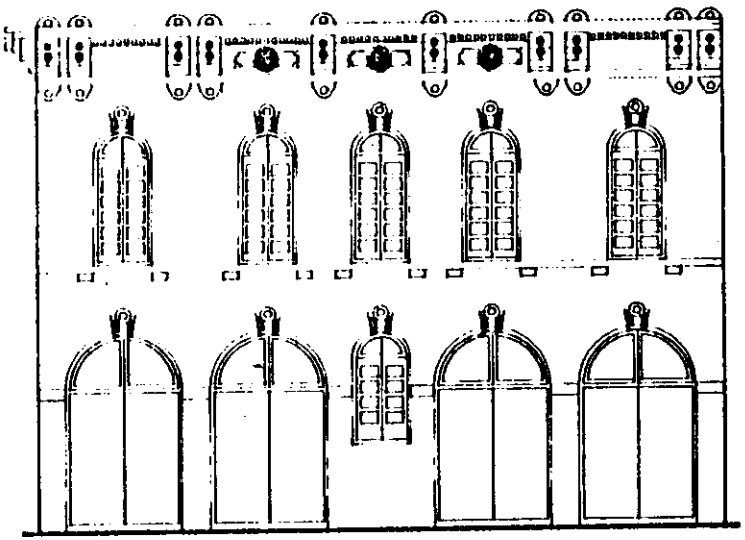

''AVENUE''

PERFORMANCE FACILITY FOR CLASSICAL JAZZ

INDIANA AVENUE

INDIANAPOLIS, INDIANA

OLON FREDERICK DOTSON

BALL STATE UNIVERSITY

COLLEGE OF ARCHITECTURE AND PLANNING

This thesis is dedicated to my grandfather Alfred Dennie, who played with many of the early Jazz bands of Kansas City; and who has and continues to shape my self-concept and increase my understanding of why we must preserve our Jazz heritage.

A special thanks to my Thesis Committee for their assistance and encouragement throughout this thesis:

Chairman - Michel Mounayar
Committee Member - Jack Wyman
Resource Person - George Wolfe

I also appreciate gained knowledge and support from:

Clyde Bolden	David Franklin
David Davis	Kofi Gamor
Kenneth Davis	Norma Leshie
Betty Dotson	Sonny Palmer
Cloice Dotson	Art Schaller
Natasha Dotson	Lu Whitehair

Finally, for helping to develop a sense of history from an educational background which very few of us will ever experience:

Richard Dozier - Architecture History Professor - Tuskegee University
John Price - Ethnomusicologist - Tuskegee University

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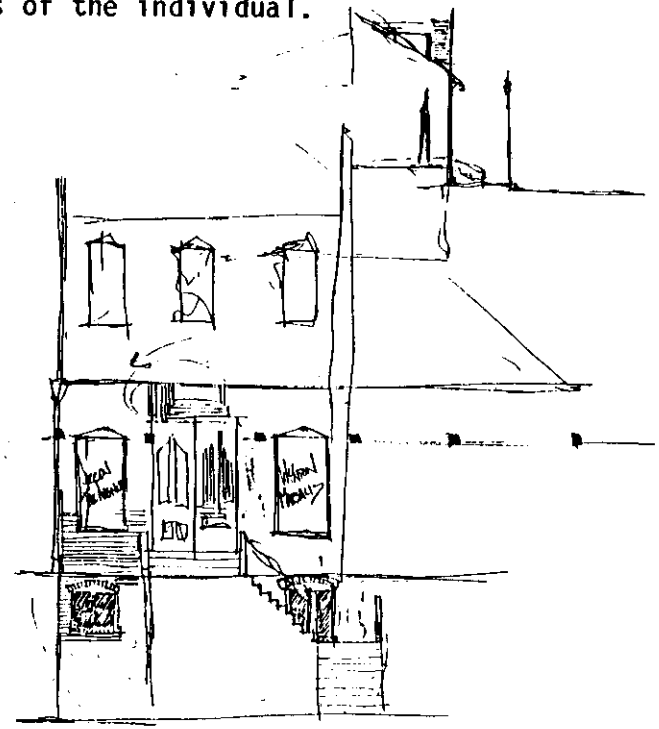
INTRODUCTION

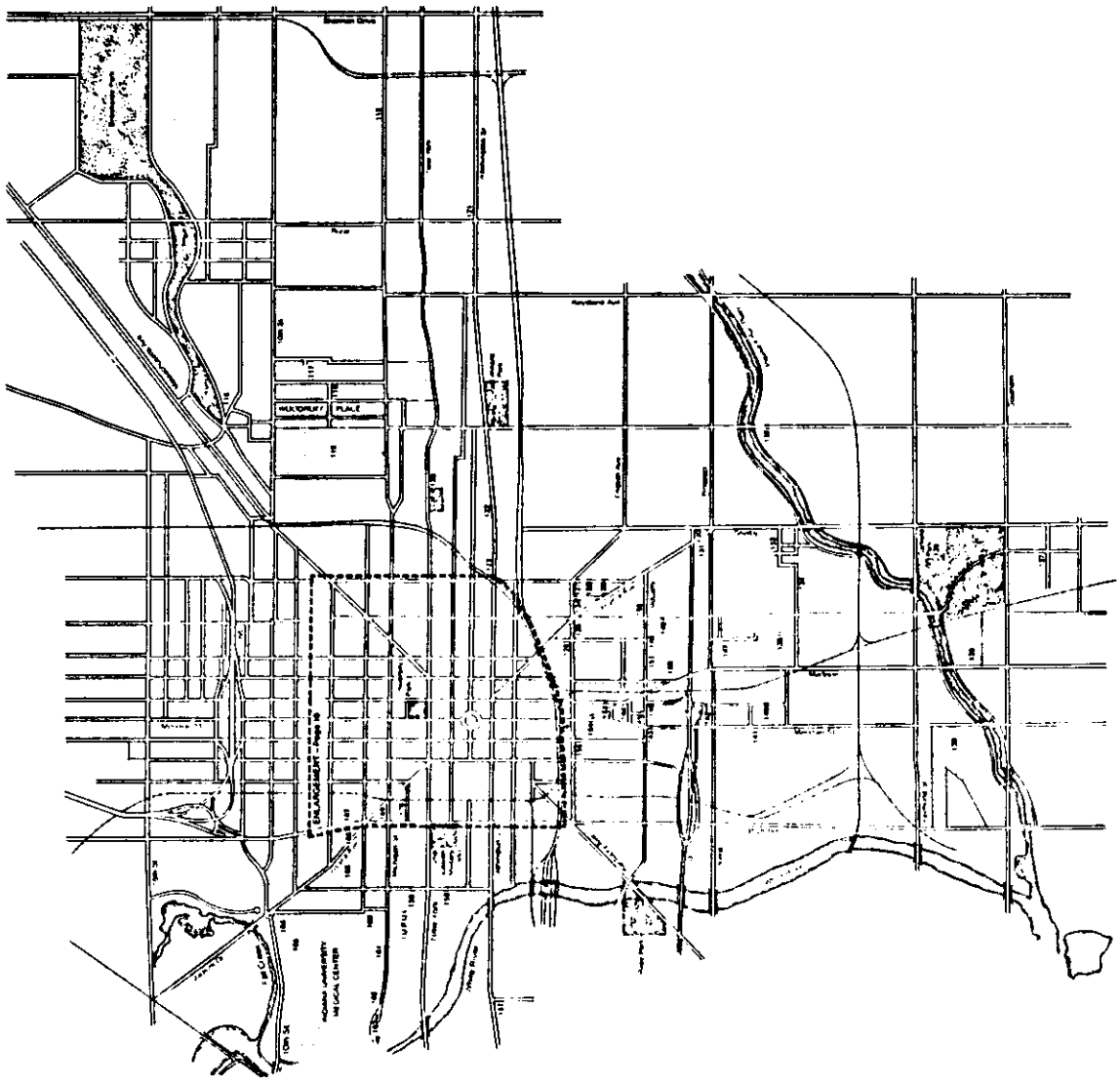
ly career goals are to become a registered irchitect in several states with flexibility vhich will provide security and allow infinite growth in the field. Areas of interest are based on exposure, personal experiences and interest in the art of architecture. History has been my avenue for enlightenment of all subject matter. It plays an important role in my thought process by shaping my self concept and establishing the foundation for comprehension. In order to reach the ultimate understanding of any discipline, surface evaluation and basic research have never satisfied my interest. My thesis studio expectations are to examine the following idea with a general to specific approach and hopefully achieve a position.

The fusion of music into architecture is a detailed analogy of the fundamental aspects of both disciplines. The syntheses of music and architecture are quite similar. The elements of proportions, rhythm, contrast, order, scale, dominance and meaning constitute the basis of design. I am fortunate to have exposure to the area of music through my immediate family. My mother and extended family are practitioners of both classical and jazz music. My mother is a music teacher and my grandfather, Al Dennie played in many of the early jazz bands of Kansas City in the 1920's. I have experienced improvisation of the highest rendition of individual emotion in the history of western music. I feel obligated to investigate the most profound expression of the way my people look at the world we live in.

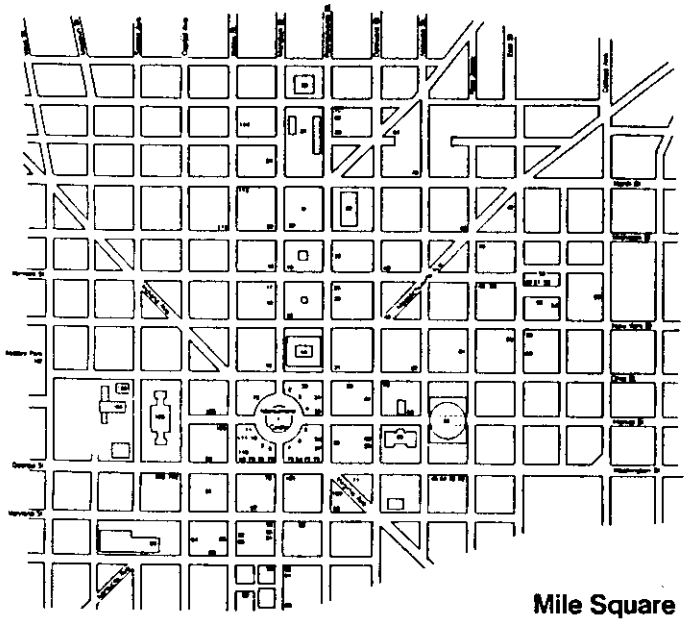
The project which I have chosen to test my thesis is a Performing Arts Center in Indianapolis, Indiana which will attract many of the top jazz musicians in the world. The facility will emphasize the jazz community of Indianapolis and its contribution to the arts. Architecture is responsible for creating an atmosphere which can influence human interpretation, mood and state of existence. Music can follow the same guidelines with a soundscape which my influence thinking, feeling or overall environment. Music and architecture shall work together as an entity which can adhere to, pacify or satisfy the desires of the individual.



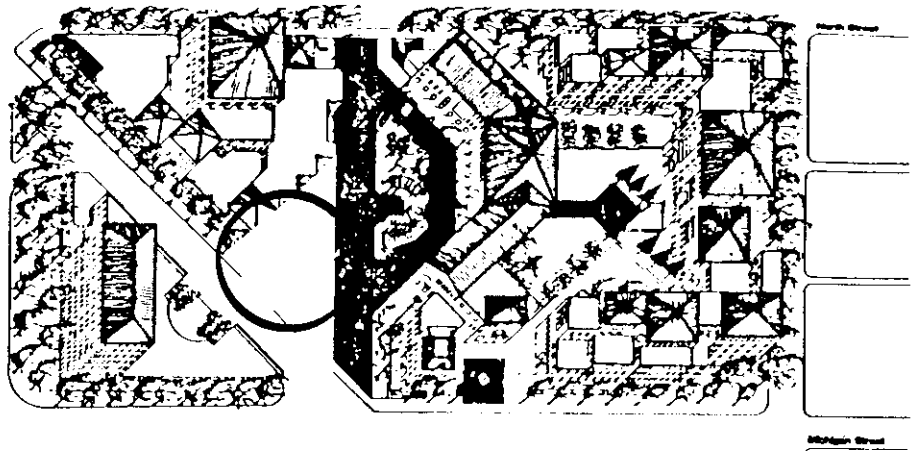
Downtown



The process of the fusion of music into architecture is to first research the fundamentals of jazz beginning with its history and meaning behind its existence. Second, I wish to chronologically explore the movements of modern architecture and the patterns of American society which coincide with the legacy of jazz. This research should lead to knowledge and understanding of architectural characteristics which reflect a particular state. One example could be the bas-relief forms found in art deco, modern, streamline architecture defined during and after the Paris exposition of 1925. These forms could easily relate to many of the sounds that came out of New Orleans, Kansas City, Harlem and Chicago during that same period. My problem will be to expand on the ways and how's and later attempt to integrate all of these ideas into a form to express the fusion of music in architecture.

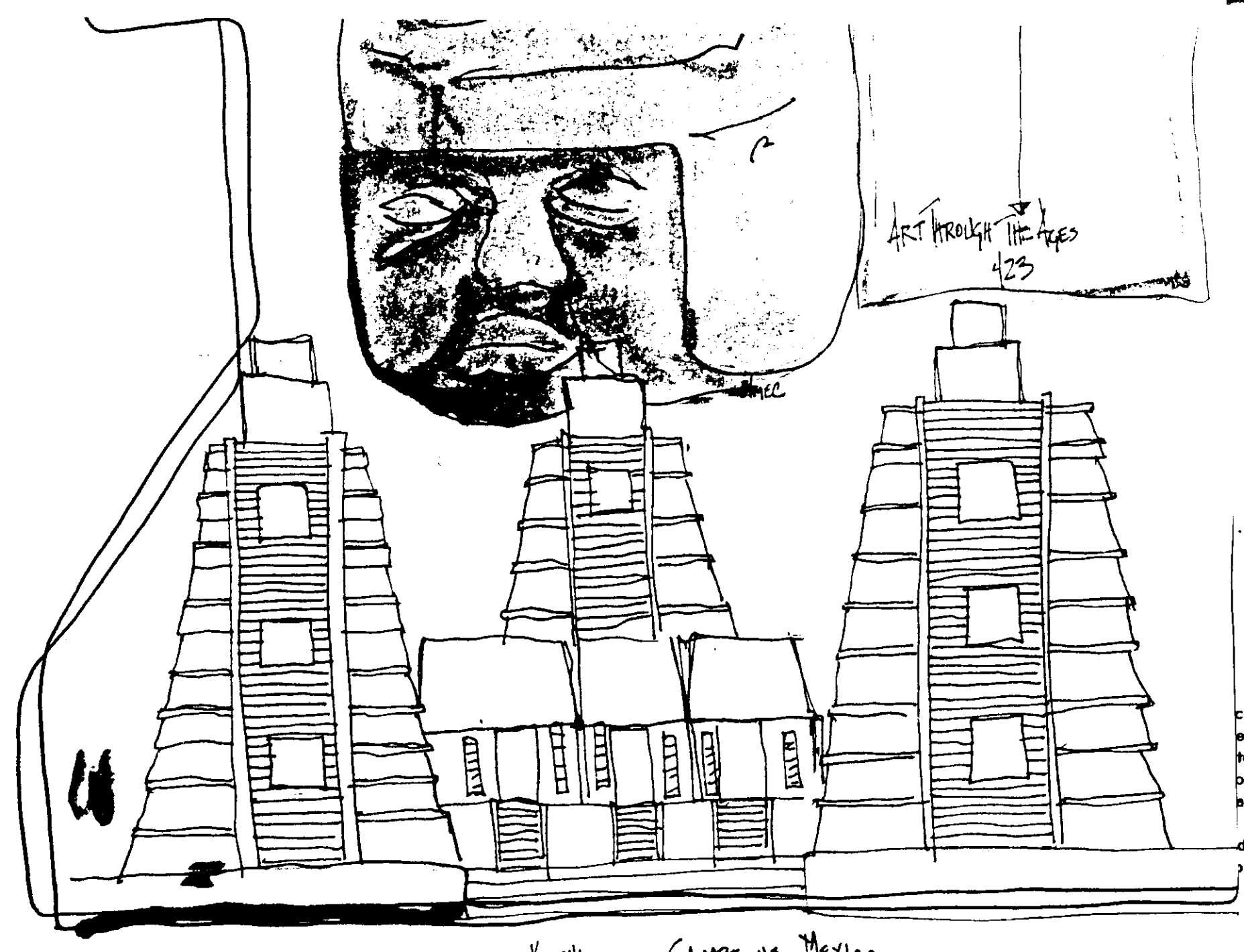


Mile Square

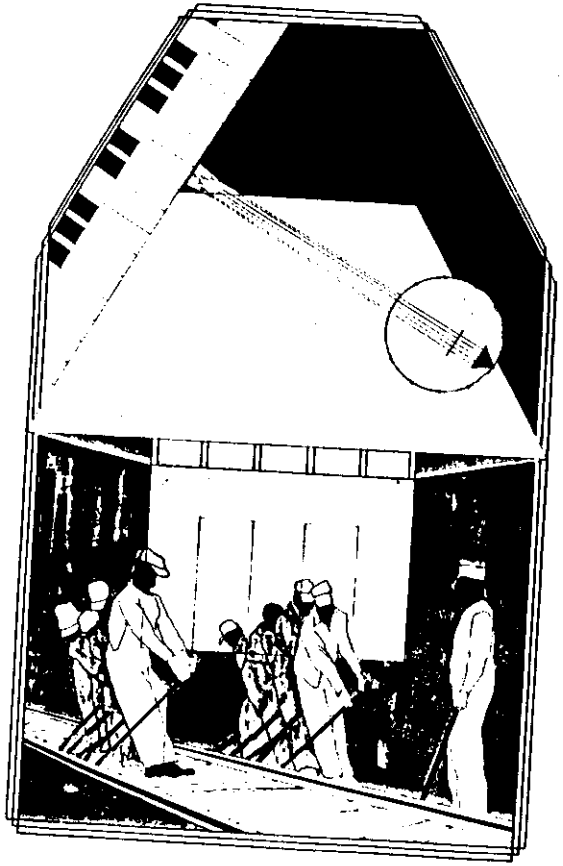


The site chosen for the Performing Arts Center will be at the lower end of Indiana Avenue in Indianapolis, this area was once the heart of the Black community. The Avenue served as a business, retail and entertainment center to support a people denied many of their constitutional rights. The Indianapolis version of segregation introduced jazz to the Black community to raise personal confidence and aspirations of freedom. Many renown performers appeared in the clubs and bars along the Avenue. Local artists like Wes Montgomery matriculated from the heritage acclaimed to Indiana Avenue. The age of desegregation and civil rights opened the doors for Blacks to live where they pleased. At the same time a rapid decline occurred on the Avenue. Much of its history has been forgotten or demolished. The objective of this thesis will be to support the avenue and address the fact that we must preserve our jazz heritage. The success of this thesis will occur when those of us, who are not familiar with the project, can identify and relate to its objectives without excessive explanation.

