

A JAZZ MUSEUM

By

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A THESIS

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“The arts are not isolated, from one another but engage in dialogue this understanding will introduce new kinds of spatial phenomenon, however each art can do what another cannot it has been predicted therefore, that new music will be answered by the new architecture - work we have not yet seen - only heard”

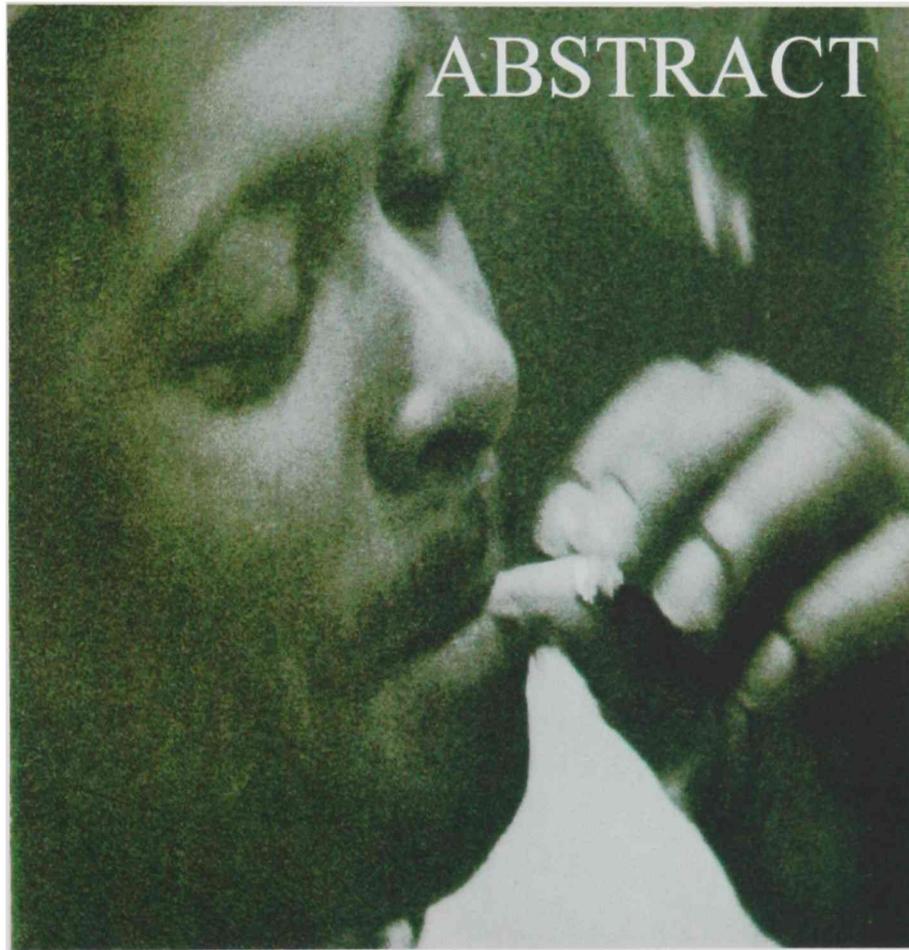
John Cage

Martin, Elizabeth. Architecture as a translation of Music. Princeton Architectural Press. NY, NY 1994

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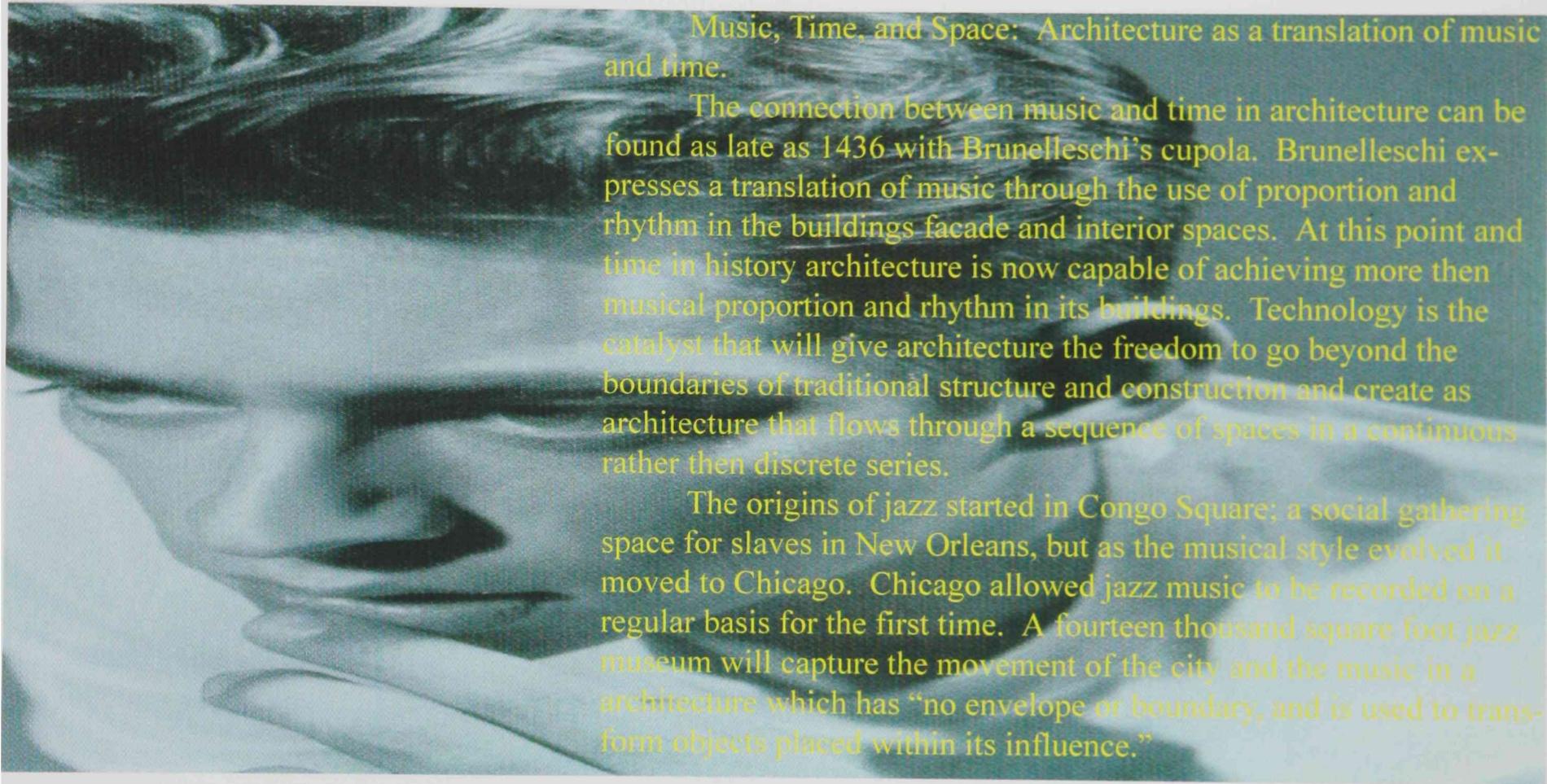
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“Music is your experience, your own thoughts, your wisdom. If you don’t live it, it won’t come out of your horn. They teach you there’s a boundary line to music. But, man there’s no boundary to art”

Charlie Parker

Andrews, Robert. Dictionary of Contemporary Quotations. Cassell, London, England, 1996



Music, Time, and Space: Architecture as a translation of music and time.

The connection between music and time in architecture can be found as late as 1436 with Brunelleschi's cupola. Brunelleschi expresses a translation of music through the use of proportion and rhythm in the buildings facade and interior spaces. At this point and time in history architecture is now capable of achieving more than musical proportion and rhythm in its buildings. Technology is the catalyst that will give architecture the freedom to go beyond the boundaries of traditional structure and construction and create as architecture that flows through a sequence of spaces in a continuous rather than discrete series.

The origins of jazz started in Congo Square; a social gathering space for slaves in New Orleans, but as the musical style evolved it moved to Chicago. Chicago allowed jazz music to be recorded on a regular basis for the first time. A fourteen thousand square foot jazz museum will capture the movement of the city and the music in a architecture which has "no envelope or boundary, and is used to transform objects placed within its influence."



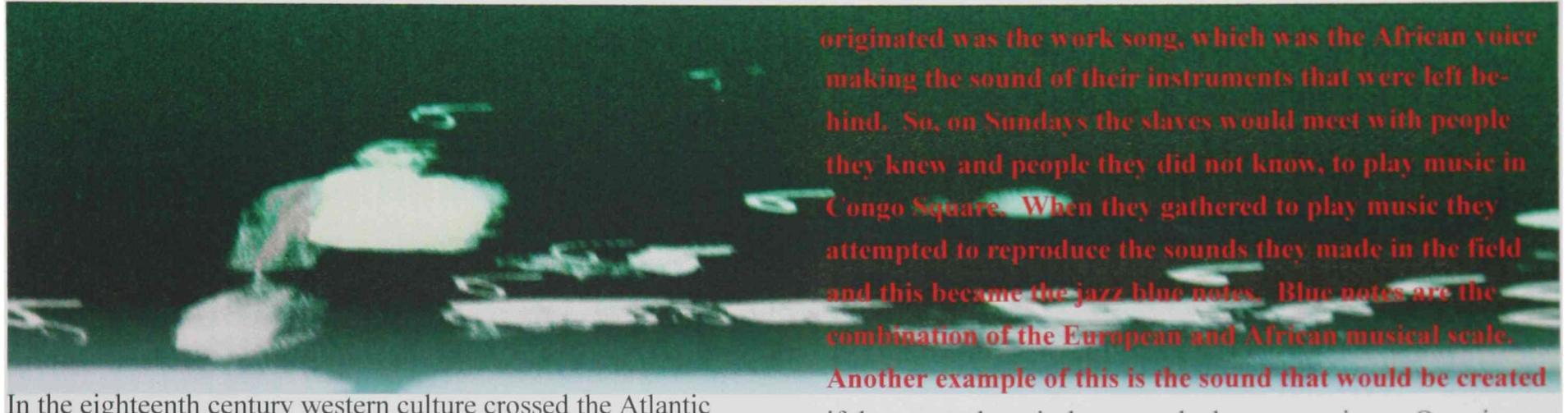
“Without Music to decorate it, time is just a

bunch of boring production deadlines or dates

by which bills must be paid”

Frank Zappa

Andrews, Robert. Dictionary of Contemporary Quotations. Cassell, London, England, 1996.



In the eighteenth century western culture crossed the Atlantic Ocean to the Americas and produced an environment that led to the mixing of cultures and eventually the creation of jazz. This mixing of culture was occurring all through America, for music this was happening in New Orleans. Part of the reason for this was when slaves were brought to the new world they were not able to bring musical instruments with them. Also, plantation owners knew that if the slaves could work to music then production would increase. So the owners would allow slaves to sing songs as long as there were no words. What

originated was the work song, which was the African voice making the sound of their instruments that were left behind. So, on Sundays the slaves would meet with people they knew and people they did not know, to play music in Congo Square. When they gathered to play music they attempted to reproduce the sounds they made in the field and this became the jazz blue notes. Blue notes are the combination of the European and African musical scale. Another example of this is the sound that would be created if there were keys in-between the keys on a piano. Once jazz became more popular and began to be recorded on a regular basis it moved to Chicago. From that time on jazz has been known as a structured music with Planned outbursts of improvisation.

The connection between music and time in architecture can be found as late as 1436 with Brunelleschi's great cupola. Although this can not be confirmed, musicologist Charles Warren claims to have found; through the use of proportions a correlation between Brunelleschi's cathedral and a motet

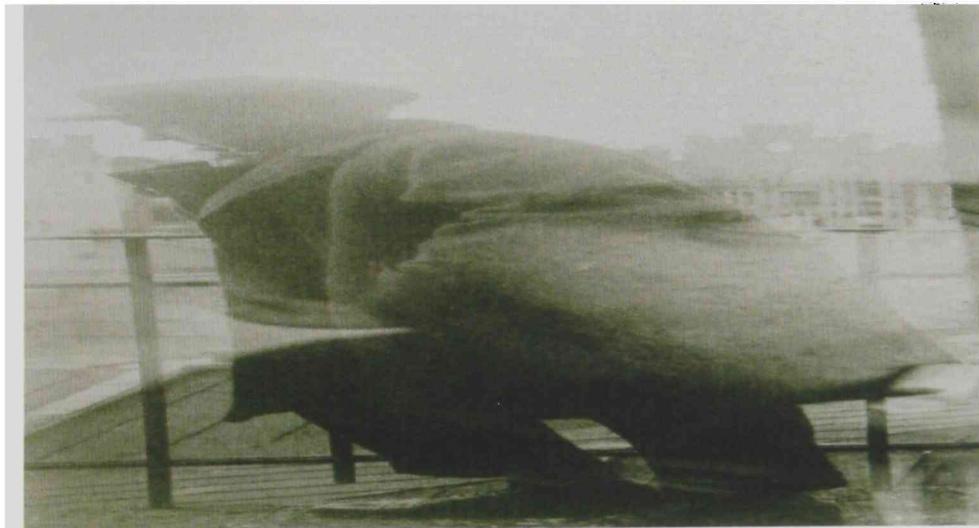
played at the opening ceremony. Even through the Renaissance period there are many recorded attempts to make a connection between music and architecture also, through the use of proportion and rhythm.

