THE SAN ANTONIO
JAZZ PERFORMING ARTS CENTER
San Antonio, Texas
an exploration into the interconnective world of
music and architecture through jazz

A Bachelor of Architecture Degree Thesis Design

Presented By
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All credit herein given
to God my Provider
with full and complete dedication
to my mother and father
# Contents

**Introduction**
- VII
  - History and Background
  - Jazz and San Antonio
  - Scope
  - Participants

**Acknowledgements**
- XIII

## 1 Thesis Premise
- Premise 2
- Project Definition 3

## 2 Thesis Program
- Program Brief 5
- Organization 6
  - Space Requirements:
  - Reception/Lobby 8
  - Exhibit Space 10
  - Concert Hall 12
  - Sound Control Room 14
  - Lighting Control Room 16
  - Film Projection Room 18
  - Archives Library 20
  - Experimental Music Studio 22
  - Recording Studio 24
  - Gift Shop 26
  - Administrative Offices 28
  - Conference Room 30
  - Bar/Cafe 32
  - Outdoor Music Theater 34
  - Space Summary 36
  - Space Relationships 38

## 3 Physical and Cultural Context 40

## 4 Design Objectives and Methodology 43

## 5 Design Process 45

## 6 Design Solution 58
7 Reflection

8 Bibliography

9 Appendix
Introduction

Throughout society today, there lies a wealth of commonalities which tie each of us together. Whether these bonding elements are objects of use or subjects of thought, they can be readily recognized by each individual simply because such things are either intrinsic to human nature or are simply products resulting from constant contact through routine use, as with our built environment. It should also be noted, however, that there are factors of recognition that segregate groups within the masses which cannot be understood by everyone and can lead to confusion and complete alienation. Yet, there is one element, even beyond the built environment, which surpasses the boundaries established by race, income, religion, and even language. We know it as "music".

Throughout the language of music can be found various forms and methodologies used by the performer to express his or her thoughts and feelings. What makes it so unique is the fact that, whatever the intention is, the message will be processed differently by each listening individual and manipulated into a form that will be understood and ultimately enjoyed. Each of us readily relate to music because it provides a psychological comfort that enables us to maintain order within our multi-patterened lives and we content to expect it to remain this way. But what happens when music becomes the medium of both order and contradiction? Would we recognize and relate to a language which improvises upon itself, moving off into alternative tangents, while still maintaining order? The answer is "yes" and we know this form of music as "jazz".

Jazz is more than just "music". It is a figurative illustration of one's emotions, intimacies, and dreams that goes through a series of transformations before returning to its origin. It is a musical art form that, within its leger lines and notes, poetically and dramatically encapsulates the thoughts, beliefs, and reflections of our past. Jazz, as a language, transposes the composition into a form that speaks to its audience, as well as expresses feelings. Ultimately, it becomes a medium through which both the "performer" and the "listener" become united.
This thesis project is an acknowledgement of, and a response to, the character and significance of jazz music. The medium chosen to expound this theme is architecture, primarily because throughout its composition, one can identify many elements associated with the character and dynamics of music. And it is through such elements that a strong foundation of form and meaning can be aptly provided for the world of architecture. As for the benefit of its users, the implementation of these elements can truly strengthen the quality of our own lives.

The setting for this project is the culturally and historically rich city of San Antonio, Texas. It is here where jazz has been an established art since 1962 and has also brought to this city increased notoriety through the years of its progression. Currently, San Antonio serves as the host to several popular musical events which are held annually, namely Jazz Alive. To meet the ever growing demand for a facility that houses such an event and all other aspects of the performing Jazz arts, the facility type for this thesis is based on the creation of a center dedicated to the music of jazz and a medium through which it can be preserved.

HISTORY AND BACKGROUND:
Since its beginning in the early 1900's, Jazz music has been the impetus for some of the most creative and innovative sounds to be heard. Jazz is a music obsessed with the idea of experimentation and the creation of fresh new ideas, a reflection of life itself. It was and is an amazing musical art form that possesses the ability to transcend any and all boundaries. As stated by Grover Sales, in his book Jazz: America's Classic Music, "Jazz became a universal language...because America's classical music seized people regardless of age, nation, or class in a unique emotional grip and urged their bodies to move in very special ways." And it is because of such an ability, Jazz has remained as one of America's greatest inventions.

But what actually sets this type of music apart from all others. First of all, it should be noted that in music of all types, four elements are used in compositions: rhythm, melody, harmony, and timbre (or tone, based upon type of instrument used). However, in Jazz, "rhythm" and "timbre" are used in strikingly different ways than one hears in a symphony or rock concert. For instance, Jazz can be readily identified by its unique rhythm, even by those who do not like this music type. This is due to the implementation of syncopation or swing.
Only in Jazz music is this done or understood, and yet clearly recognized by all. For either the classical or rock musician, to play Jazz music as transcribed on paper is to ask the near impossible. For example, in all other standard types of music, from classical to rock, a typical 3 point-counterpoint rhythm would be performed as follows on the first down-beat and those corresponding:

```
1 2 3 4 1 e &a 2 e &a 3 e &a 4 e &a
```

In Jazz, such a rhythm would be performed as follows:

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1 2 3 4 1 2 3 4
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To actually hear these concepts in performance would exhibit greater justice. It is hoped that the reader does find the differentiation attempted here.

In addition to rhythm and the rather unorthodox manner in which each Jazz performer plays his/her instrument (timbre), the major ingredient to the definition of Jazz music is the idea of *improvisation*.

Jazz is an improvisor's art. As stated by Grover Sales, "the improvisor is the counterpart of the composer in classical music. The Jazz improvisor's individual style, tone, ideas, and structure express that player's personality." This is the essence of Jazz music itself. Musician critic, Nat Hentoff recalls being told, "It's like going out there naked every night. Any one of us can screw the whole thing up because we're out there improvising. The classical guys have their scores, but we have to be creating, or trying to, anticipating each other, taking our chances every second. That's why when jazz musicians are putting out, it's an exhausting experience. It can be exhilarating too, but there's always that touch of fear, that feeling of being on a very high wire without a net." (Hentoff, Jazz Is.) Thus, essentially, Jazz breaks the rules.

