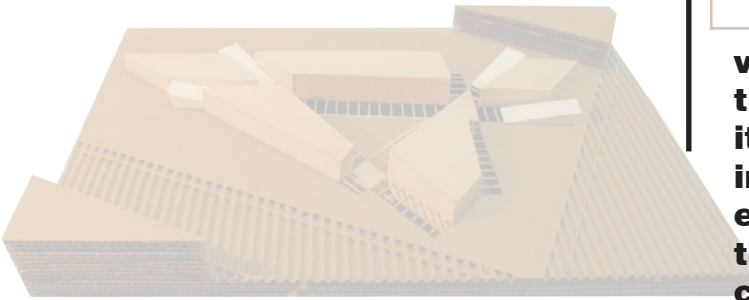


SCHEMATIC DESIGN

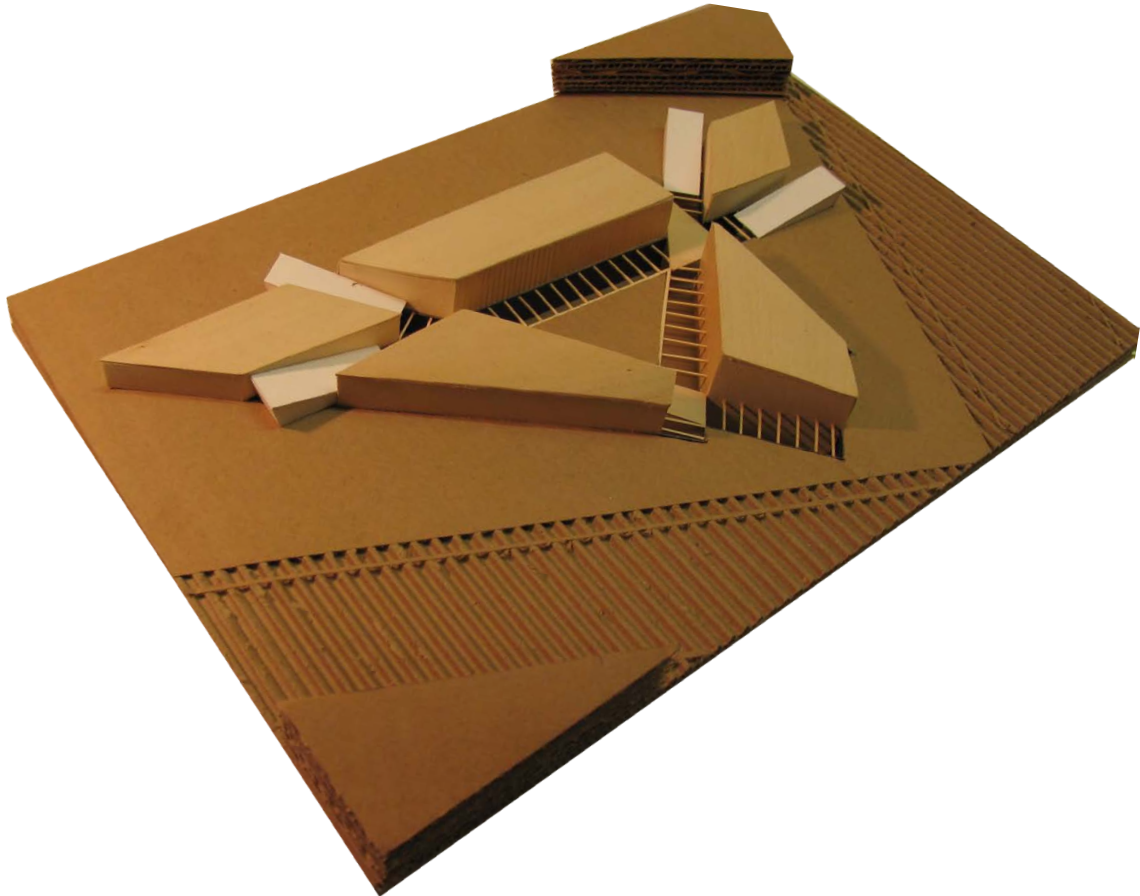
Since the Museum will be housed at a total of twelve cities across the United States the design of the institution has to deal with various styles of architecture. The design is to create a building that works well within its surroundings as well as following a design principle that is to be shared by all buildings that are part of the museum institution. The design for the Detroit building focusses on the corner of Erksine and Woodward. Detroit is not a pe

destrian friendly city and relies heavily upon the traffic that comes from the northern suburbs by way of the automobile. In order to take ad

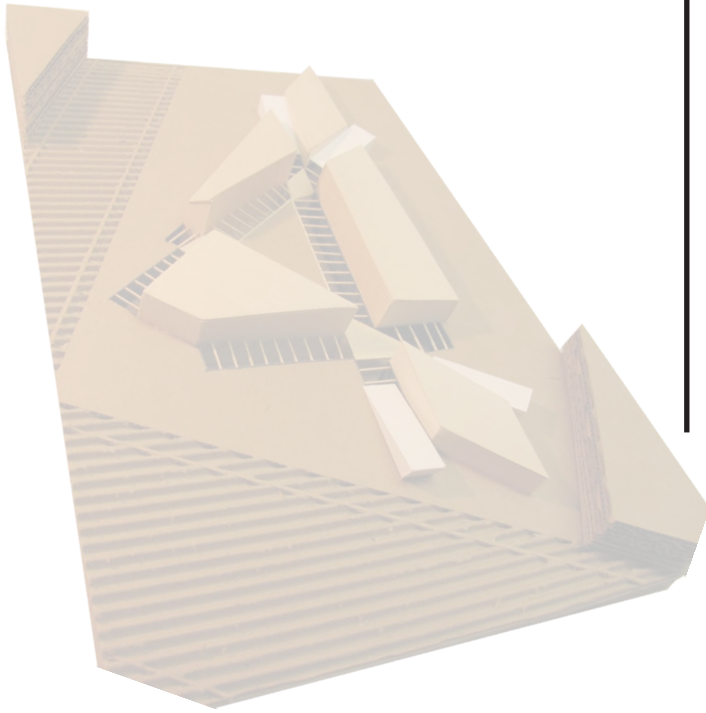
The intent is to establish a unique building design that does not hide itself from the decay of the city of Detroit.



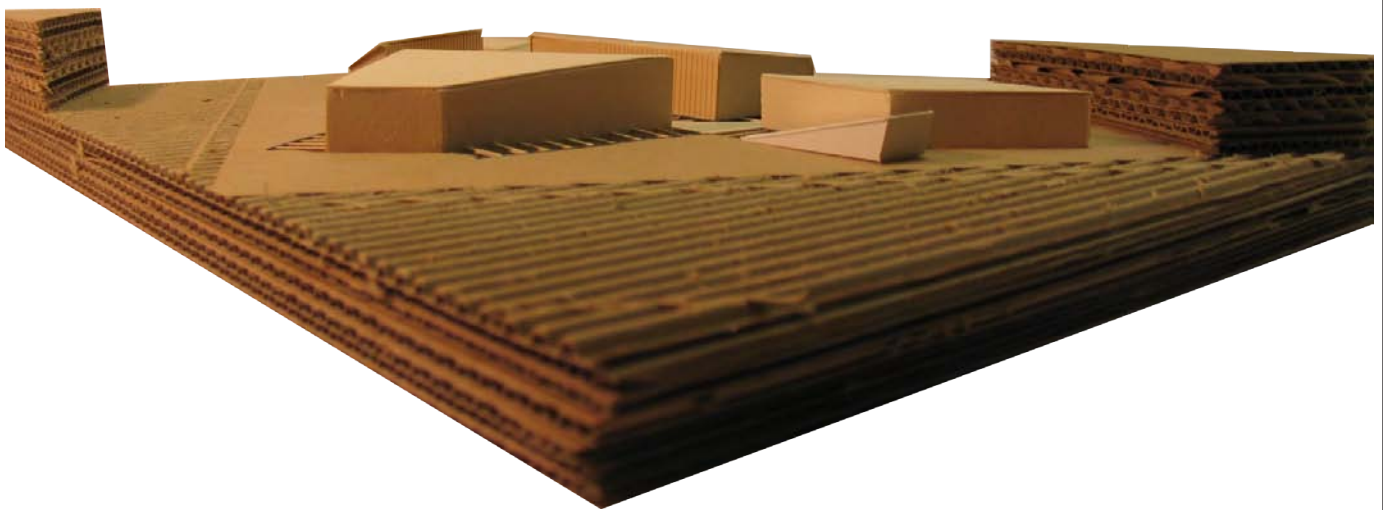
vantage of the proximity of the location on the major road of Woodward it was obvious to focus the building viewport north. The intent is to establish a unique building design that does not hide itself from the decay of the city of Detroit.



SCHEMATIC DESIGN



The Detroit building form is more open to an individual's vantage points so that those who come into contact with the museum feel as though they are capable of becoming a part of the institution. The site sits adjacent to two fairly large existing structures but ones that are not too overpowering. When arriving from the north, Erksine allows a cleaner view into the museum giving an extra 20 feet of open space on the building's north side. The approach from the south is less attractive to the museum because of the close proximity of an existing apartment building. However, the museum is angled away from Woodward opening itself and not trying to overpower the sidewalks.

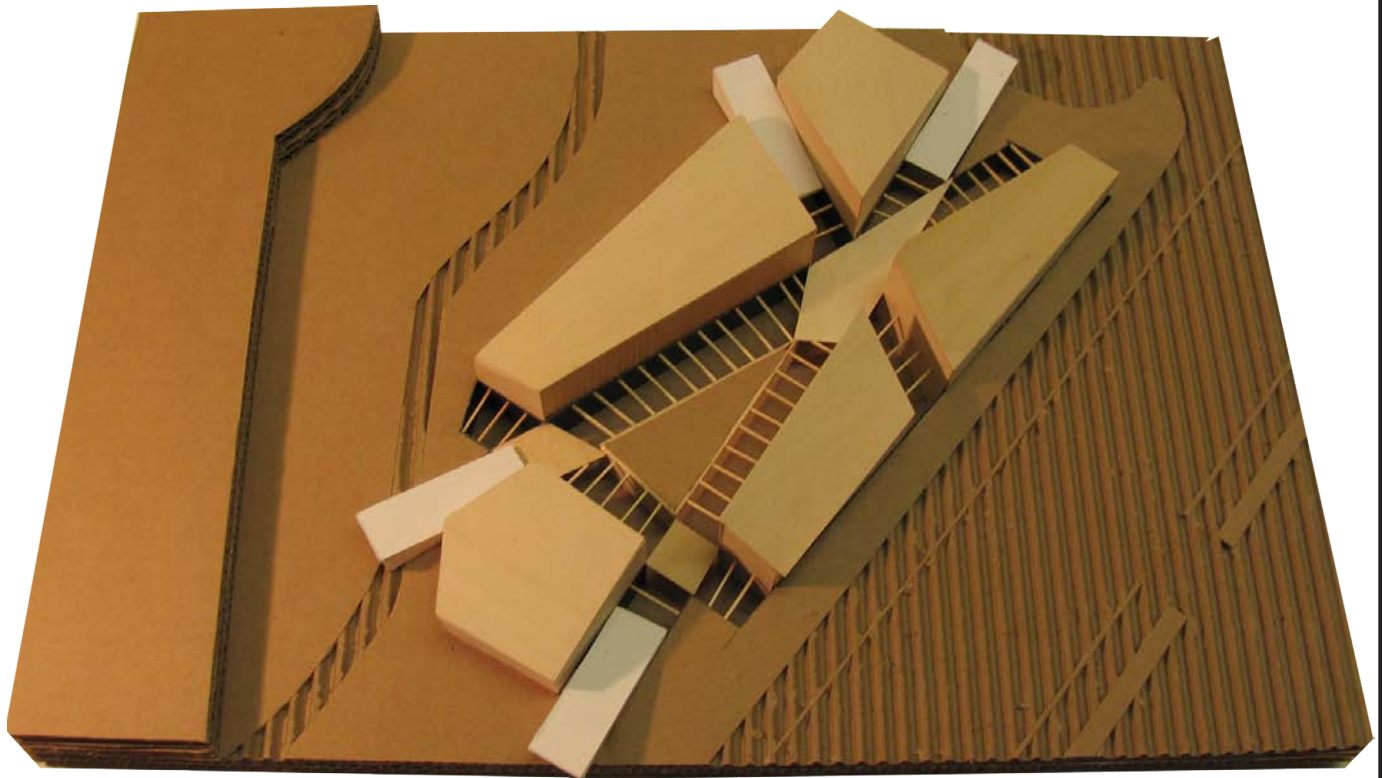


SCHEMATIC DESIGN

The Seattle initial design is different because the location is in a very dense neighborhood. Belltown has the highest population density of the entire city of Seattle and is home to a number of the city's high rises. Land is difficult to come by in the district and the parcel of land chosen for this particular thesis project is smaller than those chosen for Detroit and New Orleans. The site is essentially a rectangular shape that has a large portion facing Denny Way, a major axis in the city of Seattle. In order to open the interior courtyard to the pedestrians, that frequent the Seattle Center often, larger viewports are created by the cuts of the underground museum. The museum sits in an awkward location between the park-space of the Seattle Center and the