ETHNOMUSICOLOGY



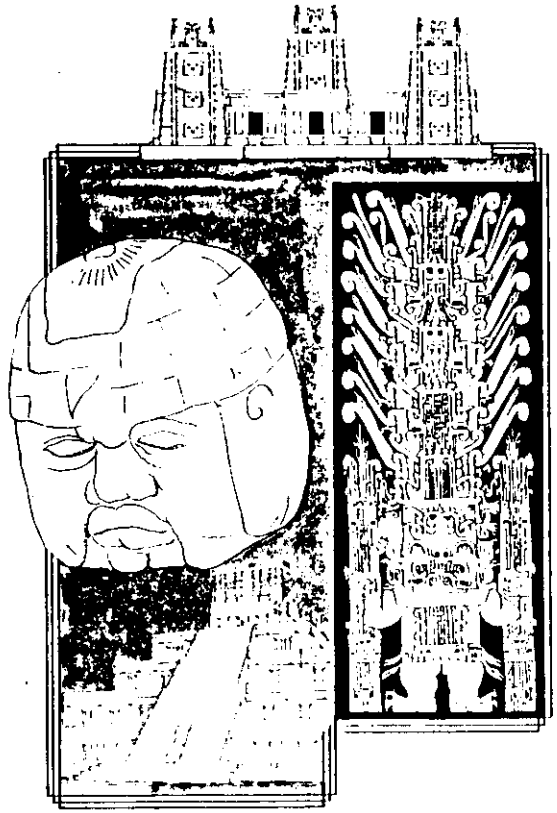
XPUHIL, CAMPECHE, MEXICO



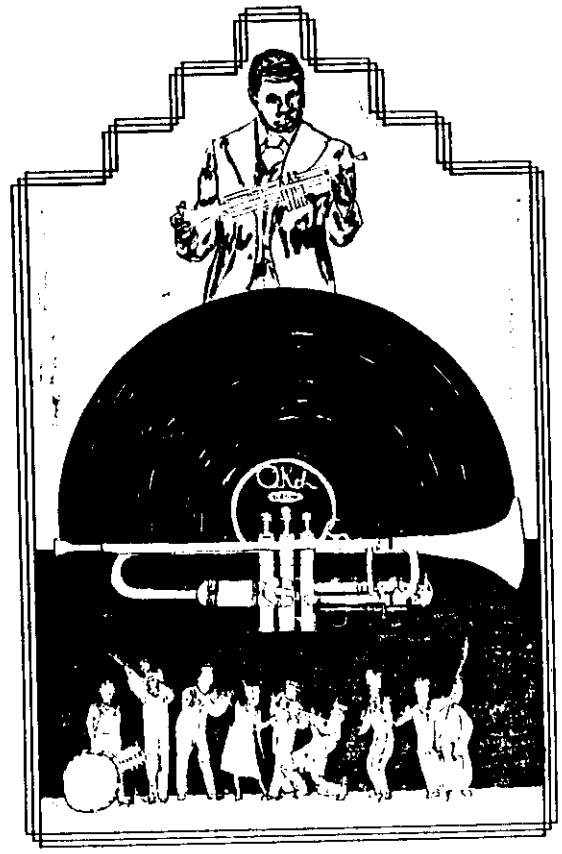
culturation took place but only to the limited extent that he Negro allowed European elements to become integrated to its African heritage. Until the 1920's, he took only hose European ingredients that were necessary for his own ramework of European tradition, the American Negro was able o preserve a significant nucleus of his African heritage. nd it is that nucleus that has made jazz the uniquely ptivating language that it is.

GUNTHER SCHULLER

The fact that the Western Hemisphere contains such ethnic diversity is an anthropological phenomenon. Playing the part of a Russian defectant in the movie "Moscow on the Hudson", Robin Williams humorously noticed that everyone was from "somewhere else." The term "Melting Pot" accurately describes America. Despite a certain degree of acculturation, the various groups which create the American portrait maintain much of their respective ethnic heritage. This fact is reflected in every aspect of American Society; religion, social originations, food, dialect, dance, art, architecture and music. It seems almost inevitable that such iconography would produce interesting forms which would mirror the entire world in a new expression.



Native American culture has been considered a unique entity for centuries. Their eastern heritage was diluted and a new culture created after tens of thousands of years of existence between the Bering Strait and Tierra Del Fuego. Continued contact with other civilizations is evident in the art, dance, religious practices and architecture of native Americans. A good example is the pyramidrical architecture, snake symbolism and African features of the olmec found throughout Aztec, Mayan and Inca civilizations. If the theory of diffusion is applied, perhaps the above is a remnant of the heritage from the East African cradle of human existence. The Fourteenth Century exploitation by Cortez and others introduced a European movement which changed the face of the world.



From the fusion of Blues and Ragtime with Brass-band and syncopated dance music came Jazz. Like the Blues, emphasizes individualism. The performer is at the same the composer, shaping the music into style and for traditional melody or harmonic framework may serve takeoff point for improvisation, but it is the personali the player and the way he improvises that produces the

EILEEN SO

From 1910 to 1920, Mexico was in an arena of revolutions...Revolutions and counter revolutions kept Mexico continually in the news. But there was also an artistic renaissance after the revolution which must have seemed both attractive and challenging to most American artists and architects. The "Egyptian Style" came into vogue through the discovery of Tutankhamen's Tomb in 1922.

BEVIS HILLIAR

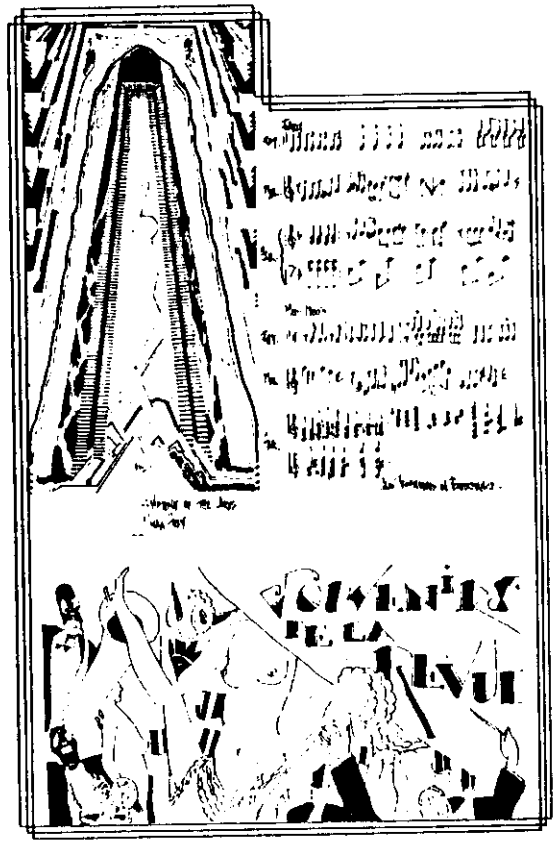
Colonization occurred as a result of European expansion. African slavery proved to be the most rational solution for physical support of the rapid western movement. The Africans came for the most part from the west coast of Africa - from the area now occupied by the lands of Senegal, Guinea, Gambia, Sierra Leone, Liberia, Ivery Coast, Ghana, Togo, Benin, Nigeria, Cameroon, Gabon and parts of the Congo and Zaire.[1] Music and dance were and continue to be very important elements in African life. African music, like its sister arts -- sculpture, mural drawing and so forth -- is conditioned by the same stimuli that animate not only African philosophy and its religion, but the entire social structure. Folklore music, dance, sculpture and painting operate as a total generic unit, serving not only religion but all phases of daily life, encompassing birth, death, work and play.[2] Music is reflected in the dialects of the African to the extent that certain syllables possess specific intensities and pitch levels.

The European culture, was in sharp contrast with the African concept of life. Music was a separate abstraction, a work of art, an entity which was enjoyed but not necessarily an integral part of work, play, ritual or recreation. The classical works of Beethoven, Bach, etc., illustrate an art form in which the elemental relationships may be totally foreign or in a different hierarchy with those of African music. The colonial European witnessed the cultural contrast with interest but considered it just another expression of inferiority as they divided the African continent like a pizza.

"Upwards of 5,000 people, the greater part warriers, met us with awful burst of martial music, discordant only in its mixture; for horns, drums, rattles, and gong gongs were all exerted with a zeal bordering on phrenzy...We were halted whilst the captains performed their phrrhic dance in the centre of a circle formed by the warriers."[3]

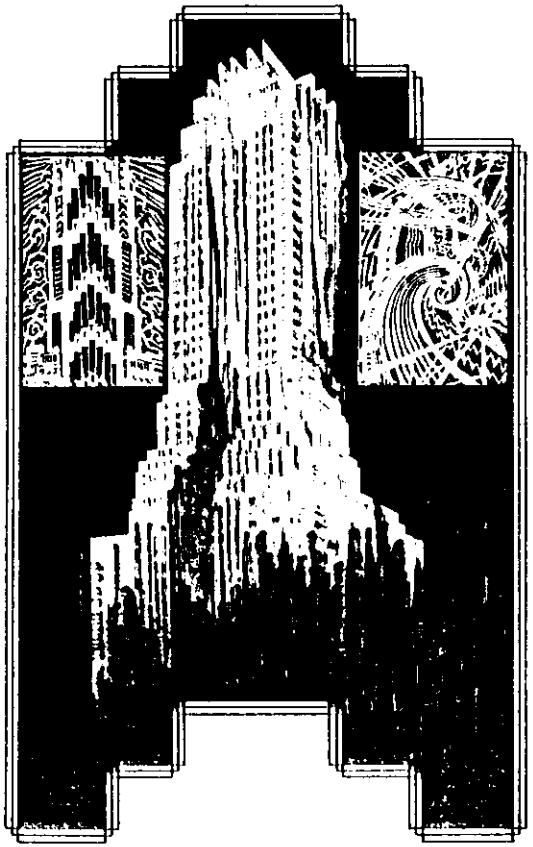
Thomas Edward Bowdich
English Scientific Writer, 1817

Native Americans, Europeans, and Africans have predominantly populated North and South America under European based cultural concepts for three hundred years. Acculturation has occurred in varying degrees. The Native Americans' resistance of European assimilation often resulted in extermination in many circumstances. In other situations a mixture occurred which created a new people and culture especially in Central and South America. Mexican and Latin American dialect, art, architecture and music are a result of the interesting amalgamation of European, Native American and African peoples. For the African under slavery, acculturation took place but in most cases only to the limited extent that the Negro allowed European elements to become integrated into his African heritage. Until the 1920's, he took only those European ingredients that were necessary for his own framework of European tradition, the American Negro was able to preserve a significant nucleus of his African heritage.[4]



Jazz, one of the few authentically indigenous American forms, perhaps contributed more directly, musically, to Deco style than any of its serious counterparts. In its b forms (that is, its primarily Black origins) it was underground music...The syncopation and thrust of Jazz also mirrored in the refractive and irregular yet symmetri (the metrical beat) use of -- as one example -- architectural setback and peculiar grace notes of the fri which accompany them. Music donated some of the primit aspects of the style: that part, in the best work, under streamlining, which gave it vitality and power.

DON V

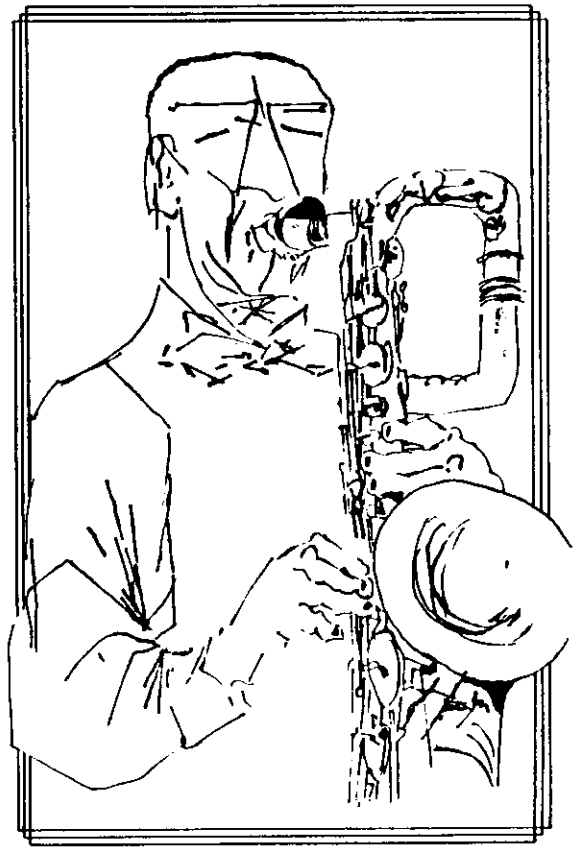


f a decade could be reduced to a geometric form, then the hape of the 20's would be that of a vertical line, and the irection would be up. It was a time of optimism. The war o end all wars had been fought and won. The tempo was azz. It was George Gershwin and "Rhapsody in Blue". The tock market skyrocketed to new heights, as did personal ealth, at least on paper...Deco was a mood, a stage set. he "Jazz Age" was transposed to ornamentation. Designs ere consistent inside and out, even to the doorknobs and rills over heat registers. Elevators and lobbies were urned into twentieth century art forms. It was a time of plendor and fantasy.

DAVID GEBHARD

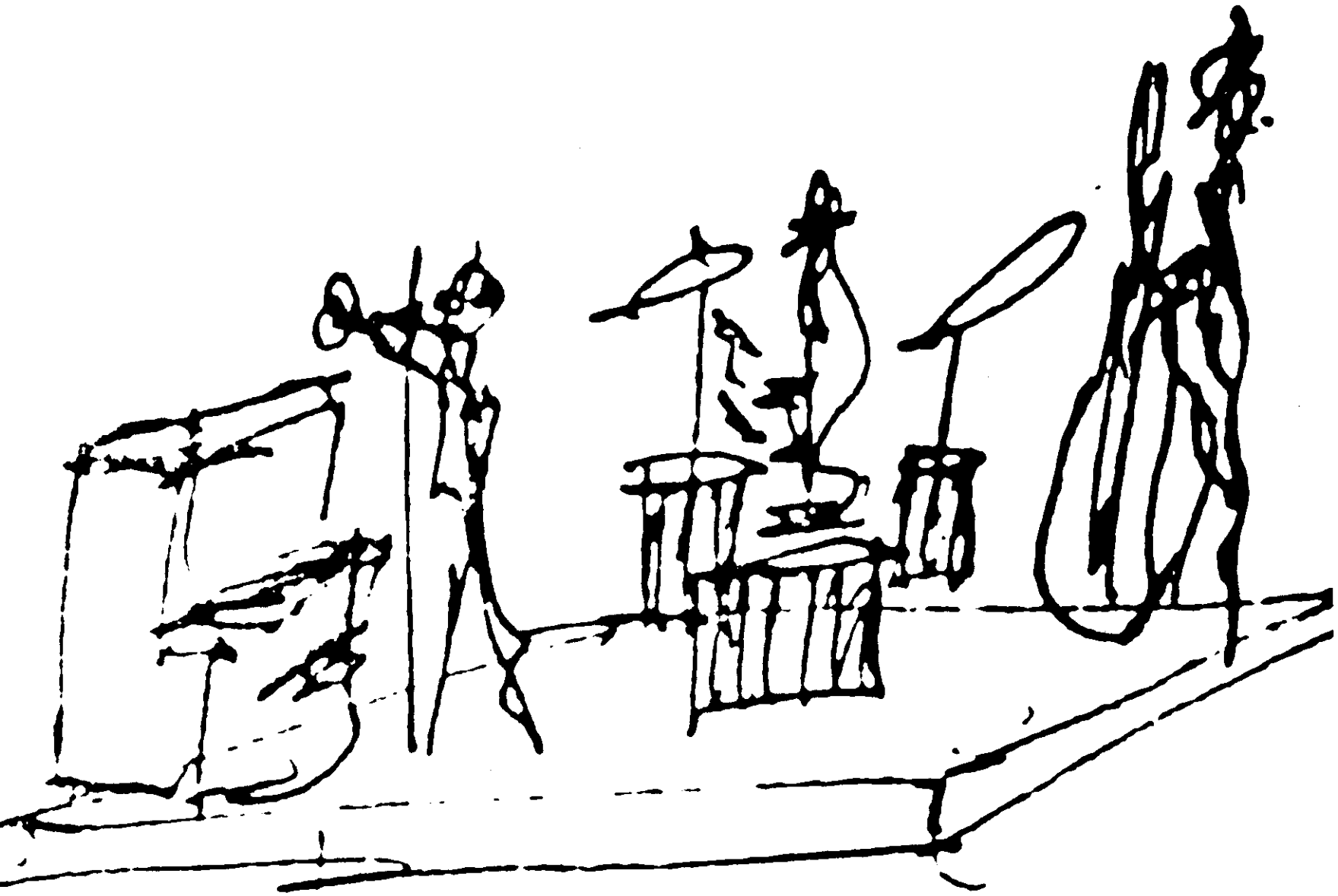
The nature of music by African Americans was created from the conditions of life under slavery in the New World. It provided an escape and was often used as a means to forget the circumstances in which they existed. Music relieved the burden of their problems, both physical and spiritual and at times served as a signal to amuse themselves.[5] Despite a significant loss in knowledge of their African culture, the musical heritage of fundamental art in expression of everyday life could not be destroyed. This portion of the African heritage was interwoven into the life of the Black person in America through communication in the working fields, the church, folk songs, jubilee songs, jigs, coon songs, blues, ragtime and jazz.

Jazz is a sociological artistic expression derived from the many pre-20th Century forms of African American Ethno-Musico communication. It is the highest developed manifestation of a total vision of life in America. The art is a result of the Black experience in the New World as influenced by the mixture of African, European and Native American cultural concepts. There is no other music which relates more of being American and of the relationships between various peoples. Jazz symbolizes aspirations of freedom from both an individualistic point of view in the form of improvisation as well as an emotional response which serves as a solution to many of the problems encountered in our society.