VIV
It was, and still is, this "break the rules" attitude that aroused the fury of many classical musicians. "Respectable" people scorned jazz as low-class trash not to be mentioned in the same breath with "serious" music. The unorthodox instrumental techniques used by the jazz musician found little acceptance within the musical establishment, simply because it "broke-the-rules". Yet, as in the words of jazz great Duke Ellington, "No one is as serious about his music as a jazz musician". And it is due to such an attitude that jazz has continued to not only astonish but also inspire all generations of musicians. The musical genius of artists such as Dizzy Gillespie, Glenn Miller, and Miles Davis has given recognition to jazz as a true art form and cultural institution. Hence, it is fitting that such a culturally rich city as San Antonio, Texas, would be an appropriate setting for the establishment of a facility that preserves the history and perpetuates the sounds of jazz.

JAZZ AND SAN ANTONIO:
Jazz music formally entered mainstream San Antonio in 1963 when the Happy Jazz Band took root upon a famous location along the San Antonio River, known as the Landing. Since then, jazz artists have commandeered a large part of the city's music scene and have turned the city into a premier spawning ground for new talent. From park to concert hall, the sounds of jazz could be heard many times through the years. It was 10 years ago, however, that San Antonio set into motion a jazz performance campaign that currently stands as one of the hottest musical events the country. Today it is known as Jazz Alive. But in its beginning, this three-day weekend event was merely devised for the purpose of generating funds for the revitalization of one of the city's parks. To the surprise of the organizers, the event became a success and has remained in high demand ever since. In its 10th year, San Antonio's Jazz Alive music festival has come of age and has outgrown itself. Set in Travis Park, within the city's historical downtown area, organizers have continued to hold this free, fall festival as one of the city's premier musical events.
The Alamo city has become an even greater haven for Jazz musicians since it gained recognition for this annual Jazz event. Audience attendance reaches an estimated total of 30,000. Jazz Alive has brought in greater numbers through the years and has enhanced the cultural richness of the city. The audience brings blankets and lawn chairs and claims squatters rights early to favorite places on the park's grassy infield. The musical lineup consists of both local talent and celebrity musicians such as past participants Maynard Ferguson, Ellis Marsallis, and Chuck Mangione and many others who together set-up shop and entertain throughout the weekend.

As with Jazz Alive, local Jazz musicians are making strides to break new ground. They have come to understand their audience and foresee increased interest for years to follow. Thus, in an attempt to sustain the life of Jazz in San Antonio, the San Antonio Jazz Performing Arts Center will serve as a source of Jazz knowledge and history and will also serve as a center through which musicians can continue to offer their talents and mainstream sounds in hopes of initiating new fans into the world of Jazz.

SCOPE:
The purpose of this Jazz performing arts center is to provide a new and lasting stage for the Jazz Alive event and to memorialize the names, instruments, music and events associated with the development of Jazz through the ages. It will also serve as a stage for local private, school and college music performances. But on a much grander scale, this facility will provide visitors from the community and abroad the exclusive opportunity to see and experience the art and evolution of Jazz. It is the aim of the live performance stages and the exhibits that all visitors will benefit intellectually as well as culturally. This facility will stand as a cultural center devoted to new developments in music as well as a catalyst for cultural enhancement within the city of San Antonio. In addition to the immediate goals of this facility, the long range goal is to garner interest for further development and revitalization within the area this proposal is being made. This is much more than the bridging of an artistic gap, it is also the bridging of a social/cultural gap. It is the intent of this thesis author that the conducts of Jazz not only prescribe a definition for architecture but also point out how this type of music can serve as a useful model for representing a binding element for society, amidst all of its diversity.
PARTICIPANTS:
San Antonio Department of Parks and Recreation
San Antonio Conservation Society
San Antonio Jazz Society
San Antonio Music Association
Acknowledgements

Many of the ideas that inspired this work stem from my fourteen years experience as an aspiring musician, in addition to fulfilling my dream to become an architect. However, it is the greater portion of this work's assembly that leads me to reflect on those who have influenced me and helped me maintain a high sense of enthusiasm for this undertaking. Through the insite of Larry McWilliams and his honest, unanalytical approach to Jazz music, I have been able to holdfast the love of performing this type of music for its own sake. Also, through the many conversations with those performers I do know and by witnessing them in action, I have been able to see why Jazz music is still such an invigorating and captivating art form that will always keep me in sync with the development of my own musical talents.

Throughout the process of developing this project, I have benefited much from the input of friends and professors. Among those who saw this project from beginning to end, I would like to thank the following for their support, comments, and even criticisms: Kevin Aimes, Jon Dierks, Daniel Doz, Gary Hough, Uwe Koehler, Roland Rodriguez, Jerry Sparks, David Stillinger, Rod Underwood, Jack Wyman, 5th Yr. Studio, and my fiancée, Beatrice Joy. To all, my sincere gratitude.

Even though the text presentation of this thesis project may appear to be more of an analytical approach to the connection between Jazz and architecture, it is my hope that the spontaneous presence of Jazz can be seen within the framework of the final product and can also be applied to the way we approach our built environment, in addition to seeing ourselves.

Ball State University
April 1993
PREMISE:
The driving force behind the design is primarily based on the connection made between music and architecture. Jazz music possesses a seed of creativity and vitality which, if harnessed into something tangible, can lead to a built world that reflects the very nature of music and possibly even ourselves, as well as a built world that we can each relate to. It is this very relationship between building and user that can benefit from greater emphasis and compatibility through capturing those intrinsic qualities of music within architecture. The second, but no less important, founding issue for this project is the search for an architectural design methodology which avoids reliance on the esoteric and theoretical. Thus, this will be an attempt to create an architecture for the sake of art itself.