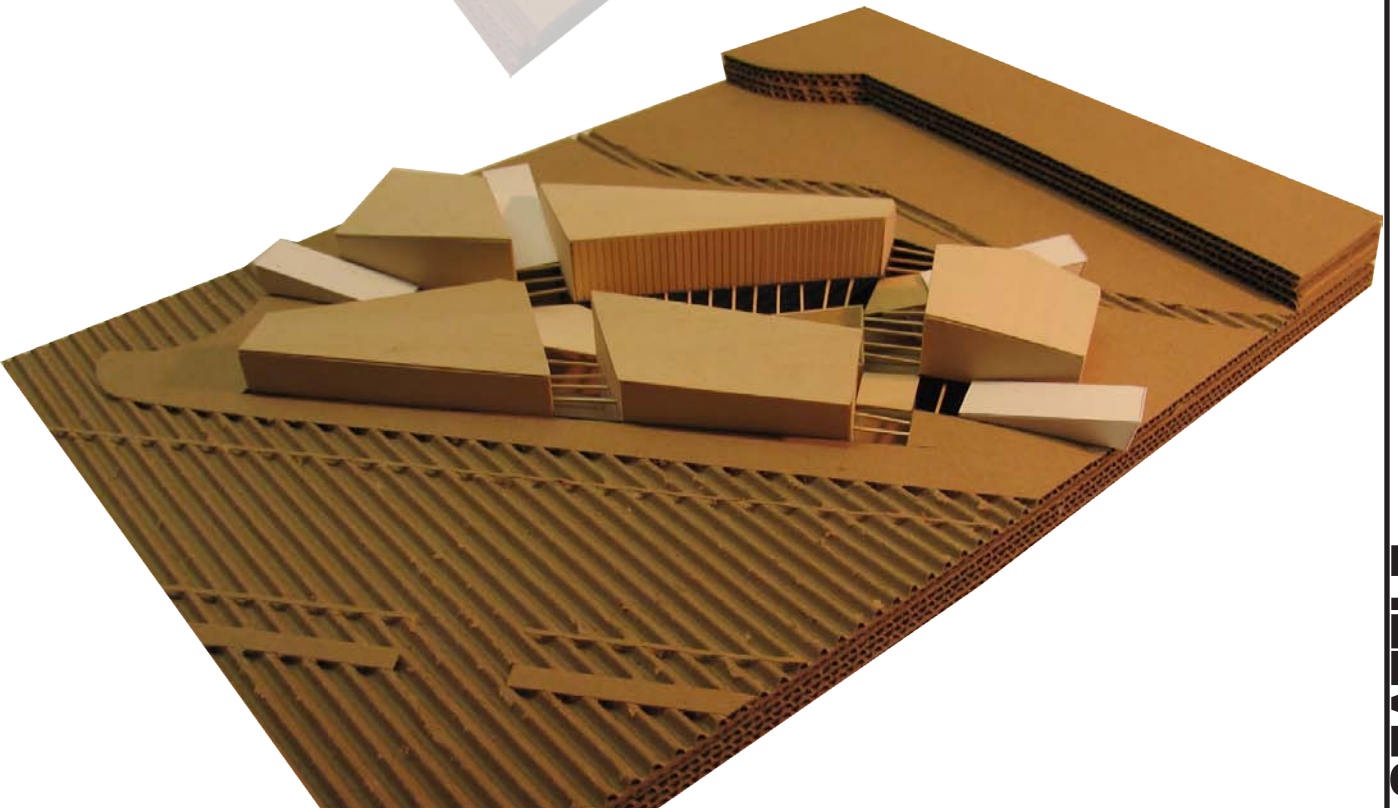
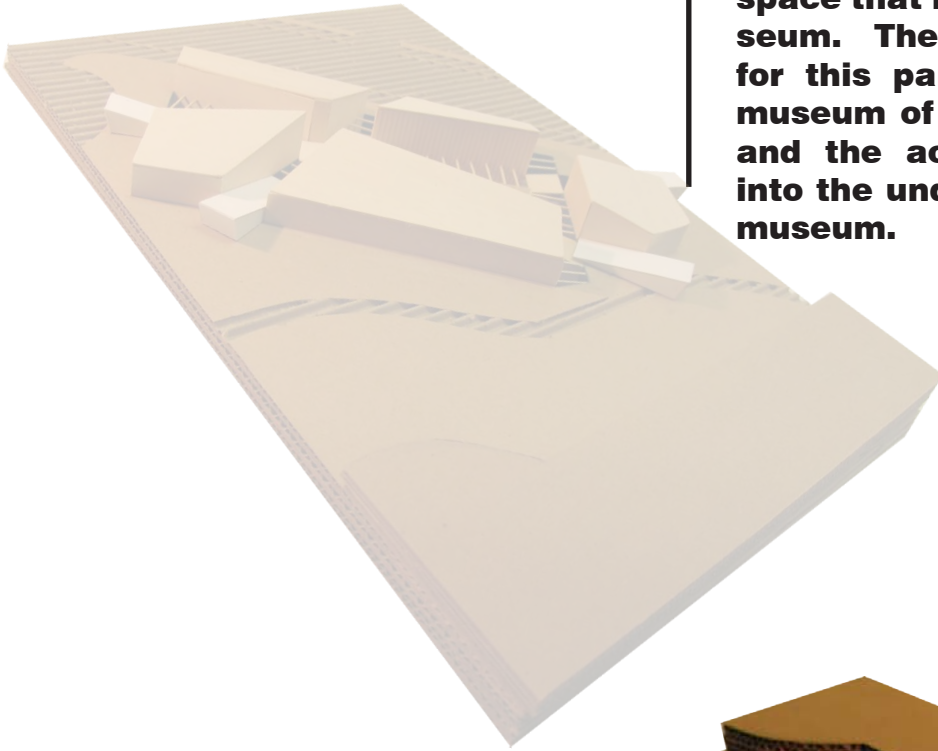
High traffic activity that occurs along Denny Way. The site is also located adjacent to the entrance of the entire complex of the Seattle Center and takes advantage of the high pedestrian activity on its north-east facade.

larger viewport are created by the cuts of the underground museum



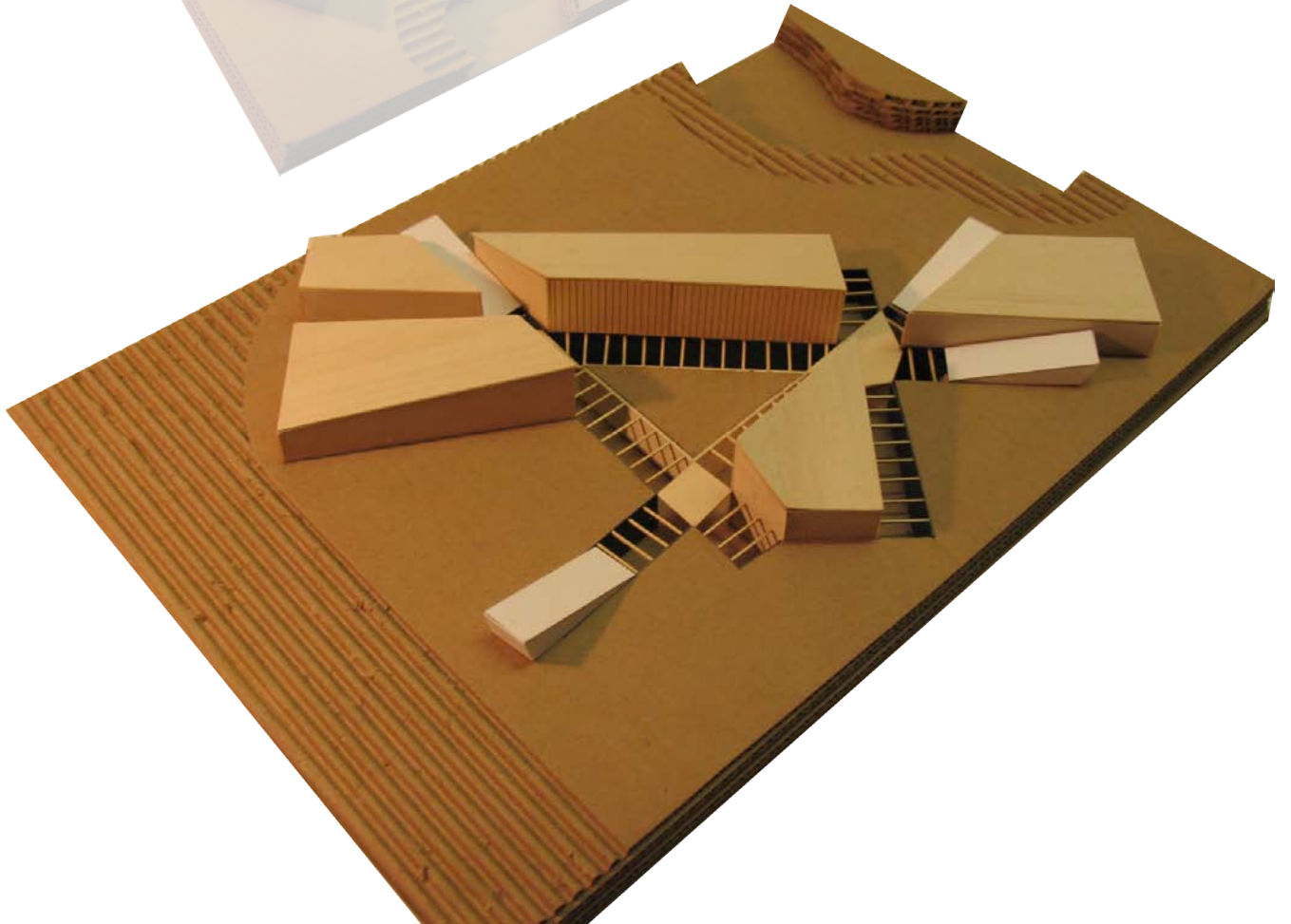
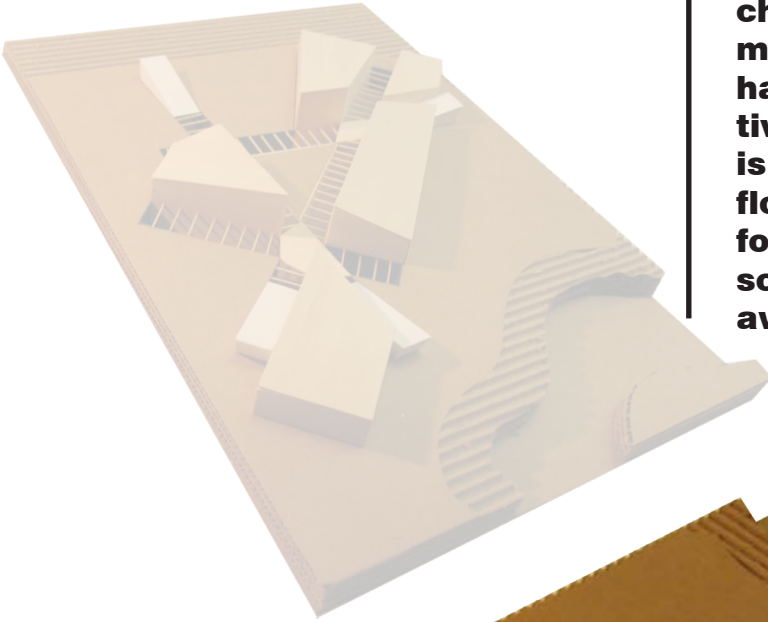
SCHEMATIC DESIGN

The layout of the museum is done so that large viewport enter the open museum courtyard. The initial layout of the building complex is done so that the open park space that once was located on the site is not gone and is replace with a new open space that is surrounded by the museum. The most important design for this particular location of the museum of music are the viewport and the accompanying entrances into the underground portion of the museum.



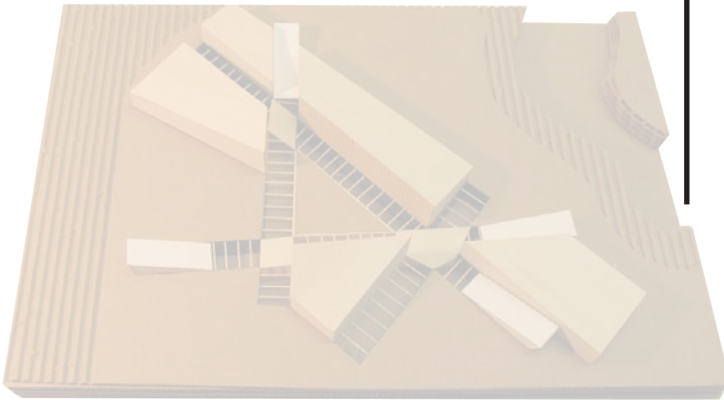
SCHEMATIC DESIGN

The New Orleans design is intended to refrain from taking anything away from Louis Armstrong Park where it is situated. The park is located in a low residential district in the city of New Orleans. The history of the park and its direct ties to the development of the initial sound of American music made it an obvious choice. The site is adjacent to the main entrance to the park and will have a great deal of pedestrian activity. The east boundary of the site is bordered by an existing river that flows through the park. The design for this particular location was done so that the museum would not take away from the open feel of the