“Then at last the golden bowl was broken and from there on the inside/outside distinction disappeared”(Humphrey p.23)¹ and created space that was neither one nor many but a continuous assemblage of heterogeneous pieces such that spaces exhibit both collective qualities of continuity and local

qualities of heterogeneity. Technology will be the means for architecture to break the mold and create a structure of a dynamic system of differential performance. Technology has not only affected the structure and construction of buildings, but has also changed the aesthetics and perception of time and place. “Due to technology time has changed, it can be stopped, speeded up, slowed down, rewind, and fast forward”(Eiseman p.24)². Even though, time can be manipulated, “We must accept that time is not completely separate from and independent of space, but is combined with it to form

an object called time-space and in turn the structure of time-space affects the way in which bodies move and forces act”(Hawking p.23)³.

This time-space is neither a description nor imitation but the creation of unknown spaces from a synthesis of elements that are always present, but not always apparent. The architecture and spaces that are created as a synthesis of point, line, plane, and volume would “equilibrate in rhythms analogous to those of the life surrounding us”(Duchamp p.5).

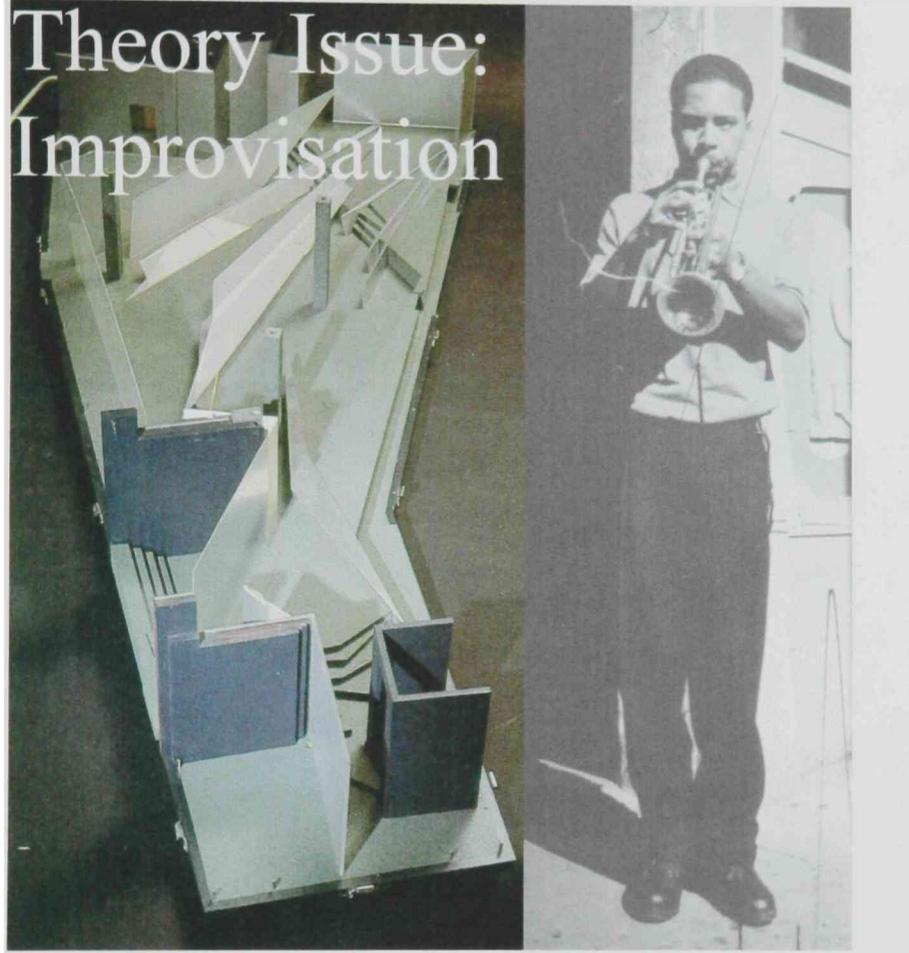


1 Humphrey, Nicholas. *History of the Mind*. Simon and Schuster. NY, NY. 1992.

2 Eiseman, Peter. “Folding in Time”. *Architectural Design*. March 1993

3 Hawking, Stephen. *Brief History of Time*. Bantam Books. NY, NY 1988

Theory Issue: Improvisation

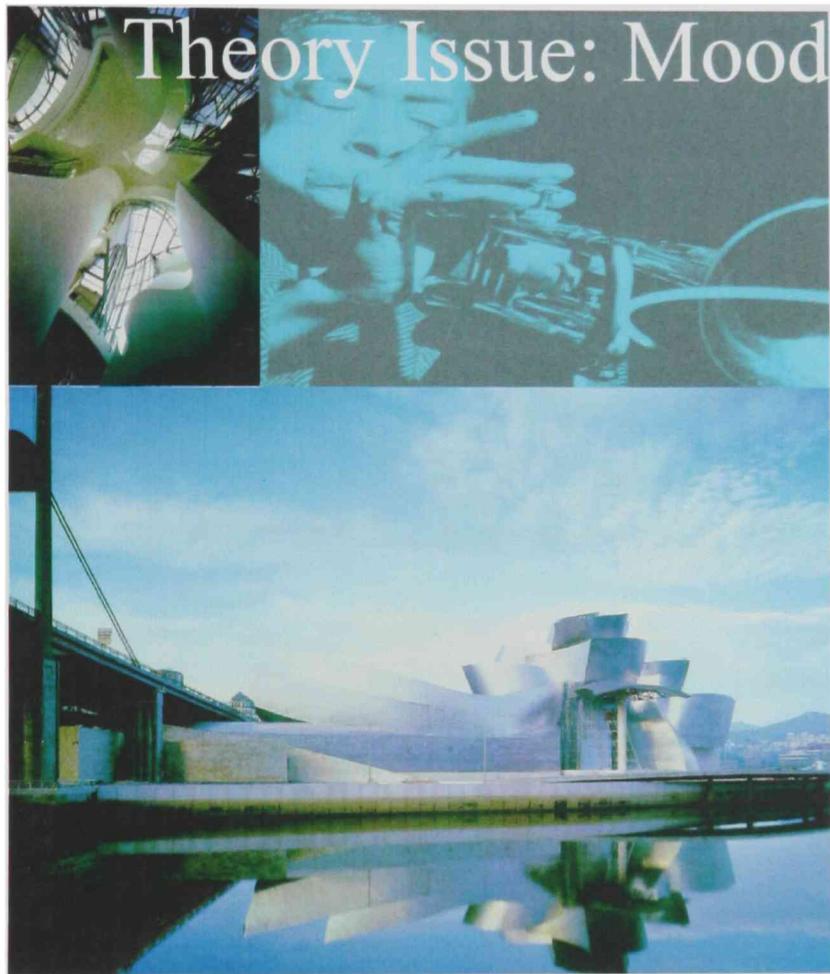


To express the issue of flexibility, time must be addressed. Time is usually considered as a linear force, but time is a complex paradigm of multiple dimensions, layers, and directions. These dimensions, layers, and directions can be transformed into the layout of the museum to express the flexibility of time.

Therefore, the museum should have an open layout allowing for many options of circulation and exhibit layout on different levels.

Zaha Hadid's Moonsoon Restaurant in Sapporo, Japan (1990) is a synthesis of two dynamic extremes. The formal eating area is located on one end of the restaurant and stretches and morphs into the relaxed lounge on the second level. As one ascends and descends, zigs and zags through the facility; walls and floors transform into tables and sofas that can be configured for an infinite arrangements of seating.

J. Cerver, Francisco Architecture of Museums, Hearst Books International, NY, NY, 1997

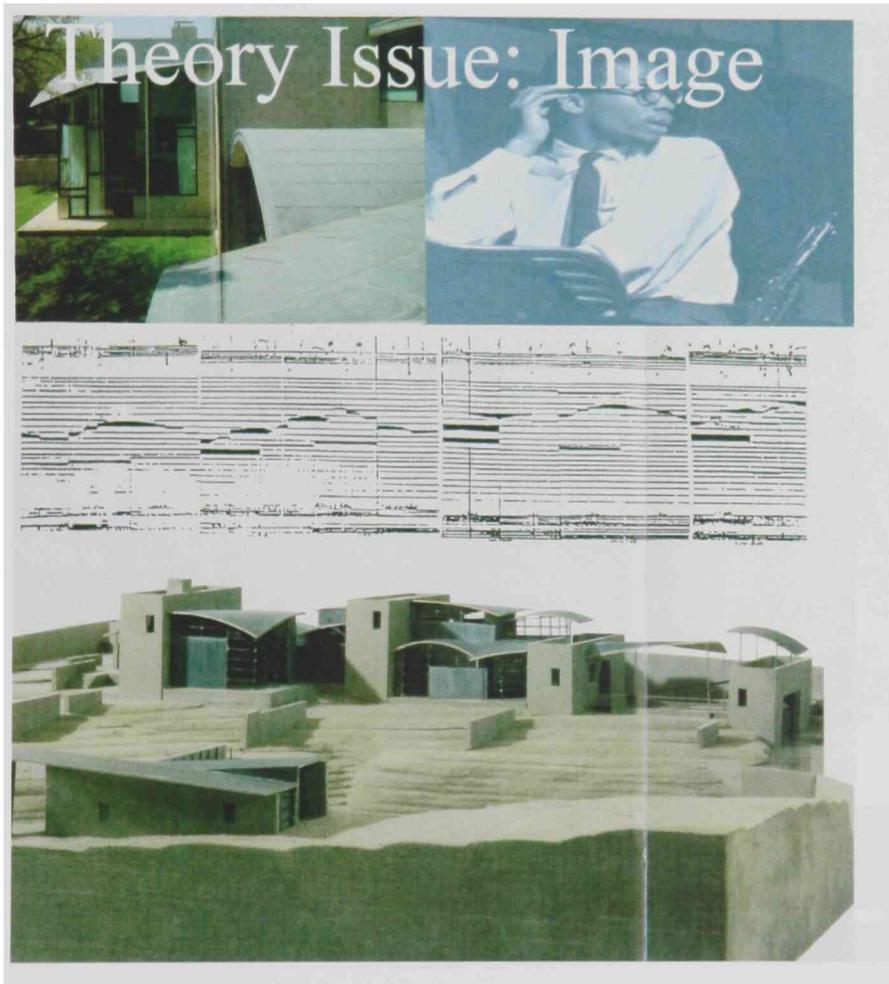


The facility should express a swing feeling and fluidness that jazz is known for. The purpose is to give the feeling that was in the jazz clubs of old and show the reason why jazz was and is considered cool. In the past this was only achieved through sound, but now it can also be expressed visually.

Therefore, the museum should visually represent the mood, feeling, and ambience of jazz by transforming the music heard into spaces felt.

The closest work of architecture to express the visual representation of music is Frank Gehry's Guggenheim Museum in Bilbao, Spain.¹ This museum is an abstraction of a ship, the museum is located on an old ship yard, but the fluidness that the building takes gives the appearance of water, sail, or possible music. The visual

expression of the jazz museum will be an inspiration of music.
¹ Cerver, Francisco. Architecture of Museums. Hearst Books International. NY, NY. 1997.

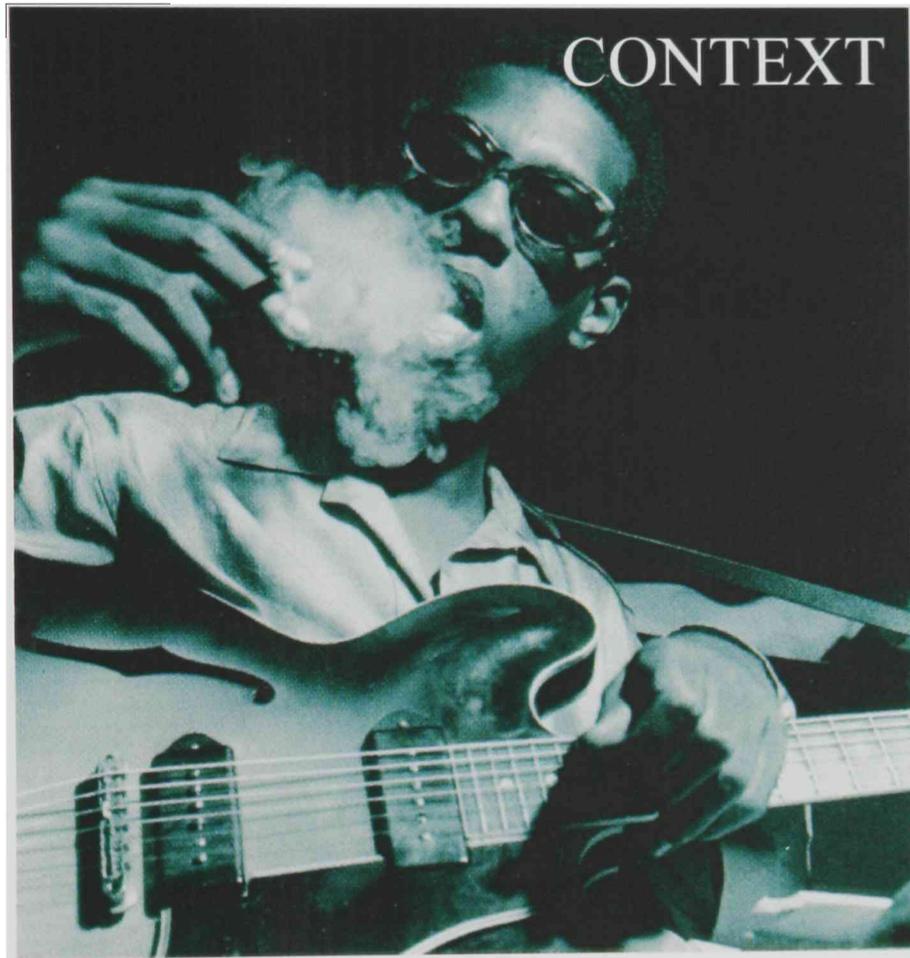


In the jazz museum image is expressed through the visualizations of jazz music. The goal is to give the facility a sense of purpose to the user before one even steps into the facility.