This thesis position is an interesting one to assume because the creation of art is a very intuitive act which exercises the true nature of improvisation. This can simply be defined as the process of composing and devising from whatever material is available, without any previous preparation, with exception to what the author envisions the moment he begins to create. Any preconceived notions of what "could be" are obviously different from what "will be" by the time the creative process is over. But, is the creative process ever over?—NO. So, does this mean that architecture can be defined through the exploration of alternatives established by the author's every whim of what he would like to see, based upon what he finds around him? The answer is clearly "yes" because such alternatives are the seeds of creativity and the direction toward creating a more meaningful architecture. Therefore, in the grand scheme of this approach, the opportunity to seek for the limits of creativity is much more attractive, now that we are equipped with the comfort of knowing that such limits don't exist.
THESIS PROJECT DEFINITION:
The annual event, "Jazz Alive", served as inspiration for the design of a center for the Jazz performing arts. The facility is to be located downtown on a site located along the San Antonio River. While serving as a home for local music events, this public facility will also be able to serve as a premier stage for Jazz acts originating from areas throughout the United States and the world. San Antonio will gain increasing notoriety within the Jazz community globally and will become the focus of increasing attention. The current site which holds the annual event, Travis Park, is nearing its capacity and is becoming less conducive a facility for accommodating the growing audience attendance. Therefore, the proposed facility will be designed with the intent of accommodating this growth, in addition to serving as a stage for all types of musical events and groups (i.e. Jazz bands from local schools and colleges). Further it should be noted that the chosen site for this facility is also the location of urban confusion created by the collision of varied city fabrics. In response to this, the issue of restoration and revitalization will also be addressed.

Specifically, the museum will consist of exhibit spaces, each exclusively dedicated to an era of Jazz history. Each exhibit will consist of musical instruments and scores, and other items associated with the history of the era. Also, the facility will be outfitted with a main concert hall, state-of-the-art recording studios, music workshops, and even an archival library. The provision of such amenities is not only for the musicians but also for the purpose of instilling interest and knowledge within the visitor. The outdoor music theater will provide the stage for Jazz Alive and other events.

It is hoped that the San Antonio Jazz Performing Arts Center will become an important tourist attraction, as well as a center of knowledge for all visitors, to promote the preservation and appreciation of America's Classical Music, Jazz.
PROGRAM BRIEF:
The estimated total square footage is set at 145,000 s.f. This includes all circulation space in addition to the following: 5 exhibition spaces (each dedicated to an era of Jazz and outfitted with audio-visual equipment), a formal concert hall (outfitted with a sound, lighting, and projection control room), 3 music recording studios, 2 experimental music halls, an archival library, cafe, and an outdoor music theater. Administrative offices, conference rooms, and a gift shop are also allotted for.

The following program was a precursor to the final project solution. Therefore, determinants stated within its text did not preclude the development of new ideas within the design composition.
ORGANIZATION:

Department of Parks and Recreation
San Antonio Jazz Society

governing body

Executive Director

Secretary

Activities Director

Assistant Director

Financial Manager

Accountant

Publicity Manager

Graphics Personnel

Cafe Manager

Kitchen Personnel

Gift Shop Manager

Sales clerk

Museum Curator

Secretary

Receptionists

Tour Guides

Archives Librarian

Researchers

Shipping / Receiving

Concert Hall Director

Guest Musicians

Production engineers

Light technician

Projection technician

Sound engineer/technician

House Manager

Security
SPACE REQUIREMENTS:
Reception/ Lobby

Users:
Museum Guests
Receptionists
Tour guides

Activities:
Main Entry to Museum and primary traffic path
Pay admission, receive information
Tour assembly and Orientation

Time of Use:
10:00 A.M. - 6:00 P.M. Monday through Friday
12:00 A.M. - 5:00 P.M. Saturday and Sunday
Special hours for exclusive events

Lighting:
General illumination to be set at 50-75 footcandles. Maximum use of natural lighting through skylights and windows

Acoustics:
High noise level occurring in lobby should be contained through the use of sound-proofing enclosures with acoustic insulation and treatment

Thermal:
Maintain constant temperature at 68 - 70 F
Controlled air velocity
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines between receptionist and main entry
Maintain direct sightlines forward to exhibit spaces and to surrounding landscape (i.e. music pavilion and river).

Auxiliary Spaces:
Storage spaces, coatroom, restrooms

Adjacent Spaces:
Exhibit spaces, sales area, administrative offices

Equipment:
Maximum efficiency reception desk, Guest seating: 10 Wassily Lounge Chairs, 10 Barcelona Chairs, coat rack, tables
Square Footage:
3,200 s.f.

Design Criteria:
The reception/lobby space will hold a ceiling height of no less than 15 feet for the purpose of eliminating any sense of tight enclosure. Also, it is imperative that the lobby serve as a "center" which provides the visitor with the right balance of curiosity, knowledge and confidence to make their subsequent explorations both stimulating and fruitful. It is to be obstruction-free, allowing clear vision to activities taking place in adjacent spaces. The design of the interior should characterize those qualities intrinsic to the minimalist flavor of the International Style in addition to exhibiting a quality of "Deconstructivism" to exemplify the "no-rules" aura of Jazz. The flooring will consist of polished white marble throughout major traffic areas. Textures, patterns, and color schemes should create a kinetic space when superimposed upon each other.
Exhibit Space

Users:
Museum Guests
Music exhibitionists
Tour guides

Activities:
Viewing displays
Observing and listening to musical performances
Music performance

Time of Use:
10:00 A.M. - 6:00 P.M. Monday through Friday
12:00 P.M. - 5:00 P.M. Saturday and Sunday
Special opening hours for special exhibits and music performances

Lighting:
2 3 5 Footcandles by indirect lighting for verticle presentations
Natural lighting for enhancement. Music performance stage area to be lit at 100 150 f.c.

Acoustics:
Noise levels are high, thus requiring appropriate acoustic insulation/ treatment and sound barriers to contain potential high levels of sound entering or leaving the space. At performance stages, long reverberation time for music enhancement is required, with direct sound frequency path to existing between the sound source and listener.