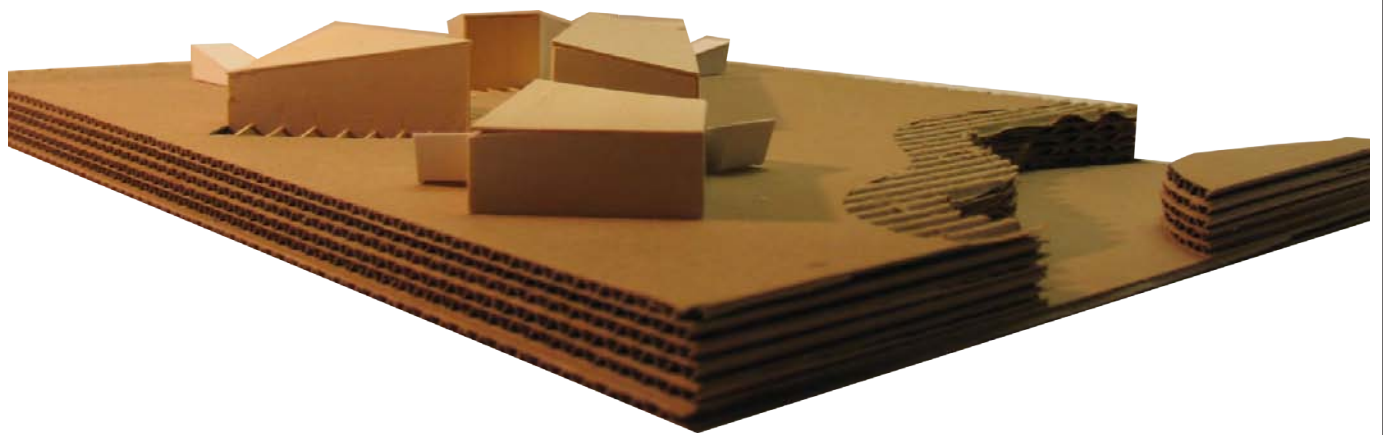


SCHEMATIC DESIGN

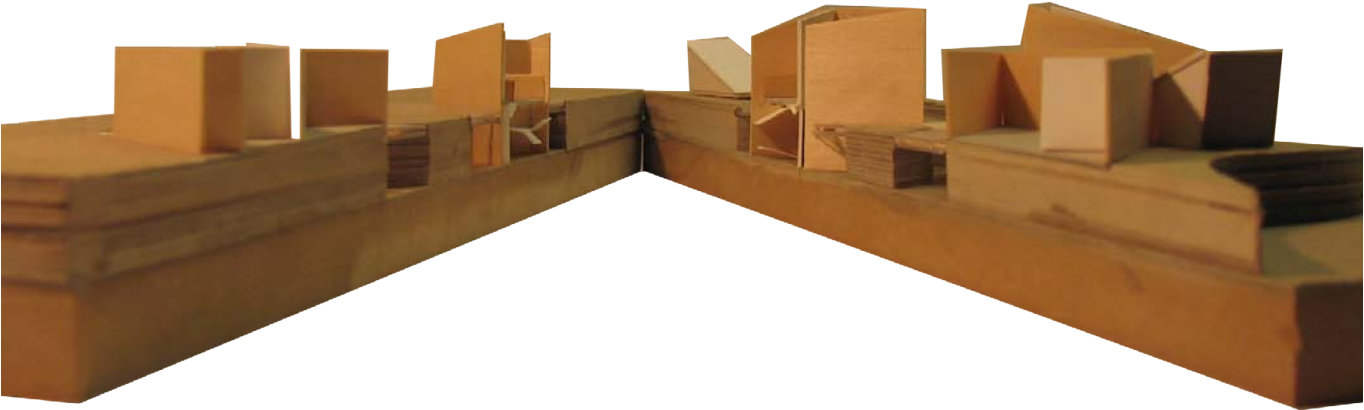
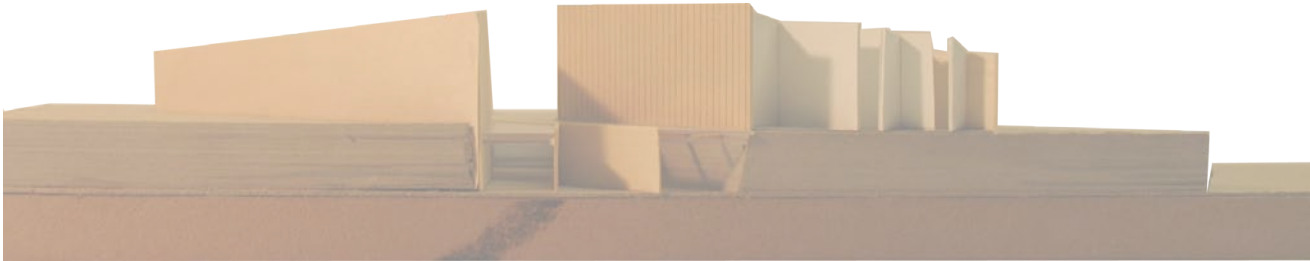
existing park and it's features. Louis Armstrong Park is home to Congo square and the Mekhaila Jackson Performance Art Center. Most of the park is untouched open grass fields and this current park feel had great impact upon the initial designs for this particular site.



The building footprint was not done so that it would not take away from the existing open park space. The buildings that house recording space and museum administration are spread out so that a minimal impact upon the site would be achieved. The open courtyard within the museum itself is directed toward the main entrance to the park itself. This design was done so that the museum would stand out as a welcoming institution to all patrons of the park. It was feared that placing a series of buildings in a close proximity to each other would create the idea that the museum was actually a collection of storage buildings for the maintenance of the park. With the large entrance to the open interior of the building it is evident that more individuals will find it enticing to enter the museum of music.

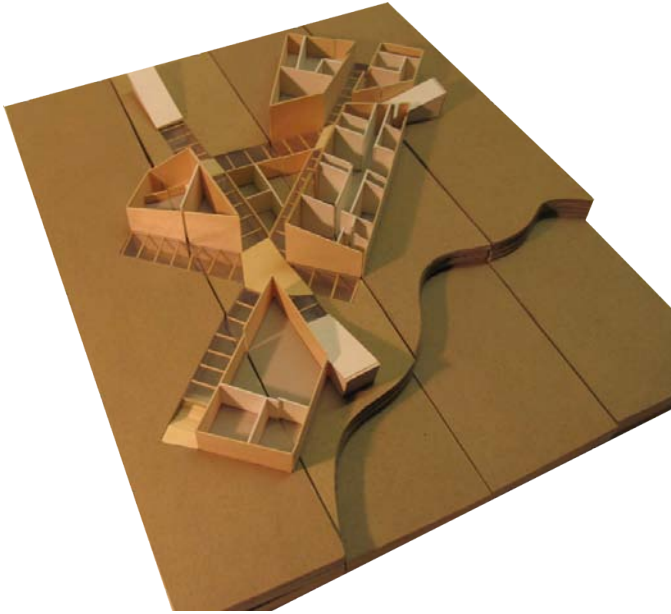


SCHEMATIC DESIGN

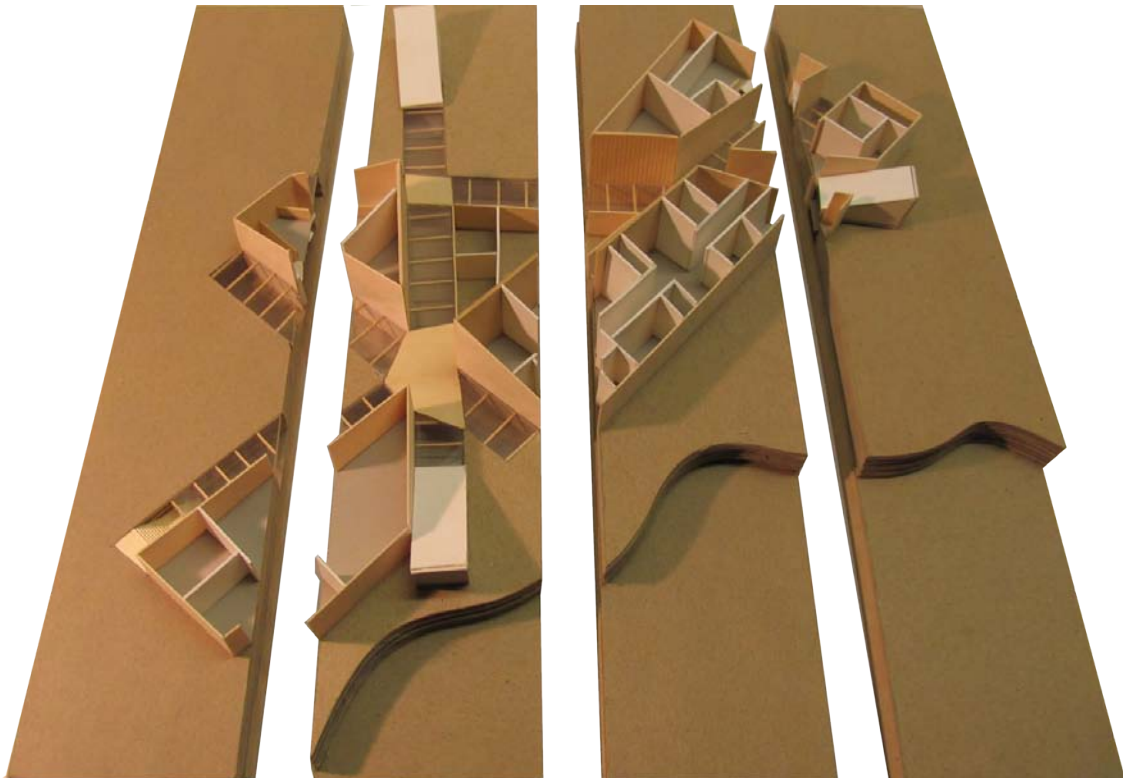


SECTION MODEL

SCHEMATIC DESIGN

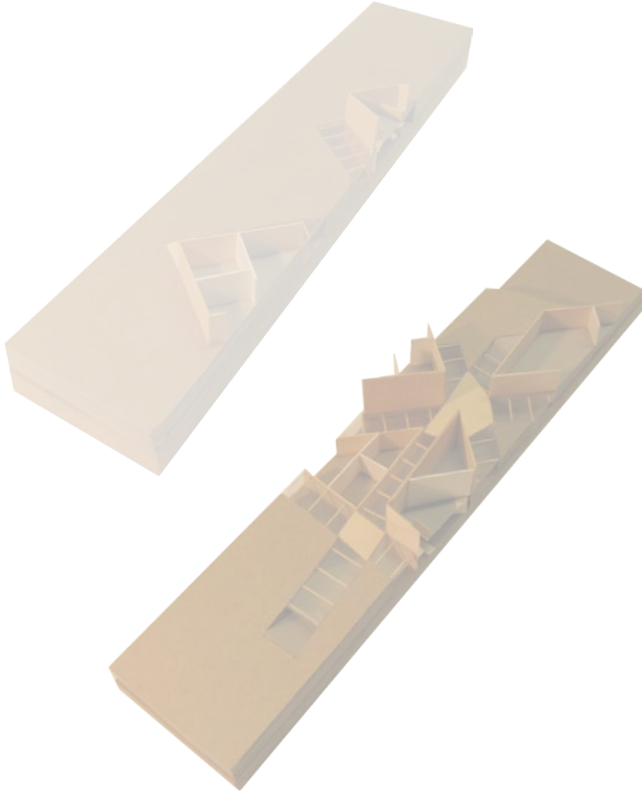


The next logical step in this thesis was to work in section to work in achieving a form that works well above and below the earth. The “sound hall” that is a space for the playing of the archived music uploaded into the Museum of Music is located below grade. The reason is so that the individuals that would like to listen to the sounds of the city will be devoid of all distractions. The section model shows the direct integration of the below grade portion of the Museum of Music and the above grade buildings that house all the recording space that manipulates the museum archive. It is interesting to look at the building in section and realize that two completely different experiences are occurring in such proximity to one another. We are able to notice that while the physical aspect of producing music is occurring at ground le-



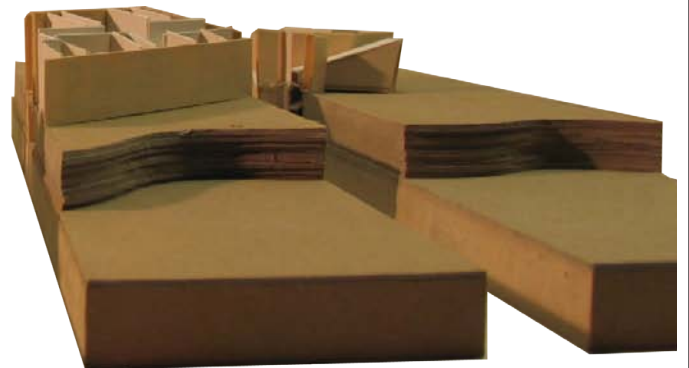
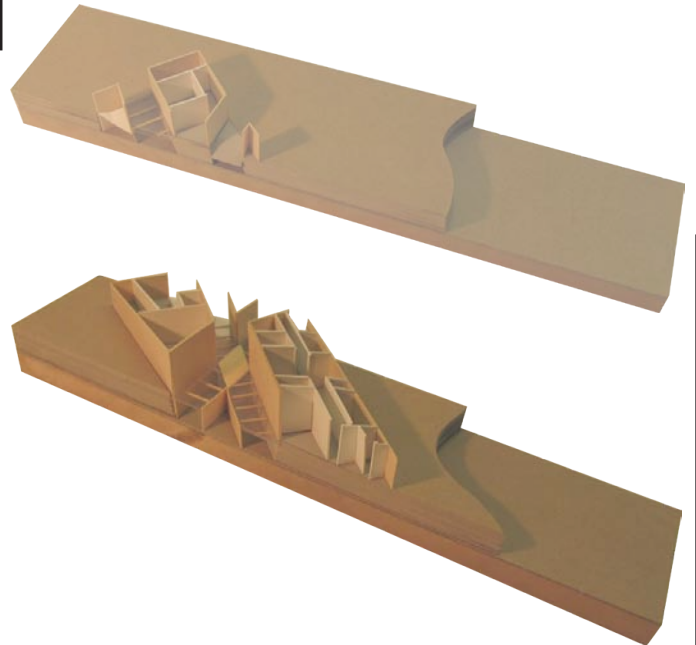
SECTION MODEL

SCHEMATIC DESIGN



Movement within the void spaces created by the physical portions of the complex is evident within this particular schematic study. It is this particular piece of information that must remain within the design elements that move onto a solid building that is no longer a schematic design.

vel, the mind is responsible for the interactions to music that occurs bellow grade. This juxtaposition of the two experiences is what is so intriguing about this thesis initially. The architecture of the building is allowing two separate emotions regarding the topic of music to occur within one location but yet remain separate. The section model allows us to visualize what will be occurring within the proposed museum of music.