Therefore, the museum should express a visualization of music in its exterior and interior.

Steven Holl's Stretto House is a visualization of Bartok's Stretto and the Turtle Creek.¹ Holl believed the overlapping of the two could be both a fluid connection of spaces and visualizations of the two.

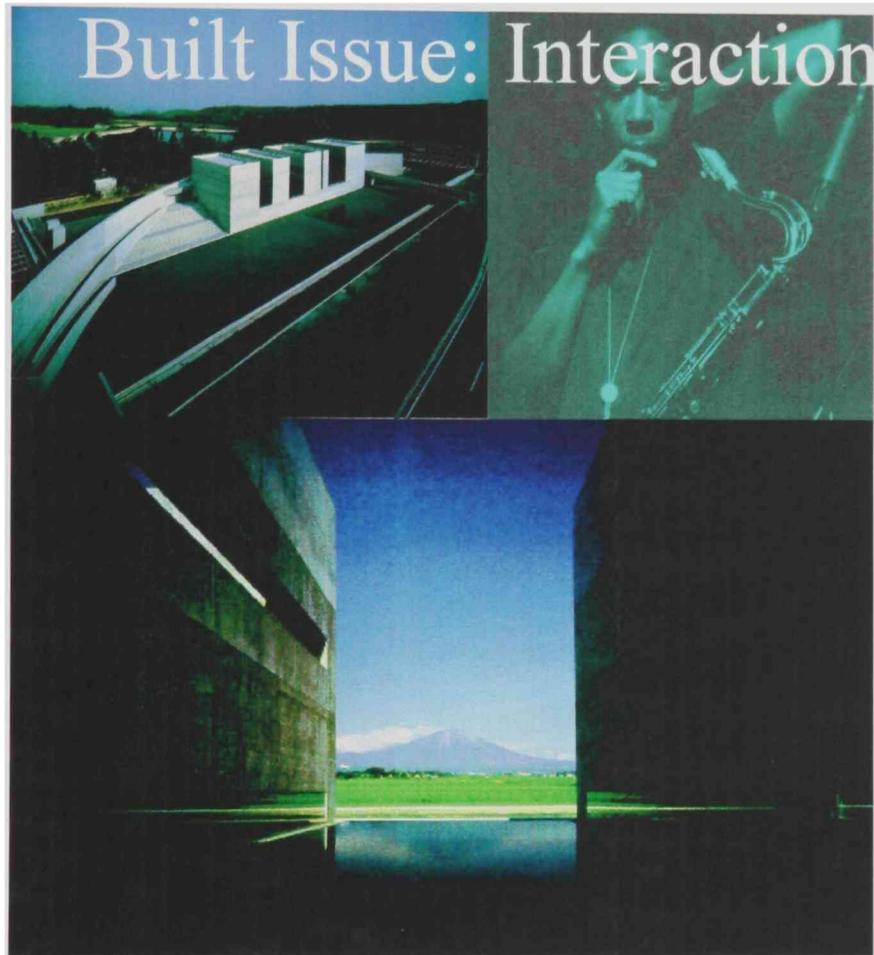
¹Holl, Steven. Stretto House. Monacelli Press. NY, NY. 1996.



“All that a city will ever allow is an angle
on it - an oblique, indirect sample of what
it contains, or what passes through it; a
point of view”

Peter Conrad

Andrews, Robert. Dictionary of Contemporary Quotations. Cassell. London, England
1996.

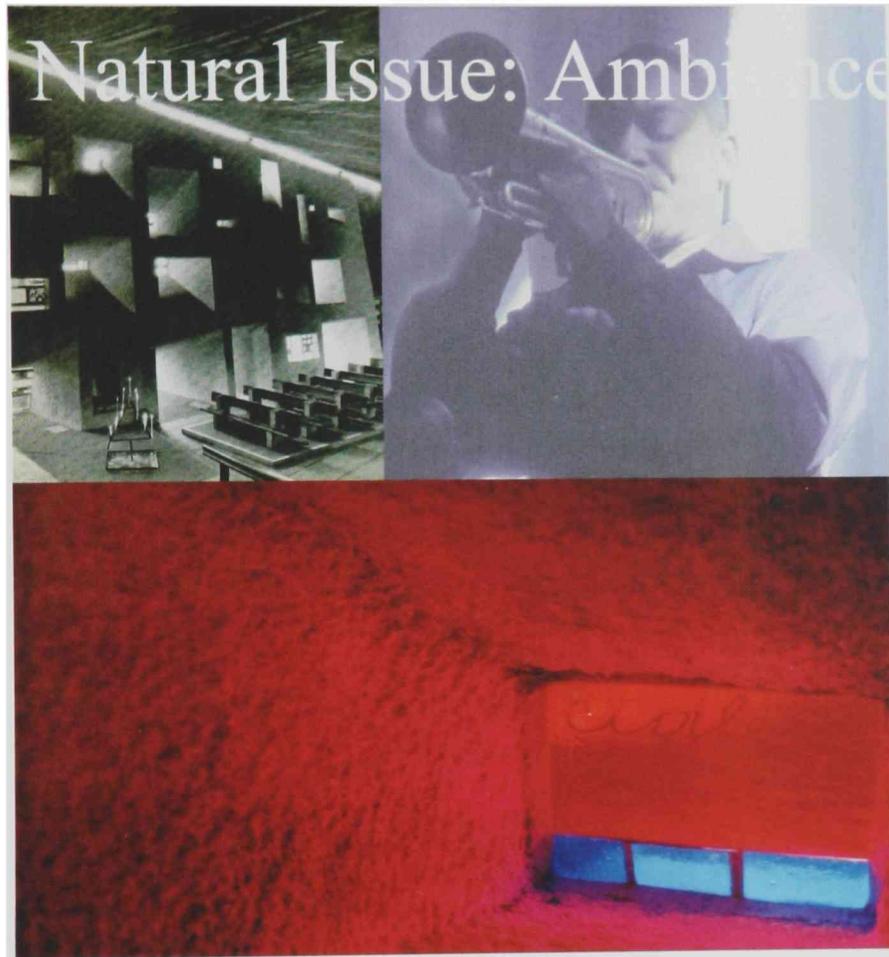


A building interacting with its site can capture views, material, and historical context from it. Chicago has a rich history of architecture and with a site located downtown there is an opportunity to frame views of the city.

Therefore, the museum should frame views of the city and by which making a visual connection to the history of the city.

Shin Takamatsu's Shoji Ueda Museum of Photography is located in Kishimoto-cho, Tottori, Japan and interacts with the surrounding site by framing views of Mt. Daisen.¹ This is achieved by a thin layer of water that acts as a photographic plate, thus inserting the landscape into the architecture.

¹ Cerver, Francisco. Architecture of Museums. Hearst Books International. NY, NY 1997



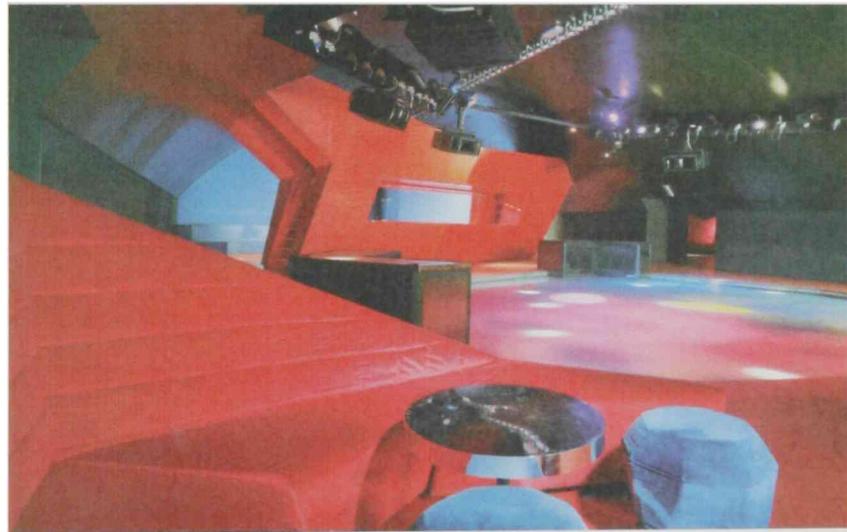
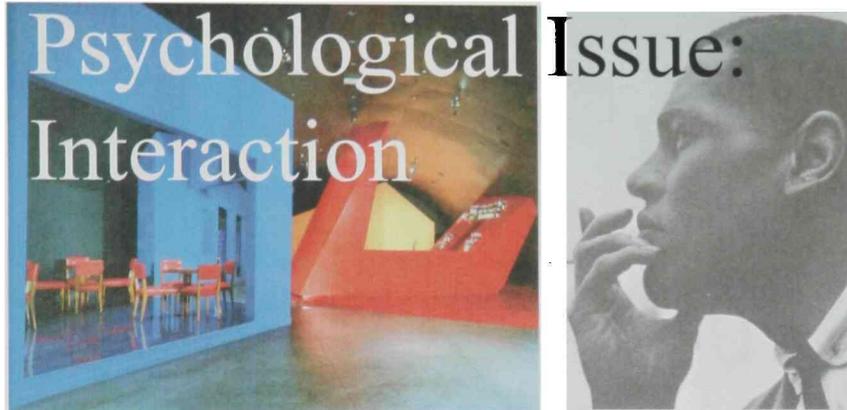
Natural Issue: Ambiance

Since, the facility is not displaying paintings or sculpture, the use of natural light for displaying is not the main issue. Natural and artificial light can be used together to articulate spaces, as in Le Corbusier's Chapel at Ronchamp.¹

Therefore, the use of both natural and artificial light will be used to give a fluidness and direction to the spaces throughout the facility.

Were the use of natural light reduces the mass of the ceiling and gives the appearance of floating. This technique can be used to enhance spaces by creating a fluidness and give direction through the facility.

¹ Le Corbusier, The Chapel at Ronchamp, Frederick Praeger, NY, NY, 1957



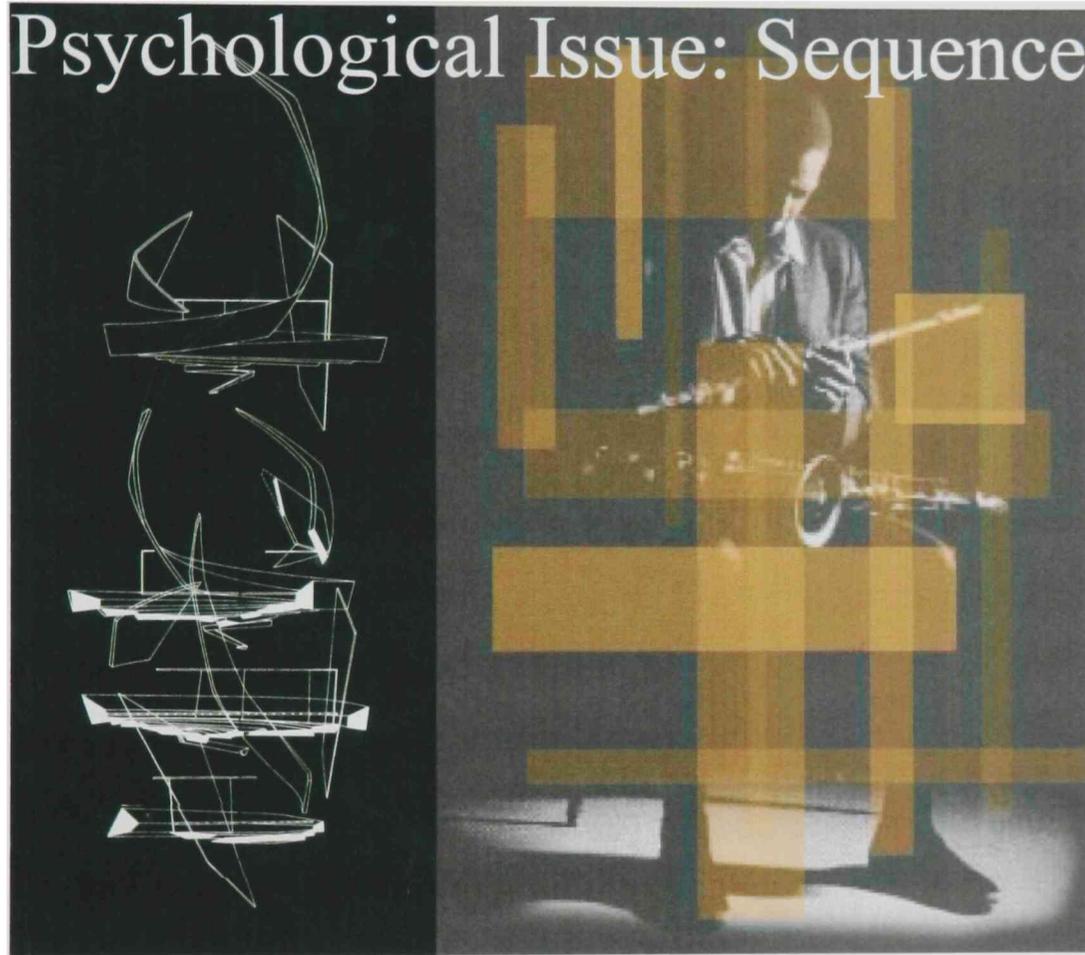
Jazz history has more to do with than just music it is also about the mixing of cultures. The social interaction was due to the fact that jazz was the cause of a need to dance. Jazz later turned into a listening music, but social interaction is still related to jazz today.