Thermal:
Maintain constant temperature of 65-70 F through the installation of automatic temperature monitors and adjusters.
Controlled air velocity. Maintain relative humidity(RH) at 45%.

Views:
Maintain direct sight lines to all exhibits and performance stages as well as to outdoor scenery and outdoor theater.

Auxiliary Spaces:
storage, music listening center

Adjacent Spaces:
Foyer

Equipment:
Displays, t.v. monitors, audio-visual systems, benches and chairs
moveable display cases, space partitions, display stands
Square Footage:
3,600 s.f. (for each of the five exhibition areas)

Design Criteria:
This exhibit space should be designed with more than just the predisposed definition of the space. Its success requires the honest reflection of the user's listening enjoyment as well as the performers enjoyment. It should be reflective of the style of music being performed. Comfort and a musically enhancing form is needed. This type of exhibition space is one of several that stand alone as a single structure, while yet tie into one another. Each exhibit will contain instruments, musical scores and compositions, and audio-visual centers which showcase the types of Jazz music reflective of the given era. The potential result is to allow each type of music to define itself by the structure it resides in. The interior space is naturally lit and then enhanced further by fixtures located about the space. Key elements of the space are the stage area which looks over the San Antonio River, including the outdoor theater. Another is the music collection center that provides "niches" where music types can be heard in seclusion. The exhibit space will be outfitted with audio-visual capabilities throughout. The exhibits of this space will range from 2-d media to 3-d media, in addition to other art exhibits that developed along the specified time period. The interiors should be architecturally pleasing but not the center of attraction, standing subordinate to the purposes in view.
Main Concert Hall

Users:
Museum and Music Hall Guests
Musicians
Conductors and Directors
Production Engineers
Stage Hands and Ushers

Activities:
Music Performance: Recitals, Special Jazz Artist Series General music performances and productions

Time of Use:
Reserved during museum hours and special events

Lighting:
Stage Area: 100 150 200 Footcandles
Backstage: 75 100 Footcandles
Audience: 20 30 50 Footcandles

Acoustics:
Development of acoustic design to be conducted by acoustician.
Primary requirement is to increase the reverberation time for satisfactory listening enjoyment. Reflectors and acoustic adjusting methods may be required. There will be no artificial amplification.

Thermal:
Winter: maintain temperature at 68 - 70 °F
Summer: maintain temperature at 70 - 72 °F
Controlled air velocity.
Maintain a relative humidity (RH) at 40% - 50%

Views:
Maintain direct sightlines between audience and performers. Avoid obstruction of views. Seating arrangement must be conducive to meet these accommodations. Limit views to the outdoors (i.e. landscaping)

Auxiliary Spaces:
Sound and lighting control rooms, projection room, changing rooms and storage

Adjacent Spaces:
Foyer and recording studios
Square Footage:
8,649 s.f.

Design Criteria:
The concert hall should exemplify the theme behind the museum design as a whole. An audience of at least 1500-2500 (based on typical concert hall attendance), is an appropriate size to be accommodated. Special attention should be given to the maximum distance from center-stage to the furthest seat in the house due to acoustical and visual limits. Although it is necessary to create a space pleasing to the eye, it important not to create visual obstacles or distractions that may lie between the performance and the viewer. Materials, textures and color should help create a receptive frame of mind only before the performance. A practice degree of seating comfort is essential, with easy access to the foyer and fire exits. In order to create a space that appears infinite, the ceiling can be opened by a paited sky. This would also lead to making a closer connection to the outdoor music pavilion.
Sound Control Room

User:
Sound engineer/technician

Activities:
Sound monitoring and processing

Time of Use:
During all performances and specials

Lighting:
General lighting set at 10 20 Footcandles
Light must not spill into audience area

Thermal:
Maintain temperature at 68 - 70 F
Controlled air velocity
Maintain relative humidity(RH) at 45%
Dust-free ventilation, thermostatically controlled

Acoustics:
Control room may require a higher degree of sound-proofing than the other control rooms due to electro-mechanical equipment. The control room window should have the ability to be opened so that the sound engineer can hear direct live sound.

Views:
Maintain direct sightlines between control room and stage
Restrict sightlines to from audience to control room.

Auxiliary Spaces:
Equipment storage

Adjacent Spaces:
Lighting control room
Projection room

Equipment:
Microphones, Mixers,
Sound processors, monitors,
Tape decks, compact disc units, turntables,
Equalization switchboards, peripheral equipment, chairs
Square Footage:
80 s.f.

Design Criteria:
The layout of the this space will be dictated by the equipment it houses. It is important to focus all attention on creating a space and atmosphere that is efficient for conducting sound engineering operations as well as creating an environment that will allow the operator to relax and not become fatigued by his/her surroundings. The room must appear dark and out of the audience's visual path.
Lighting Control Room

User:
Light technician
Lighting Designer

Activities:
Stage-lighting console operations

Time of Use:
During music performances

Lighting:
General task lighting set at 10 Footcandles
Entrance door must be light-trapped to avoid letting light spill into the theater through the observation window

Acoustics:
Noise created by control room operations are to be contained through complete surround acoustical insulation.

Thermal:
Maintain temperature between 68 - 70 F
Controlled air velocity
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines between control room and performance area.
Sightlines open to the entire interior space of the theater

Auxiliary Spaces:
Equipment storage

Adjacent Space:
Sound control room
Projection room

Equipment:
Ancillary control panels
Lighting plan surfaces
Communications equipment
Data processing crates and monitor
Chairs
Square Footage:
92 s.f.

Design Criteria:
Main criteria for this room includes complete reduction of reflective surfaces on the control window coming from the lighting control board. The room itself should remain dark and not readily apparent to the spectator, avoiding distraction. The control desk should be positioned in a manner which gives the operator optimum views to the performance area.
Film Projection Room

Users:
Projection technician

Activities:
Film projection

Time of Use:
During special viewings to be scheduled during regular museum hours

Lighting:
Lighting set at 75 Footcandles
Avoid accidental spill of light through projection ports

Acoustics:
Acoustical insulation in walls to restrict noise from projection room to audience area

Thermal:
Maintain temperature at 65 °F
For film storage protection, the room temperature should be allowed to fall below 50 °F when room is not in use.