SECTION MODEL

DESIGN DEVELOPMENT

PROTOTYPE

PAGE 91

BUILDING SKETCHES

PAGE 92

BUILDING CONCEPT

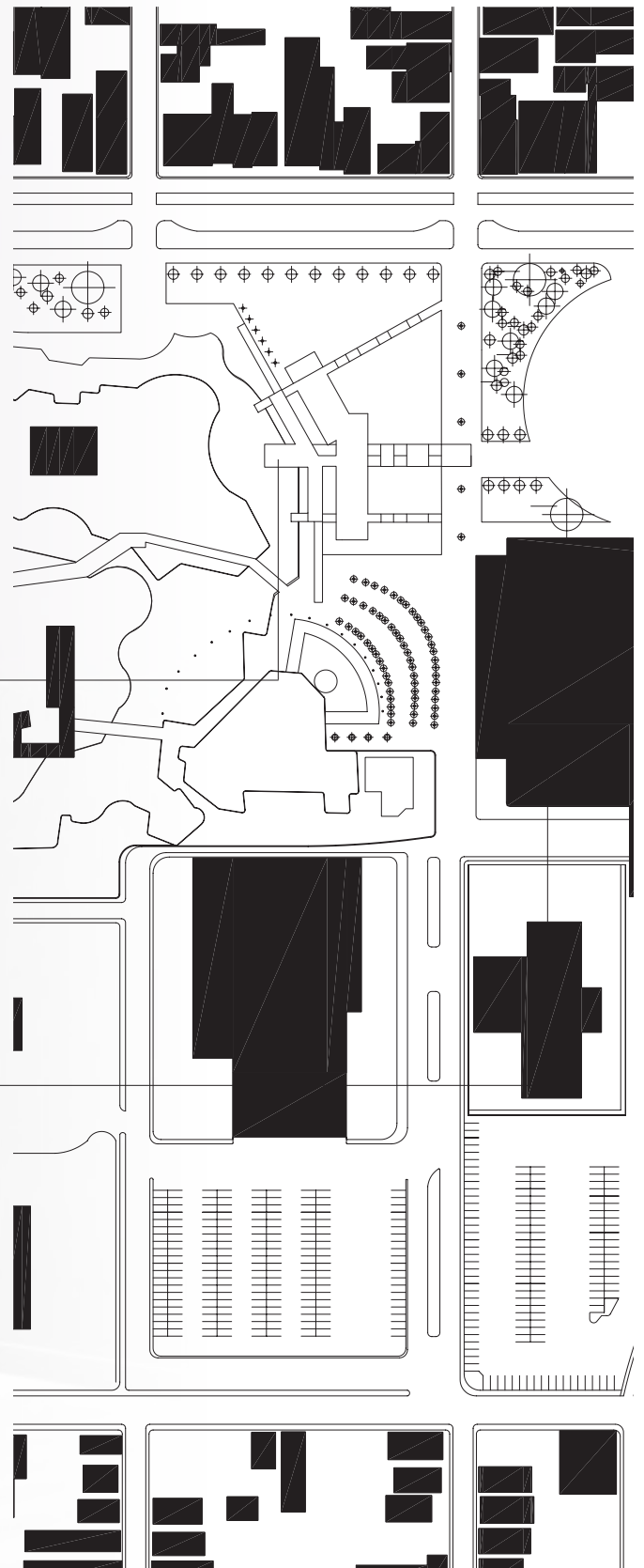
PAGE 94



DESIGN DEVELOPMENT

The institution will be part of a collection of multiple buildings throughout the countryside. Each city is part of a connected database allowing the transfer of music and data from one city to another. For the benefit of this particular thesis it is evident that a prototype institution is needed. The prototype design will be implemented in the city of New Orleans Louisiana. New Orleans developed the initial American style of music and is a logical choice for an institution that is devoted to the musical experience. As mentioned previously, the site for New Orleans is in Louis Armstrong Park in the area of Storyville. Like the other sites chosen for the institution it is located in a pedestrian heavy location and attempts to fuse itself with the existing site conditions.

The layout of the building in schematic design was derived from the shoreline adjacent to the site. Louis Armstrong Park is a space that does not utilize the landscape and institutions existing on the premise pay little to no attention to the surrounding park space. The concept for the institution for music was to implement the park space within the physical structure of the museum. The intent is to develop a space that allows individuals experiencing the park space to pass through the exhibition of sound. The allowance of such an open space benefits the museum and does not detract from the openness of the park. The institution also intends to play an integral role in the development of the shoreline, something that has been neglected by the park.

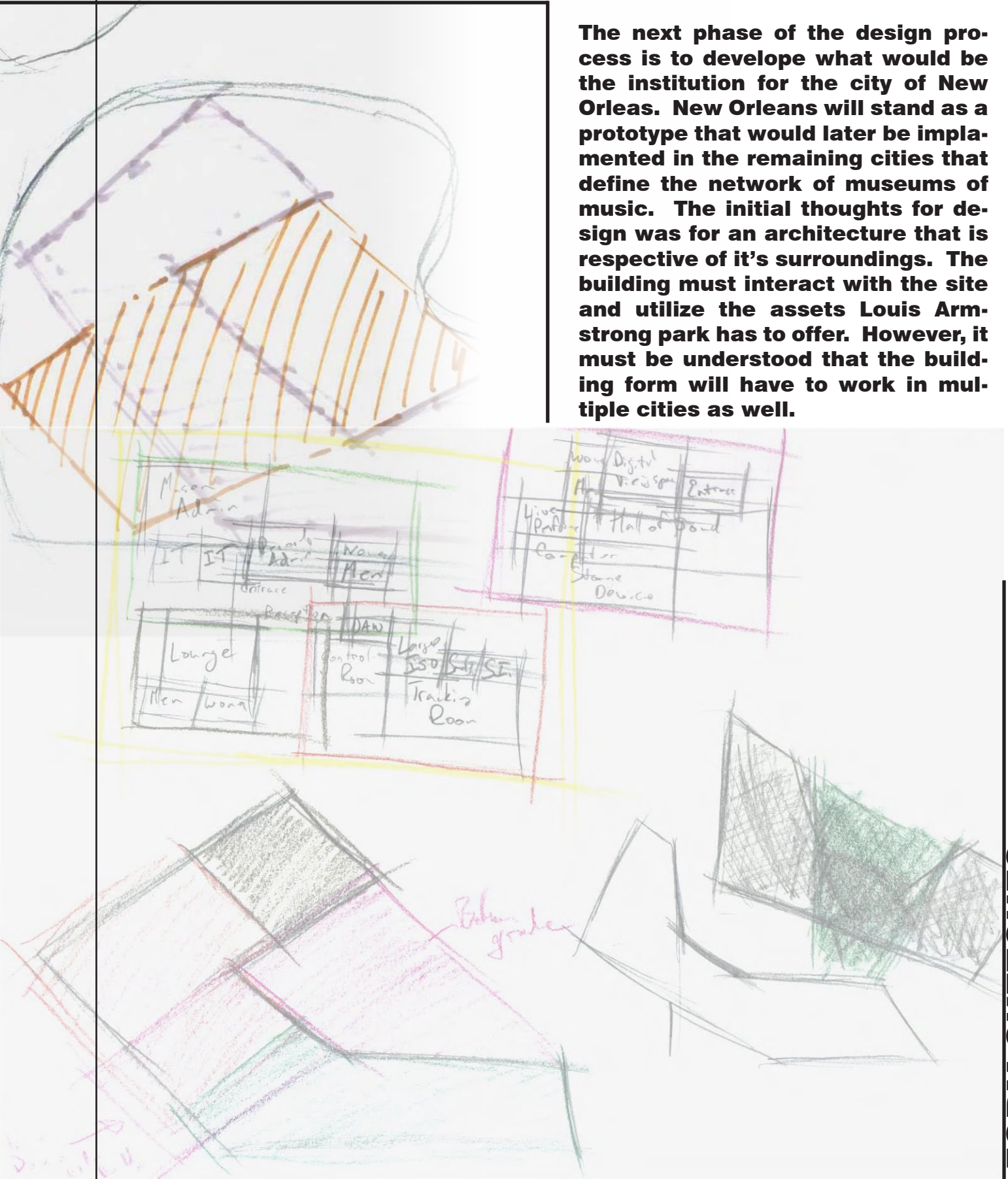


Site Plan

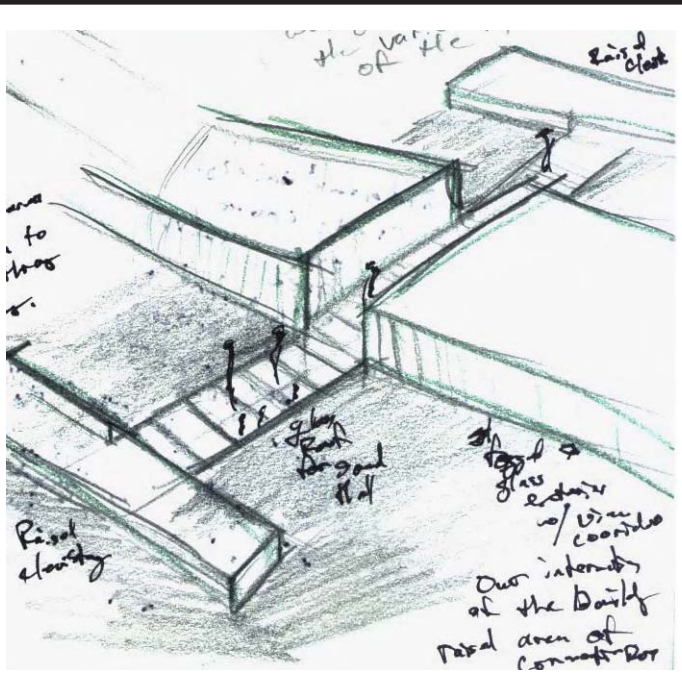
PROTOTYPE

DESIGN DEVELOPMENT

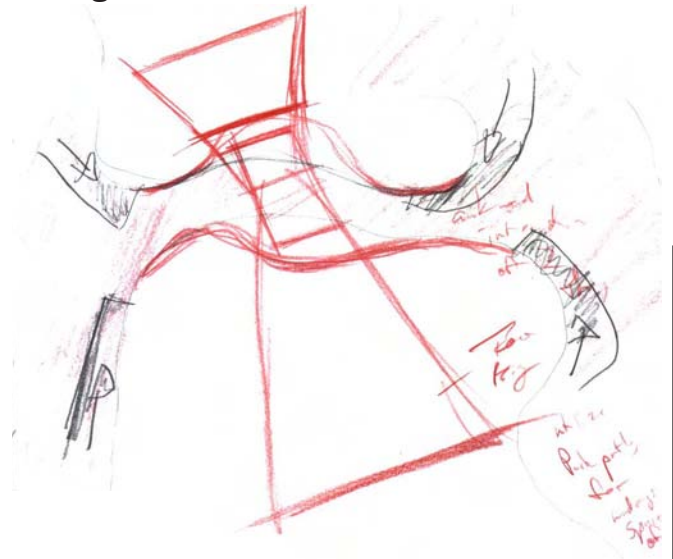
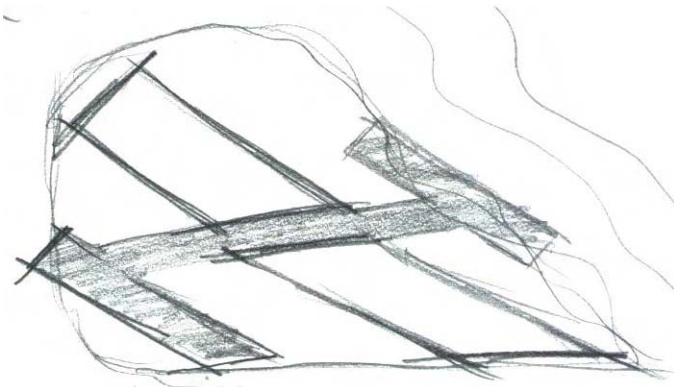
The next phase of the design process is to develop what would be the institution for the city of New Orleans. New Orleans will stand as a prototype that would later be implemented in the remaining cities that define the network of museums of music. The initial thoughts for design was for an architecture that is respective of it's surroundings. The building must interact with the site and utilize the assets Louis Armstrong park has to offer. However, it must be understood that the building form will have to work in multiple cities as well.



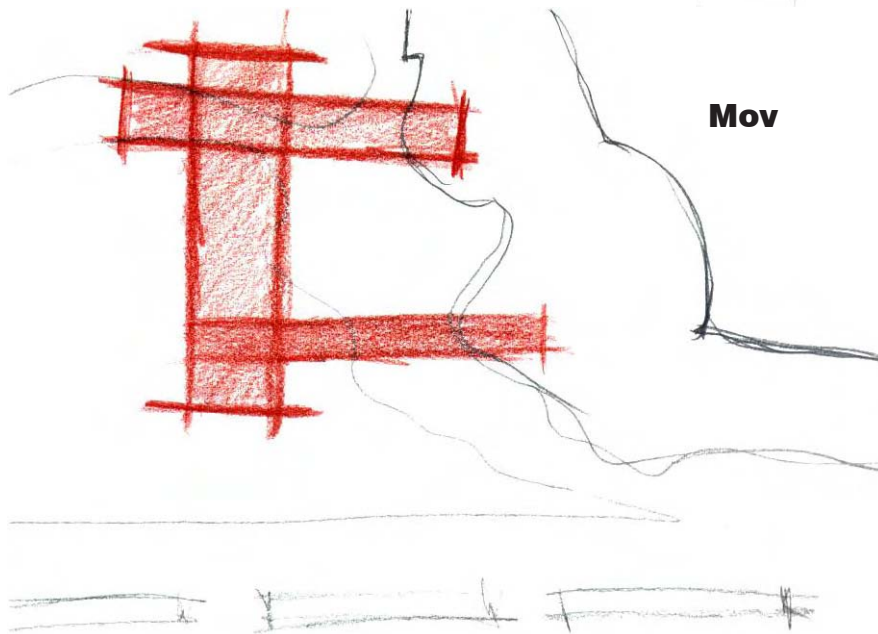
DESIGN DEVELOPMENT



Initial sketches were done that emphasise the proximity to the river and the meandering pathways in the park. The buildings connection to the water feature played an important role on the built form of the institution and the paths were integral to the sound exhibition hall. The concept from the start was to incorporate the existing paths with that of the museum layout. The solid form studies done with resin and concrete are evident from the beginning. The exhibition/paths are a literal translation of the vacant resin/light studies.