Therefore, the museum should promote social interaction by creating small niches throughout the museum. This can occur through the use of color and themes, so the niches will give a sense of place.

Ismaele Marrone's Cafe at the Milan Central Train Station uses color and theme to distinguish different areas of the cafe from one another.¹ There are about four different areas for sitting: sofa, table, booth, and bar.

¹ M. R. "Ismaele Marrone in Milan". *Abitare*. Dec 1995

Psychological Issue: Sequence

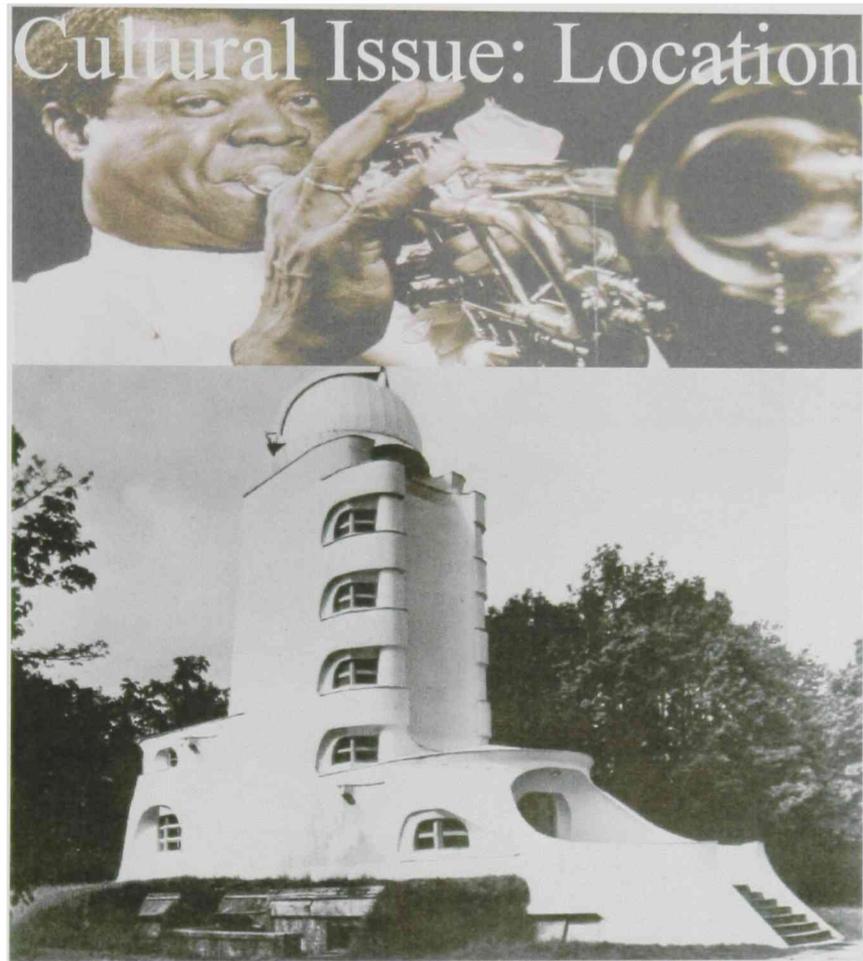


To express the concept of time and space, a sequence of spaces need to be fluid to one another and create a sense of movement by producing spaces that act as storage houses for movement.

Therefore, the spaces should change while flowing into one another leaving remnants of one space and glimpses of other spaces. A variety of paths will promote the choice one has in time, space, and music.

This Zaha Hadid's drawing of different levels for a restaurant in Japan.¹ It is as if spaces path through one another blending the characteristics of one space into that of another.

¹ Fawcett, Anthony. Zaha Hadid Nigel Coates. Kyoto Shoin International Co. Kyoto, Japan. 1991.



Since the history of jazz music is so deep rooted in Chicago the location of the facility should consider the history of the surrounding jazz clubs. There are many historic jazz clubs in Chicago that can be used to help express the jazz feeling. The reason for this is to give precedent and historic value to the music and exhibits inside.

Therefore, the facility should be located near the historic jazz clubs to express the history of jazz.

Erich Mendelsohn's Einstein's Tower in Potsdam, Germany expresses the unknown universe and is rigorously calculated to be a scientific instrument.¹ An instrument that could be used to unlock the keys to the universe. Even though Einstein's Tower was not used to find the special theory of relativity, up to that point it had served as a place where Einstein studied and gathered much information.

¹ Zevi, Bruno. Erich Mendelsohn. Rizzoli, NY, NY 1985

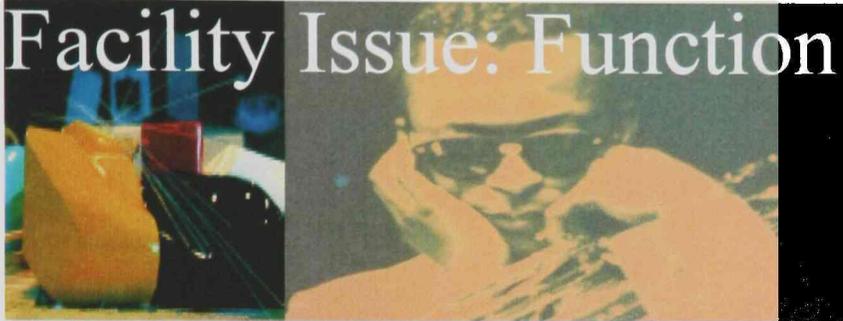


“Hopefully musical architecture produces a new sense of location for thinking and becomes a different place that was always in the air for someone to notice”

John Cage

Martin, Elizabeth. Architecture as a Translation of Music. Princeton Architectural Press, NY, NY, 1994

Facility Issue: Function



In the jazz district of Chicago the buildings hide the activity that is occurring inside the building. A building needs to express its function outside as well as inside.

Therefore, through the use of music the building can visually express its function to its surrounding context. Music can be used as a proportioning and ordering system or by expressing a visualization of music in the facilities exterior.

Frank Gehry's Museum of Contemporary Music in Seattle, Washington expresses the function of the museum before one even enters.¹ The facility represents a shattered fender stratocaster. This can be seen by the strings that explode from the center of the facility.

¹ Gehry, Frank. "Museo Della Musica Contemporanea a Seattle" Jan. 1998.



Jazz clubs have always been small, to promote an intimacy that has been associated with the music. One problem is that museums are larger than most jazz clubs. For people who have never experienced this, the museum should provide the feeling that has made jazz music so loved over the years, i.e. intimate spaces.

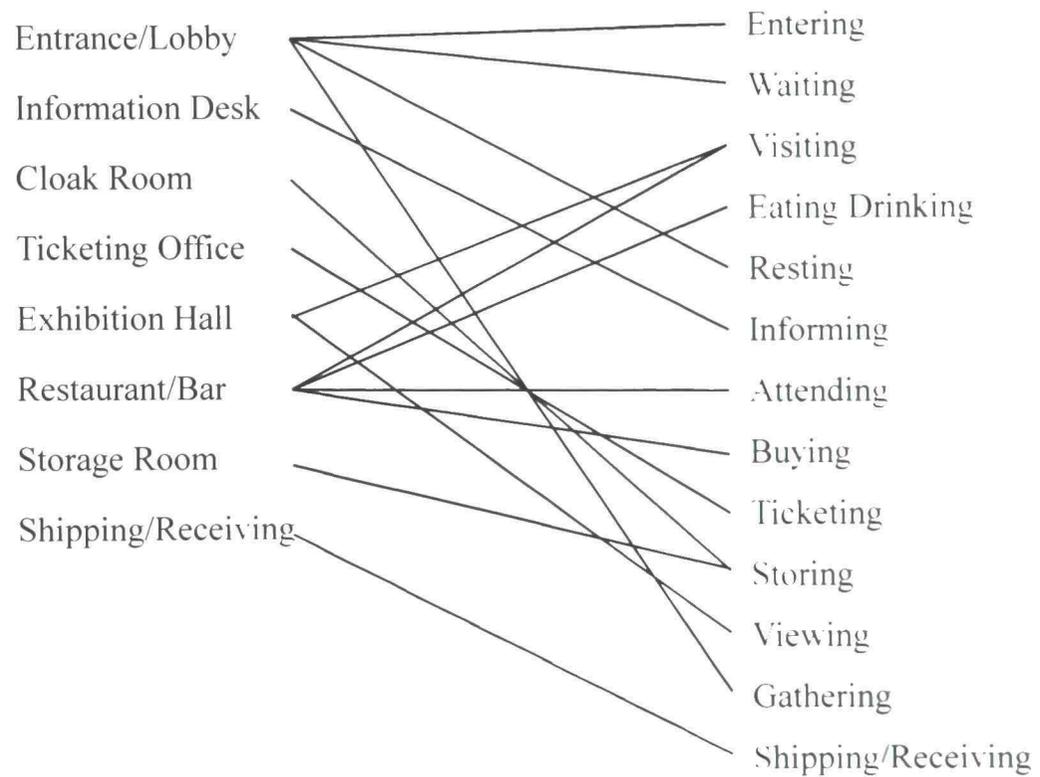
Therefore, the museum will have small niches that flank the main central exhibit. These small niches will promote the intimacy of older jazz clubs.



Saucier + Perrotte's Film Centre in Montreal, Canada show an example of intimate spaces in two ways: one way is by elevating a section of seats giving this area a private feel, the other way is shown in the bottom picture once accenting the stairs a long exhibit area is flanked to the right by smaller areas.¹

¹ Carter, Brian. "Moving Image". *Architectural Review*. Aug. 1998.

Relationship of Activities to Spaces



Analysis of Spaces

1) Entering/Exiting: 800 sq. ft

The main entrance should be highly visible and act as a focal point for the building, drawing people into interior spaces. Entering the facility as well as exhibition areas should have distinctive entrances that relate the identity of the space, which is adjacent. All of the entrances are subject to security constraints.

Related Activities:

Gathering

Viewing

Securing

Related Spaces:

Exhibition halls

Theater

Security office

Administration office

2) Receiving area: 3400 sq. ft

This space is used to welcome visitors, sell tickets, answer phone or any questions needed. While this space is large, because of its need to accommodate for high occupancy it should also be a comfortable space and not intimidating. Acoustics can be controlled by use of materials, so large groups do not disturb patrons already viewing exhibits. Reception desk is also located in this area and should be visually linked to entrance.

Related activities:

Receiving
Gathering
Information
Securing

Related spaces:

Main entrance
Exhibition halls
Security office
Administration office

3) Exhibit Area 2500 sq. ft

The exhibit spaces are to display items, relics, and other artifacts relating to jazz history. The spaces should be comfortable allowing for viewing, contemplation, and sitting. Also, the exhibition space should be visible to patrons leading them through the museum while, allowing fluid circulation many niches to socialize and rest. The spaces should be flexible enough to allow for many different exhibition layouts and in turn offering different paths of circulation. Acoustics should keep noise to a minimum while natural and artificial light are used to display exhibits and add to the ambience.

Related Activities:

- Entering/Exiting
- Viewing
- Relaxing
- Receiving
- Gathering
- Preparing exhibits
- Storing exhibits
- Securing exhibits

Related Spaces:

- Main Entrance
- Lobby
- Security office
- Workshop
- Storage area

4) Restaurant/Bar: 3000 sq. ft

This area will be provided to show documentary movies, eat, drink, and view concerts. Behind the retractable screen will be a stage for concerts of famous jazz musicians. The space should be inviting and comfortable for sitting for various lengths of time. Concerts will be limited to special occasions, but acoustics should be set so that daily viewing will not disrupt patrons outside the restaurant.

Related activities:

Performing

Viewing

Securing

Eating/Drinking

Related spaces:

Stage

Lobby

5) Preparing exhibits: 625 sq. ft

This area should be large enough to hold many pieces at one time, while having access to the exhibit halls, storage areas, and outside for new arriving sending pieces. Acoustics will have to be considered for this space so as not to disturb patrons.