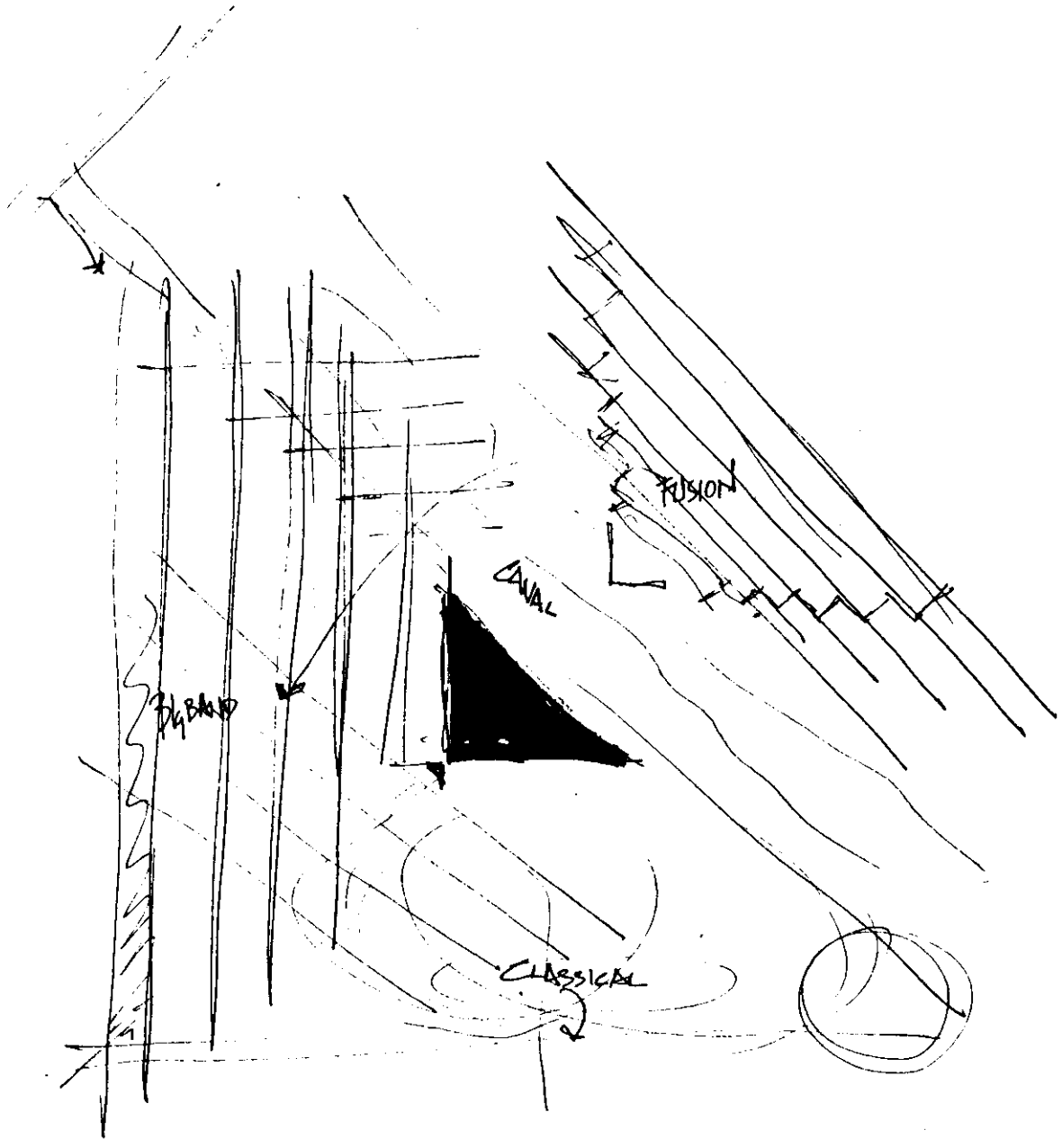


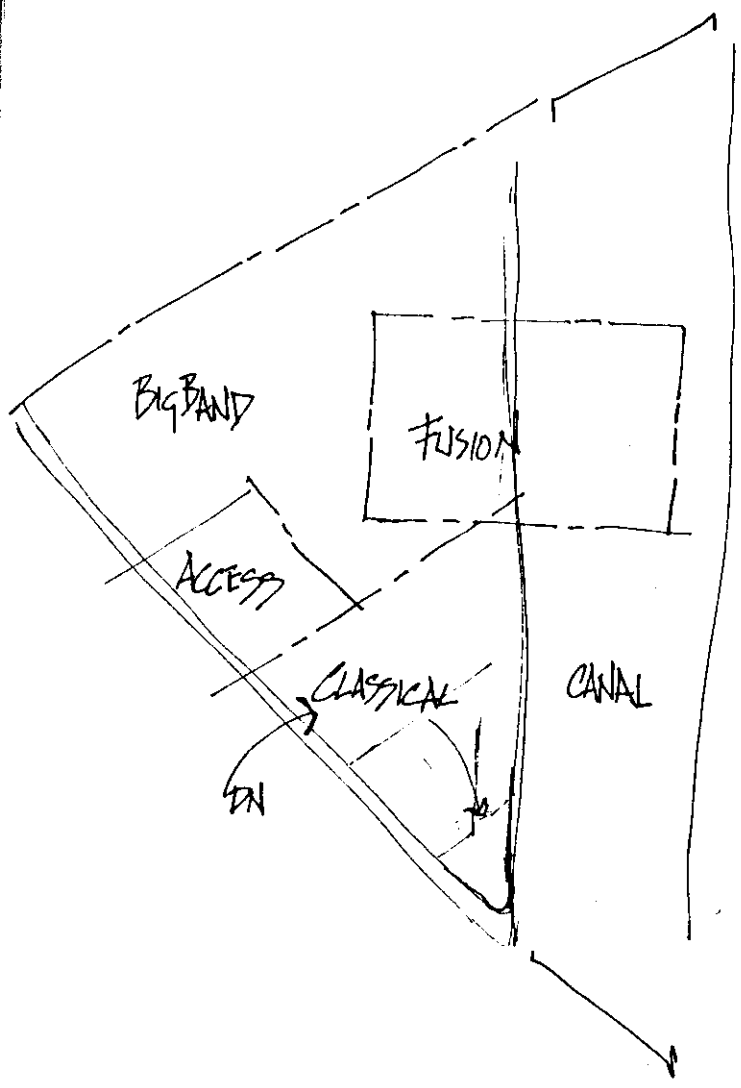
Jazz is an art form and it expresses a Negroid point of about life in the 20th Century. It is the most moder profound expression of the way Black people look a world...it is the nobility of race put into sound; it i sensuousness of romance in our dialect; it is the pictu the people in all their glory, which is what swingin Jazz is all the elements, from the spare and penetrati the complex and enveloping. It is the hardest music to that I know of and it is the highest rendition of indiv emotion in the history of western music.

WYNTON MAR

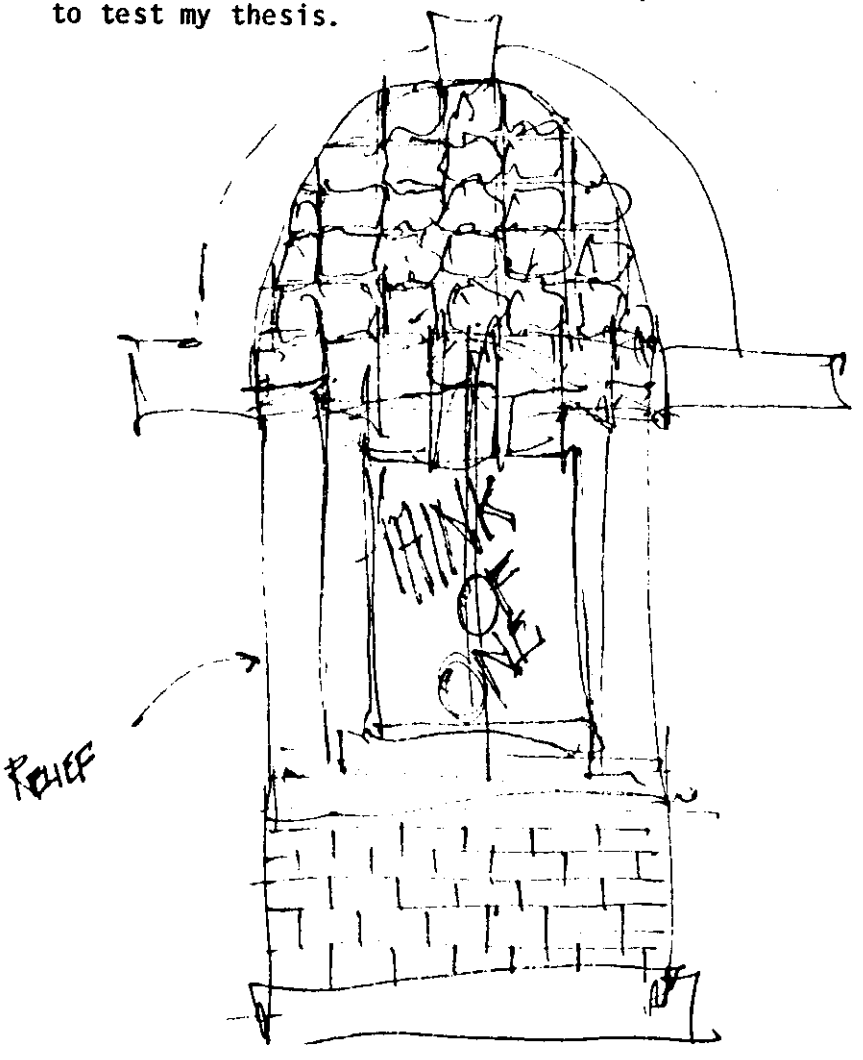


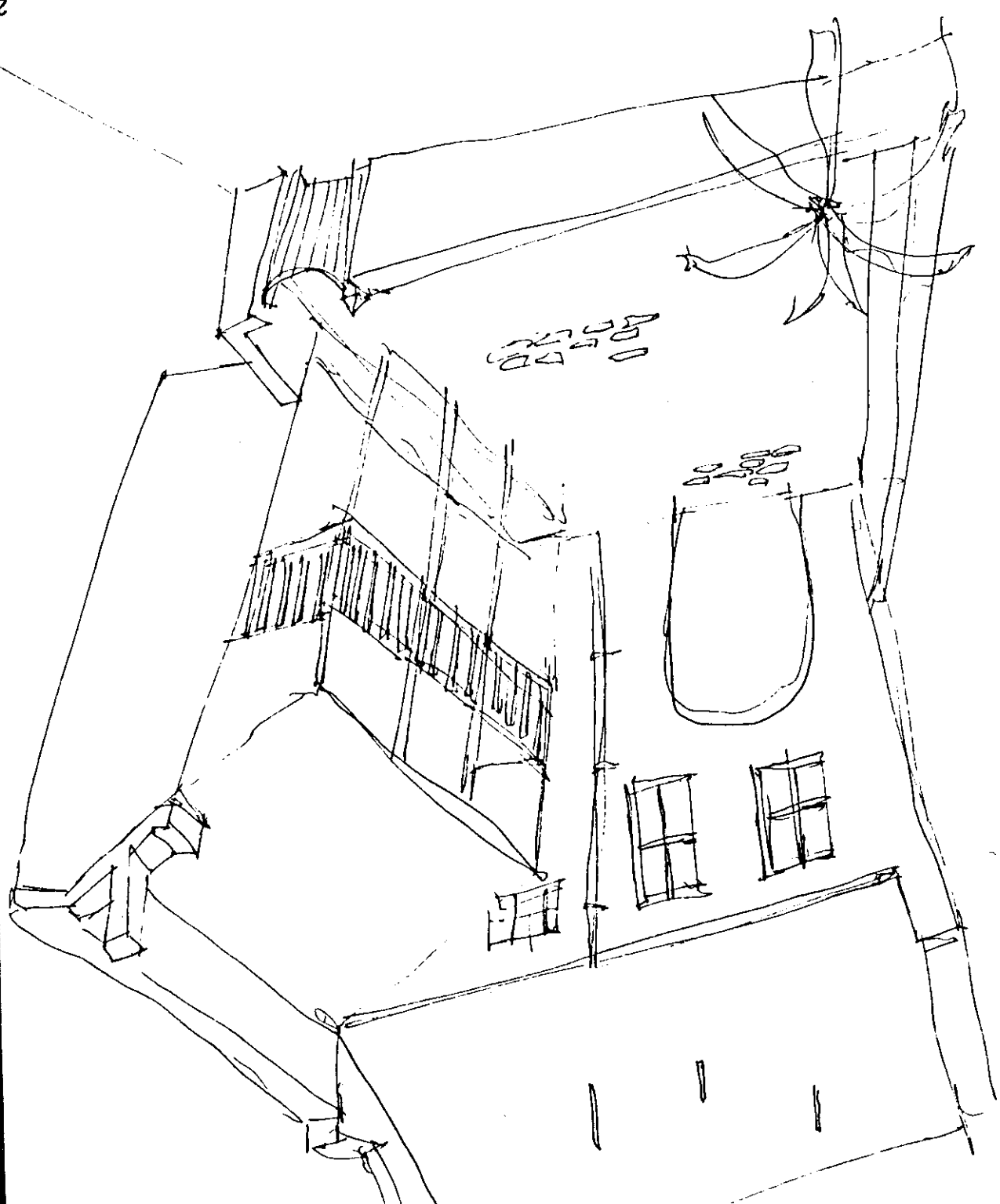
APPROACH


FUSION
CANAL
BIG BAND
CLASSICAL



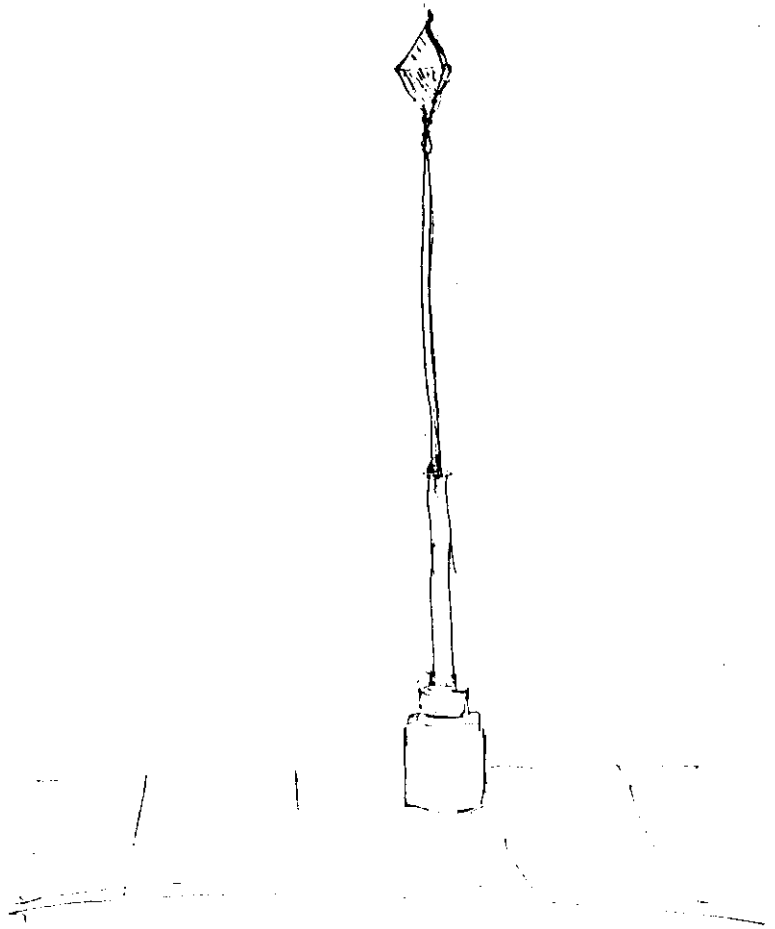
Jazz has had several different movements throughout its history. Each movement with a unique style, sound and performance technique. I have decided to address three basic divisions of Jazz in which other subdivisions can be related. Classical Jazz, Big Band and Fusion are the major categories of Jazz that I will attempt to address to test my thesis.

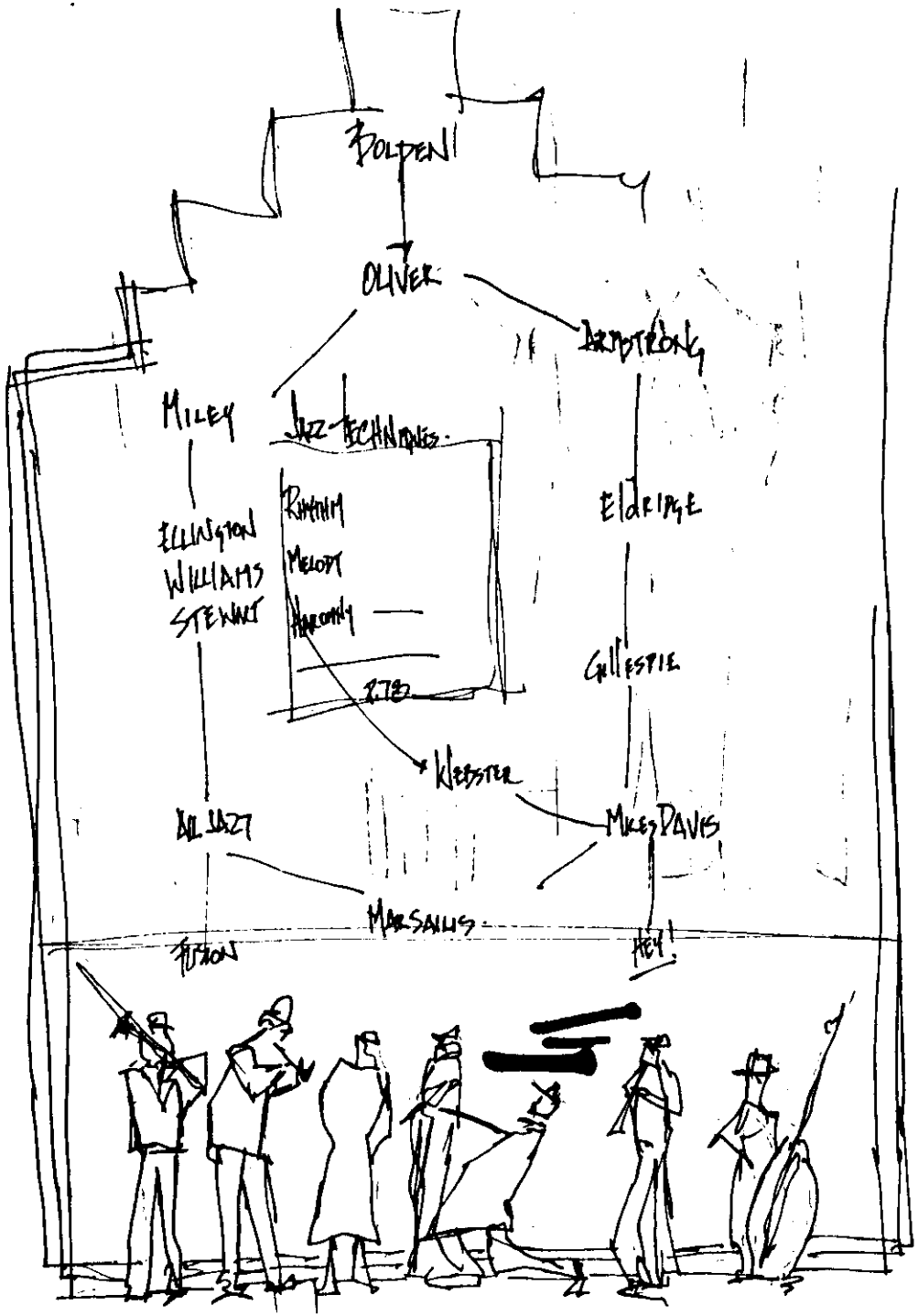




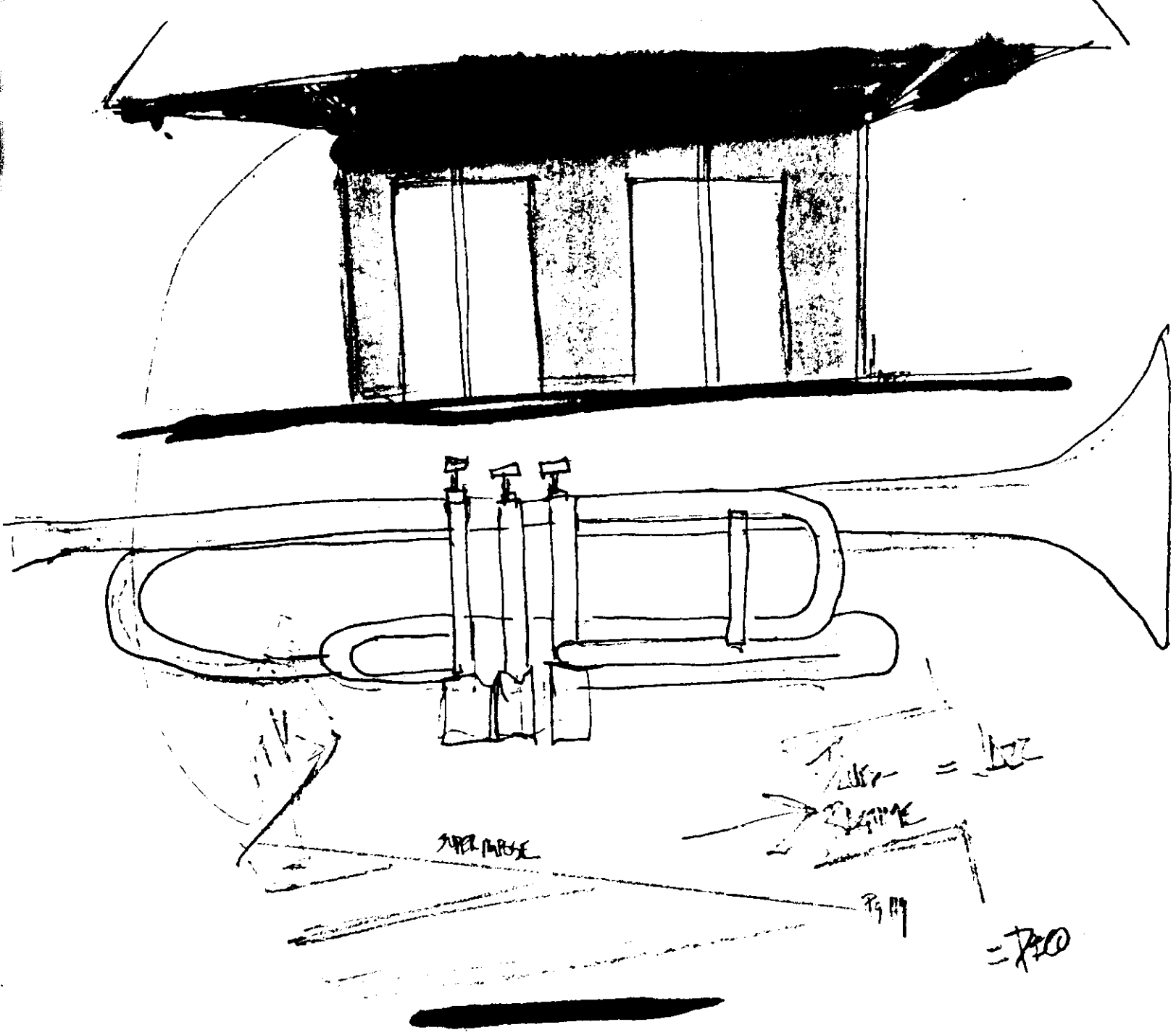
CLASSICAL JAZZ

Classical Jazz is based solely on the original concepts as arranged by Early 20th Century musicians. King Oliver, Louis Armstrong and Jelly Roll Morton were three of the pioneers of this Jazz movement. This form allows few outside influences other than theAfrican-American expressions which created it. Classical Jazz is usually experienced in a tight space where very little, if any, electronic equipment is used.