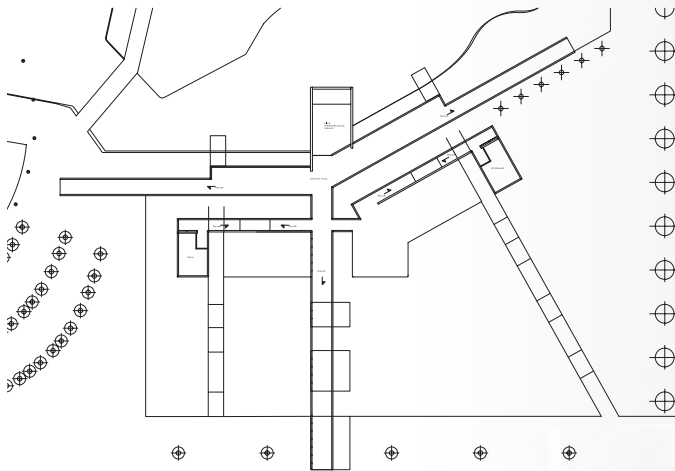


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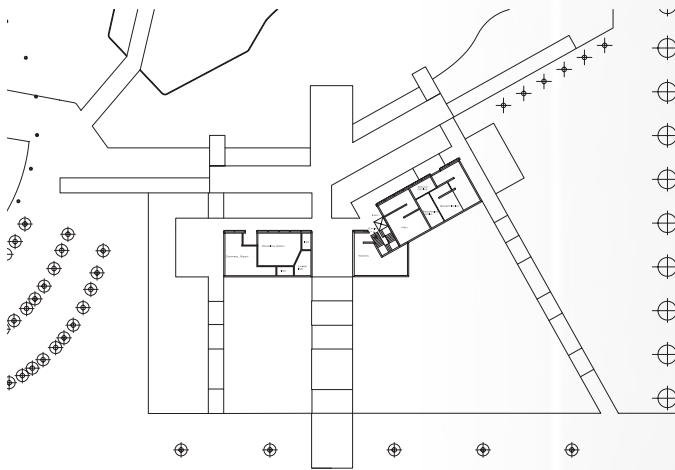


FORM SKETCHES

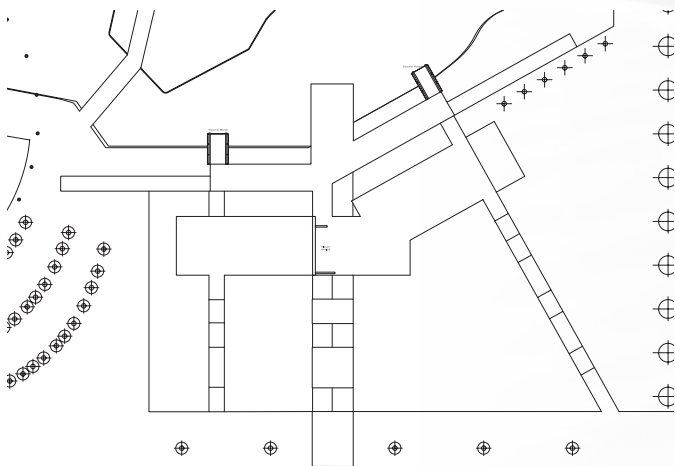
DESIGN DEVELOPMENT



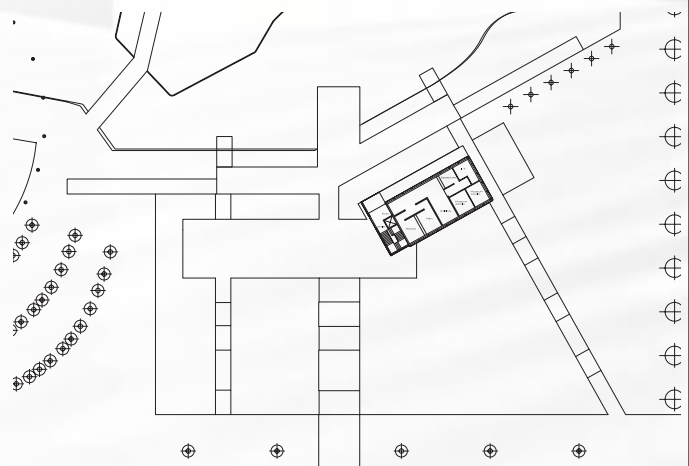
Exhibition Hall Plan - located ten feet below grade.



1st Floor Plan - located five feet below grade.



Ground Floor Plan - located at grade.



Second Floor Plan - located at 7 feet above grade.

The layout for the initial design of the building is one that does not overpower the site or the adjacent structures in the low-rise district of New Orleans. The dominant feature of the initial design was that of the below grade sound exhibition hall. The concept is to place the hall below the grade of the parkspace and open it natural lighting by placing a walkable glass roof at grade. The reason being is that in order for an individual to achieve a wholistic experience within the space as they absorb the music all distractions must be removed. In order to highlight the submerged exhibition space large ramps that implement themselves within the existing pathways were designed. The concept is to allow pedestrians the option to partake with the sound exhibition as they pass through the building. The overall Theory is to establish an architecture that is easily penetrable and does not detract from the primary intent of enhancing the experience one might obtain through music.

DESIGN DEVELOPMENT

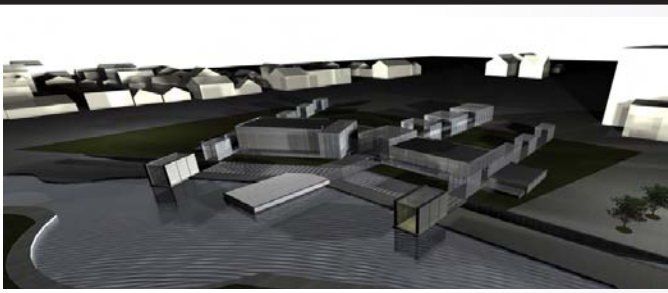
As a direct contrast to the site in which the museum would be situated, the institution will be constructed with an industrial material palette. New Orleans is known for its small bungalow homes, constructed primarily of timber. The museum will be a combination of concrete glass and steel construction. The use of concrete was to create a clean surface that allows the individual to be free from visual interference. The overall concept is to produce a space that has no direct connection to location and reminds the individual that this is an institution that is only one peice of multiple institutions that make up a network of museums.

Glass is the most evident feature because of its use as a walkable glass ceiling. It is also used to highlight the main entrance to the exhibition hall as seen in the rendering below. Glass allows the sunlight to illuminate the entrance as it glitters of the glass and steel framework canopy.



BUILDING CONCEPT

DESIGN DEVELOPMENT



The horizontal plan for the institution addresses the existing pathways and is in conjunction with the shoreline of the park's dominant water feature. Viewpoints as well as secluded spaces for experiencing music are key elements for the building layout. The glass boxed pathways, piercing the building proper, frame the sound isolation rooms that address the water. It is this procession to the shoreline that will be continued through to the final design. The glass roof allows the exhibition hall to be placed below grade and not disturb the open landscape of the park. The downfall is the lack of activity that would be produced in such a lackluster space. The development of this particular space is strongly required and be evaluated as the strive for a final design continues. The live performance space will address the shoreline and play with the water feature but development is needed to open the space to the pedestrian activity at grade.



BUILDING CONCEPT

DESIGN DEVELOPMENT

Space design is important to the success of an exhibition hall with no physical materials. As the section to the right indicates, the procession to the exhibition space is dramatic and emphasises the exhibition hall. The space opens vertically then constrains the individual and re-opens in a horizontal manner below grade. The lack of a defined level focuses the individual into a state of fixation on the musical exhibition. A space such as this can be enjoyed at various levels allowing numerous interpretations on music to be produced. Music is never interpreted the same by anyone. So why should the space be anything but similar?



BUILDING CONCEPT

FINAL DESIGN

SITE PLAN/SITE DESIGN

PAGE 99

FLOOR PLAN

PAGE 101

PHYSICAL MODEL

PAGE 103

AERIAL

PAGE 108

ELEVATION

PAGE 109

PERSPECTIVE RENDERS

PAGE 110

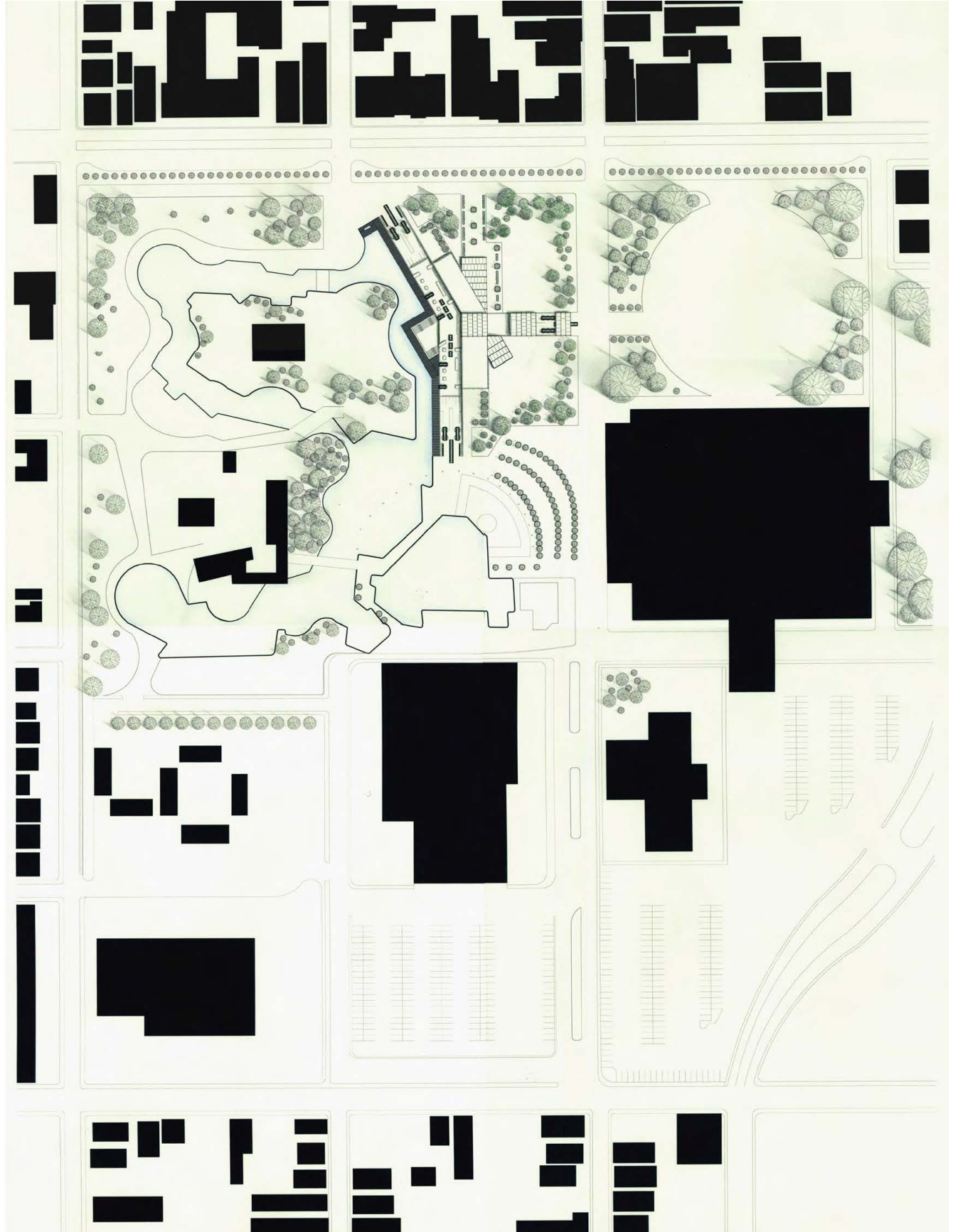
SECTION

PAGE 114

SECTION PERSPECTIVE

PAGE 115

FINAL DESIGN - NEW ORLEANS



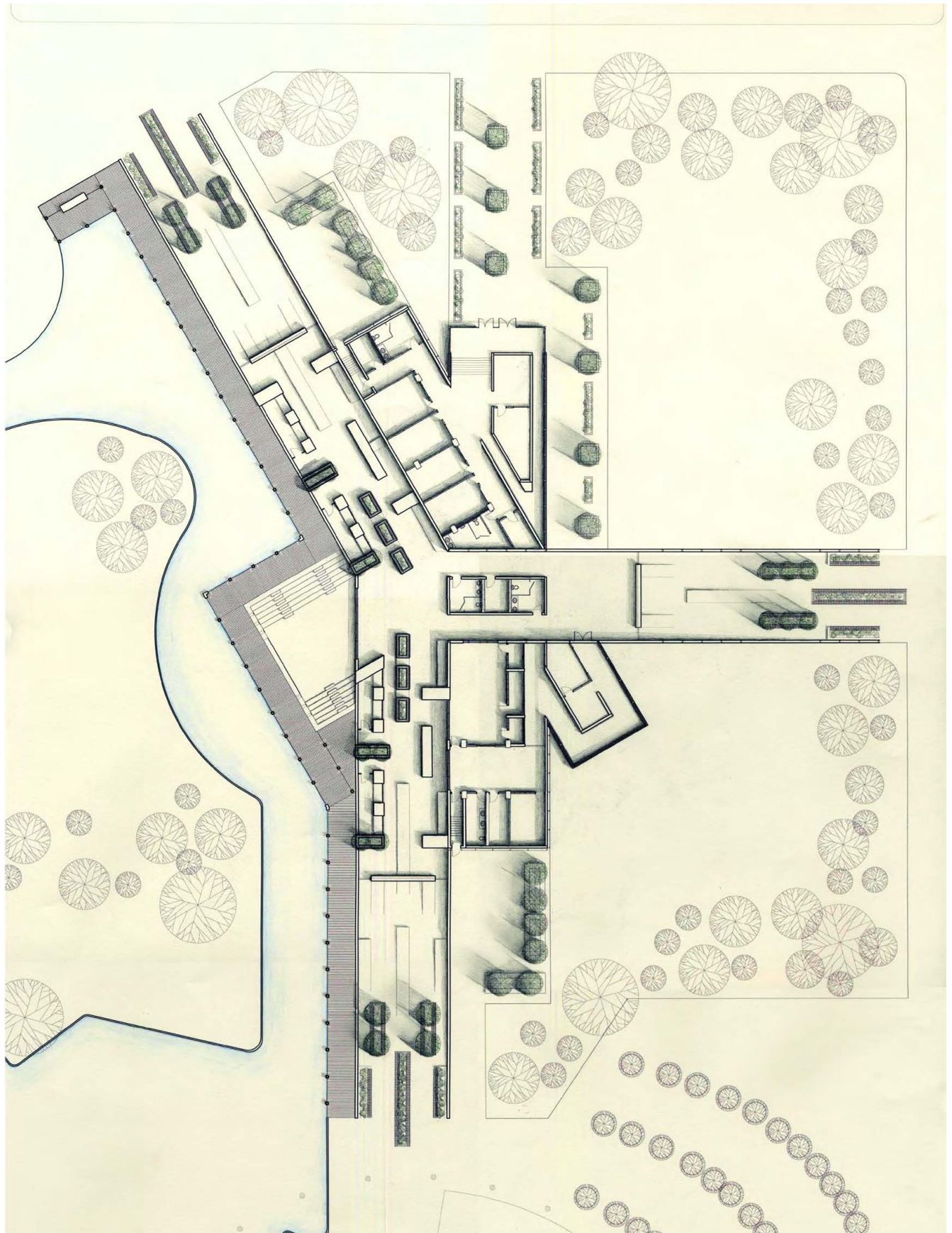
SITE PLAN

FINAL DESIGN - NEW ORLEANS

The final layout of the building focuses heavily upon the concept of visually connecting each aspect of music. The intent is to offer a space to patrons of the institution that is unique in experience as well as informational. An increased attention is paid to the need for a defined shoreline within Lousi Armstrong park. Rather than simply adressing the shorline with the building, additional care is taken with the impla-mentation of a boardwalk.