Related activities:

Storing

Loading

Displaying

Administrating

Securing

Related spaces:

Workshop office

Storage areas

Exhibition halls

Loading dock

Security office

6) Storing: 2000 sq. ft

The storage area will be used to house pieces not on display and will need a variety of storage spaces. This area should be contained in or adjacent to workshop area, while also having access to loading dock and exhibition areas.

Related activities:

Storing
Preparing exhibits
Displaying
Administrating
Securing

Related spaces:

Workshop
Workshop office
Exhibition hall
Loading dock
Security office

7) Securing: 170 sq. ft

The security office will have supervision of all activities inside and outside of the museum. The office should be centrally located or have direct access to all spaces in the museum. This area is only accessible to museum personnel and should be kept out of view from museum patrons.

Related activities:

Securing

Viewing

Related spaces:

Entire facility

8) Administrating: 540 sq. ft

Has the responsibility of organizing existing and new museum exhibits. Administrative offices are for the museum director/curator, assistant director, marketing director, secretary, and workshop director.

Related activities:

Administrating

Meeting

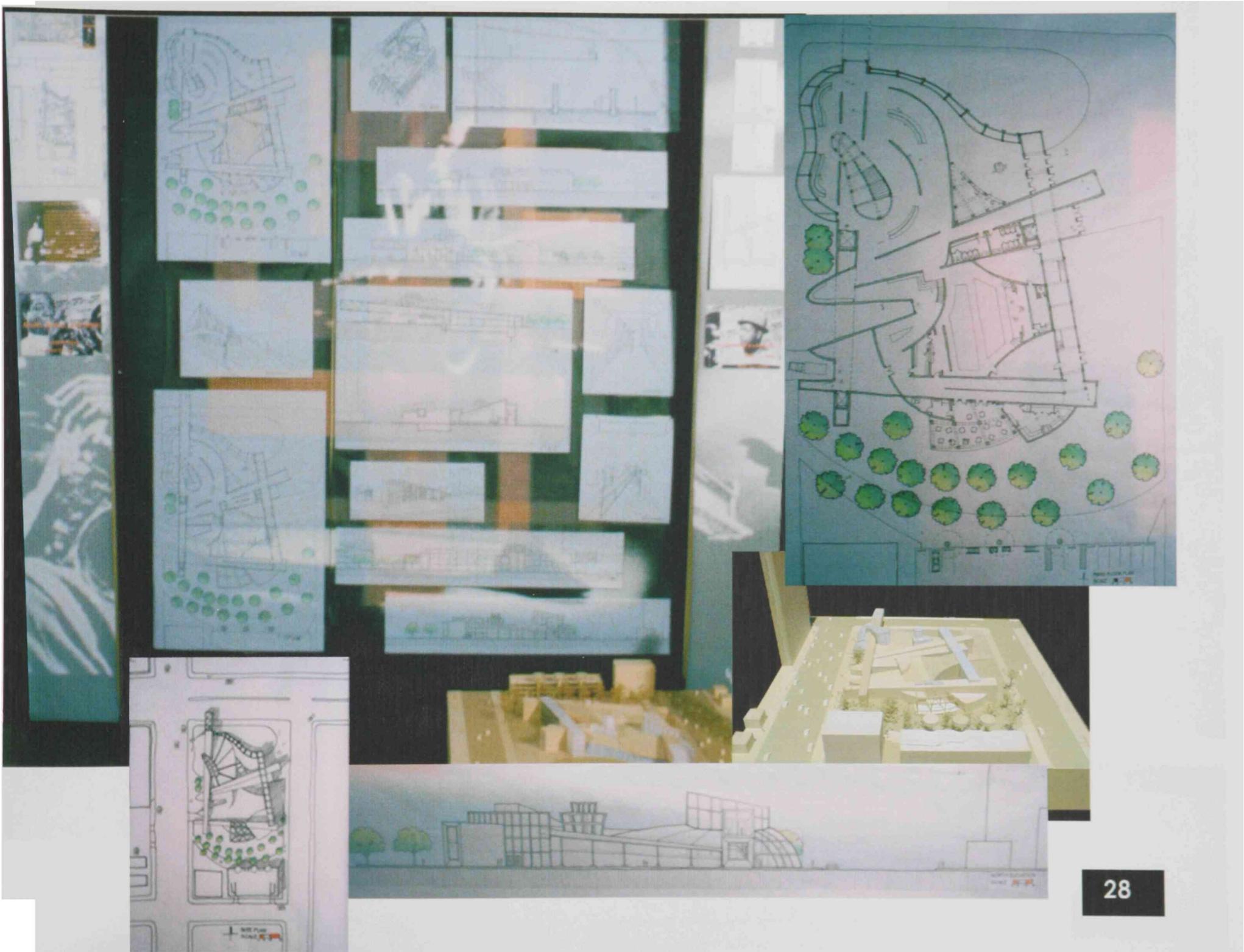
Organizing

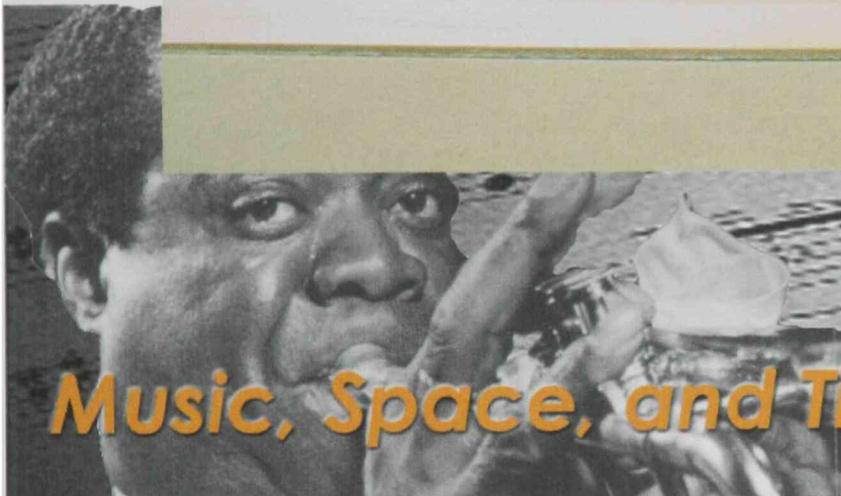
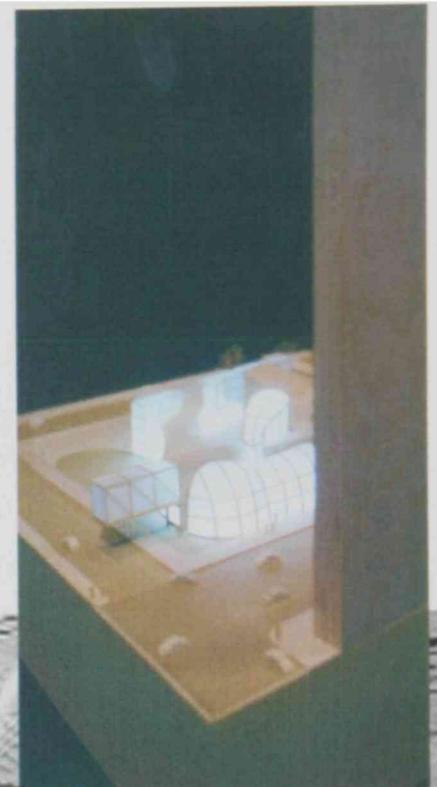
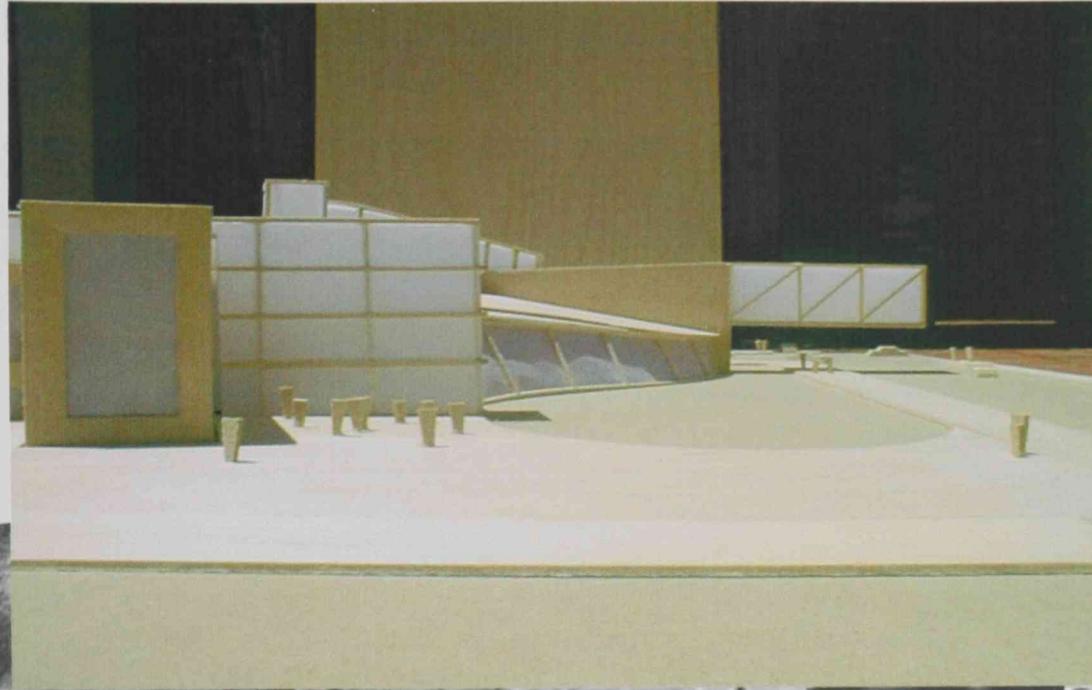
Related spaces:

Entire Facility

Space Summary

	Size sq. ft	Quantity	Number of users	Type I Code compliance	Net Square footage	Usable square footage	Gross square footage	Reference to activities Page #
Entrance	800	1	80	4	800	1040	1248	19
Lobby	3000	1	1-300	4	3000	3900	4680	19
Reception	300	1	1-80	1	300	390	468	20
Cloak/personal storage	100	1	1-100	1	100	130	156	20
Restaurant /Bar	3000	1	1-300	2	3000	3900	4680	22
Administrator office	170	1	1	1	170	221	265	25
Director office	170	1	1	1	170	221	265	25
Curator office	150	1	1	1	150	195	234	25
Clerical offices	160	2	2	1	160	208	250	25
Reproduction / coping	70	1	2	1	70	91	109	25
Staff lockers / restrooms	500	1	1-10	1	500	650	780	25
Security office	170	1	2	1	170	221	265	25
Preparation space	625	1	1-5	2	625	812	974	23
Shipping / receiving	500	1	1-5	1	500	650	780	24
Storage room	2000	1	1-5	2	2000	2600	3120	24
Galleries spaces	2500	1	1-300	4	2500	3250	3900	21
Parking		1	1-50					
Maintenance		1	1-3	1				
Restrooms	500	2	1-300	1	500	650	780	





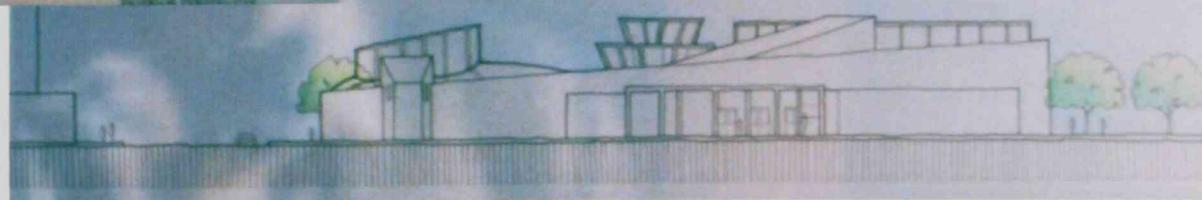
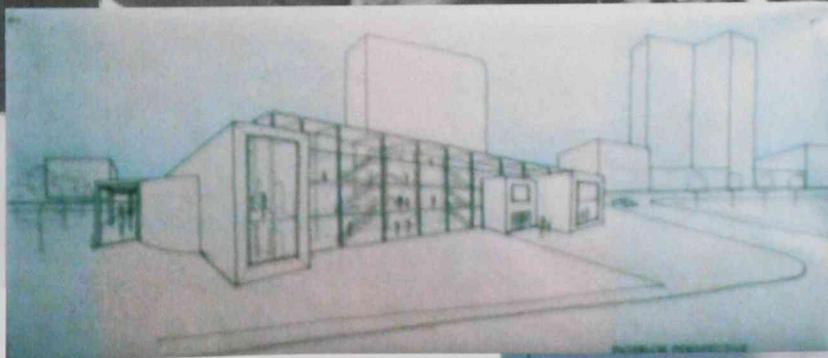
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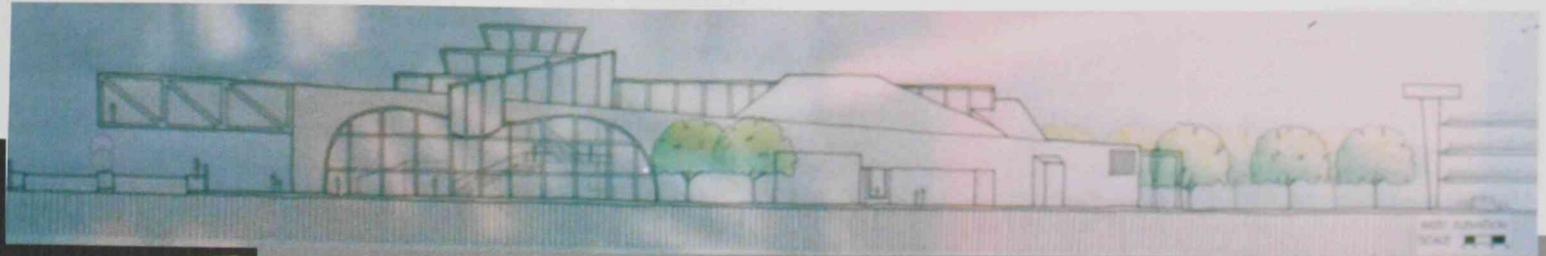