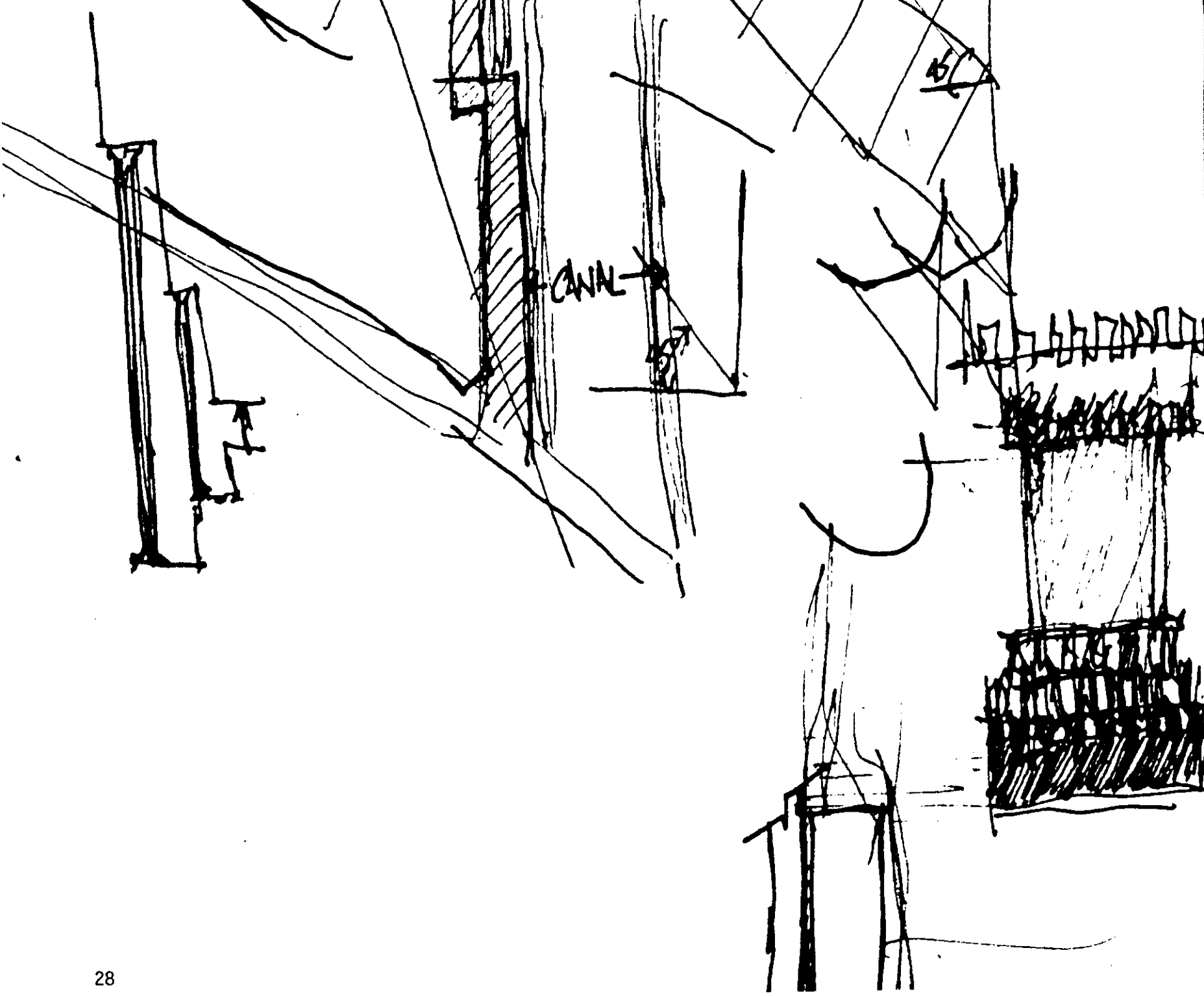



BOLDEN
OLIVER
ARMSTRONG
MILES
JAZZ TECHNIQUES
RHYTHM
MELODY
HARMONY
TIME
ELLINGTON
WILLIAMS
STEWART
ELDRIDGE
GILLESPIE
KLEBSTER
ALL JAZZ
MILES DAVIS
MARSALIS
FUSION
HEY!

LOUIS ARMSTRONG

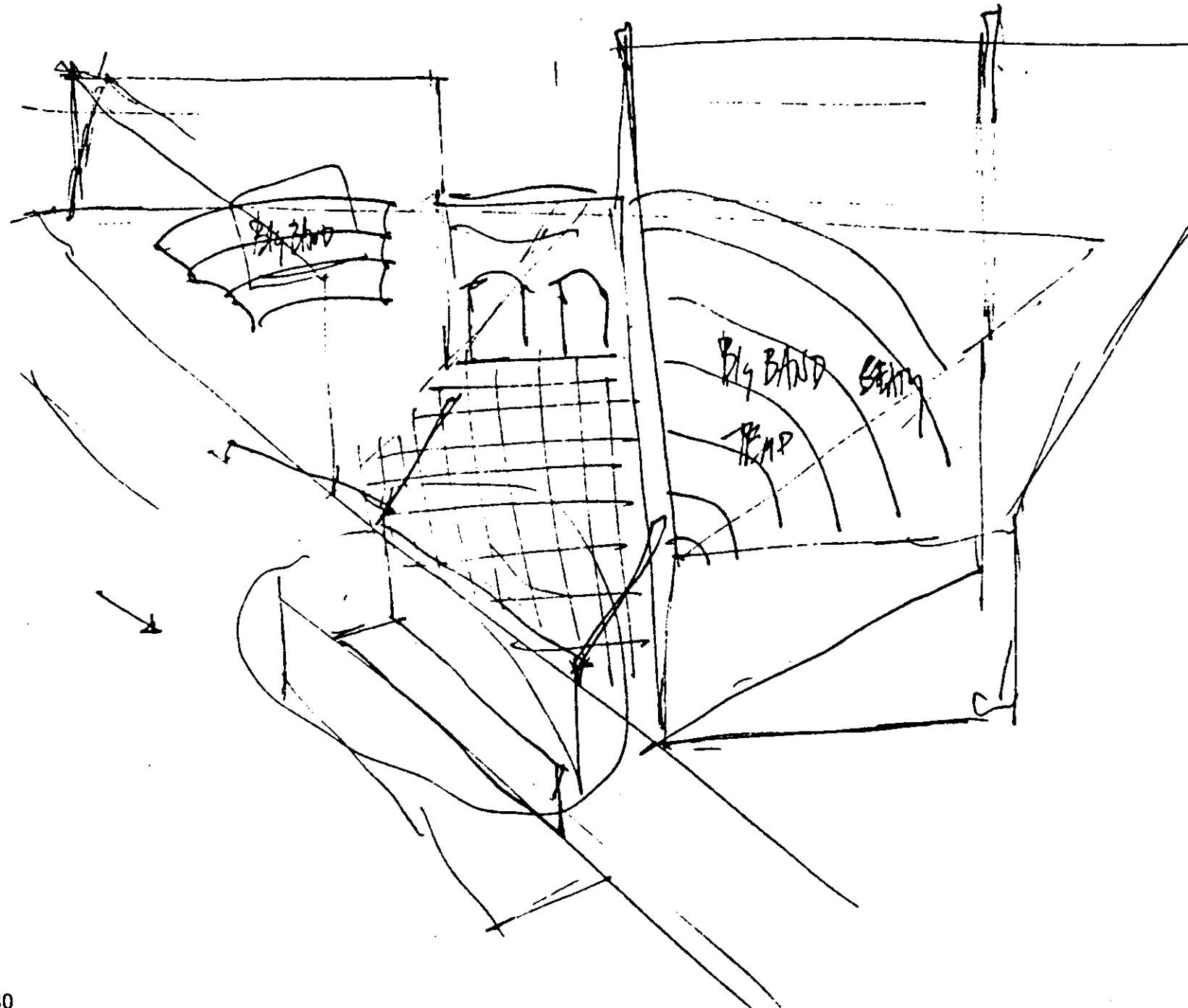


JELLY-ROLL MORTON


CANAL

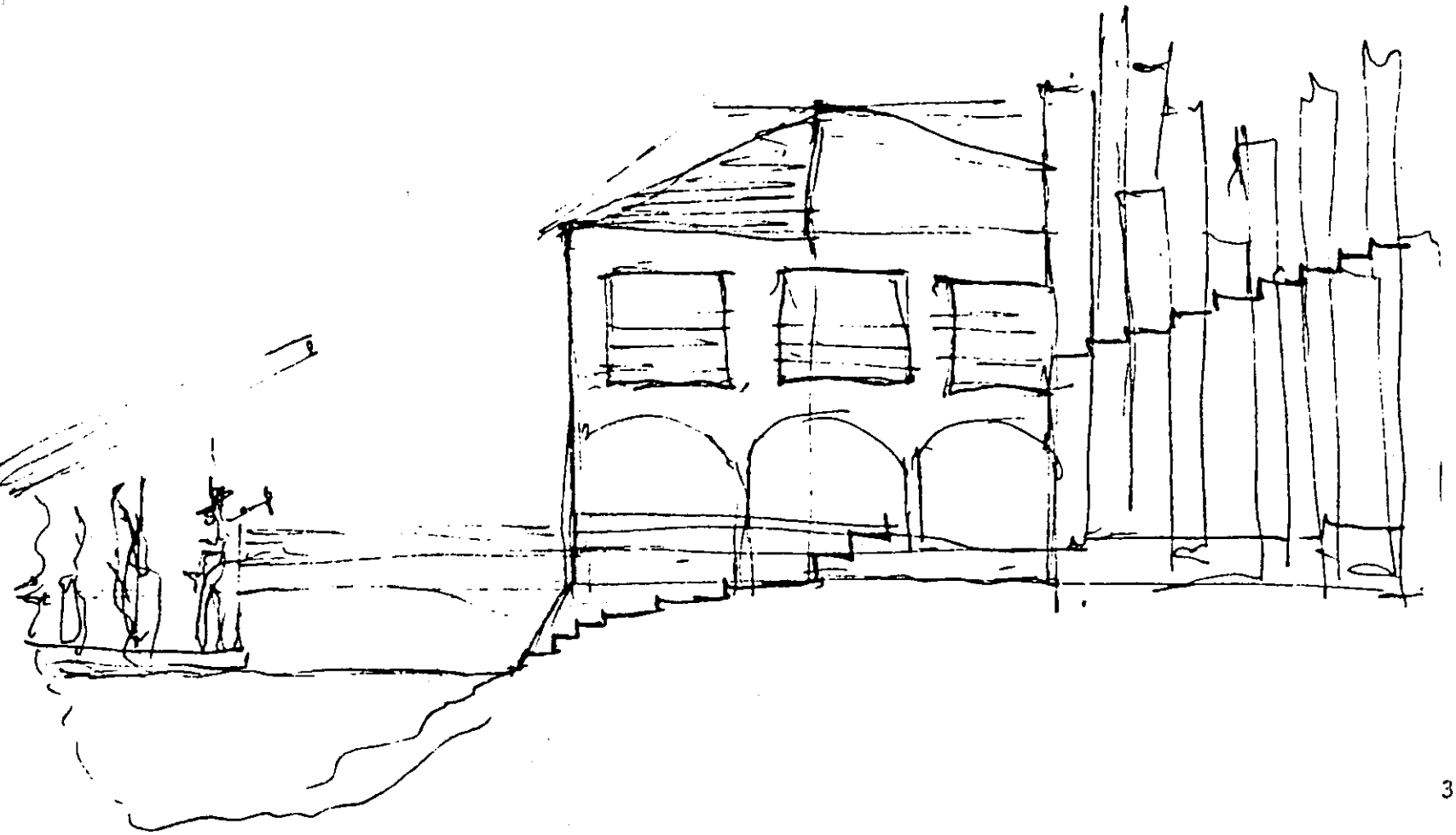
Running a pre-gig sound check

WYNTON MARSALIS

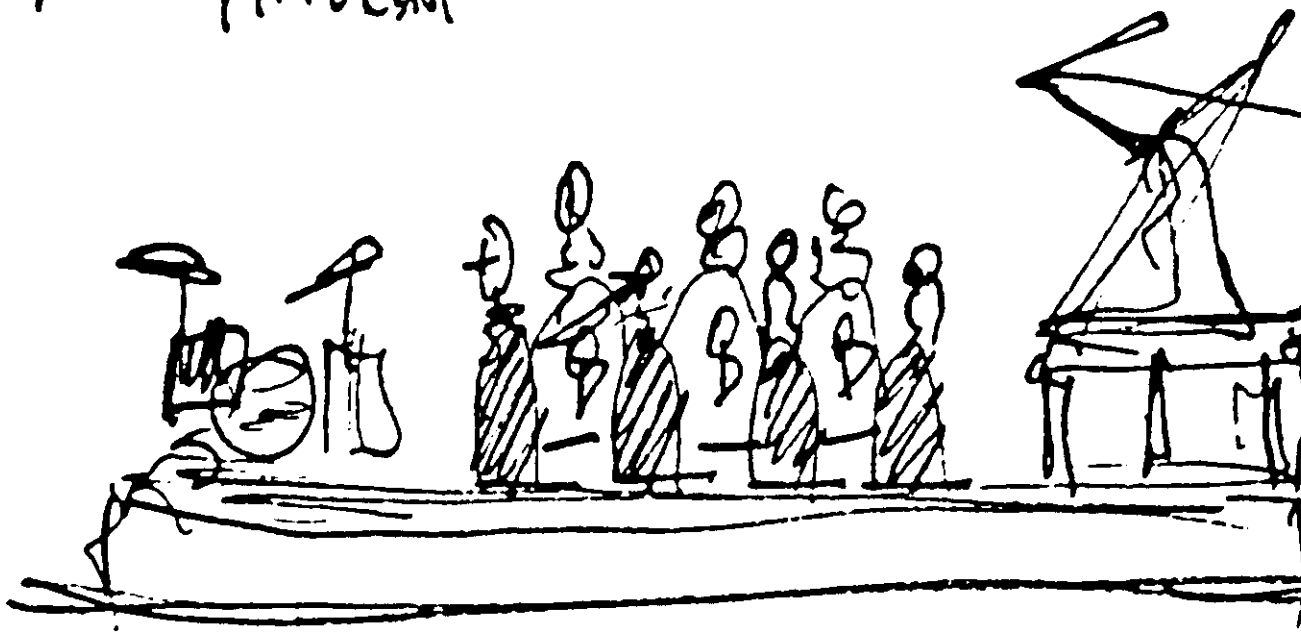

BIG BAND

BIG BAND

Big Band is a more formal, large format Jazz form. Duke Ellington, Count Basie and Glen Miller were three of the popular composers during the Big Band Era. This streamline age music featured a much larger stage with several musicians and attempted to appeal to a larger segment of society. In contrast with Classical Jazz where there is a common bond between the audience and the practitioners; there is a separation between the artist and the audience.



BIG BAND - DIFFERENT -



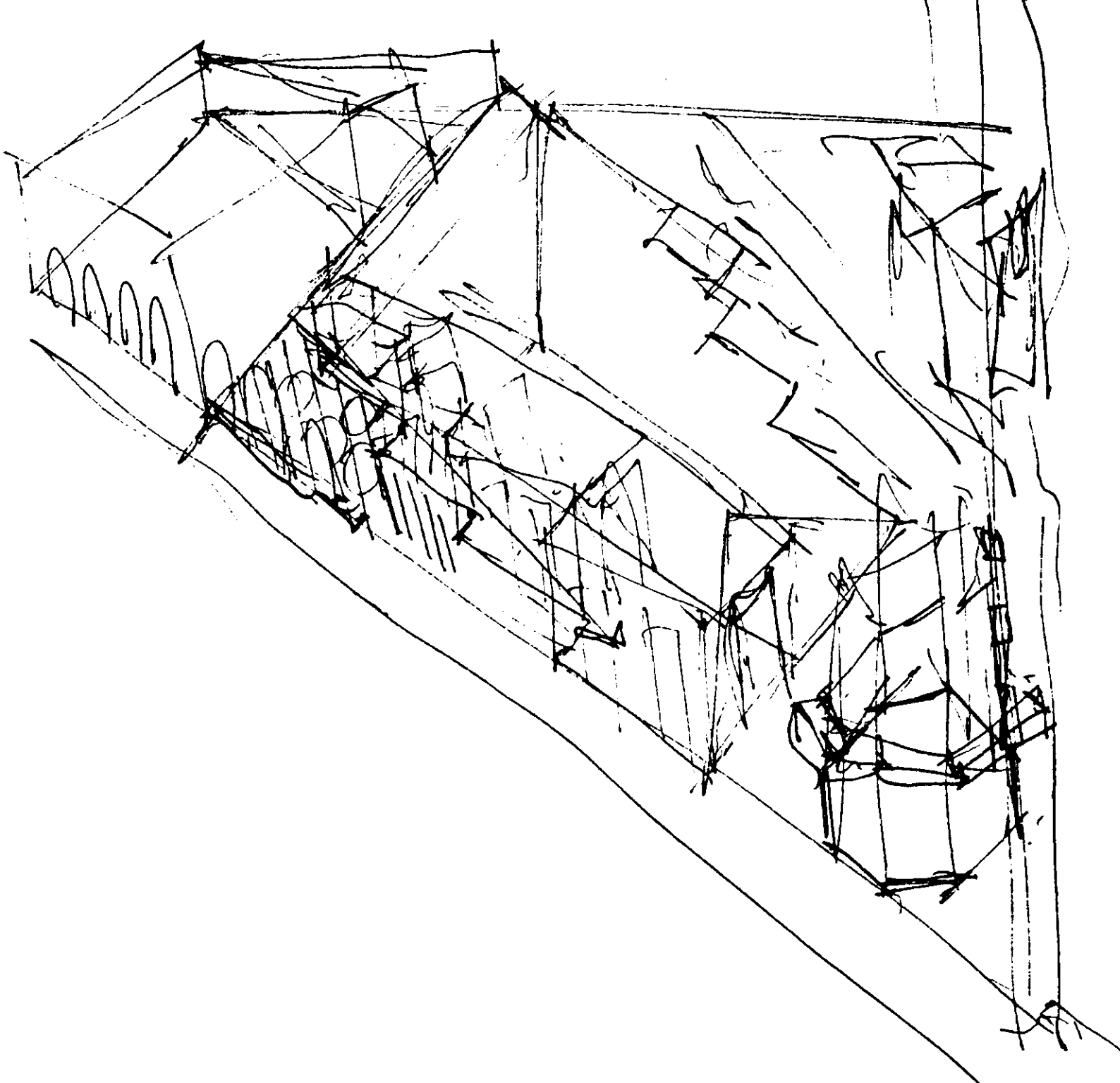
DUKE ELLINGTON

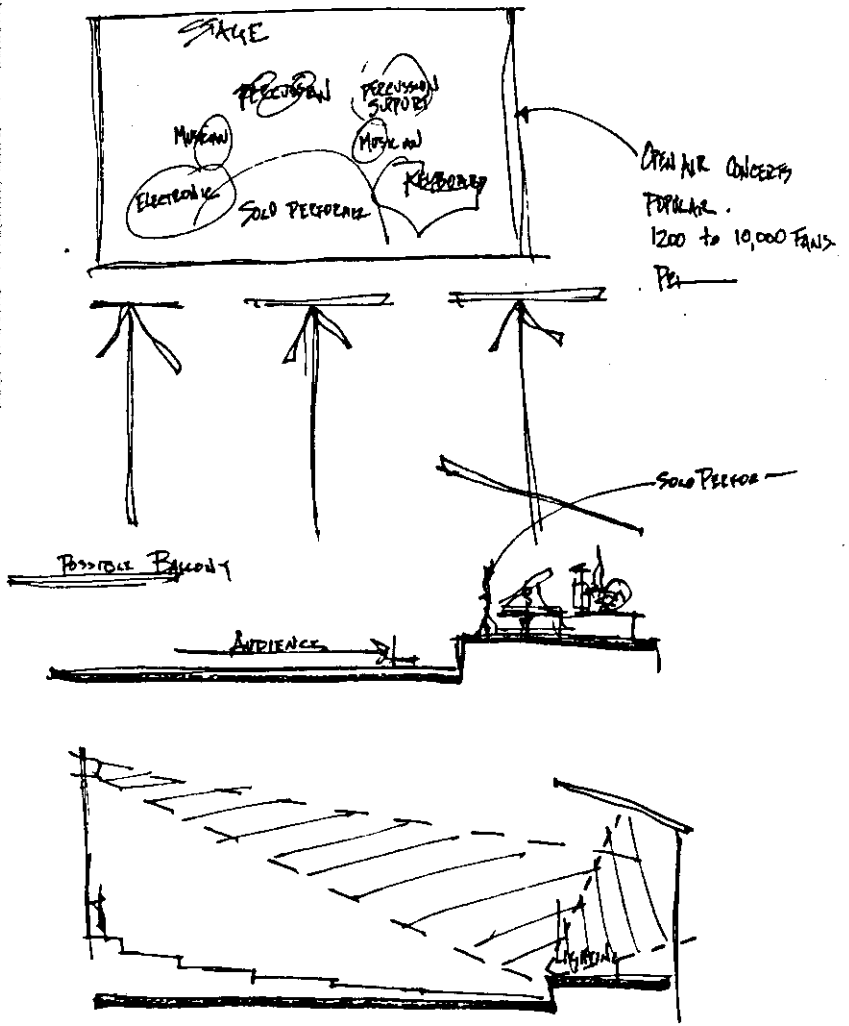

SOPHISTICATED LADY
Ellington


BASIE
BOOGIE WOOGIE
BLUES
RED WAGON · THE FIVES · THE DIRTY DOZENS · OH! RED
HOW LONG, HOW LONG BLUES
MUSIC CORPORATION
RADIO CITY · NEW YORK