Views:
Maintain direct sightlines from projection port to screen.

Auxiliary Spaces:
Film and video storage

Adjacent Spaces:
Sound and lighting control room

Equipment:
Film projectors and slide projectors
Film rewind bench
Audio control desk
Sound amplifiers and switch panel
Chair
Square Footage:
350 s.f.

Design Criteria:
Projection room will be located between the sound and lighting control room. The room should provide a comfortable atmosphere for the projection operator(s). Finish materials will consist of a static-free carpet, smooth surfaces and colors complimentary to the types used in the theater. Ceiling height is not to exceed 10 feet.
Users:
Museum guests
Instructors and students from local schools and colleges
Archives librarian and researchers

Activities:
Research
Documentation
Material organization and cataloging

Time of Use:
Operating apart from regular museum hours.
9:00 am - 10:00 pm Monday through Friday
12:00 pm - 6:00 pm Saturday and Sunday

Lighting:
100 - 150 Footcandles for reading and writing
Nautally lit through windows of ceiling height.

Acoustics:
Restrict exterior and foyer noise from spilling into space through use of acoustical insulation and treatment in walls and ceilings.

Thermal:
Winter: maintain temperature at 68 - 70 °F
Summer: maintain temperature at 65 - 70 °F
Controlled air velocity
Maintain a relative humidity (RH) at 45%

Views:
Maintain direct sightlines between circulation desk and library stack floor. Maintain direct sightlines to outdoors toward the grounds and river.

Auxiliary Spaces:
Circulation desk, librarian and research office, music listening center

Adjacent Spaces:
Foyer

Equipment:
Audio and visual material stacks/ shelving, layout tables, reading tables and lamps, chairs and lounges
Square Footage:
2,140 s.f.

Design Criteria:
This space will be dedicated to those tasks involving the research and study of music history (i.e. jazz) as well as the documentation and recording of current issues involving the music arts. Visitors to this library will have the opportunity to also listen and view materials pertaining to artists or events that they wish to study. The image of this space can reflect the design intent of the museum but should include the use of color, texture and form which offers relaxation and reading comfort. An open space plan would offer unobstructed views and eliminate any sense of enclosure. There will be ample views to the river and music pavilion grounds.
Experimental Music Studio

Users:
Museum Guests
Instructors
Musicians

Activities:
Music Performance and Instruction

Time of Use:
Regular museum hours
Open for special events outside of museum time

Lighting:
Lighting to be set at 100 Footcandles
Natural light enhancement through sky-light

Acoustics:
Very much comparable to that of the exhibit space. The ability to contain sound is imperative
restricting noise spill into adjacent studios. Walls and ceilings to be acoustically insulated and
treated.

Thermal:
Temperature to be maintain within 65 - 70 F and requires automatic adjusting capabilities due
to the fact that the performance of certain instruments can involve a high level of activity and
potentially raise room temperature. Maintain a relative humidity(RH) of 45%.

Views:
Maintain sightlines between the presenter and audience.
Provide sightlines toward the landscaping and outdoor music theater.

Auxiliary Spaces:
Instrument storage

Adjacent Spaces:
Main corridor; other workshop spaces

Equipment:
VIS system, t.v. monitor, desks and seating, instrument storage, audio and visual equipment,
vertical writing surfaces, music stands.
Square Footage:
1,681 s.f. (quantity: 2)

Design Criteria:
Space should provide an atmosphere conducive for the full use of mental faculties, such as a classroom setting. The color scheme is to reflect the overall appearance of the facility. The activities taking place will involve contact between the users due to the fact that musical instruments are being used for instructional purposes on technique and style. There will be a focus placed on a center stage which is used by the presenter and for potential small recitals performed by various musicians. This is where the public can also receive hands-on experience in musical performance and theory. Sound should be projected throughout the space via the use of speakers and acoustic treatment. No artificial amplification is to be used.
Recording Studio

Users:
Musicians
Sound engineer

Activities:
Music recording

Time of Use:
Period of use will be designated by the musician and engineer

Lighting:
Control Room: general lighting at 50 Footcandles
switch board areas at 10 - 20 Footcandles
Performance set: general lighting at 100 Footcandles

Acoustics:
Must be acoustically separated from the rest of the building. Approach to it should be through sound lobbies with acoustic seals around doors and sound absorbents on the walls.
Double-glazed sound insulating window between control room and set.

Thermal:
Winter: maintain temperature at 68 F
Summer: maintain temperature at 68 - 70 F
Ventilation system must be near silent.
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines between the sound engineer and performers

Auxiliary Spaces:
Equipment storage

Adjacent Spaces:
Studio lobby

Equipment:
Microphones, mixing boards, turntables, equalization boards, tape decks, auxiliary outputs, compact disk unit, monitors, signal processors, peripheral equipment, musical instruments, music stands and chairs.
Square Footage:
1,560 s.f. (quantity: 3)

Design Criteria:
The recording studio will be used by professional musicians. The acoustic conditions will be suitable for many types of recording. The location of these studios will be set in close proximity to all performance areas of the facility (i.e. concert hall). As required, the acoustic level of this space will be at maximum. The arrangement and layout of the performance studio will be designed according to the performance situation which may require different pieces of equipment and must be readily close-to-hand. The finishes of this space should be suitable not to reflect too much light into the performance area. The floor should have an anti-static carpet.
Gift Shop

Users:
Museum guests
Shop cashier and manager

Activities:
Selling museum and special event memorabilia
Browsing and purchasing audio and visual material.

Time of Use:
Museum open hours.

Lighting:
General Lighting to be set at 100 Footcandles

Acoustics:
Potential for high noise level should be countered by acoustically insulated walls and ceilings
and is to be restricted from spilling into exhibition areas.