*Architecture as a translation of
Music and Time.*



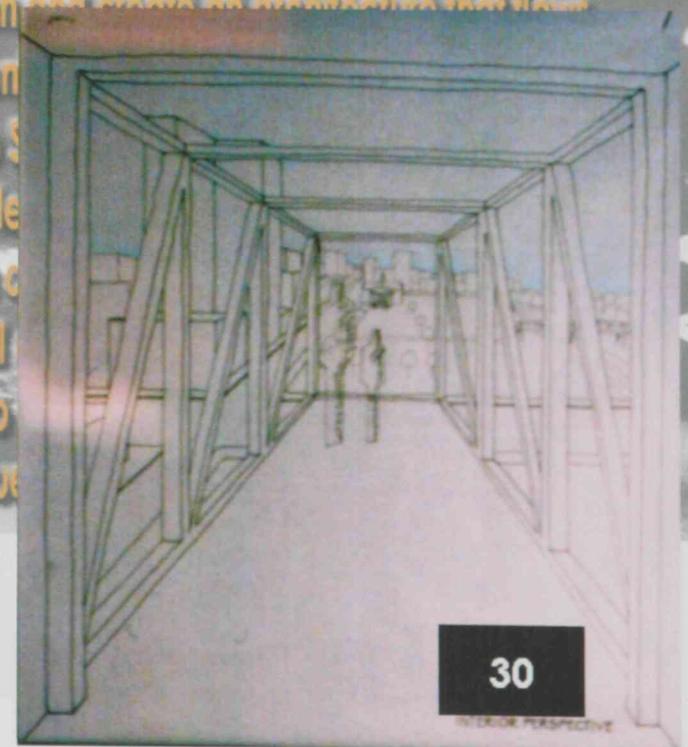
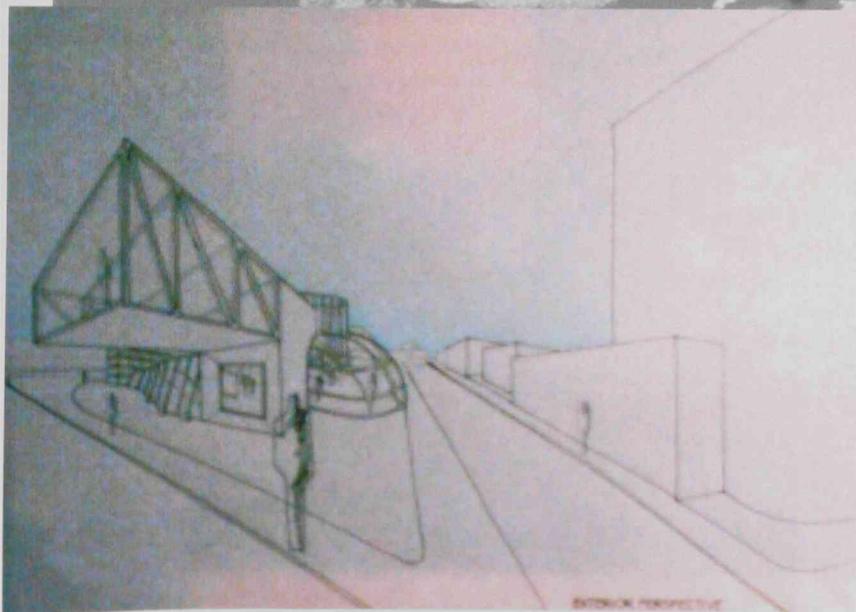
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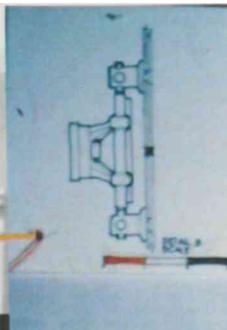
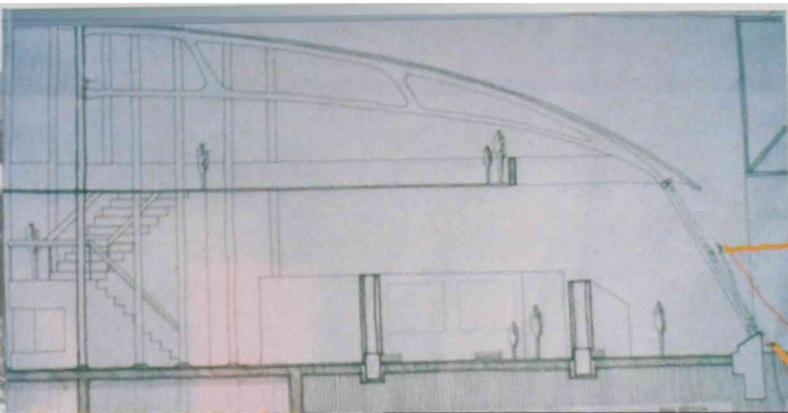




Music, Space, and Time: Architecture as a translation of music and time.

The connection between music and time in architecture can be found as late as 1436 with Brunelleschi's cupola. Brunelleschi expresses a translation of music through the use of proportion and rhythm in the buildings facade and interior spaces. At this point and time in history architecture is now capable of achieving more than musical proportion and rhythm in its buildings. Technology is the catalyst that will give architecture the freedom to go beyond the boundaries of traditional structure and construction and create an architecture that flows through a sequence of spaces in a continuous manner. The origins of jazz started in Congo Square in New Orleans, Louisiana, but as the musical style evolved, it became a part of the American culture. A square foot jazz museum will be an architecture which has "no objects placed within its influence".

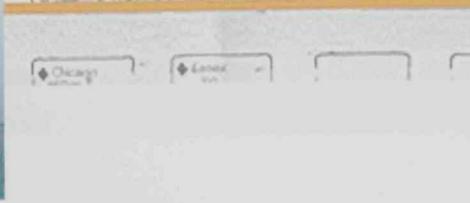
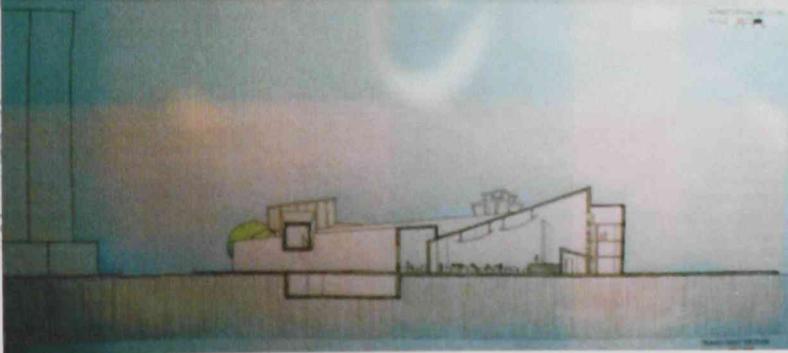
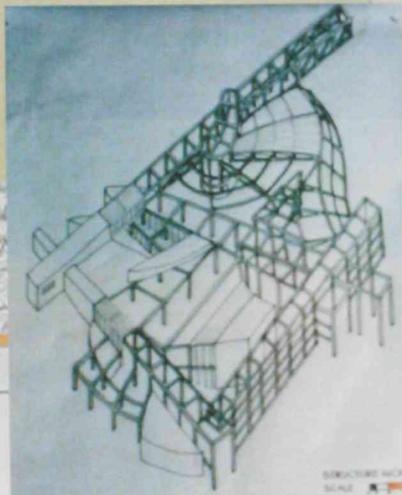
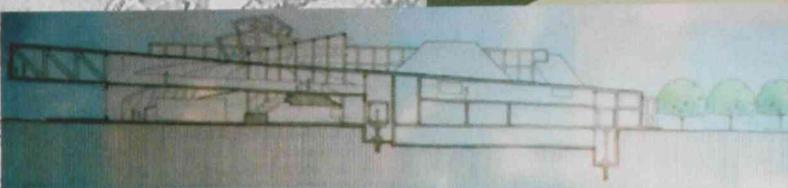
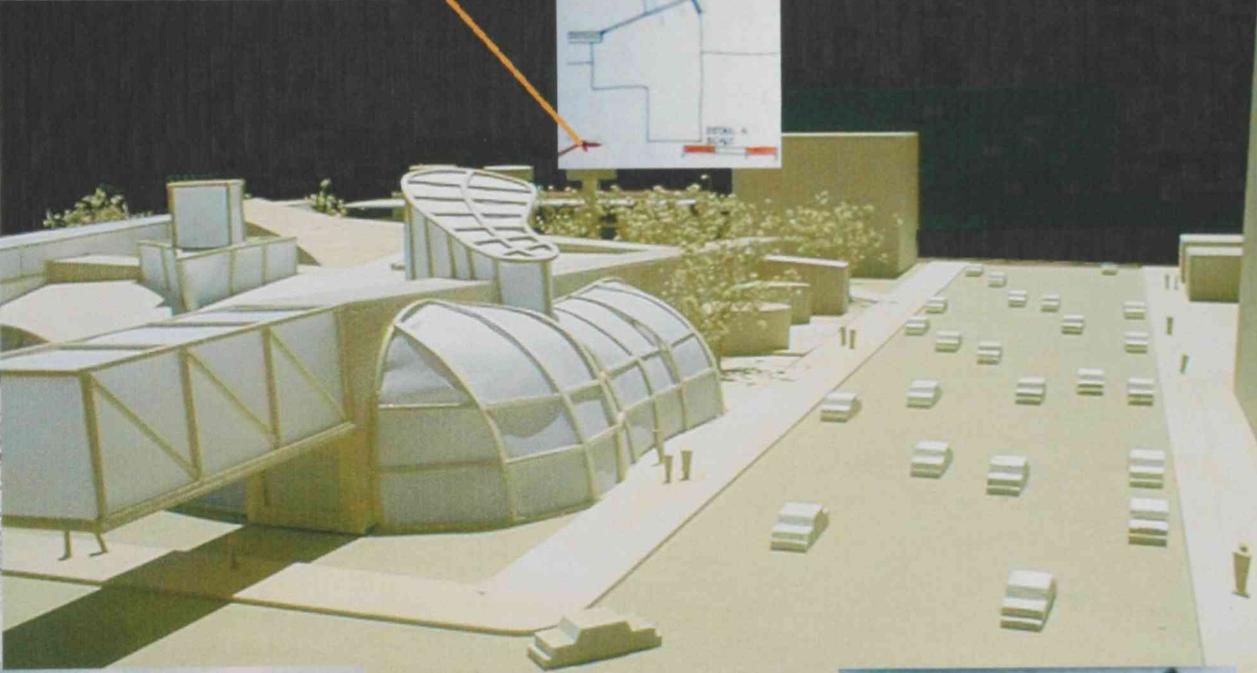
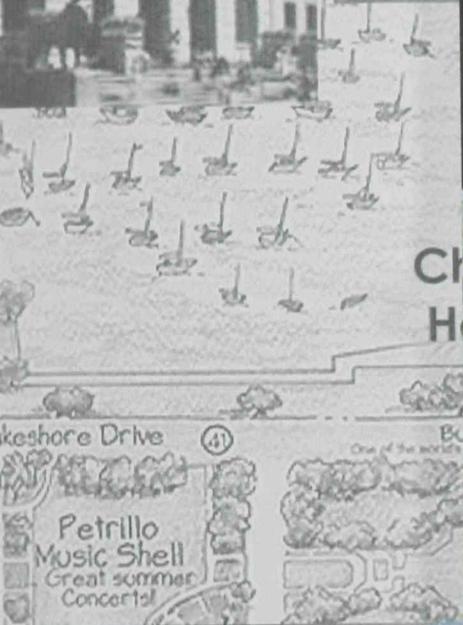
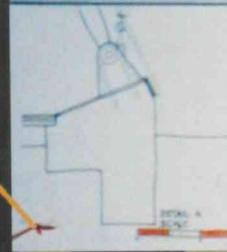




Cosmic Universe...