A second landscape design is the addressing of foliage control. The park is natural and as a result if highly overgrown. Natural foliage is not a bad thing but some structure is needed. Trees are left alone in the design for the most part but some are added to enhance the viewpoints desired within the space. Addition-al trees were introduced so that to increas the amount of parkspace and decrease what would instead be considered a building mass not intended for public use. The addi-tion of the trees allows the institu-tion to become part of the backdrop of the existing parkland and blend in with the surroundings of Louis Armstrong park.

FINAL DESIGN - NEW ORLEANS



FLOOR PLAN

FINAL DESIGN - NEW ORLEANS

The building's footprint emphasizes the importance of visual connections. The museum's dominant feature, the sound exhibition hall, allows individuals to witness the movements created within the live performance space as well as those produced within the recording studio. If one can imagine, enjoying a piece of music being played overhead while witnessing the silhouette of a performance, we may be able to experience the essence of music. While secondary objects of paraphernalia associated with music may be abstinent from this particular exhibition, more of the development of music may be experienced as a result.

The intriguing portion of the institution is the implementation of what could be impromptu performance spaces throughout. Platforms of concrete are placed on the ramps leading to the exhibition hall to entice street performers to grace Louis Armstrong park with their musical talents. The live performance space is an open plaza sunken into the water bed. The boardwalk dances around the space in such a manner that one might feel enticed to stay and experience a live performance. New Orleans is seen throughout the institution and the streets can be viewed within the exhibition hall.

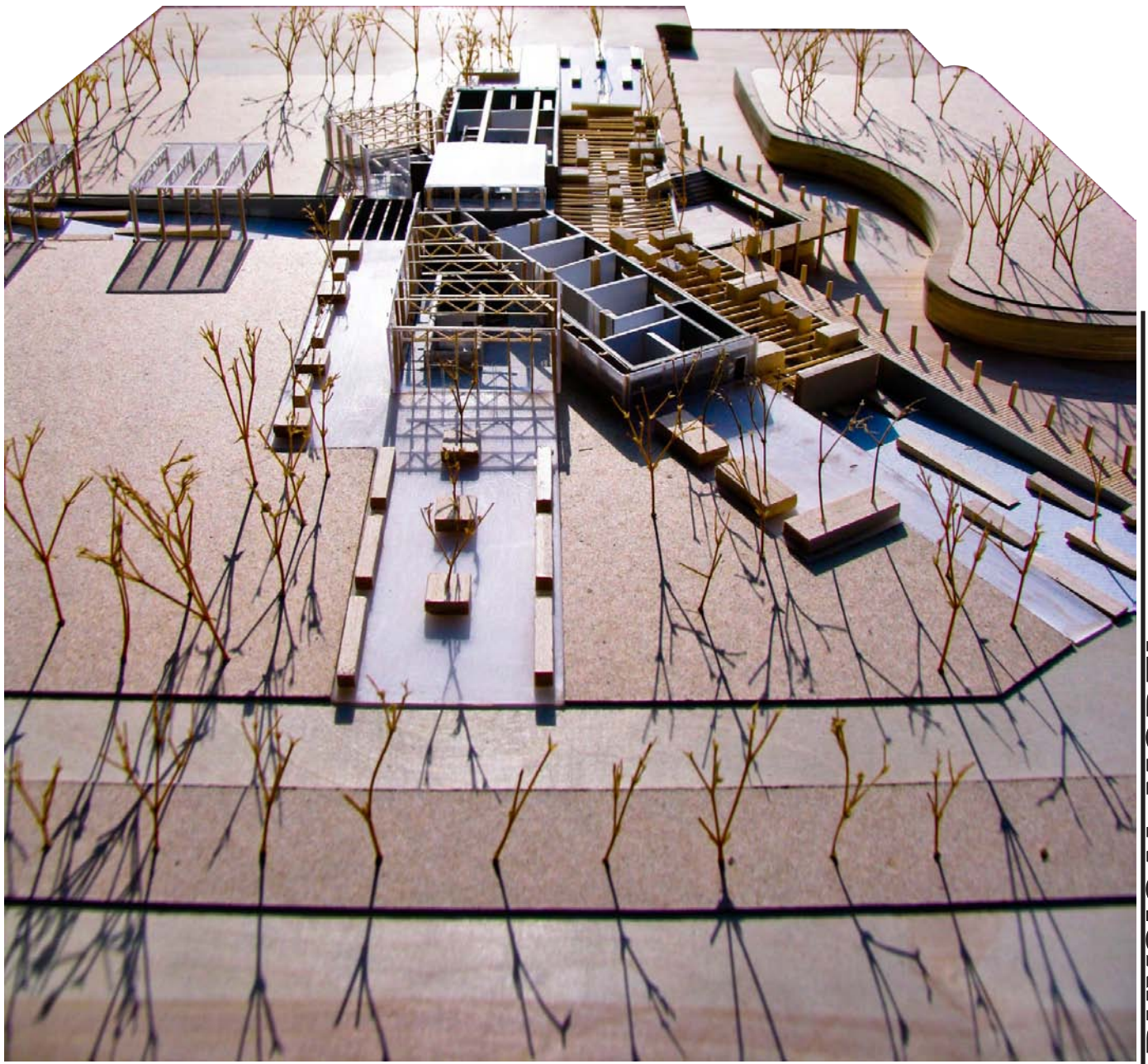
Large concrete masses are used as flow constraints below grade and pay homage to the sounds of New Orleans found in the cemeteries. New Orleans traditional sound is experienced amongst the city's numerous mausoleum plagued cemeteries. The experience of hearing a

piece of music and having it come from around various corners is specific to that of New Orleans cemeteries. The below grade sound hall concrete masses come above grade and become seating for the park space as well as holders for foliage for the park space within the institution. This sharing of the concrete masses give a sense of connection with the that below grade and that at park level.

The sound isolation rooms are located within the below grade sound hall. They define themselves as spaces where individuals are able to listen and watch performances from the additional museums. It is also within this space that people are able to interact with the music database and upload the sound recorded within the institution as well as songs that define New Orleans historically.

The entrances and the glass floor above the exhibition hall are home to foliage that is local to the park. It is through this we are able to fuse the built form with that of the park grounds. The concept is to establish grey lines that do not cut the natural environment off because a structure has been built. The space is also much more inviting because of the foliage and therefore more individuals are more willing to spend time in the institution and experience the sound of New Orleans.

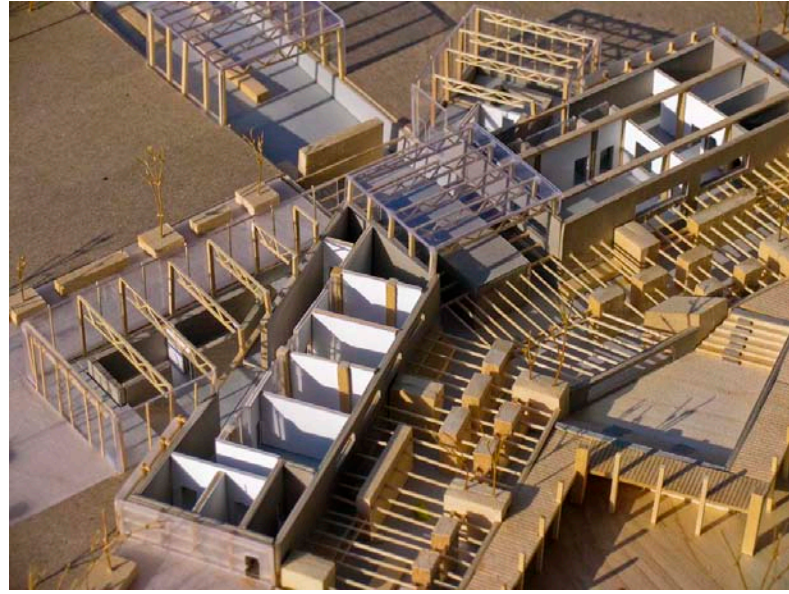
FINAL DESIGN - NEW ORLEANS



PHYSICAL MODEL

FINAL DESIGN - NEW ORLEANS

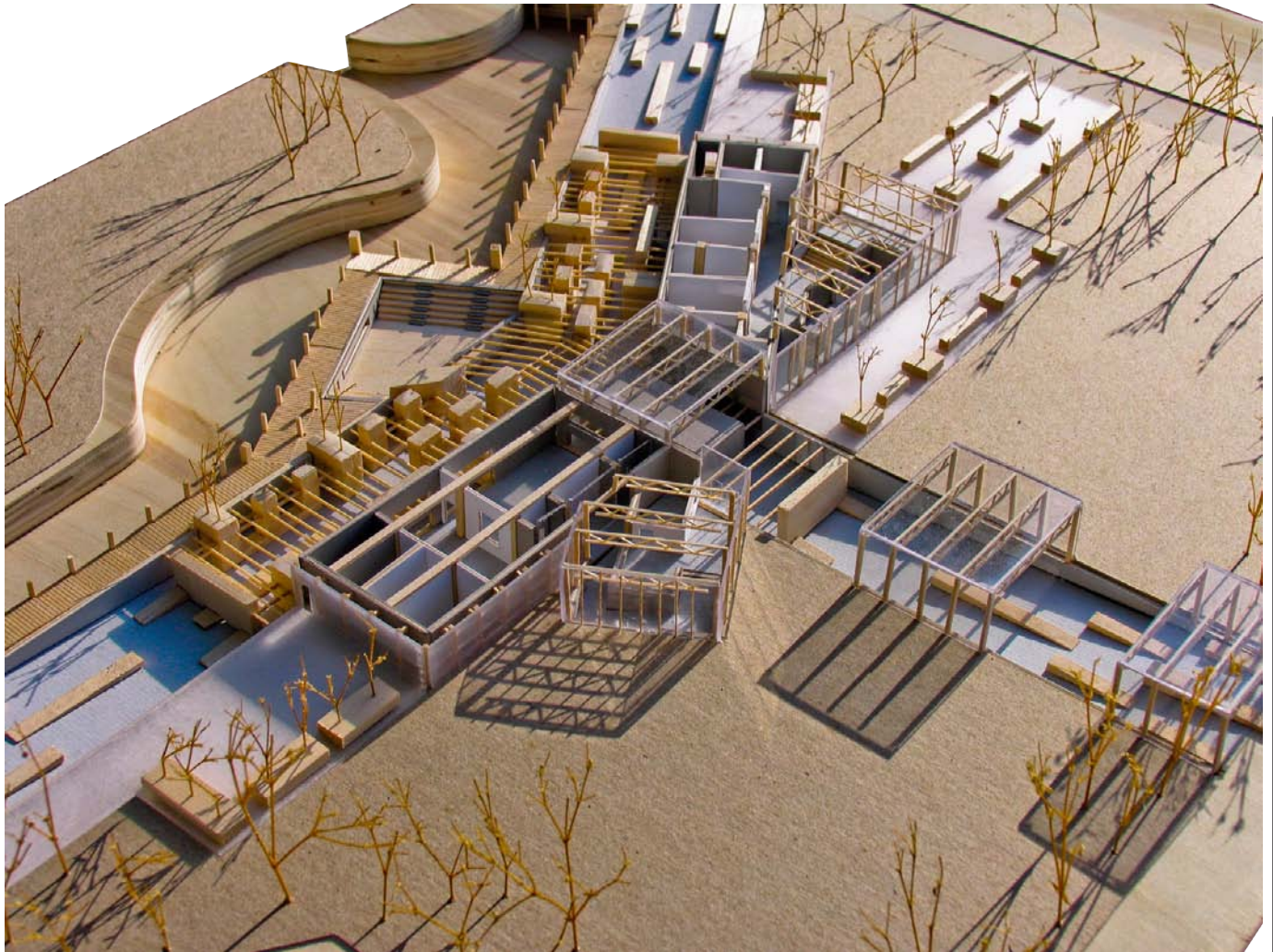
Building structure is simple yet effective for what this thesis is attempting to define. The building structure is evident throughout the building. The dominant structural element is the support needed for the glass roof/floor. The glass is supported by steel beams that span the exhibition hall and are fixed into the concrete bearing walls of the building as well as the concrete masses. The spacing of the beams are accordingly placed and used to establish patterns to define various spaces. The live performance space sits within the water and the concrete retaining walls come directly to the water. Within the concrete walls are glass windows that allows colored lighting situated on the water bed to grace the performance space.