COUNT BASIE

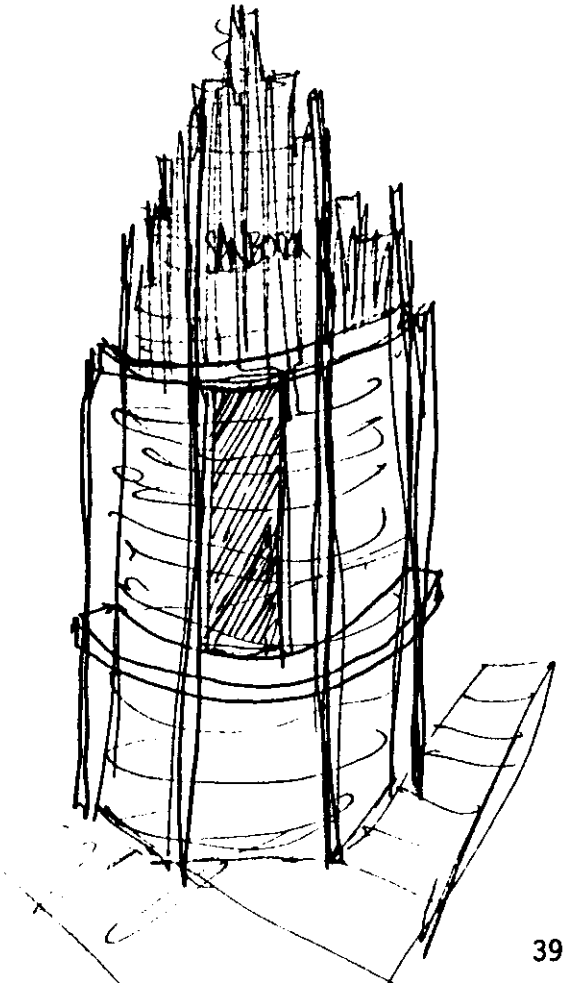

OKeh
6244
(C3678)
9:20 SPECIAL
Fox Trot - Warren -
COUNT BASIE and his ORCHESTRA
(Coleman Hawkins on Saxophone)





FUSION

Fusion is a current and popular form of Jazz. Based on the original principles of Jazz, Fusion combines other art forms into the tradition of improvisation. The stage is much larger to allow for artists such as Pat Metheny, Al Jarreau and David Sanborn to be supported by a large ensemble of electronic equipment. Many of the more successful fusion concerts are performed in open-air facilities and the audience is also much larger.



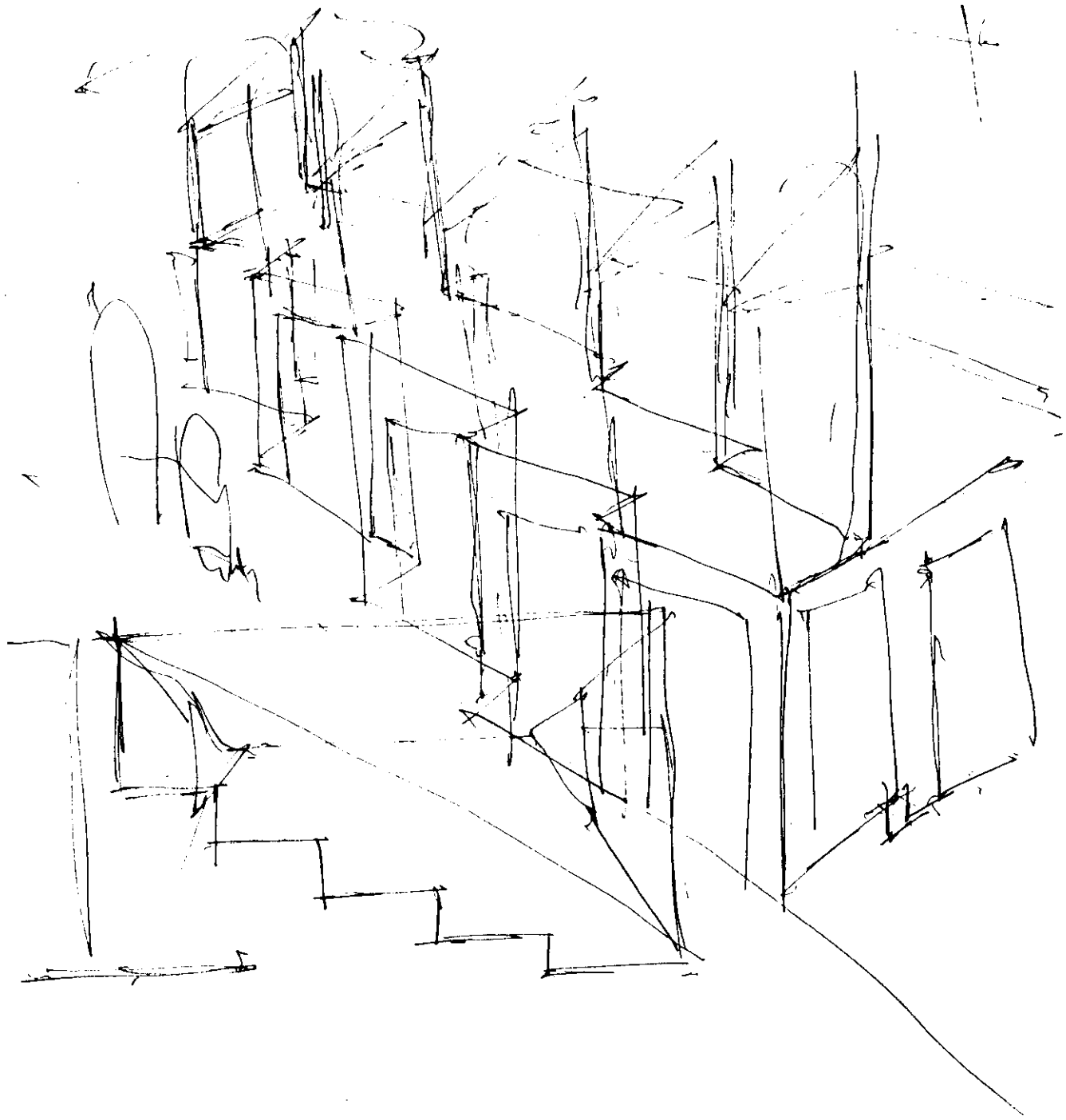
CHUCK COREA

PAT METHENY

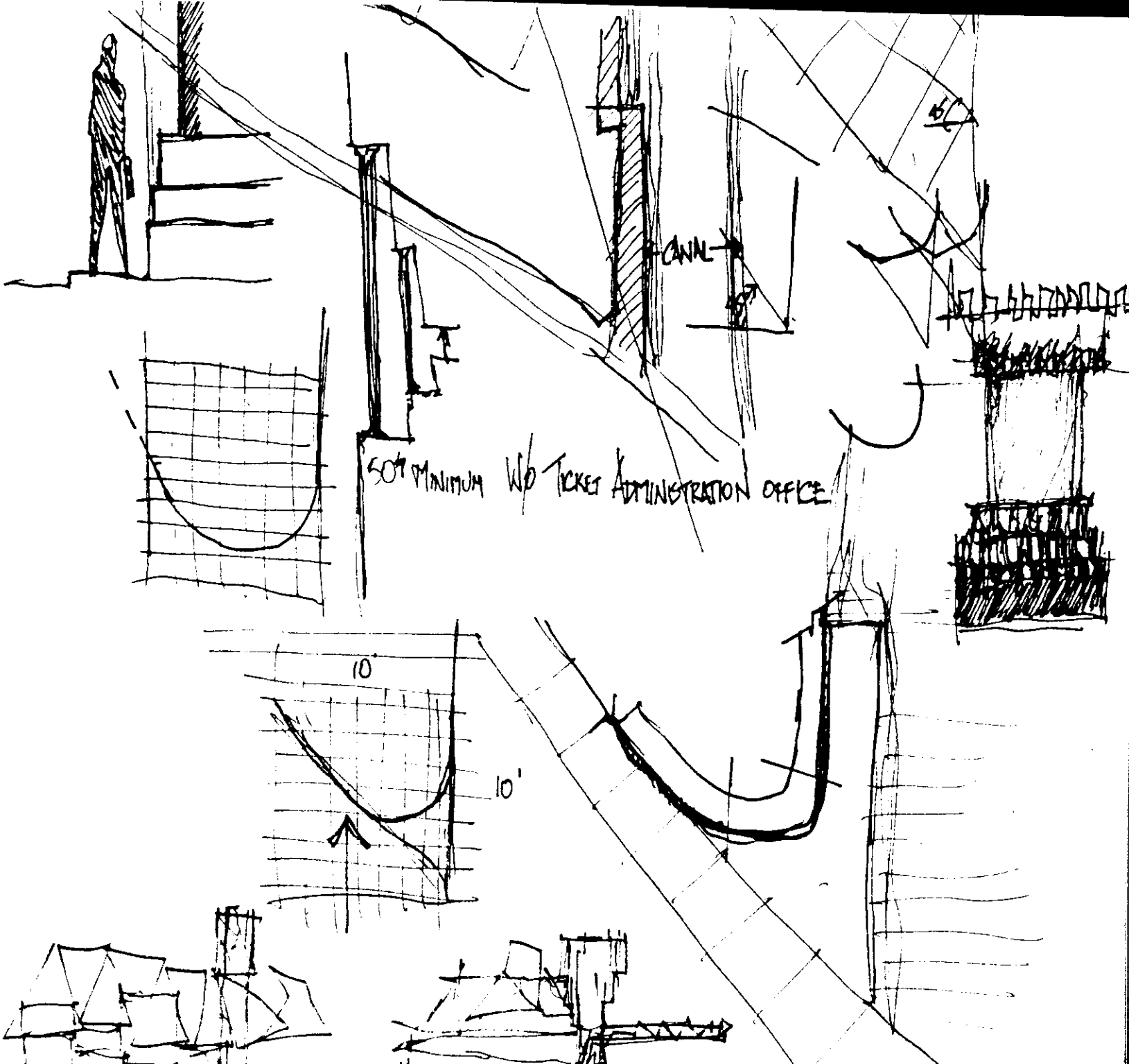
LEE RITENOUR

AL JARREAU

STANLEY CLARKE

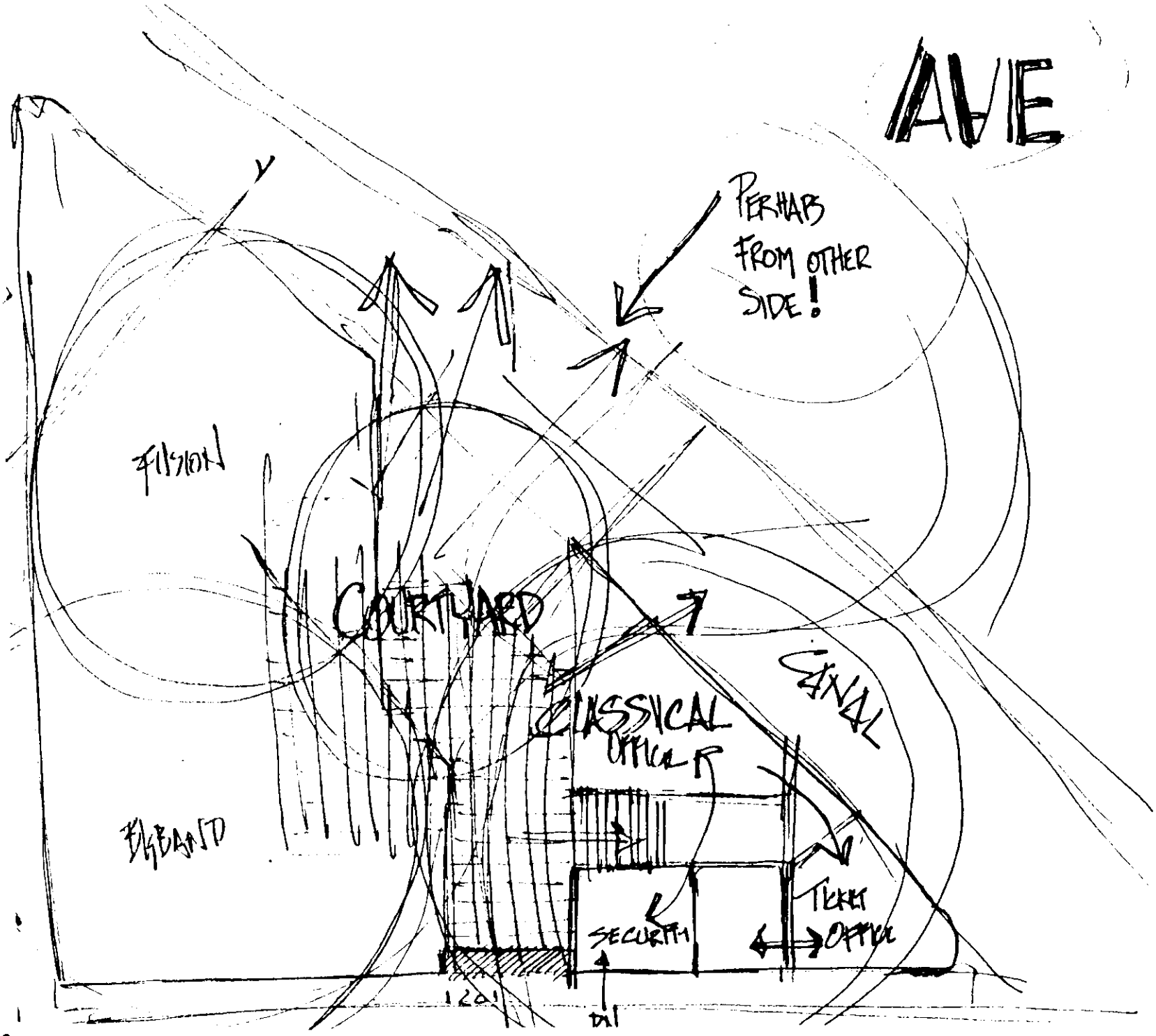


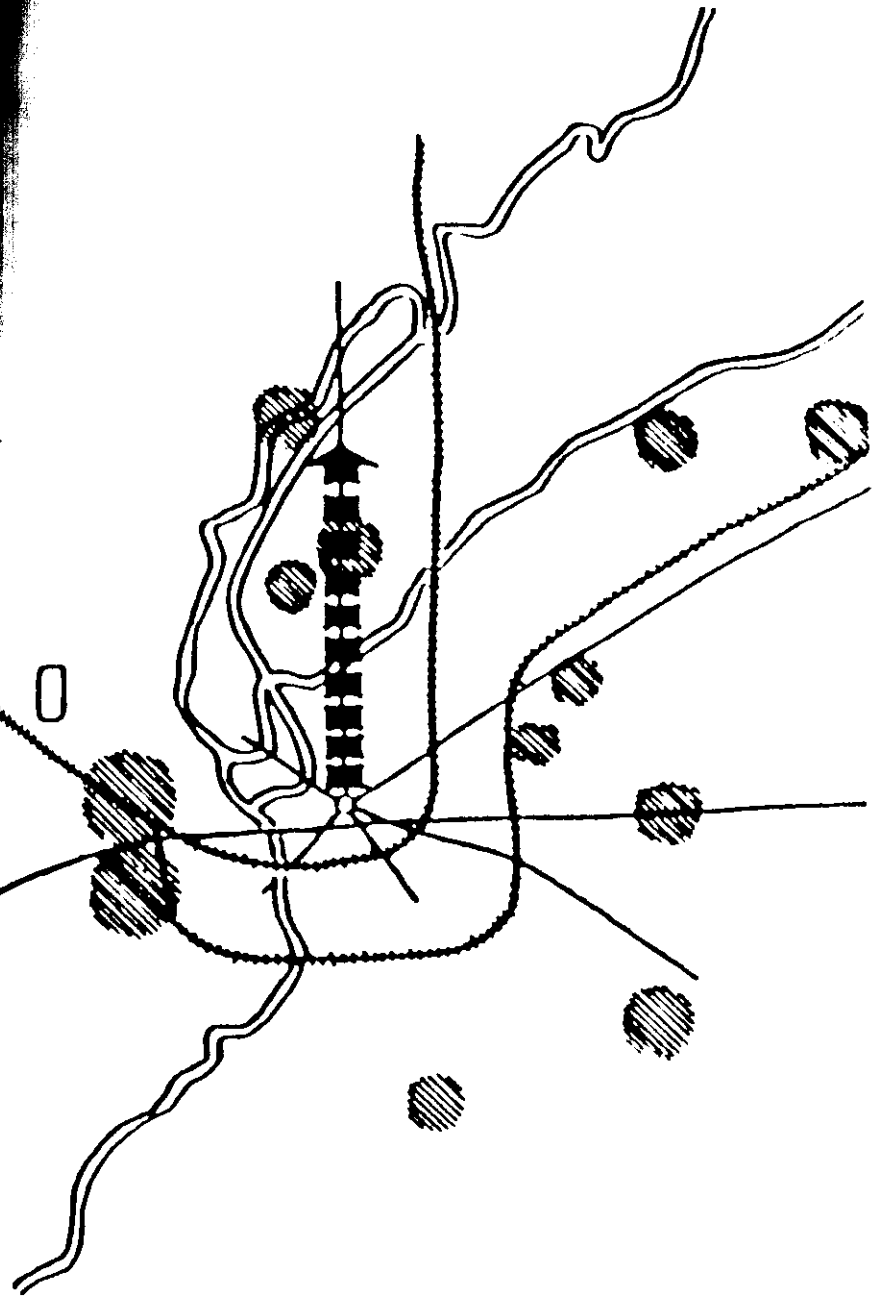
ISSUES


CANAL
50' MINIMUM W/O TICKET ADMINISTRATION OFFICE
10'
10'

IS THERE A NEED?