Thermal:
Winter: maintain temperature at 68 - 70 °F
Summer: maintain temperature at 70 - 72 °F
Controlled air velocity
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines between register counter and shop sales floor

Auxiliary Spaces:
Storage and manager’s office

Adjacent Spaces:
Museum entry and foyer
Demo-music listening center

Equipment:
Cash register, sales counter
Merchandise shelves and display cases
Audio equipment
chairs and benches
desk
Square Footage:
1,267.5 s.f.

Design Criteria:
The sales floor should be efficiently spaced so that all items can be readily seen by the patron. The shop should exhibit a kinetic quality of lighting, color, and form for the purpose of envoing interest in those who visit. A built-in sound system will play the latest in jazz in music and other sample tunes for the patron's listening pleasure. The Demo-music listening center will be outfitted with sound-proof/audio equipped booths for those who wish to "sound-test" tapes and compact discs. Views should be provided to the outdoor scenery, including the outdoor theater. The ceiling height should be set at no lower than 12 feet for the purpose of accommodatong enough head-room and open space for hanging displays and decorations. For optimum exposure to museum visitors, the shop should lie within the sightlines along the foyer.
Administrative Offices

Users:
Museum administrator, Curator, Concert Hall Director
Accounting, Activities and Publicity personnel
Secretary
Visiting directors and personnel

Activities:
Museum, pavilion and office management
Event scheduling

Time of Use:
8:00 A.M.- 5:00 P.M. Monday through Friday

Lighting:
General task lighting set at 75-100 Footcandles

Acoustics:
Screen noise from museum main entry and foyer gathering areas
through use acoustical insulation and treatment in walls and ceiling.

Thermal:
Winter: maintain temperature at 68 - 70 °F
Summer: maintain temperature at 70 - 72 °F
Controlled air velocity
Maintain relative humidity at 45%

Views:
Accommodate direct sightlines to exterior museum main entrance and office entry as well as from
secretary’s desk to administrator’s office.

Auxiliary Spaces:
Office supply storage, staff restroom and lounge with kitchenette

Adjacent Spaces:
Foyer and museum main entry

Equipment:
Modular office organization system, desks, chairs, and computer monitors and laser printers,
guest seating, copy machine
Square Footage:
1,287.5 s.f.

Design Criteria:
The layout of the administrative office must be efficient for the purpose of providing enough accessibility to all interior offices. The secretary's workspace will be positioned within view of the entrance to both the museum and the office. The interior setting should be visually pleasing made possible by the appropriate use of color and texture. The image should incorporate the stylish elements found throughout the museum itself. A built-in stereo system will provide music throughout business hours to further create a comfortable atmosphere. The staff lounge should be equally comfortable and designed to promote relaxation when in use. The ceiling height should be no more than 10 feet and the space should exhibit a quality of openness, eliminating the potential of feeling enclosed.
Conference Room

Users:
Administrative staff
Visiting directors and personnel
V.I.P. and organizations

Activities:
Staff meetings
V.I.P gatherings

Time of Use:
During office hours
Special times set for events and gatherings

Lighting:
General lighting set at 75 - 100 Footcandles, dimmer switch operated. Art niches to be lit at 2-5 Footcandles

Acoustics:
Acoustically insulated walls and ceilings for the purpose of containing noise made during presentations

Thermal:
Winter: maintain temperature at 68 - 70 F
Summer: maintain temperature at 70 F
Controlled air velocity
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines between all attendees
Maintain sightlines to outdoors

Auxiliary Spaces:
Wet bar with refrigerator and sink

Adjacent Spaces:
Administrative offices

Equipment:
Audio and visual material stacks/shelving, layout tables, reading tables and lamps, chairs and lounges
Square Footage:
720 s.f.

Design Criteria:
This space, when used, will be equipped with a wet-bar that can be used for both formal and informal meetings. There will be niches located within the interior space which will showcase art reflective of the style of architecture presented by the building. The views to the outdoors can be screened for purposes of privacy and when the projection screen and television are in use. The finishes will be cool colored walls, low light reflectance, and the flooring will be a dark cool color static-free carpet. Ceiling height is at 10 feet. This room is also be outfitted with audio capabilities for the purpose of reviewing music to be played at the outdoor theater or within the exhibits.
Bar/ Cafe

Users:
Museum guests and staff
Performers
General public

Activities:
Drinking and dining
Informal meetings
Receptions

Time of Use:
11:00 A.M. - 10:00 P.M. Weekly

Lighting:
General lighting set at 50-75 Footcandles
Overhead indirect lighting for backdrop lighting of special areas and small exhibits.

Acoustics:
Restrict noise levels from cafe to foyer through use of acoustic insulation in both walls and ceilings

Thermal:
Winter: maintain temperature at 68 - 70 F
Summer: maintain temperature at 65 - 70 F
Controlled air velocity
Maintain relative humidity (RH) at 45%

Views:
Maintain direct sightlines to outdoors (i.e. pavilion) and toward river as well as through cafe space.

Auxiliary Spaces:
Coatroom, restrooms, and waiting lounge

Adjacent Spaces:
Foyer

Equipment:
Eating counter, moveable tables and chairs, bar counter,
kitchen: stove, prep tables, order counter, refrigerator and sinks
display stands, sound system.
Square Footage:
2,860 s.f.

Design Criteria:
This space is dedicated to relaxation and informal gathering. Use of this space would take place during musical performances at the outdoor theater and will provide an outdoor patio for the purpose of offering the patrons the opportunity to listen to the live performances at the music pavilion as well as listen to jazz combos located on a patio stage. Indoors, live music, augmented by the sounds of talking and laughter, will drown out the nosies created in the kitchen. The atmosphere is lively and reflective of the type of jazz-clubs often depicted in the movies. Color and texture will be orchestrated to create a kinetic space. Ceiling height will fluctuate throughout.
Outdoor Music Theater

Users:
Musicians
Director
Stage- Hands
Control room operators
Audience

Activities:
Jazz Alive
Jazz Music Performances
Listening / Watching

Time of Use:
Special events may occur during the day-time but typically during the evening hours

Lighting:
Ample Lighting for the performers on stage set at 200 footcandles. Ground and audience lighting range from 20-100 footcandles (taking under consideration the time before, during and after the performance.)