PHYSICAL MODEL

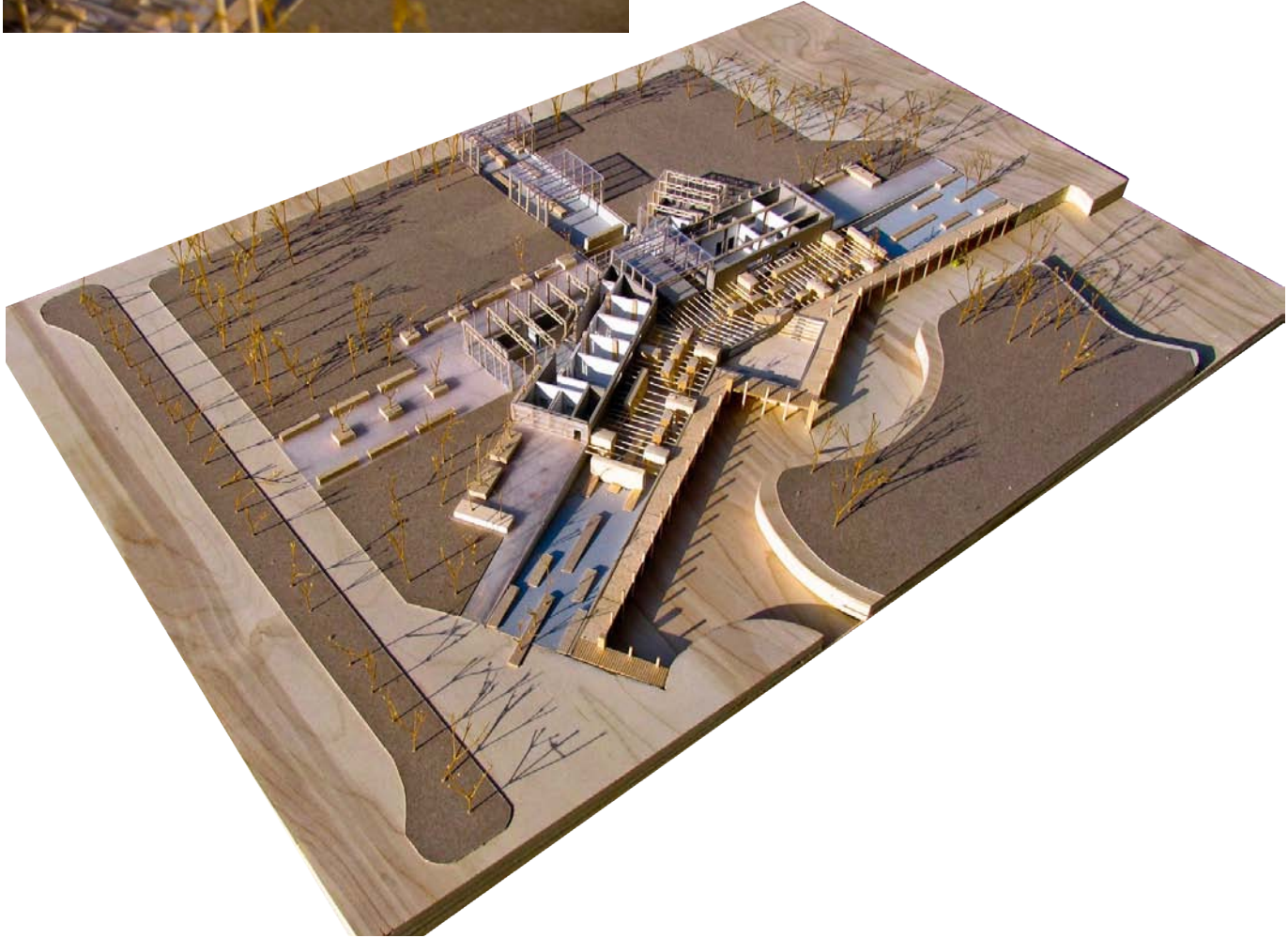
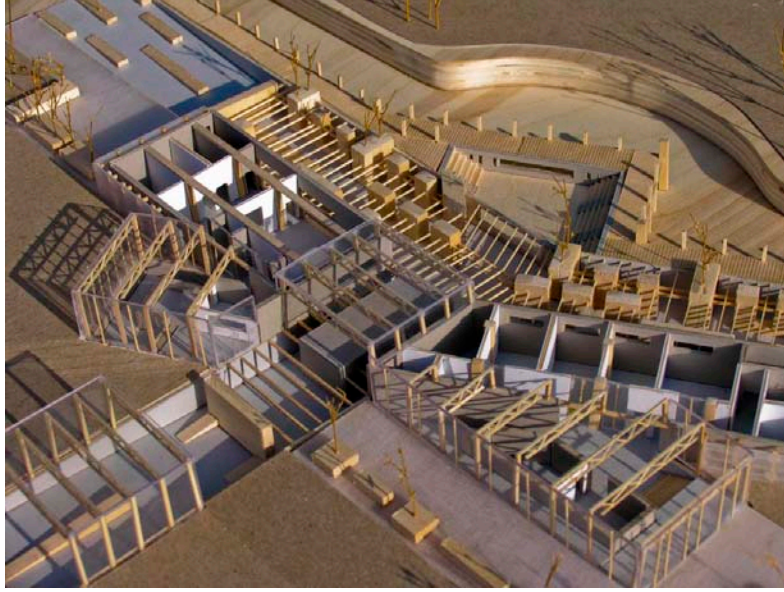
FINAL DESIGN - NEW ORLEANS

The glass boxes are constructed with plates of glass and the glass ceiling is supported with the use of steel joist and column construction. The building portion containing the recording studio and offices are constructed with the use of concrete bearing walls and concrete columns and beams. The concrete bearing walls aid in the structure of the glass ceiling and glass boxes.



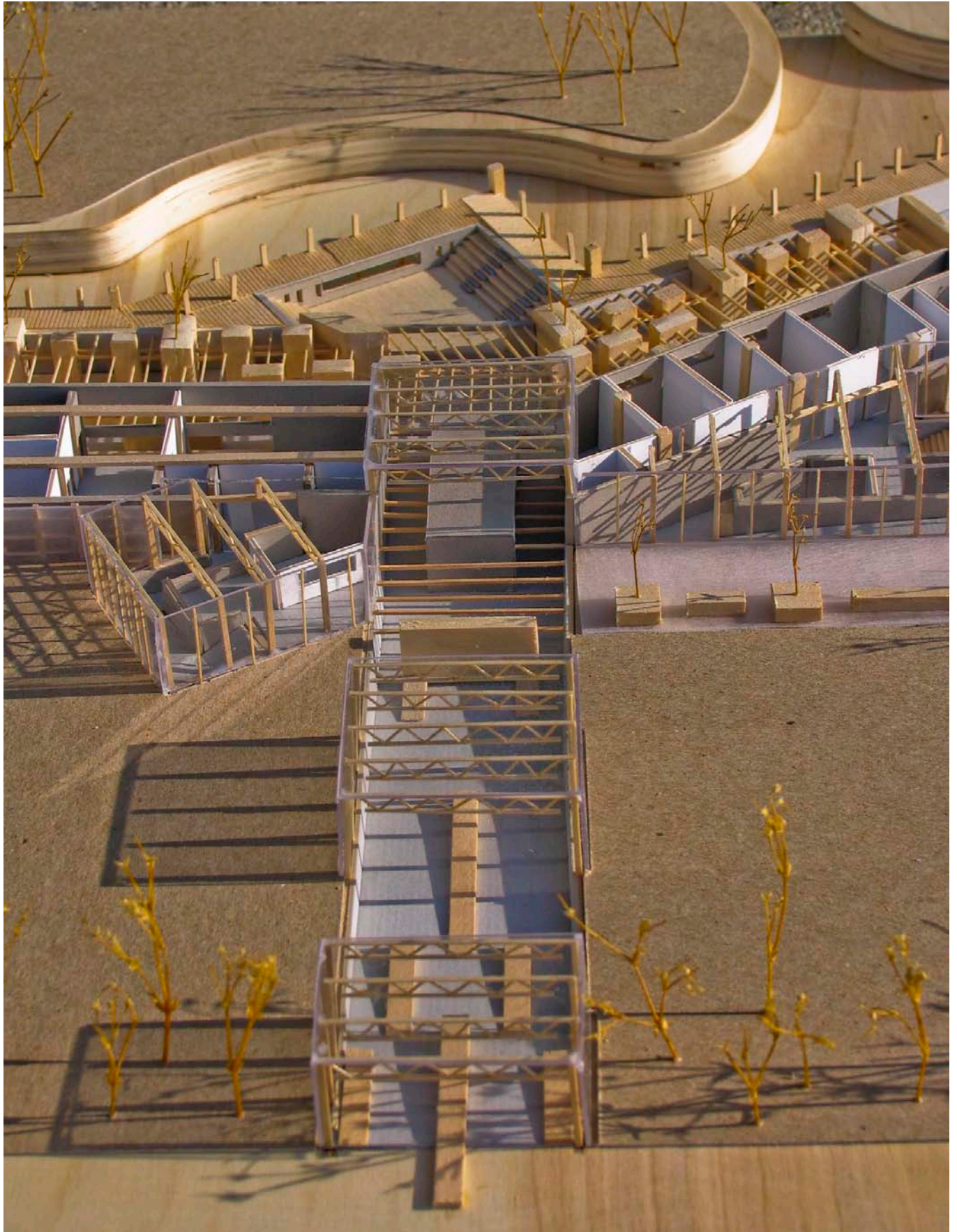
PHYSICAL MODEL

FINAL DESIGN - NEW ORLEANS



PHYSICAL MODEL

FINAL DESIGN - NEW ORLEANS



PHYSICAL MODEL

FINAL DESIGN - NEW ORLEANS



The horizontality of the building does not distract from the neighborhood in which the institution resides. The building can be described as a sprawling entity that seems to come out of the flat terrain of the park. The design intends to make a structure that is intimate and inviting and addresses the water as much as possible. From point to point the institution's arms stretch roughly 600ft across along the water front.

FINAL DESIGN - NEW ORLEANS



Entrance Elevation - the glass facade of the building facing into the park is done to reflect the adjacent Congo square.



Boardwalk Elevation - The boardwalk meanders around the live performance space and offering listening spaces on the island across the water from the institution.

ELEVATION

FINAL DESIGN - NEW ORLEANS

The spaces provides at grade are inviting for the casual pedestrian passing by as well as for those who are interested in enjoying the space for any duration. The glass floor allows individuals at grade to look into the sound exhibition hall. The concrete mass blocks situated within the exhibition hall become seating

and tree and shrub planters at the park space level. The addition of trees and shrubbery to the area makes for an interesting park space environment.



Boardwalk Perspective - facing glass roof and live performance space.



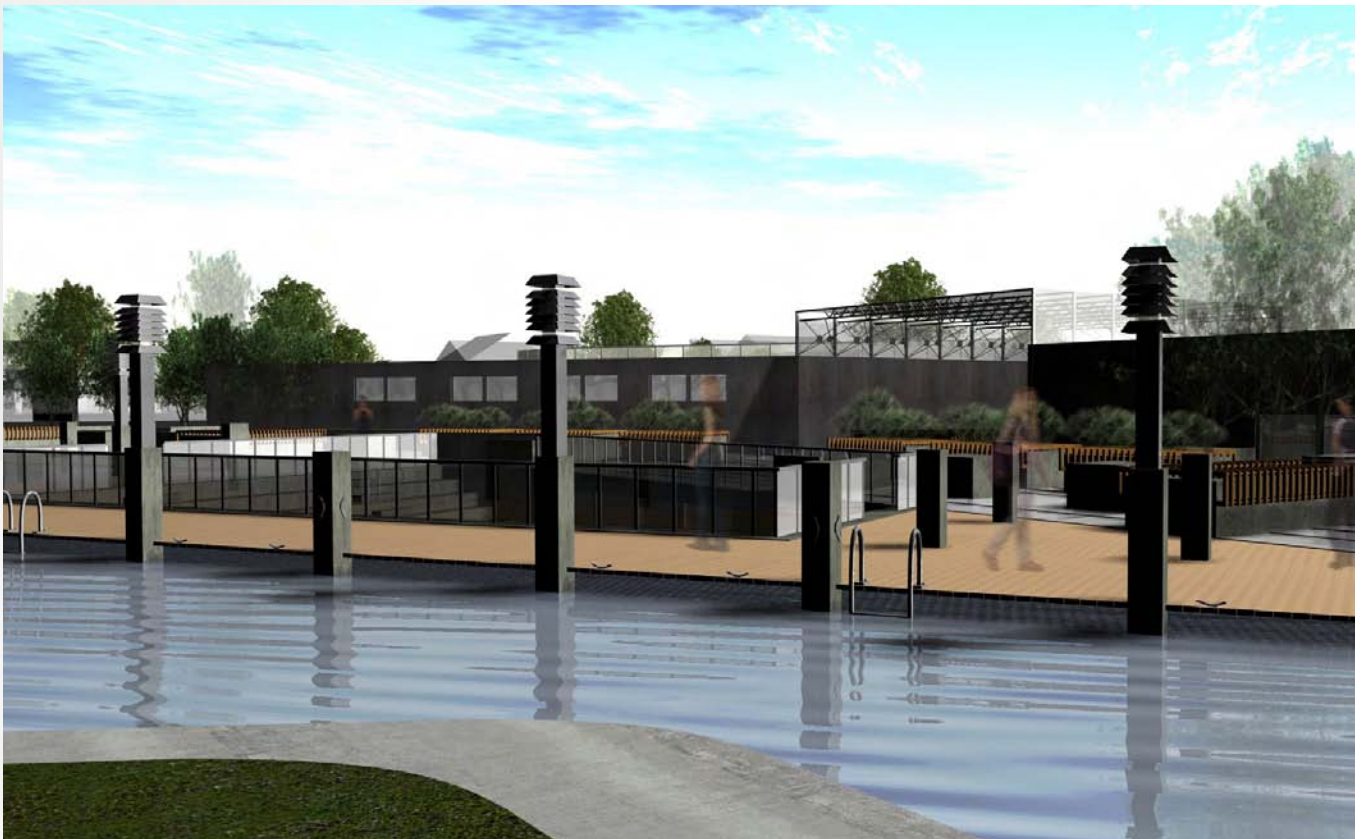
Glass Roof Perspective - seating space located above sound exhibition hall.