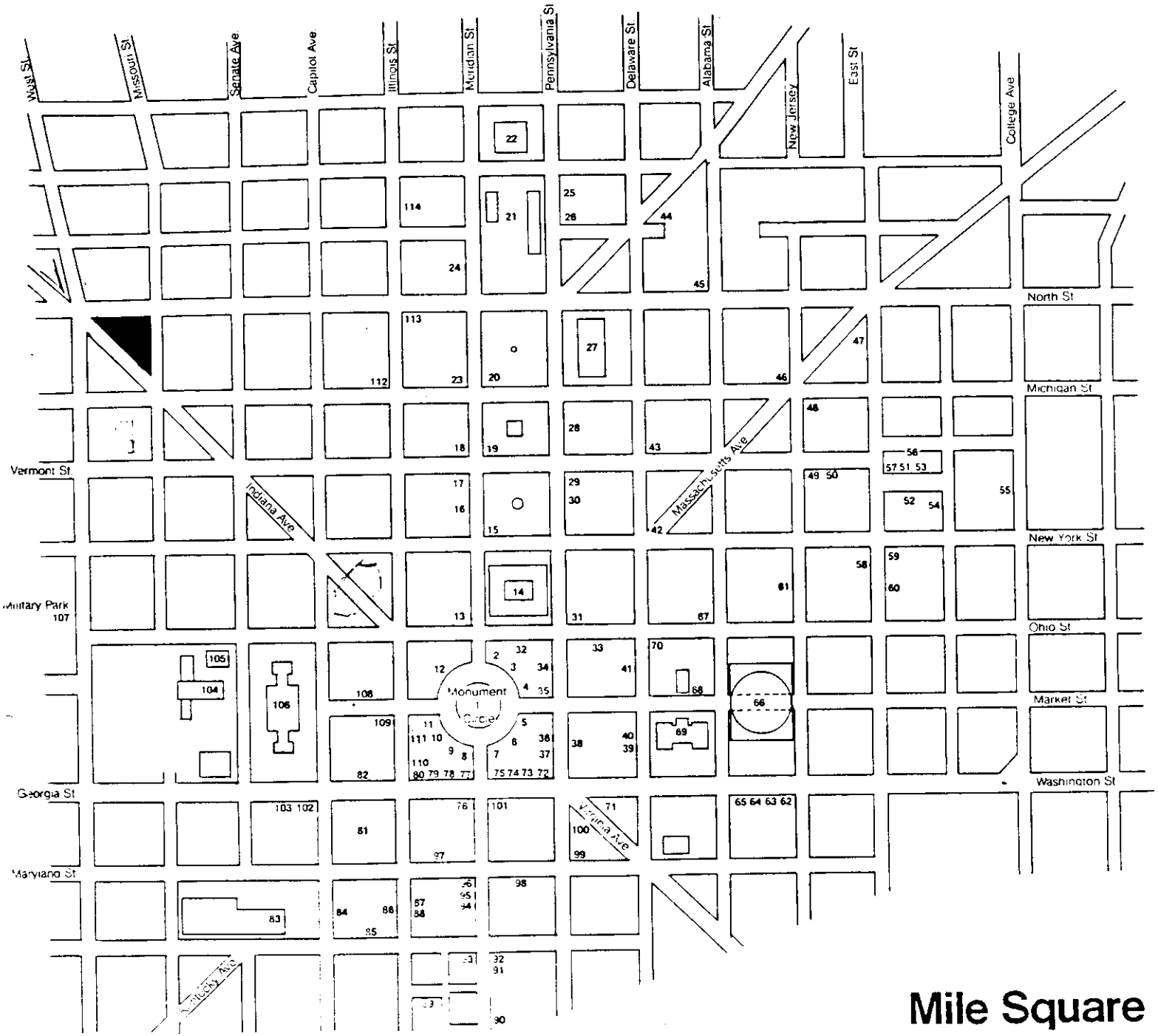
Indianapolis and Central Indiana have a current need for a facility specifically designed for Jazz. At present, the City is growing culturally at a rapid pace. The Madame C. J. Walker Urban Life Center, Vogue, Indianapolis Sports Center, Circle Theatre, Arlington Theatre, Indiana Roof, Chatterbox, A Place To Start and Clowes Hall are facilities which can and have facilitated Jazz concerts of various scales. Only the Chatterbox and A Place to Start are used specifically for Jazz performances. The others are multi-use facilities which are adjusted to somewhat serve the needs of the Jazz musician and audience on occasions. The nature of Jazz allows the artist to perform in almost any environment but comfortable surroundings are based on the situations discussed during the previous section. A facility which will attempt to address the needs of the Jazz musician and Jazz community could eliminate much of the pessimism generated by the "Out of Context" relationships found in concert halls which may have been used for a rock concert the night before. There is a demand for such a facility as many Indianapolis connoisseurs of Jazz find themselves driving over one-hundred miles to Cincinnati or Chicago for concerts.


AVE
PERHAPS FROM OTHER SIDE!
COURTYARD
CANAL
CLASSICAL
SECURITY
TICKET OFFICE
120'

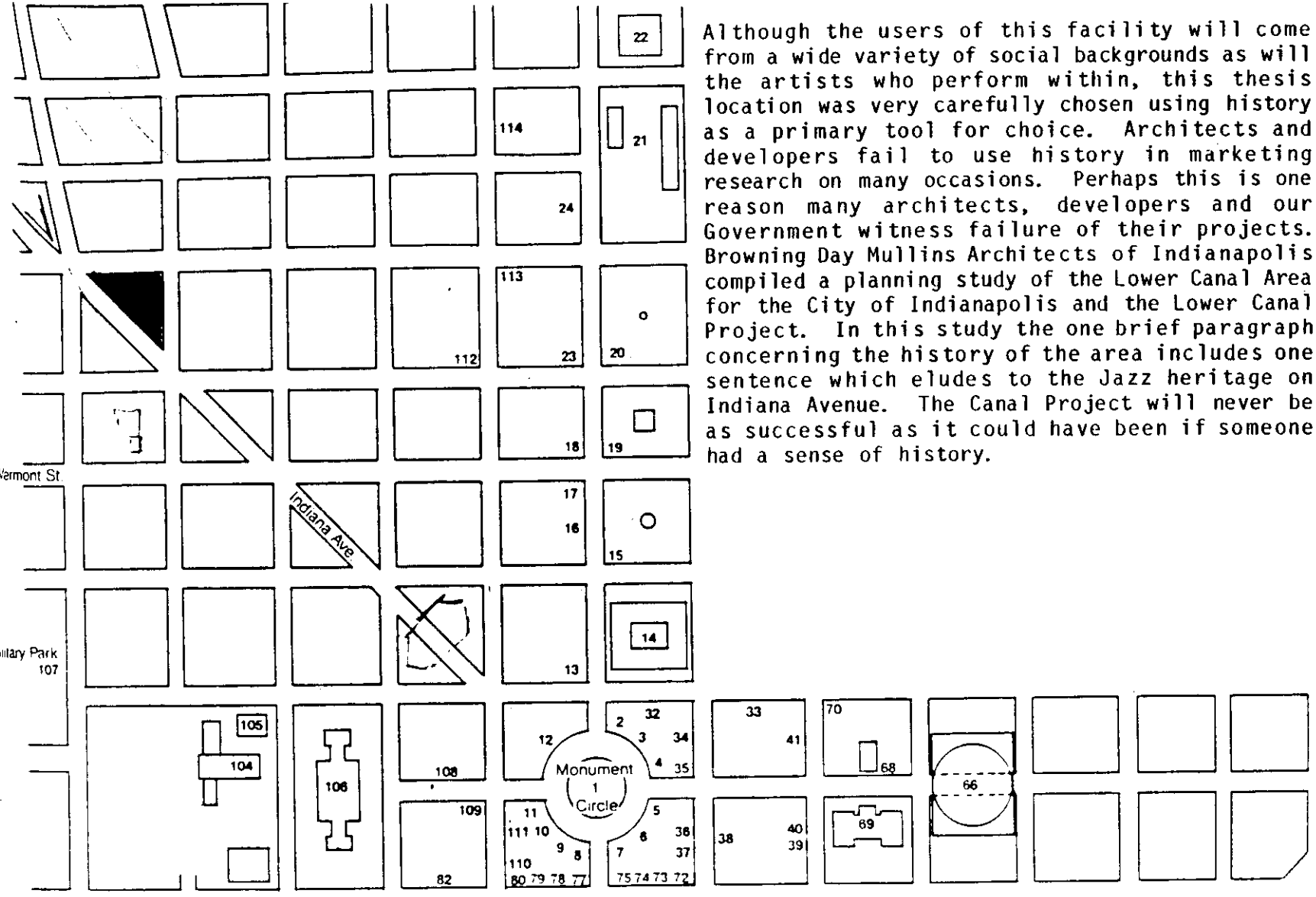


WHO WILL USE IT?

The project designed to test this thesis will hopefully appeal to the growing number of Central Indiana residents with an appreciation for Jazz. With a city population of approximately 740,000 and a metropolitan population of nearly 1.2 million, Indianapolis is definitely a marketable area. Today, Jazz as an art form crosses all color lines, class divisions and other social barriers, and may be the first and only American created expression to do so. Fusion reflects many of the points made in Martin Luther King's famous "I Have a Dream" speech. Therefore, it is never to be geared directly toward the 162,000 Blacks who reside in the city or any other subculture created from our history. Hopefully the facility will gain the interest of Jazz fans outside the greater Indianapolis area and perhaps Chicago, Detroit, Cincinnati, Louisville and St. Louis which are all cities within a five hour driving distance.


West St
Missouri St
Senate Ave
Capitol Ave
Illinois St
Meridian St
Pennsylvania St
Delaware St
Alabama St
New Jersey
East St
College Ave
North St
Michigan St
New York St
Ohio St
Market St
Washington St
Vermont St
Indiana Ave
Massachusetts Ave
Virginia Ave
Kentucky Ave
Georgia St
Maryland St
Military Park
107
Monument
Circle
Mile Square

WHERE WILL IT BE LOCATED?

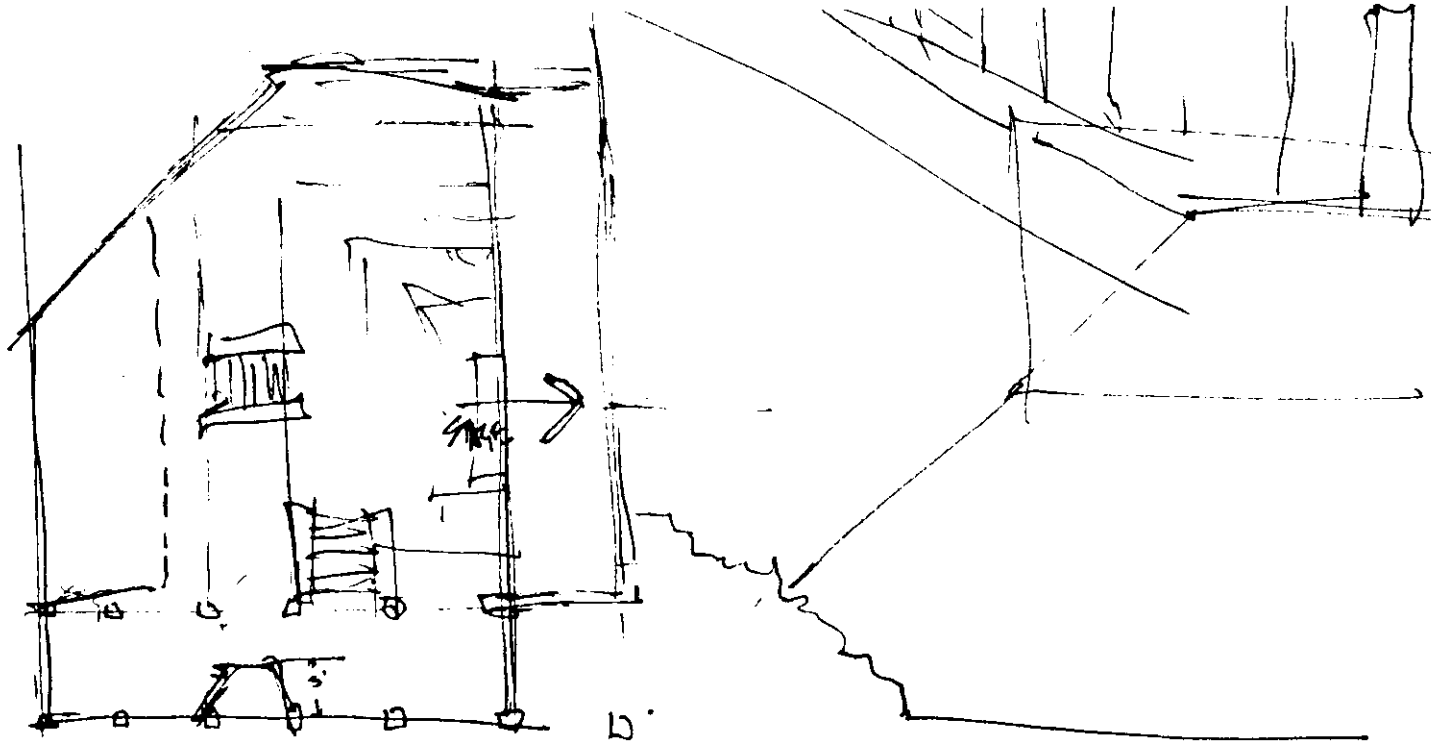


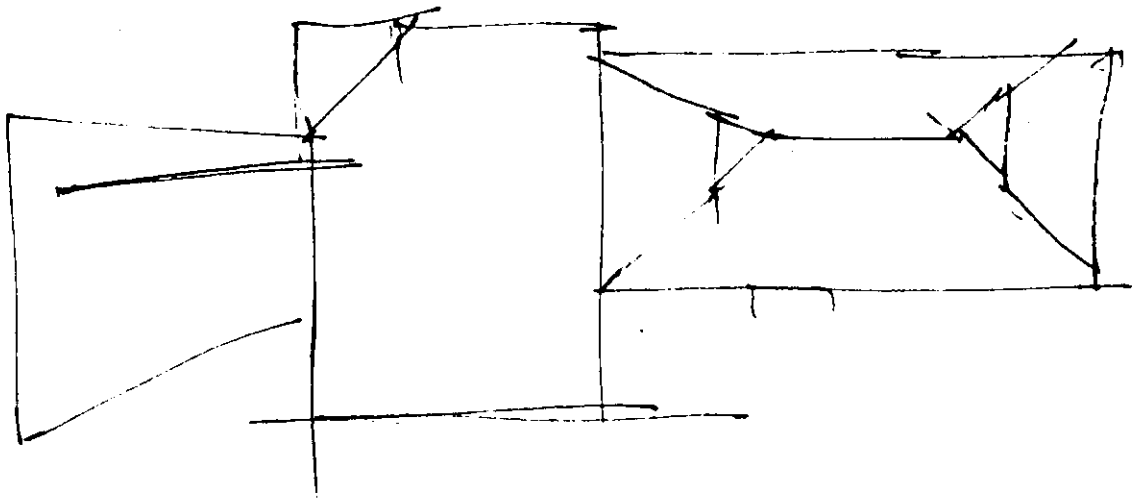
Although the users of this facility will come from a wide variety of social backgrounds as will the artists who perform within, this thesis location was very carefully chosen using history as a primary tool for choice. Architects and developers fail to use history in marketing research on many occasions. Perhaps this is one reason many architects, developers and our Government witness failure of their projects. Browning Day Mullins Architects of Indianapolis compiled a planning study of the Lower Canal Area for the City of Indianapolis and the Lower Canal Project. In this study the one brief paragraph concerning the history of the area includes one sentence which eludes to the Jazz heritage on Indiana Avenue. The Canal Project will never be as successful as it could have been if someone had a sense of history.

As mentioned earlier, the site chosen for the Jazz Performance Center will be at the lower end of Indiana Avenue in Indianapolis. This area was once the heart of the Black community. The Avenue served as a business retail and entertainment center to support a people denied many of their constitutional rights. The Indianapolis version of segregation introduced Jazz to the Black community to raise personal confidence and aspirations of freedom. Many renown performers appeared in the clubs and bars along the Avenue. Local artists like Wes Montgomery matriculated from the heritage acclaimed to Indiana Avenue. The age of desegregation and Civil Rights opened the doors for Blacks to live where they pleased. At the same time a rapid decline occurred on the Avenue. Much of its history has been forgotten and/or demolished. The objective of this project will be to support the Avenue and address the fact that we must preserve our Jazz heritage.

CAN THIS FACILITY ACCOMMODATE GROWTH?

This facility is designed in an area which will hopefully become a very dense urban space as it was before. The actual building is not designed to accommodate physical growth, but growth as far as its use is concerned. The Fusion and Big Band area is a seasonal outdoor performance setting. The goals will include a thirteen week season of Fusion artists who will perform weekly. If the demand increases the artist will benefit by performing more than one or two nights during a week. The Classical Jazz area is specifically designed as a tight space where the small size is a major objective of this project. Any physical growth or possibility of growth would disagree with the principles of Classical Jazz. Growth in this area will increase with demand for its use.

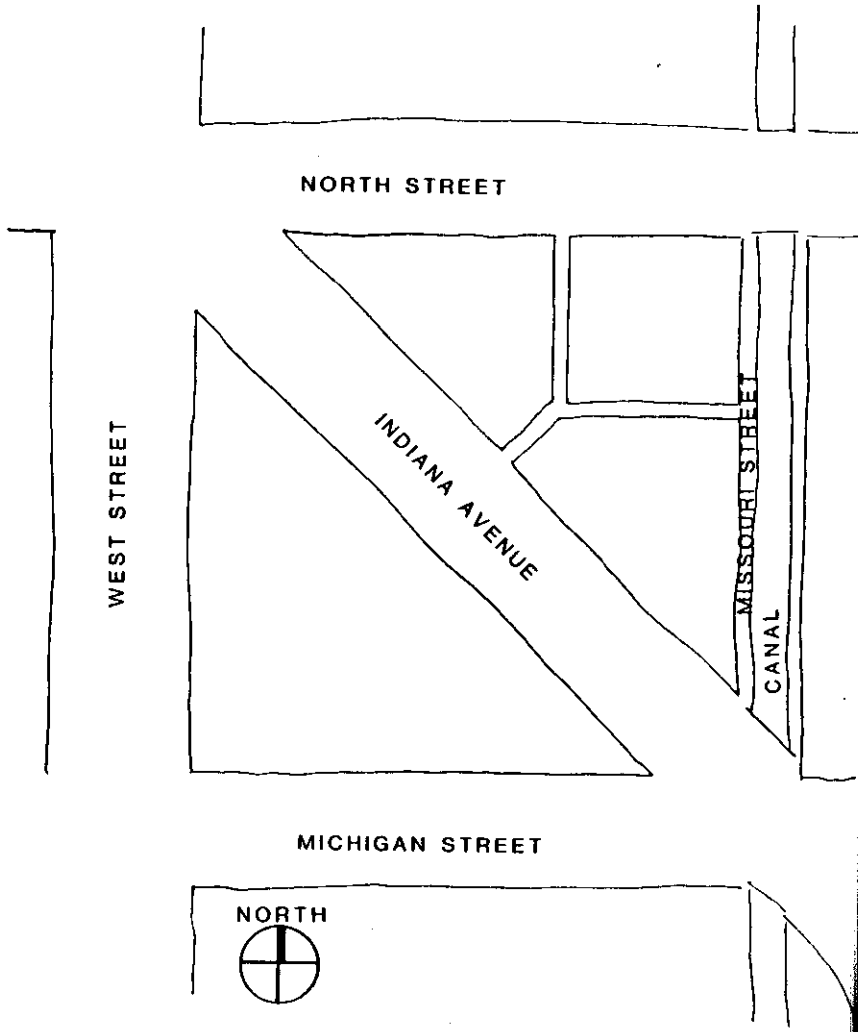




HOW MUCH WILL IT COST?