Acoustics:
Capability to resonate the sound toward the audience and beyond. Maintenance of direct sound projection from sound source to listener. Acoustic treatment, sound reflectors will be used. Acoustician will be responsible for complete acoustic design. Artificial amplification will not be used.

Thermal:
Open air

Views:
Provide maximum sightlines to all grounds areas, especially to the stage and performers. Restrict views to surrounding streets and roads.

Auxiliary Spaces:
Dressing rooms/Preparation rooms for the performers
Sound, and lighting control booths

Equipment:
Stage sets, boom stands and lights, instruments, speakers (sound system), portable sound speakers.
Square Footage:
40,000 s.f.

Design Criteria:
This area should be considered as an equal showcase to the museum. This outdoor theater should exemplify the dynamics of jazz music both structurally and aesthetically. Possibly these two elements should be one in the same. Maximum hearing levels and visually comfortable levels should be implemented. Access to all areas of the compound should be allowed. Aesthetic landscaping is required. The portable sound speakers will be capable of delivering sound to the entire pavilion grounds where people are seated on the ground and not within the pavilion.
### SPACE SUMMARY:

<table>
<thead>
<tr>
<th>SPACE AND QUANTITY</th>
<th>S.F.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reception/ Lobby</td>
<td>3,200</td>
</tr>
<tr>
<td>Exhibit Space (5 @ 8000 each)</td>
<td>40,000</td>
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<tr>
<td>Concert Hall</td>
<td>8,649</td>
</tr>
<tr>
<td>Sound Control Room</td>
<td>80</td>
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<tr>
<td>Lighting Control Room</td>
<td>92</td>
</tr>
<tr>
<td>Film Projection Room</td>
<td>350</td>
</tr>
<tr>
<td>Archives Library</td>
<td>2,140</td>
</tr>
<tr>
<td>Experimental Music Studio (2 @ 1681 each)</td>
<td>3,362</td>
</tr>
<tr>
<td>Recording Studio (3 @ 1600 each)</td>
<td>4,800</td>
</tr>
<tr>
<td>Gift Shop</td>
<td>1,267.5</td>
</tr>
<tr>
<td>Administrative Offices</td>
<td>1,287.5</td>
</tr>
<tr>
<td>Conference Room</td>
<td>750</td>
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<tr>
<td>Bar/Cafe</td>
<td>2,860</td>
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<tr>
<td>Outdoor Theater</td>
<td>30,000</td>
</tr>
<tr>
<td><strong>TOTAL S.F.</strong></td>
<td><strong>98,838</strong></td>
</tr>
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</table>
SPACE RELATIONSHIPS:
Physical and Cultural Context
Physical and Cultural Context:
The site itself is 5.3 acres and is positioned at the southern threshold of the city's central business district, a highly visible location. It is bounded by Nueva Street on the North, St. Mary's Street on the South, Durango Boulevard on the East, and the San Antonio River on the West. This is a site which poses a unique situation. It is here that a collision of varied city fabrics and street patterns create urban confusion. The confusion and ambiguity of this area is a direct result of large sections of vacant land, a memory of the Urban Renewal Policies suffered by San Antonio in the 1960's. Of what was once an area of development, is now an area of scattered buildings and parking lots. Yet, this location still remains to possess potentially successful qualities.

Its close proximity to the San Antonio River and visual exposure make it a viable area for development. Due to the fact that views to the historical parts of downtown San Antonio are prominent from this location, it is imperative that the museum and outdoor music theater are positioned accordingly for the purpose of taking advantage of them. Since the site provides great potential for creative landscaping, it is also essential that the entire center is positioned on the site, not to overpower the landscape, but to complement it. Landscaping to be performed on the site will be extensive and aimed toward beautifying the areas surrounding the facility in the hope of restoring those intrinsic qualities of beauty not readily seen. It is also important that any views and pathways to the San Antonio River are not only kept from obstruction but are also enhanced by the architecture.

It should be noted that the central business district is not bound to a formal type of "city grid" but rather follows the lead established by the San Antonio River. For this reason, the architecture to be constructed will not be forced to conform to any set shape or direction but will have the opportunity to utilize its relationship with the river and its qualities (i.e. the Riverwalk) as well as to others within the surrounding areas. It will, however, continue to complement the context of its setting and continue the effort toward growth and change currently taking place.
Considering the fact that the facility is dedicated to Jazz, the form of both its exterior and interior will reflect the various dynamic levels found in this type of music. It is to be an architecture that invokes both excitement and intrigue. Celebrating "passage" throughout the facility should be emphasised in the design so that the architecture not only becomes an object of enclosure but also an object to be experienced and enjoyed.

The overall character of the site will be reflective of a city park setting, offering an atmosphere conducive for relaxation and community gathering. The center will serve as a landmark and aesthetic highlight marking its position as an inviting point of entry into the central business district of downtown San Antonio.

The city of San Antonio possesses a highly rich cultural base, with diversity in race, income, religion, language, and social customs. Therefore it should be expected that a visitor to this city would find the physical environment in direct reflection of its social/historical environment.
Design Objectives and Methodology
OBJECTIVE:
Concerning the design approach, it is essential that the development of jazz is closely studied and recognized for its complexity. Reason for this lies in the fact that Jazz is a composite of many interpretations originating from individual perceptions of what Jazz is and how it stands as an art of improvisation. Therefore, in order to avoid the descrimination of one interpretation from another, research will focus on the evolution of Jazz music dating from its beginning as Dixieland/Ragtime Jazz on through to its current standing as Jazz Fusion/Contemporary Jazz. Based upon this research, the design composition will carry the most noted and progressive characteristics/qualities which best define Jazz. It is also important that this project satisfy the program requirements.