ART INSTITUTE



Architektur

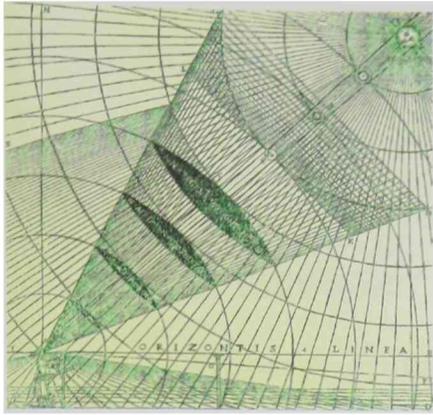
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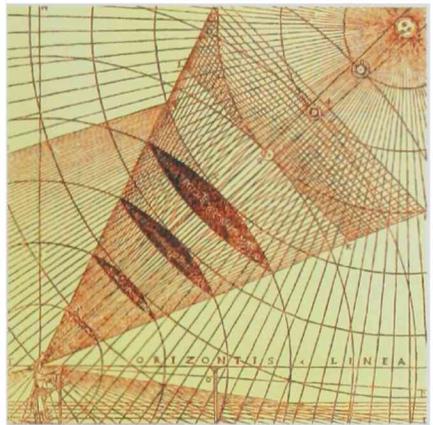
MUSIK

Vitruvius
Brunelleschi
Alberti
Palladio
Corbusier
De Cesare

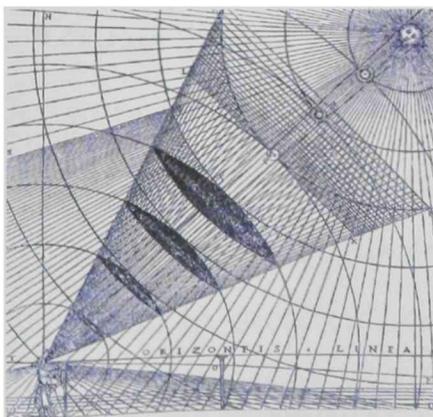
by
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The analogies between music and architecture have been suggested in architectural theory since Vitruvius first quoted Aristoxenus in Book V of the Ten Books of Architecture. The centuries that followed continued to express the correlation between music and architecture as a translation of music's harmonies and rhythms to architecture's spatial arrangement of interiors and facades. With most attempts engaging a specific piece of music to the creation of a new piece of architecture. The relationships between these two arts have been a series of ridged attempts to synthesize the two. The enigma that has plagued most theories is that the correlation between music and architecture are used in and at one specific place, time, and space. This overall insistence to portray architecture as a static adaptation is because "the traditional concept(s) of education and hygiene, are historical barriers." In order for architecture to become more plastic we must rethink, "the servitude to the ancient orders and styles", while also including materials. For a better understanding of the current situation, this paper will look into the relationship between music and architecture; looking at key events that will help define one perspective of today's condition. Then some possibilities will be discussed that will look into recreating this relationship.

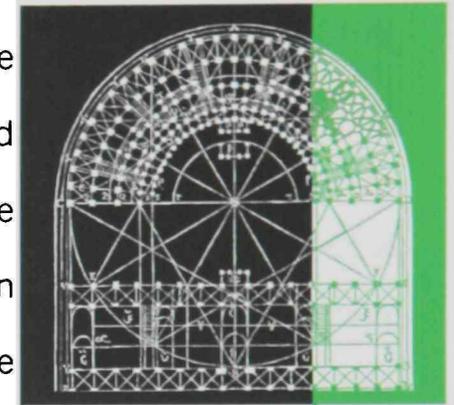


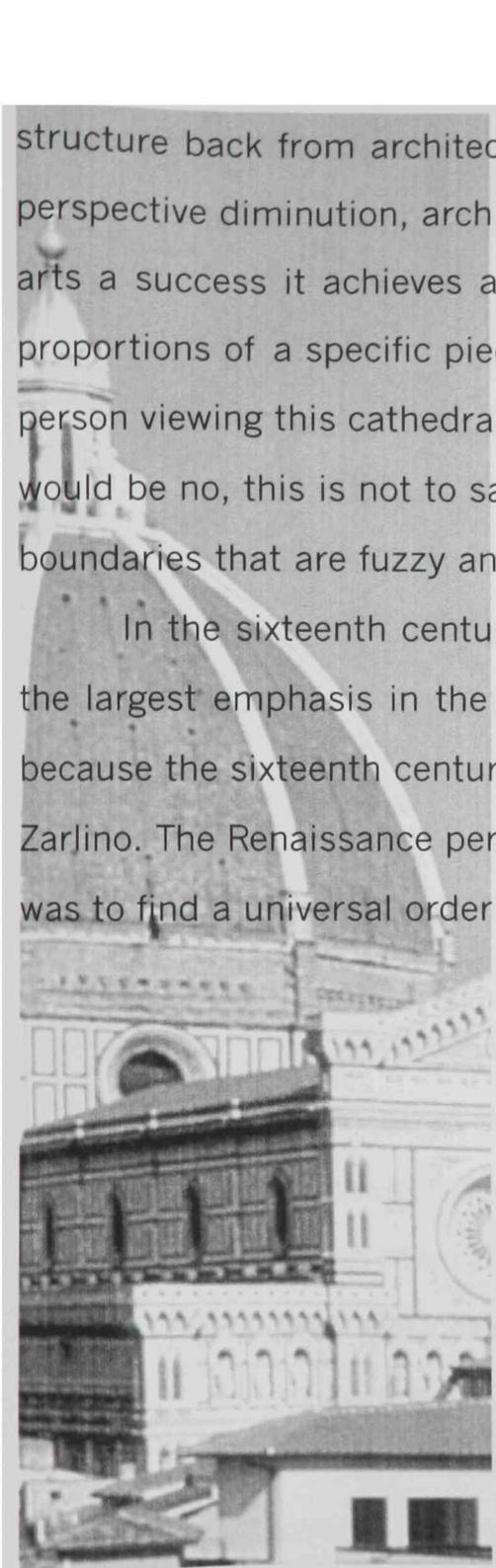
One of the first writings to discuss music and architecture is found in Vitruvius's fifth book of The Ten Books of Architecture. Vitruvius quotes Aristoxenus; who's writings consist of, the science of musical writings. So when Vitruvius is discussing harmonics, he is referring to the application of acoustics in regard to harmonics and not the application of music to architecture. Vitruvius applies the knowledge discussed in the chapter about harmonics



to theatre layout of “vessels”. These sounding vessels are arranged throughout the theatre according to specific laws that Vitruvius sets out in the following chapter and are used to aid the voice and instruments in “increased clarity of sound and will make an harmonious note in unison with itself” (Vitruvius p.143). This discussion of music and architecture is in terms of theatre layout of stage, seating, and isles in respect to improving acoustics. The layout is not conceived in what music might look like, but rather in mathematics and geometry. Vitruvius’s analogies to the voice and instrument do not materialize in the design of the theatre except for relationships of mathematical order and proportion.

Vitruvius’s writings might have set a precedent for music and architecture that has been very difficult to deviate from. This mathematical/scientific correspondence between the arts first written by Vitruvius followed by Filippo Brunelleschi, Leon Battista Alberti, Andrea Palladio, and Le Corbusier to name the most prominent, have dominated the thought on this matter. Brunelleschi designed the Cupola of Santa Maria del Fiore in Florence, Italy in the fifteenth century, which is said to be designed from and inspiration to a motet entitled *Nuper rosarum flores* by Guillaume Dufay. Although this association between the two arts has been criticized musicologist Charles Warren states that Brunelleschi was one of the first architects to transfer the harmonic proportions of music and apply them to his architecture. He has also claimed to find a correlation between the cathedral and the motet played at the opening ceremony, through the use of proportion, from architecture to music and from music to architecture. Meaning that the proportions used by the two artists can be interchanged. “He believes that while architecture borrowed rational harmony from music, music borrowed its proportioned





structure back from architecture” (Evans p.244). These connections between music and architecture are found in perspective diminution, architectural layout, and harmonic series. If one believes this attempt at combining the two arts a success it achieves a synthesis of mathematical proportion, which translates into a cathedral that carries proportions of a specific piece of music but as a whole does not resemble music. The question is whether or not a person viewing this cathedral could see the connection between music and architecture? The answer for most people would be no, this is not to say that the aesthetic quality of the cathedral is displeasing, but music is a fluid art with boundaries that are fuzzy and the cathedral is a static object with very visible edges.

In the sixteenth century Palladio also attempted to make a connection between music and architecture, with the largest emphasis in the mathematical proportion of music. One possible reason Palladio attempted this was because the sixteenth century was the first time music was theorized, by two Italians Ludovico Fogliano and Gioseffo Zarlino. The Renaissance period was engaged in making connections between all of the arts and cosmology, the goal was to find a universal ordering system. Once theories of music were written it made the correlation between music and architecture readily available.

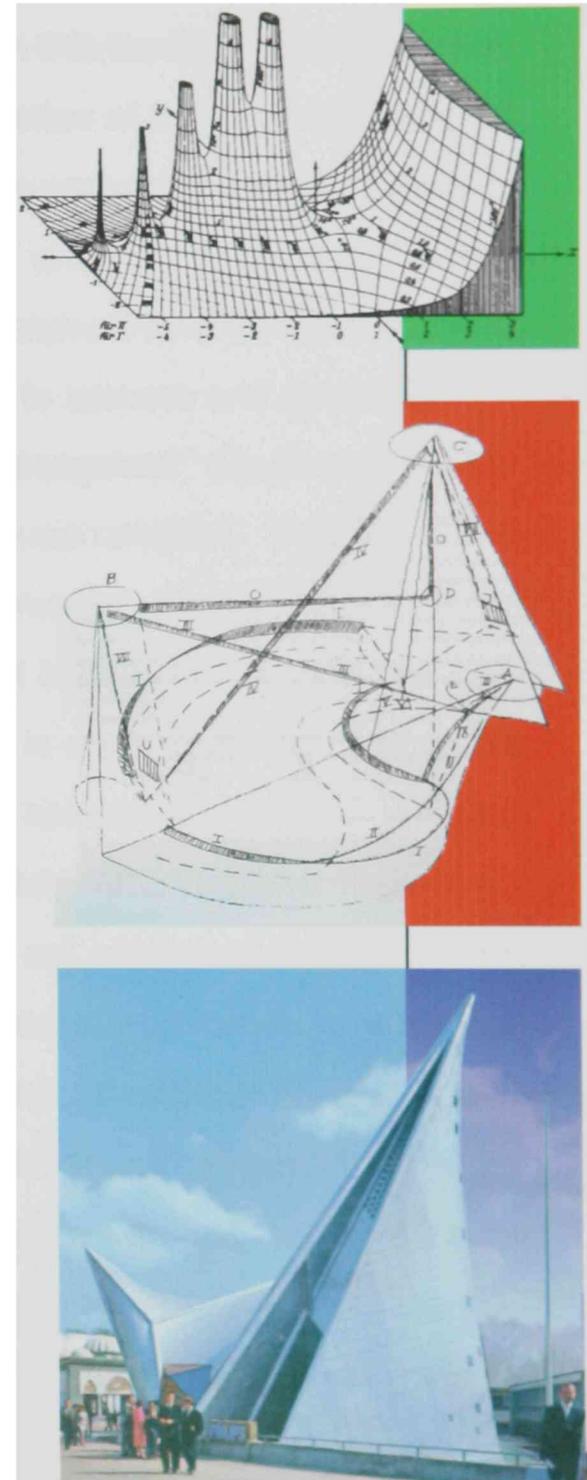
In the course of this research there seems to be a gap between the highly active Renaissance period and the Modernist movement. With the later movement culminating in the 1958 World Expositions Philip's pavilion in Brussels, Belgium. Philips electronic company commissioned Corbusier to design the pavilion as he saw fit. It is not known how much of the design was influenced by Corbusiers' background, which consisted of both his mother and brother being musicians. Seeing the potential Corbusier rose to the challenge requesting to build a *Poeme Electronique* or an Electronic Poem, which was to be a synthesis of the arts, combining architecture, music, and sculpture. With

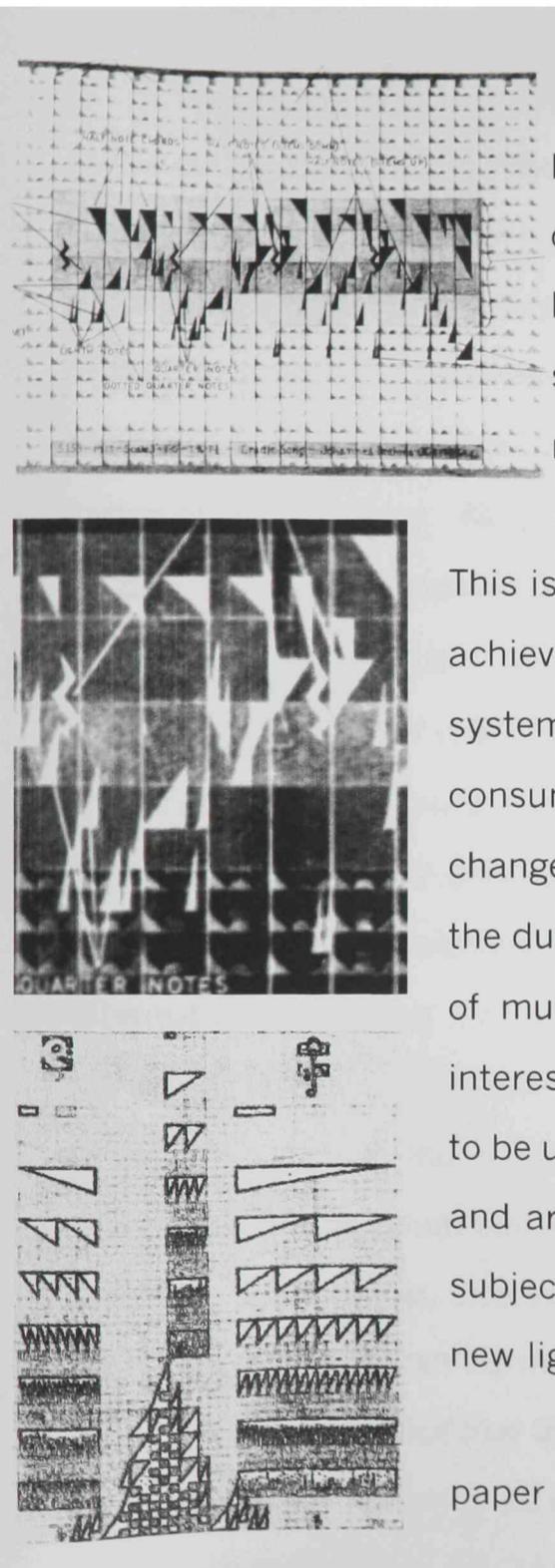
this idea of a synthesis from the beginning, early designs of the pavilion resemble mathematical parabolas. Around this time Corbusier wrote this letter to the Polytechnical Institute in Zurich and states:

"I would like to request your kind assistance to tell me if your institution could either lend or suggest some books-if such things exist-that would illustrate three dimensional representations of mathematical functions, from which I might profitably choose. I must admit that concerning this subject I am a complete ass and that it is, therefore, a necessity to light a spark in my lantern"(Treib p.22).