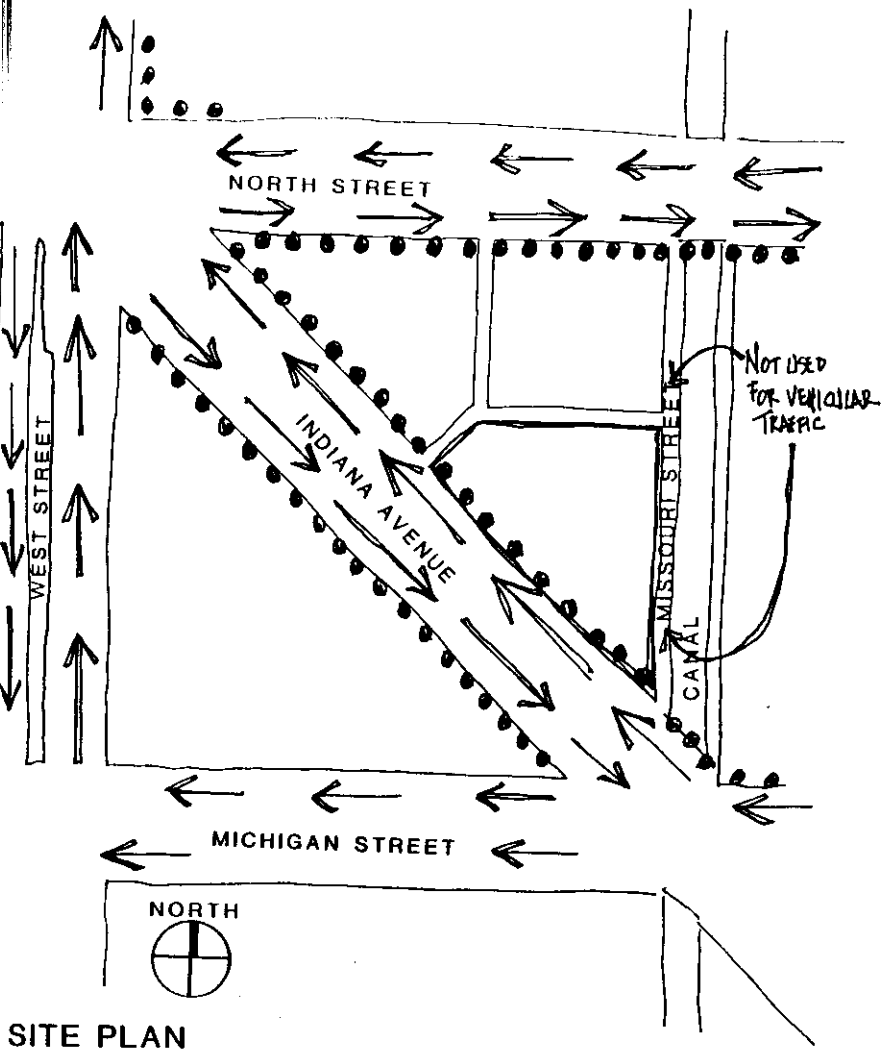
A cost estimate for the performing arts facility has been prepared for a standard schematic design level analysis. The analysis is based on the three divisions of space and the tower. The fact that nearly 70 percent of the facility is open-air must be taken into consideration. There are no heating, ventilation and air condition system concerns for the majority of this facility. Therefore, the costs for the Fusion-Big Band area and tower are at half-costs totaling approximately $400,000. The restaurant facilities are mixed indoor-outdoor and are calculated at $225,000 which includes the seating above the dining area. The Classical Jazz facility involves an extensive renovation of the Italianate structure with interior and exterior work valued at $50.00 per/square foot for a total of $125,000. The overall construction costs total $750,000 which does not include acquisition of property. Five years ago, property values in the northwest quadrant of the mile square were at an all time low. Today, with the Indianapolis funded Lower Canal Project, developer interests are in this strategic location.

ORGANIZATIONAL DATA



SITE PLAN

1"= 100'-0"

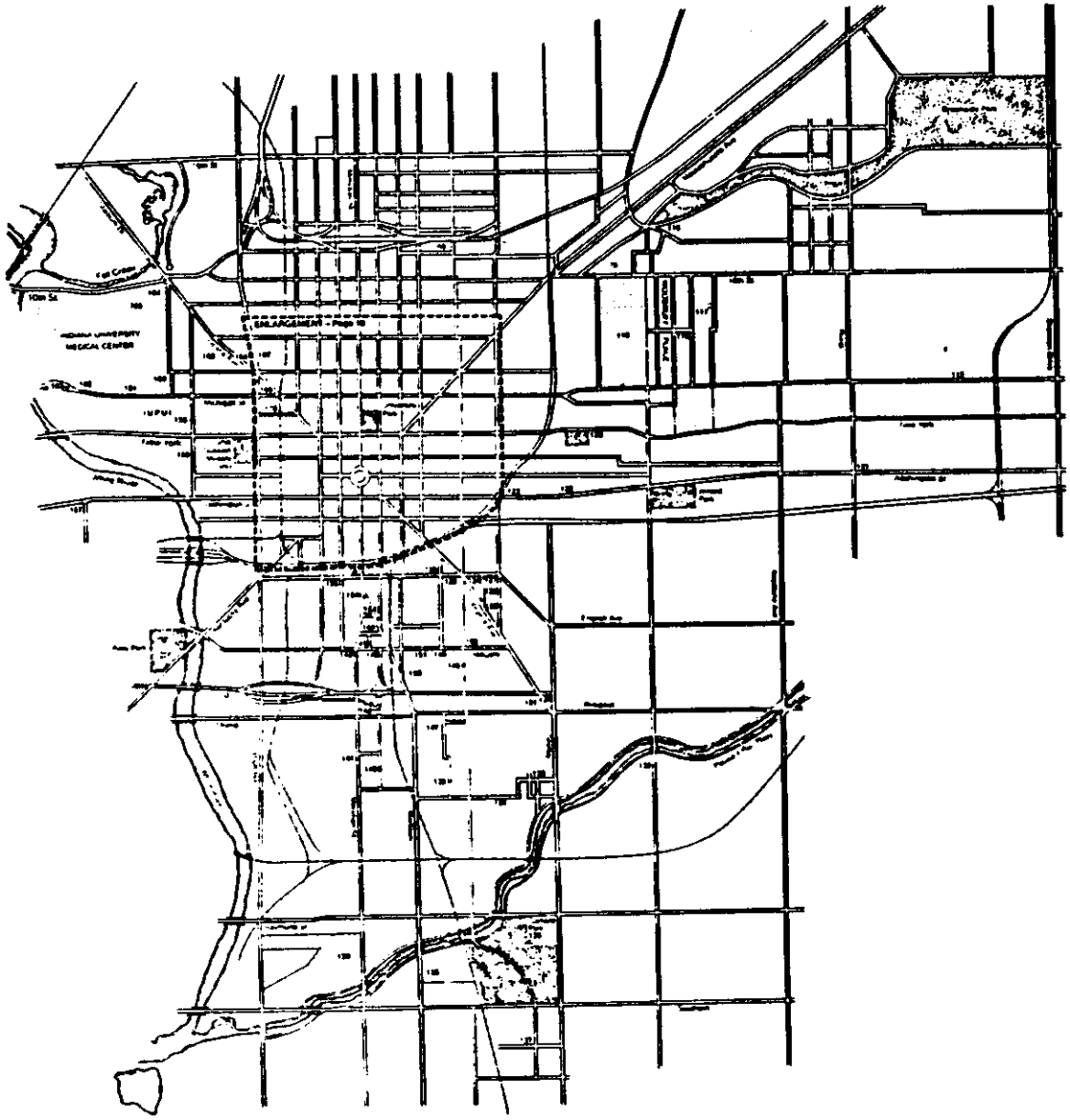


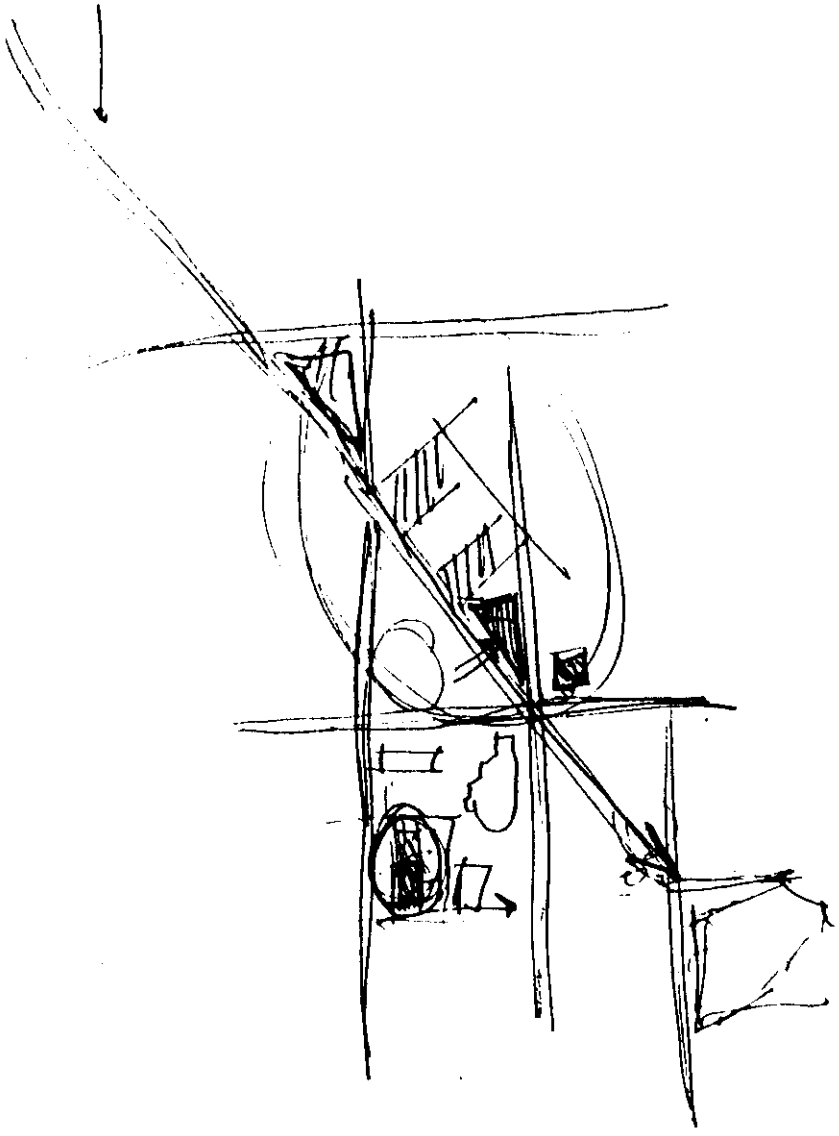
SITE PLAN

1"= 100'-0"

BLOCK

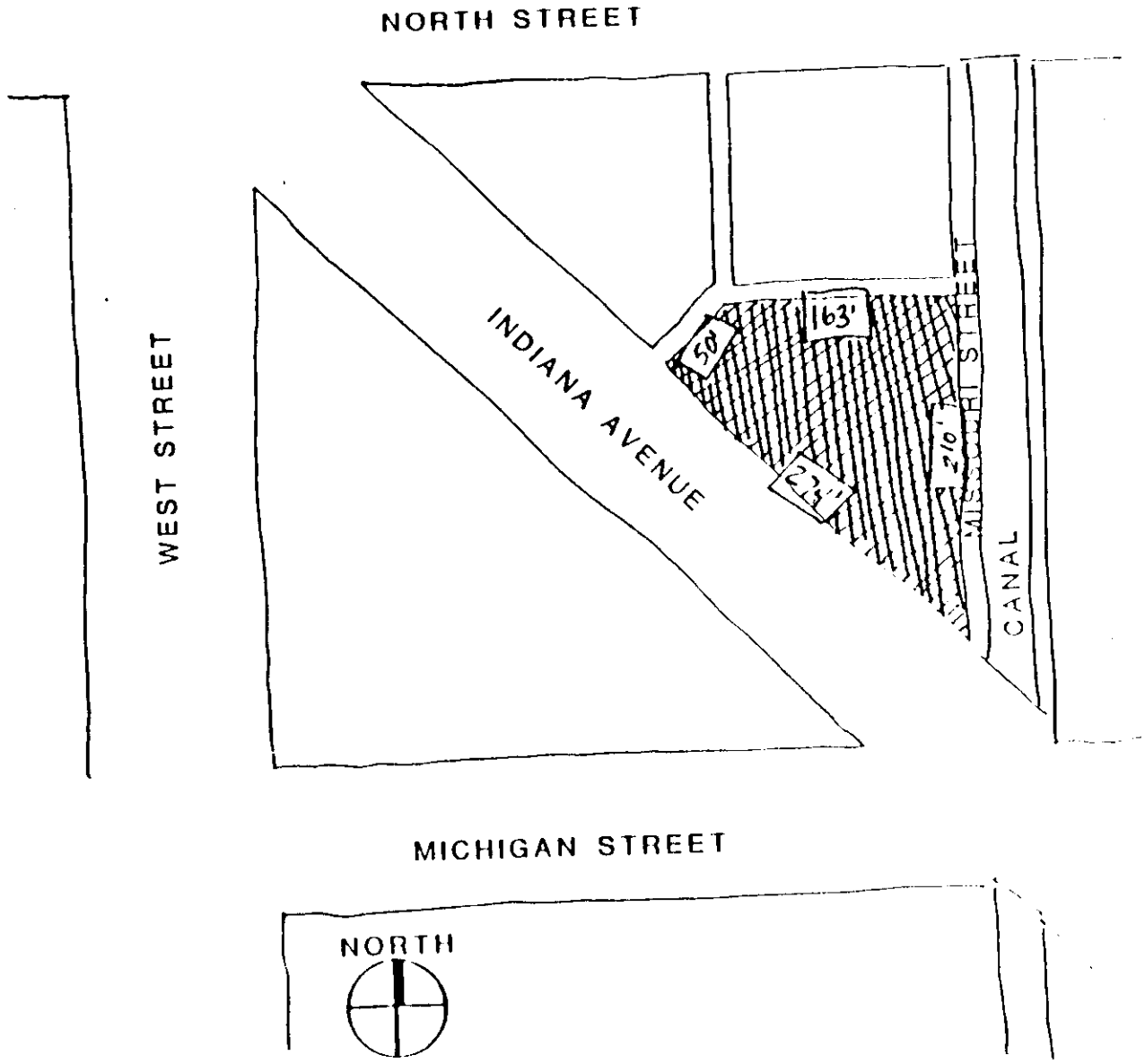
The block selected to contain this thesis is defined by North Street to the north, West Street to the west, the Indianapolis Canal (and what was formerly Missouri Street) to the east and Michigan Street to the south. Indiana Avenue diagonally divides the block into two equal triangle shapes. Only two buildings are in use (or partial use) in the entire block. Others are empty and in a state of disrepair. Second Baptist Church is located on Michigan Street. This church is home to one of the oldest predominately Black congregations in Indiana. Despite the many changes which have occurred over time, the church continues to serve the community and its congregation from its historic location. Arlene's House of Music is in the partially occupied building on the corner of Indiana Avenue and North Street. The business is a remnant of the many businesses which have lined the street during the Twentieth Century.





AREA

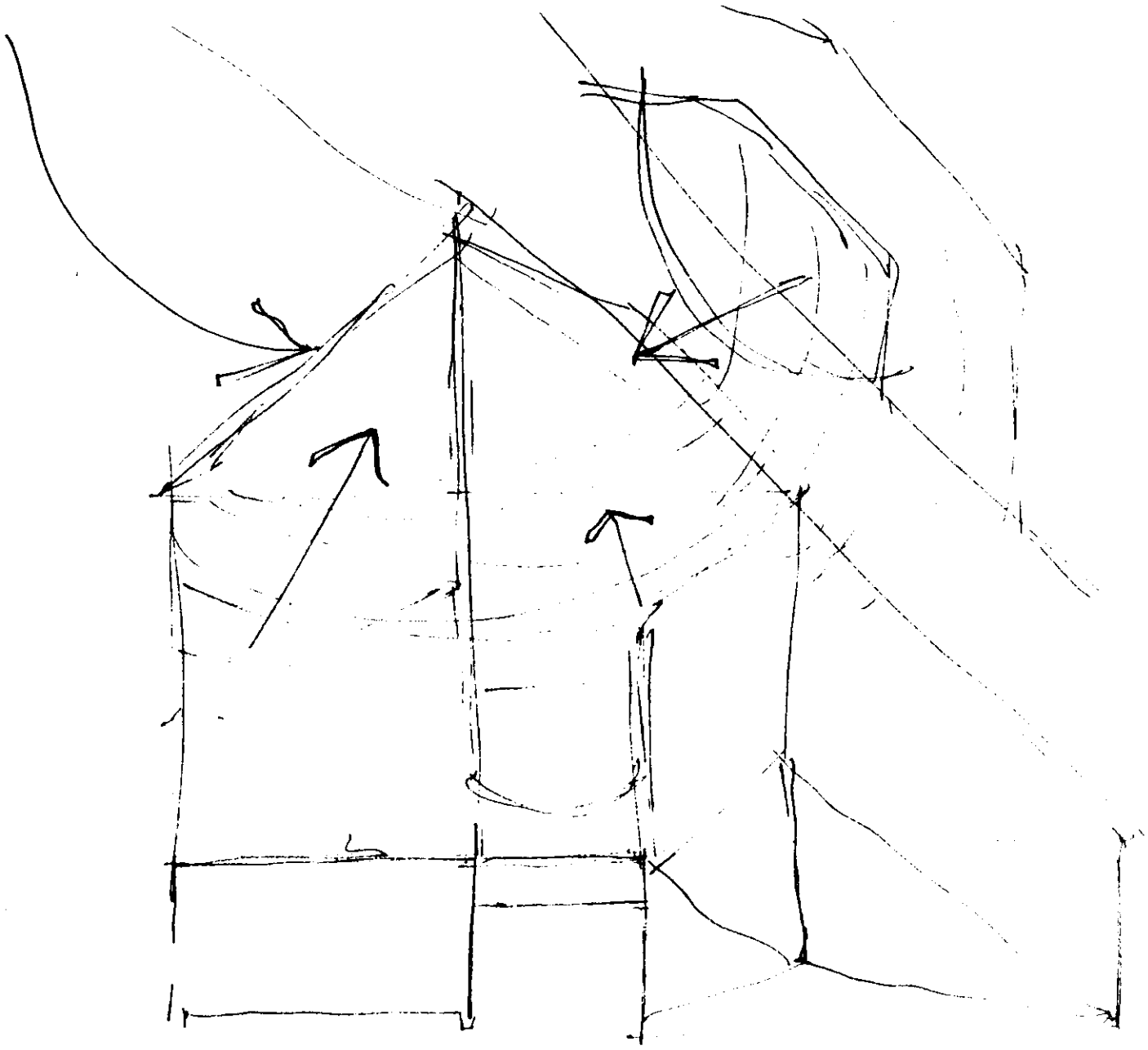
Indiana Avenue is the diagonal which defines the northwest quadrant of the "Mile Square" of Indianapolis. The portion of Indiana Avenue which is within the mile square is enclosed by the thirty-eight story American United Life Tower at one end and the Madame C. J. Walker Urban Life Center at the other. This area of the avenue primarily consists of run-down buildings most of which are empty. Downtown Indianapolis is to the southeast and Indiana University-Purdue University at Indianapolis is to the west of this segment of the avenue. Other nearby areas are somewhat semi-industrial and residential. The Indianapolis Canal flows through the three block area in a north-south direction, because of the one-way direction of Capitol Avenue to the south and the access to Interstate 65. From West Street, Indiana Avenue is not a very heavily travelled street although traffic may be moderate at times.