JAZZ ERA TIME TABLE:

Dixieland / Ragtime Jazz
1890 - 1925

Swing / Big Band
1930 - 1945

BeBop
1940 - 1955

Modern Jazz
1960 - 1970

Jazz Rock / Contemporary Jazz
1965 - Present

METHODOLOGY:
San Antonio's multi-layered city grid is a function of the concept's development. It poses a useful pattern for improvisation and definition which works in tandem with the nature of jazz music. Searching for elements intrinsic to the site is another approach to form dialogue between the project and its context as well as an identity that will exhibit the project's individuality. It is essential that the architecture remain unpretentious in form, function and meaning, but clearly remains an object that simply responds to its physical, social and cultural context. These aspects of design approach are exemplary of how the true nature of jazz music is structured: as an improvisation of material and elements put forth by what already exists.
Design Process
REFLECTION:
The idea that architecture has to be conceptualized upon a
topic or issue that is completely ambiguous or esoteric is to state
that we as the users of architecture no longer are the reason for
the creation of the built environment, but merely secondary
subjects seemingly obstructing or preventing the building from
saying: "look at me and guess what I am, don't use me!" It's a
wonder how architecture has become the medium for the
theoretical and the abstract, when in the very beginning the
issue was not to create an untouchable object of frustration, but
an object of interaction and basis for understanding who and
what we are, and why we exist.

Symbolism over Substance. Incoherent Complexity over
Simplicity. As stated by Robert Venturi and Denise Scott
Brown in Architectural Design No. 94: "Architecture, as the
most social and prevalent of the arts, must sublimate its
esoteric dimension or, at least, not try to be esoteric; it is
inevitably a part of mass culture and as such must be likeable
and readable by many—who have to use it and live with it
over time." [ This simply means that even though its
interesting and fun to dable with the esoteric, it's a completely
different issue when it comes to forcing ourselves to live with
it.] Further, "by facing function and context realities of
experience rather than facets of ideology (the enemy of art),
you will break open your aesthetic system and this may be
aesthetically good." It is this very idea that has come to
realization through the process of this project and it is such
that the author believes has also been accomplished.

The fact that Jazz music is primarily structured on
improvisation and an eclectic combination of sounds and
rhythms, does not mean that it cannot be understood. You can
even go as far to say that it's not even trying to be understood, but
rather attempting to communicate the idea that its okay to
reject your natural tendency to analyze or scrutinize, and just
allow yourself to dream and create meaning based upon how
you feel by what surrounds you. Dan Morgenstern says it best in
his essay "The Evolution of Jazz": "The triumph and great
strength of Jazz, after all, is precisely that it cut through the
artificial dichotomy between serious and popular art that was
the creation and legacy of 19th century European bourgeoisie
culture.
Because it originated and developed outside the context of artificial divisions, jazz was able to reaffirm that the ancient wellsprings of art had not run dry; it was not until it was discovered by the intellectuals and ate of the tree of knowledge, so to speak, that jazz became self-consciously artistic and traded its birthright for the mess of pottage from which the other arts had already acquired chronic indigestibility." For example, this is how jazz pieces are titled in intellectual libraries:

Cut One:  
489 M  
70-2-(TH-B)  
M

Cut Two:  
BOR---  
N-K54 (60)  
M  
373

Cut Three:  
H  
403B--NBS  
S  
6

This is just a small sample of how jazz (art) has moved beyond the realms of recognition. But it also includes architecture in the way that it has gone hand-in-hand with the attempt to make ambiguity for its own sake, rather than to enhance richness and depth of meaning relative to our own experiences, which is an aim of this project.

Now, all of this does not mean that architecture cannot afford to be complex, because complexity is our very nature, not to mention the nature of jazz as well. As stated in the introduction, diversity is what sets us apart from others and thus makes society highly complex. Yet, within such complexity we are able to maintain order and reflect on those differences within our environment and hopefully come to the conclusion that our own diversity is determined by what surrounds us and by what we choose to counter. Without such an environment to reflect on, we lose our diversity, possibly our identity. As Venturi and Brown state, "If contradiction in architecture is everywhere, it is nowhere, for contradiction must work as an exception to a perceived order or remnant of order." Therefore, in retrospect, it is pleasing to find that the project solution was based on those intrinsic qualities and characteristics found within the local environment (i.e. multi-layered grid patterns, the linkage of three culturally and economically different districts). What this offered was the very essence of diversity because the project's identity is a reflection of its surroundings and a product of complex, yet meaningful individuality. And this is how it connects to jazz music, in all of its complexity, spontaneity, order and contradiction.
In final, even though a solution has already been presented, it is gratifying to see that the creative process remains in influx. It can continue indefinitely, leading to greater aesthetic and meaningful possibilities. And as we apply these ideas to the way see things within our built environment, it will hopefully alert us to the fact that the limits of design are established only when we choose not to look any further.
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30 September 1992

National Jazz Service Organization  
c/o Harold Horowitz  
Director of Research  
1201 Pennsylvania Avenue, Northwest Suite 720  
Washington, D.C. 20004


Dear Mr. Horowitz:

I am presently embarking upon my thesis preparation work and request the information so noted in the ERIC document "The American Jazz Music Audience", no. 280757. My inquiry stems from the reading of your essay "The American Jazz Audience" found in the book New Perspectives on Jazz. I was intrigued by your findings and wish to use this data as a resource for my own research.

For your information, I am a student of the College of Architecture and Planning of Ball State University. Thus, I am not undertaking this research through any requirement of a music degree. Instead, it pertains to the completion of my studies in architecture. My focus on the subject of Jazz is geared toward the design and provision of a facility that would serve as a collective resource for securing Jazz awareness. This facility would be developed within a community that already has a rich cultural base and has the potential for becoming a "hub" for both performers and patrons of Jazz music. I believe that the information I request will serve as an invaluable resource in the construction of my thesis program.

I would truly appreciate your assistance and consideration of my request. I would like to keep you informed of my progress, since you have an interest in this subject. Thank you for your time and attention to this matter.

Sincerely,

Carlos N. Moreno  
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Ball State University  
Muncie, IN 47306  
(317)741-0833