In Art in European Architecture Corbusier states in the preface, "the builder should entertain a dialogue with the sculptor and the painter" (Damaz p.ix). Corbusier might have hypothesized this type of strategy in his theory, but did not achieve it in his practice. Throughout the commission of the pavilion Corbusier failed in this aspect, with little or no dialogue at times between Corbusier and the musical composer Edgard Varese. The sculptor initially intended to work on the project was cast out at the beginning; by Corbusier, and was never replaced and because of Corbusier's lack of availability one of his engineer's Yannis Xenakis had claimed to be the main designer of the Pavillion. This lack of dialogue might have been because of the previous commission; Corbusier was working on, the design of the soon to be capital Chandigarh, in Punjab.

Now that some precedent has been shown it is my overall attempt of this paper to look at new methods for transforming music to architecture.



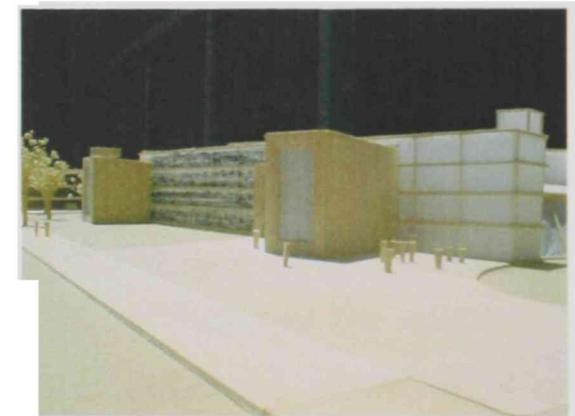
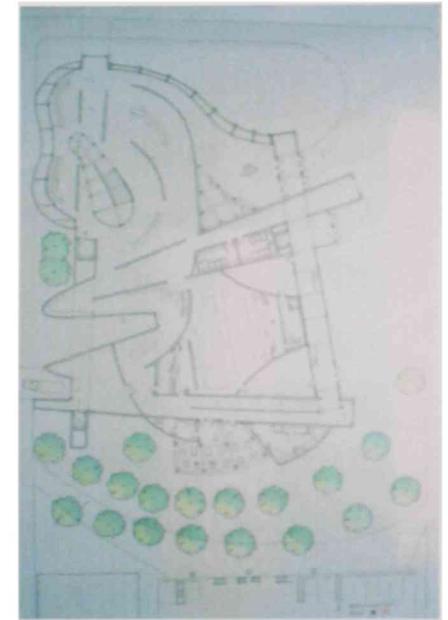


One person who has attempted a new direction in this theory is John De Cesare. De Cesares died in 1972, leaving little to no documentation of his thirty-year attempt of achieving a visual space. De Cesares was not able to organize his work, the way he had intended. What documentation is left consists of a written transcript for visual space and a few graphic drawings. In De Cesare's work there is no attempt to translate music as a literary form. He states, " the intention is to activate and develop a dimension contained in music that has not yet been recognized" (De Cesare p.133). This is achieved through a process De Cesare calls visual music notation. This notation is achieved by producing a new unit of measure based on musical theory and a new key system or scale. De Cesare states, " this new design concept is tedious, exacting, and time consuming" (De Cesare p.180). First a new key or scale is developed, which does not change through the entire design process. Then, basically horizontal elements represent the duration of the note, while vertical elements represent pitch. After documenting a piece of music De Cesare says, " when architectural techniques are applied to these divisions interesting designs are obtained" (De Cesare p.187). De Cesares application is not known to be used as a architectural design tool. There have been other attempts to combine music and architecture since De Cesare, but few have attempted to devote as much time to the subject as (he) De Cesare. It is too soon to tell if current theories on this matter will bring new light to the subject, this is because of a lack of work to consider.

The last concept of translating music to architecture that will be discussed in this paper is from my own thesis.

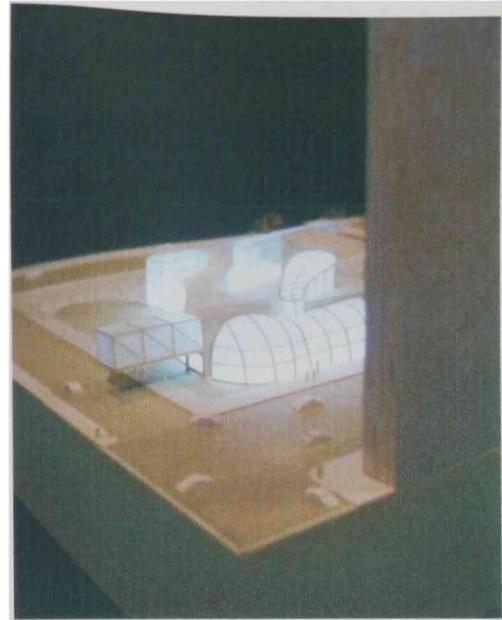
This is the first time this work has been shown and it too is in early stages, it looks at the correlation between the two arts and how these similarities can be expressed without literally translating one art to the other. Whether done consciously or subconsciously music and architecture are rarely perceived holistically, rather they are viewed “as a series of partial views and synthesized experiences” (Holl p.130). While sculpture and painting are more subjective, allowing one to turn there back, music surrounds one much like the space of architecture. Music and architecture both have rhythm, which is described as a recurrence of an accentuation at marked and equal periods. Michael Bright writes in Cities Built to Music that, “neither music nor architecture sets forth facts, they express ideas” (Bright p.84). If this is the case then why do most of the translations of music to architecture look at facts, i.e. specific numbers known to represent rhythm, harmony, and proportion? Within the synthesis of music and architecture there should be an expression of power, beauty, complexity, and simplicity. My attempt at combining the two arts is a synthesis of musical instruments and the act of compression and releasing. What is meant by compressing and releasing is the process that music and space go through when they are recorded for the written, aural, or visual senses. “Due to technology time has changed, it can be stopped, speeded up, slowed down, rewind, and fast forward” (Eiseman p.24). Even though, time can be manipulated,

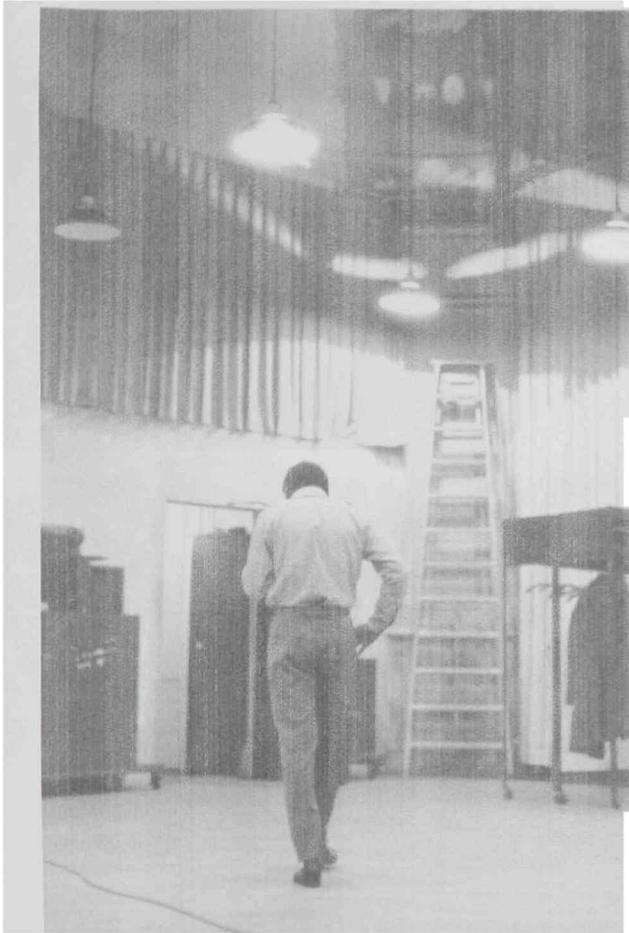
“We must accept that time is not completely separate from and independent of space, but is combined with it to form an object called time-space and in turn the



*structure of time-space affects the way in which bodies moves and forces act”
(Hawking p.23).*

This time-space is neither a description nor imitation but the creation of unknown spaces from a synthesis of elements that are always present, but not always apparent. Jazz is known as structured music with planned outbursts of improvisation. The design is of a Jazz Museum located in Chicago, with the basic organization being a synthesis of the musical instruments used to play jazz. This use of instruments is not in a figurative sense, but rather elements of each instrument are used to generate the basic concepts of spaces. One possible way to derive the characteristics of the spaces is to take the basic sounds of the instruments. A clarinet can produce a straight piercing sound, therefore representing a clean and crisp space, while a saxophone produces a more sweeping and smooth sound, allowing the space to be fluid and calming. Other ways of making a connection to music without having the elements of the museum immediately recognized as musical instruments is to abstract the instrument to a cubist level or by taking a specific piece of the instrument, such as only looking at the keys of a piano. One aspect of the museum that does not refer to instruments is the lounge area. This area is used to listen to live music, while having a drink. The general shape of the lounge is a three dimensional “wave of sound”, this wave of sound is then compressed into a “glass wall”. This glass wall represents sheet music, which is used when producing a piece of music; users pass through the glass wall representing the notes of the musical piece being composed. Instead of creating architecture from a specific piece of music, the architecture is the catalyst for a continuously changing piece of music.



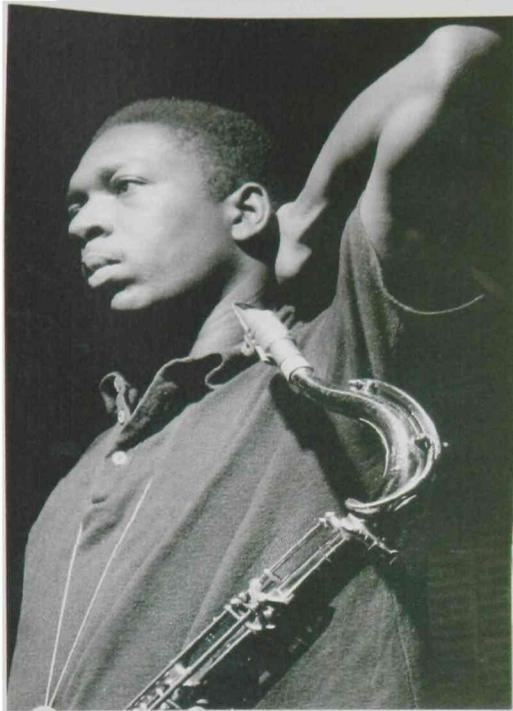


I have always felt there is a moment of truth when you decide: what color, what size, what composition? How you get to that moment of truth is different and the end result is different.

Frank Gehry

“How can anybody interested in architecture not be deeply interested in music?”

Frank Lloyd Wright



The most compelling aspect of my design was the opportunity to do my thesis on two of my greatest passions; architecture and music, especially jazz. Throughout the development of my program and design I was driven by the love for the two. Because there is no pre existing public Jazz Museums it provided the opportunity to be very playful in the design and allow myself to be bolder then I had in the past. This lack of precedent was also cumbersome, because when I was having difficulty in the design process there was no were to turn. Another aspect that was difficult was the lack of time. Even though this was exactly what i wanted to do, it also made it difficult because this is some thing I could work on for years and only having one semester to work on it was very frustrating. There are so many ideas to explore!