PERSPECTIVES

FINAL DESIGN - NEW ORLEANS



Administration Entrance Perspective - viewing lighting of building.



Island Perspective - facing boardwalk and live performance space.

PERSPECTIVES

FINAL DESIGN - NEW ORLEANS

The ramps leading to the exhibition hall below grade are one hundred feet in length and thirty-five feet wide. The space is intended to be utilized as a location for impromptu performances. The addition of trees and foliage give the feeling that the park space is entering the below grade sound exhibition hall.



Entrance Ramp Perspective - facing entrance to exhibition hall.



Impromptu Performance Perspective - side entrance to exhibition hall.

PERSPECTIVES

FINAL DESIGN - NEW ORLEANS



Exhibition Hall Perspective - music exhibition space with isolation rooms.



Exhibition Hall Perspective - music hall with seating and live space glass.

PERSPECTIVES

FINAL DESIGN - NEW ORLEANS

The building section is an expression of space and how each of the portions of the museum interact with one another. It allows us to understand how individuals will be able to interact with one another on a visual medium. The ramping systems are evident in how they highlight the entrance to the exhibition hall as well as offering numerous spaces for impromptue performances.

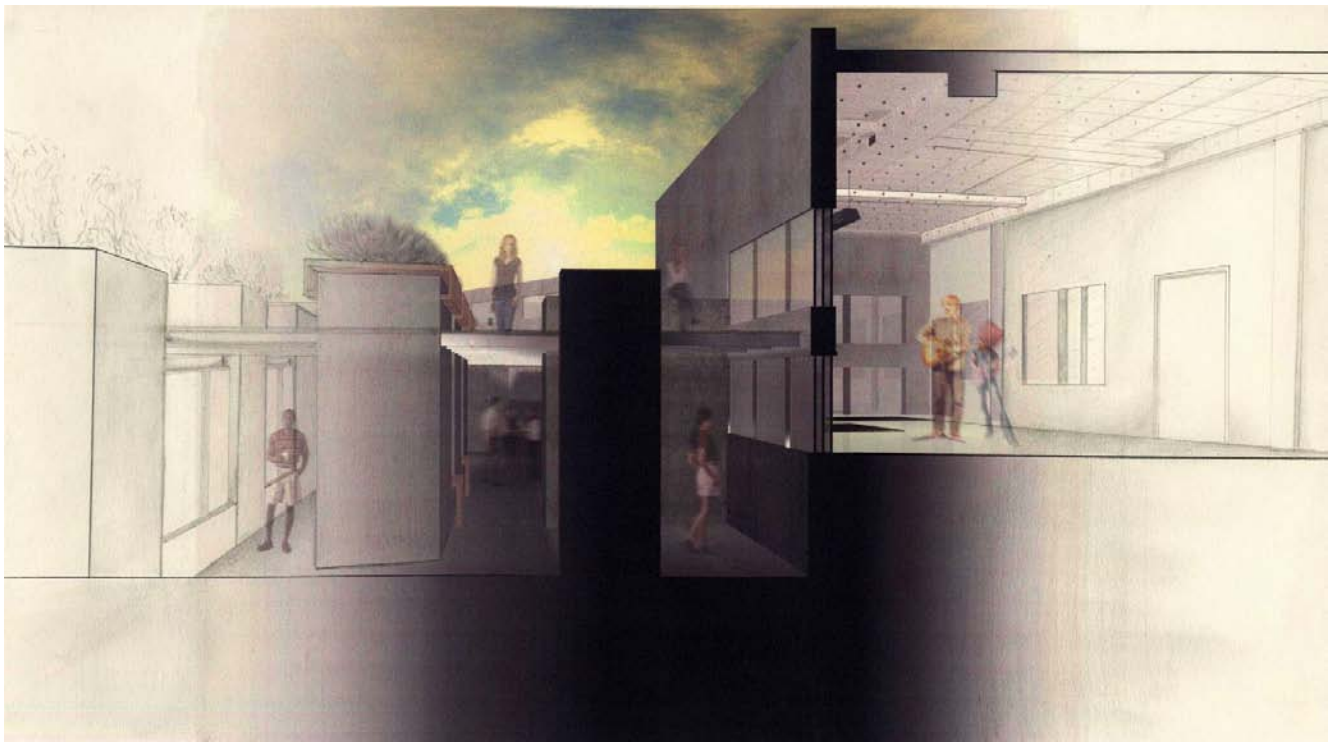


SECTION

FINAL DESIGN - NEW ORLEANS



This section perspective was taken at the main entrance ramp facing away from the exhibition hall. The intent of this particular section cut is to express the visual experiences of the production of music individuals achieve.



This section cut expresses the many different experiences one might experience while submerged within the sound exhibition hall.

SECTION PERSPEC.

FINAL DESIGN - NEW ORLEANS



The live performance space plays an integral role in the success of this particular music institution. The ability to view the movement of a live performance is one that enhances the experiences an individual hopes to achieve.



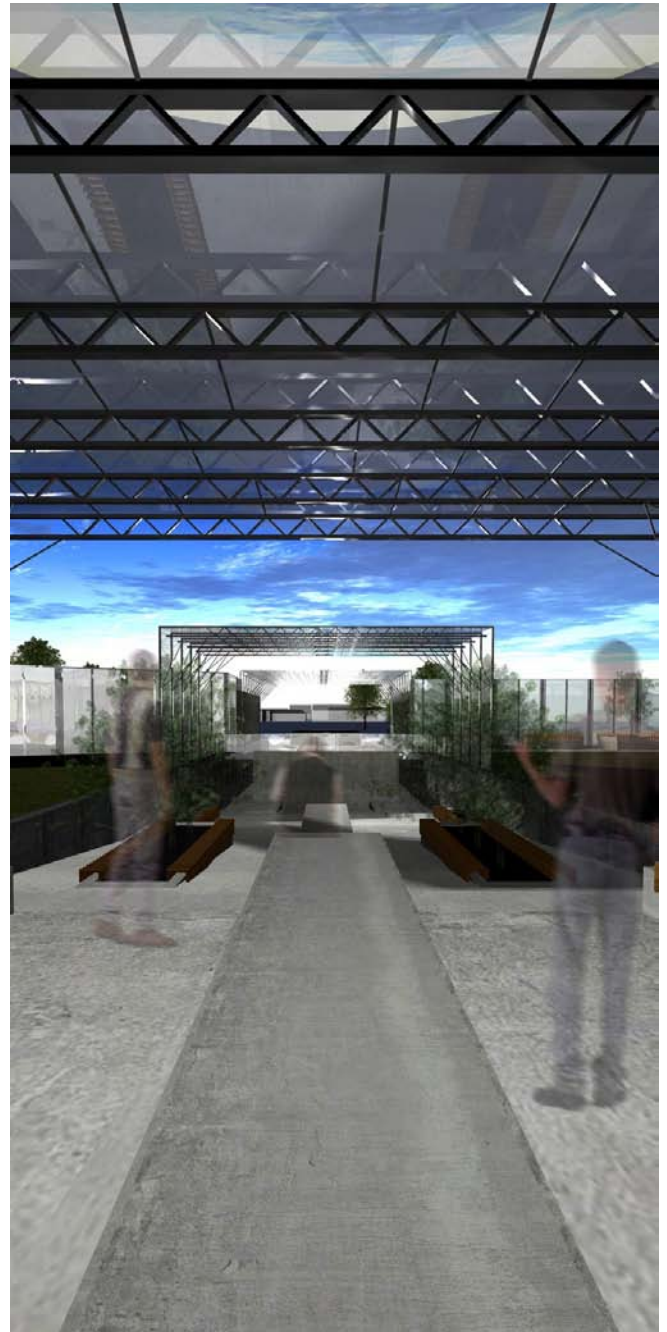
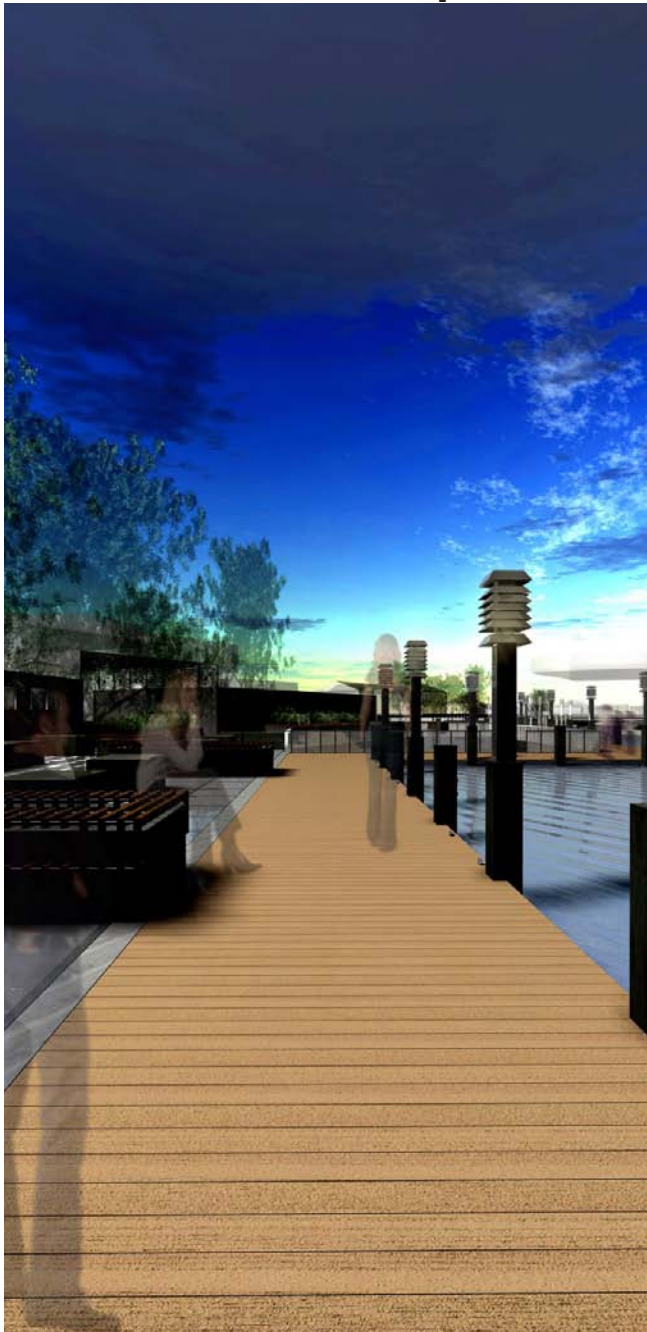
The sound isolation rooms are intended to be sanctuaries where people can go to experience and compare music from the additional institutions that are a part of the American music database.

SECTION PERSPEC.

FINAL DESIGN - NEW ORLEANS

The final design of the institution of musical exhibition is a combination of two environments. On the one hand it is a space for the pedestrian to enter and experience the sounds of the city. The other face of the building is one that is part of an archive of music and musical development. Recording space and administration offices share an environment with that of experience

of the soul and mind. The space is one that offers the highest level of database and recording capabilities. Yet it is also one that is heavily theoretical and requires the individual to remove oneself from the physical world and delve into a realm of intellectual experience and understanding.



HIGHLIGHTED

The intention of this thesis was to develop an architecture that exhibits the music of multiple cities across America. The initial intent was to develop an institution that would record music within each of the cities and transport the database as a traveling exhibition. It became clear that due to the advanced technologies it was unnecessary to uproot a museum and instead establish a digital database of museum storage. The *zeitgeist*, or spirit of the age, allows us to rethink the classification and display of things such as music. Music is not a physical entity which one might be able to see or physically touch. With the increased digital capabilities that our society currently finds ourselves immersed in one might ask why a space would be needed to display music and only music. Why not display the ancillary details that accompany the production of music? This thesis was not an exploration into how one might be displaying articles of clothing or physical instruments. The intent and success was to establish a new method of musical exhibition within an architecture of defined space and undefined space.

Architecture is too often looked at as being too rigid and unapproachable. The concept of a museum or display space has been defined as being essentially a warehouse used for storage and display. The intent is to break from this mode that is inherent in the minds of society as the only way of experiencing art and specifically the art of music. I was able to design an institution that housed the sounds of a city and br-

ought the individual back to the experience of music and music back to the individual. The thesis is not complete and may never be complete. As the spirit of the age changes so will the method which individuals experience the art of music. Much more development is needed in the method which an individual may interact with the database housed within the institution.

Because of the time invested in site analysis and the understanding of different sounds of each region or city much had to be sacrificed. The theoretical aspect of the thesis became secondary while the form and architecture of the space dominated. I am pleased with the architecture and the addressing of the built environment to the site. What needs to be done now is how can the institution find itself throughout the city rather than being confined to Louis Armstrong park. What I would like to see is a development of extensions that house upload and download stations where individuals residing in each city would be able to manipulate the database. I feel that this addition to the institution would greatly benefit the success of this form of exhibition of music. The interactive aspect had been brushed aside but not all together forgotten. Sound isolation rooms within the exhibition hall are the surviving elements of this theoretical outlook on the situation of musical exhibition. A development of these space and an implementation of multiple sound spaces across the city would be an obvious choice to advance the thesis project.

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