NORTH STREET
WEST STREET
INDIANA AVENUE
163'
50'
210'
CANAL
MICHIGAN STREET
NORTH

SITE

The actual site chosen for the Jazz facility is on the southern end of the northern half of the previously described block. This piece of land is defined by the Canal to the east, an alley to the north and west with Indiana Avenue at a forty-five degree angle on the south and west. Only two buildings remain on the site. One is a condemned Italianate building which is in terrible condition but not beyond repair. The building seems to be last used for a church. The other is a small rectangular piece connected to the Italianate building. The eastern portion of the site has a twelve foot drop to the Canal on a one-to-three ratio. This sloped land is part of the contour work for the lower Canal Redevelopment Project. There is very little pedestrian traffic in the area primarily because there is no present need for any to exist. The Indiana Avenue streetscape and surrounding area have virtually deteriorated beyond any degree of recognition.

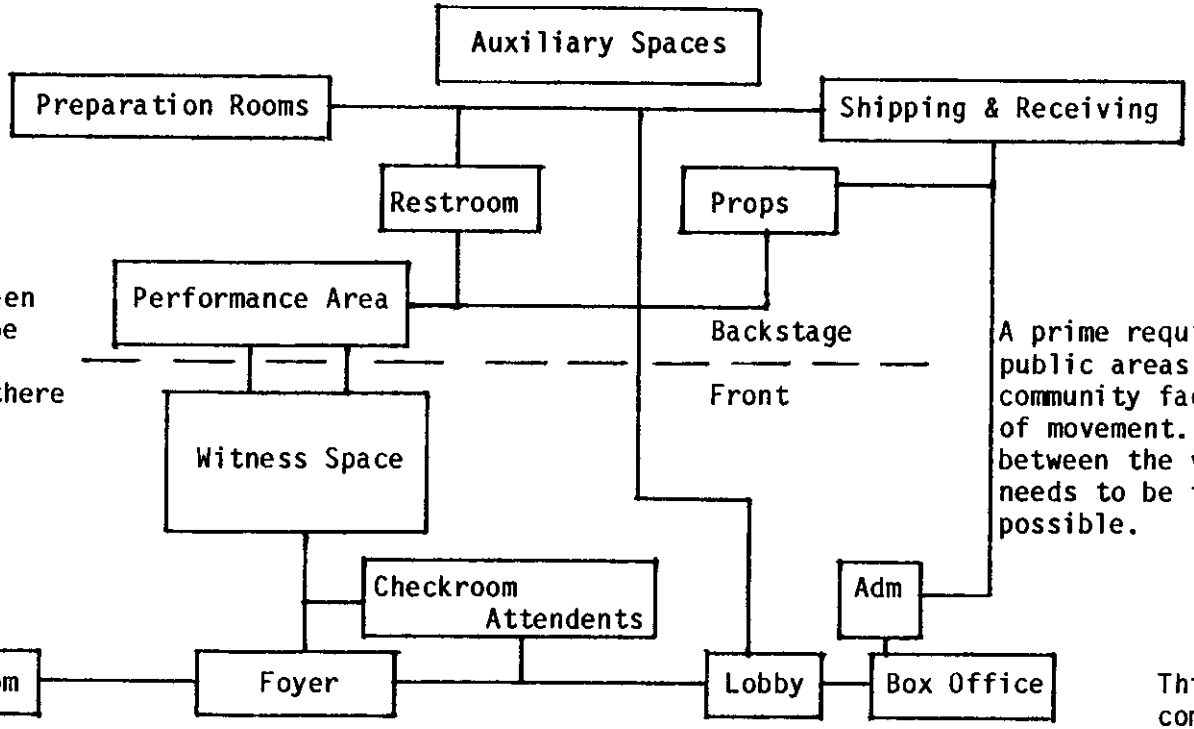
SPACE REQUIREMENTS



SPATIAL RELATIONSHIPS

These consist of preparation for and presentation of the performance. Ample storage space is needed.

Areas not essential to the facility but usually desirable. Radio broadcasting facilities. Viewing.



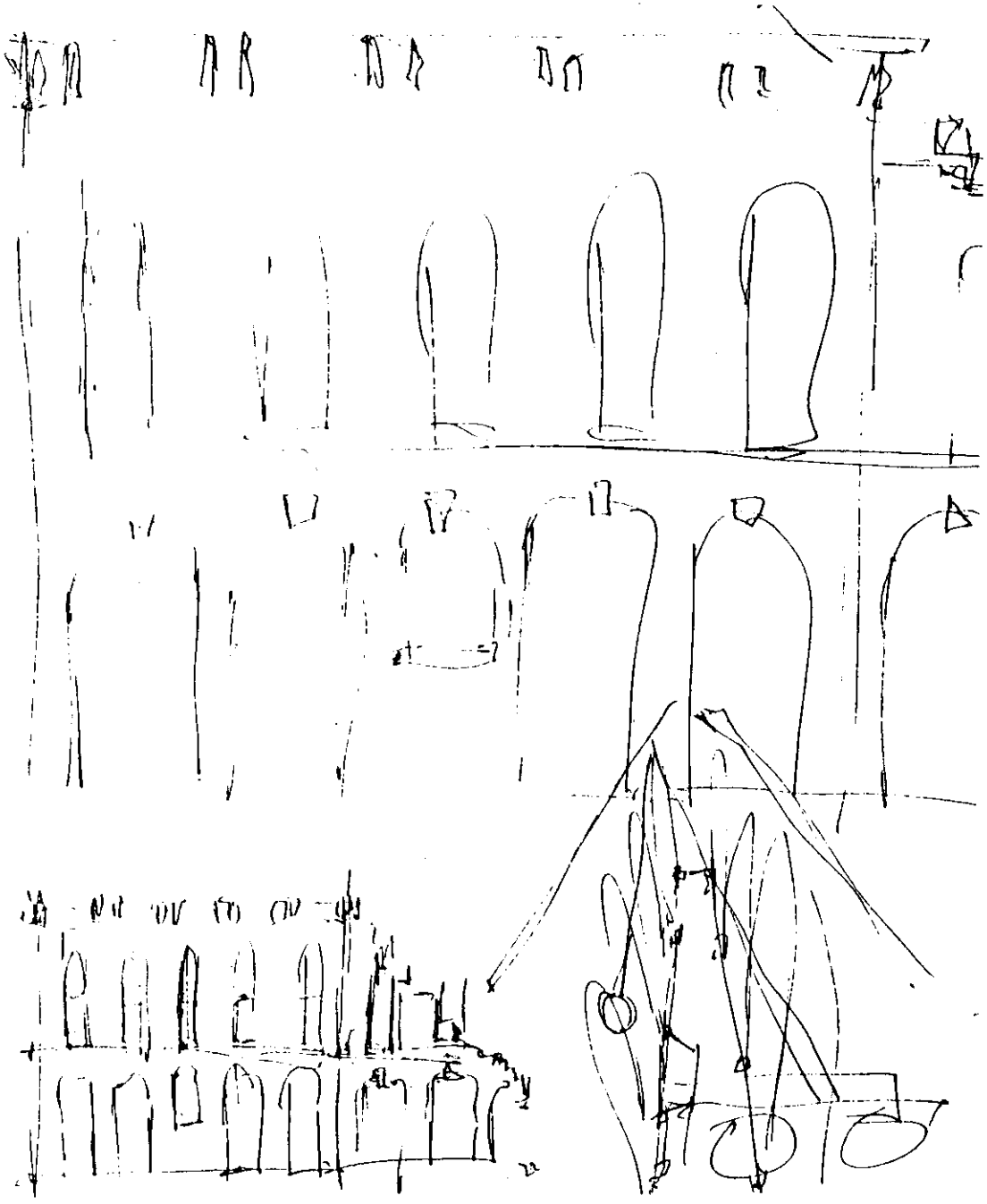
The separation between performer need not be as physical because during performance there is no separation.

A prime requisite for public areas in the community facility is ease of movement. Access between the various parts needs to be free as possible.

It is always desirable to have both a vestibule and a lobby. In most cases it would be well to provide a separate lounge which on occasion may be used for Social Meetings.

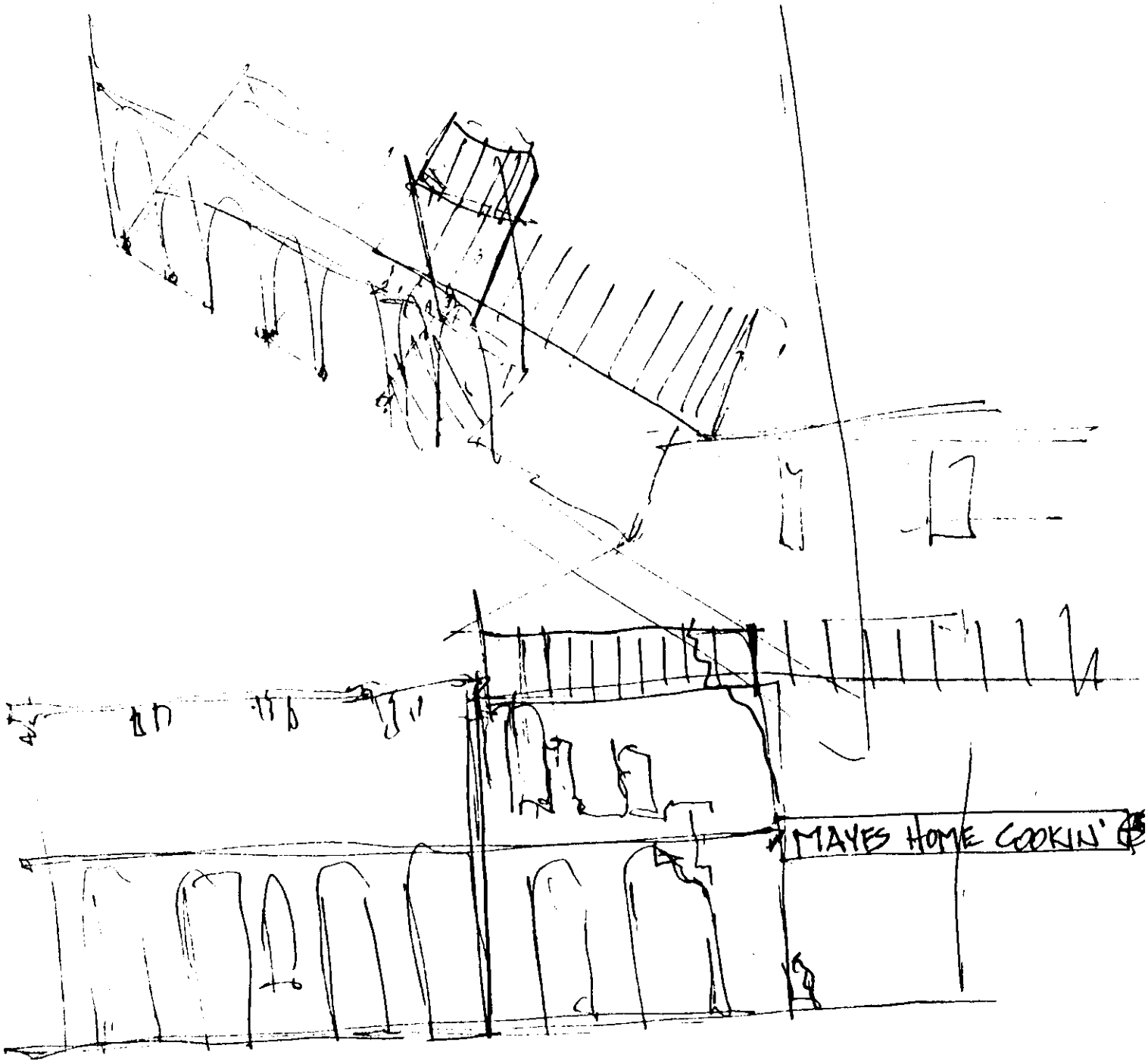
Social occasion lobby should be arranged to show off groups of people and their clothes to advantage.

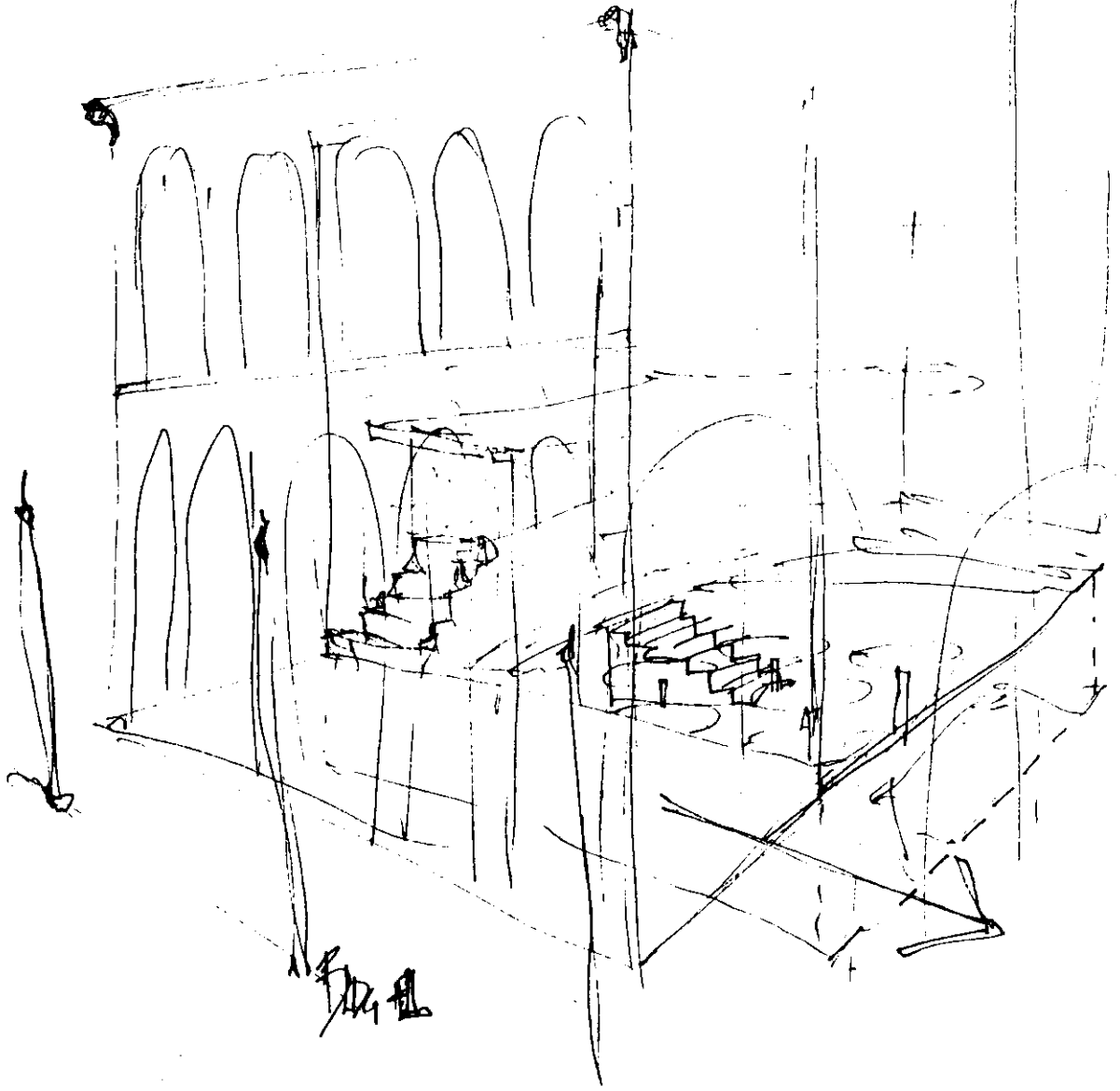
This should both command the entrance to inner lobby and at the same time permit lines to form without obstructing it. Free wall space.

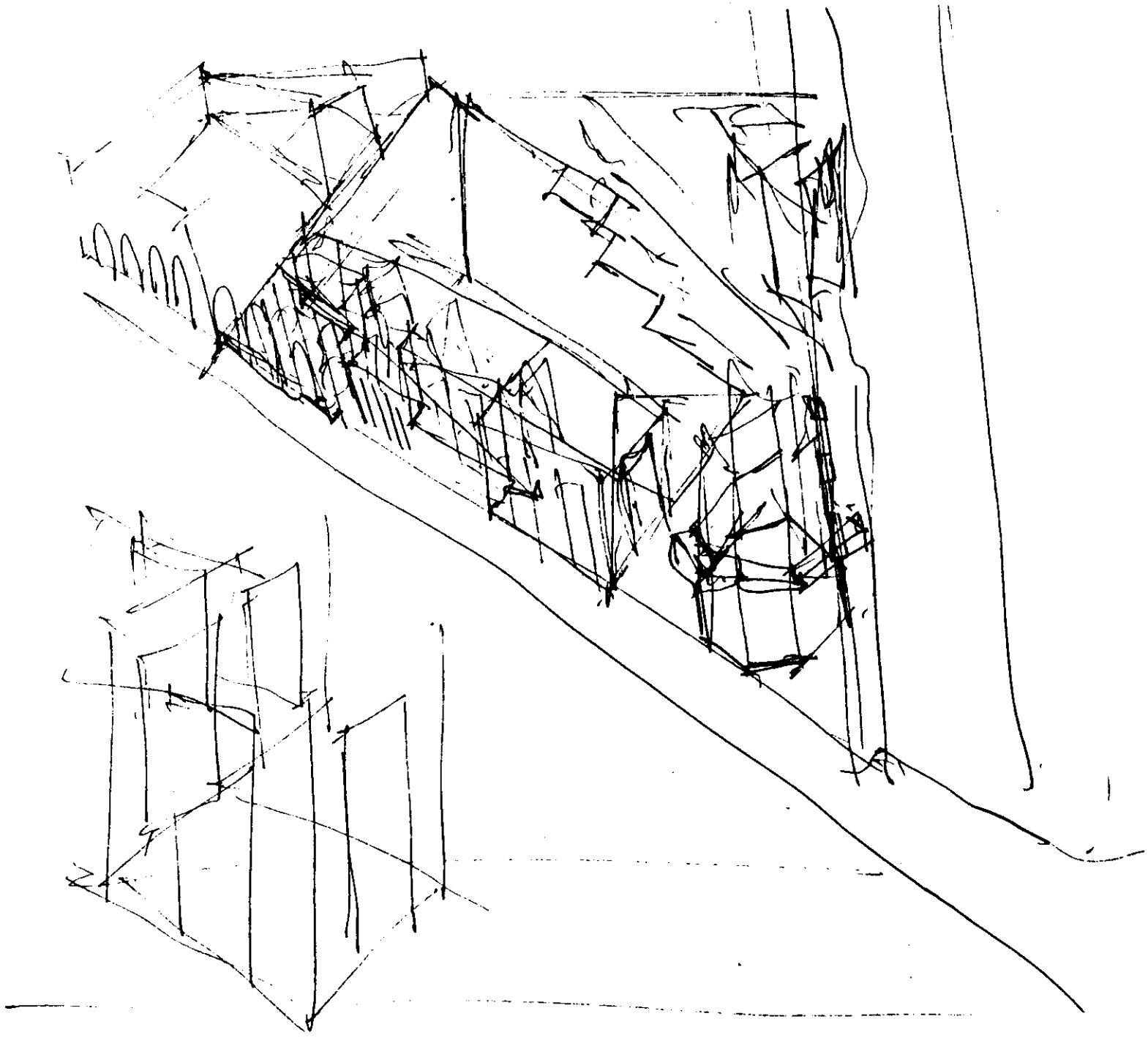


CLASSICAL JAZZ FACILITY

Users	General Public Patrons	This space is open to the General Public willing to pay a cover charge to enjoy Jazz in a night club atmosphere. Advance sale tickets may be sold for designated dates of Classical Jazz concerts.
Time	11:00 AM 2:00 AM	This flexible facility may be used for lightweight food and drinks and matinee performances.
Function	Classical Jazz	Classical Jazz reflects a bond between the audience and the practitioners. It is a time and place for social gathering, interaction between people, entertainment, food and drinks. The musician may be part of the audience.
Equipment	Small Stage Tickets, Chairs Bar	The stage for Classical Jazz does not need the electrical equipment necessary to support many other forms of musical performance.
General Square Footage	2500 Sq. Ft.	A small but comfortable space is a characteristic of Classical Jazz performances.
Access	Kitchen Service Street Preparation Room	A limited view of the indoor activity from Indiana Avenue should be a consideration. Also patrons and musicians should have limited access to other parts of the facility.

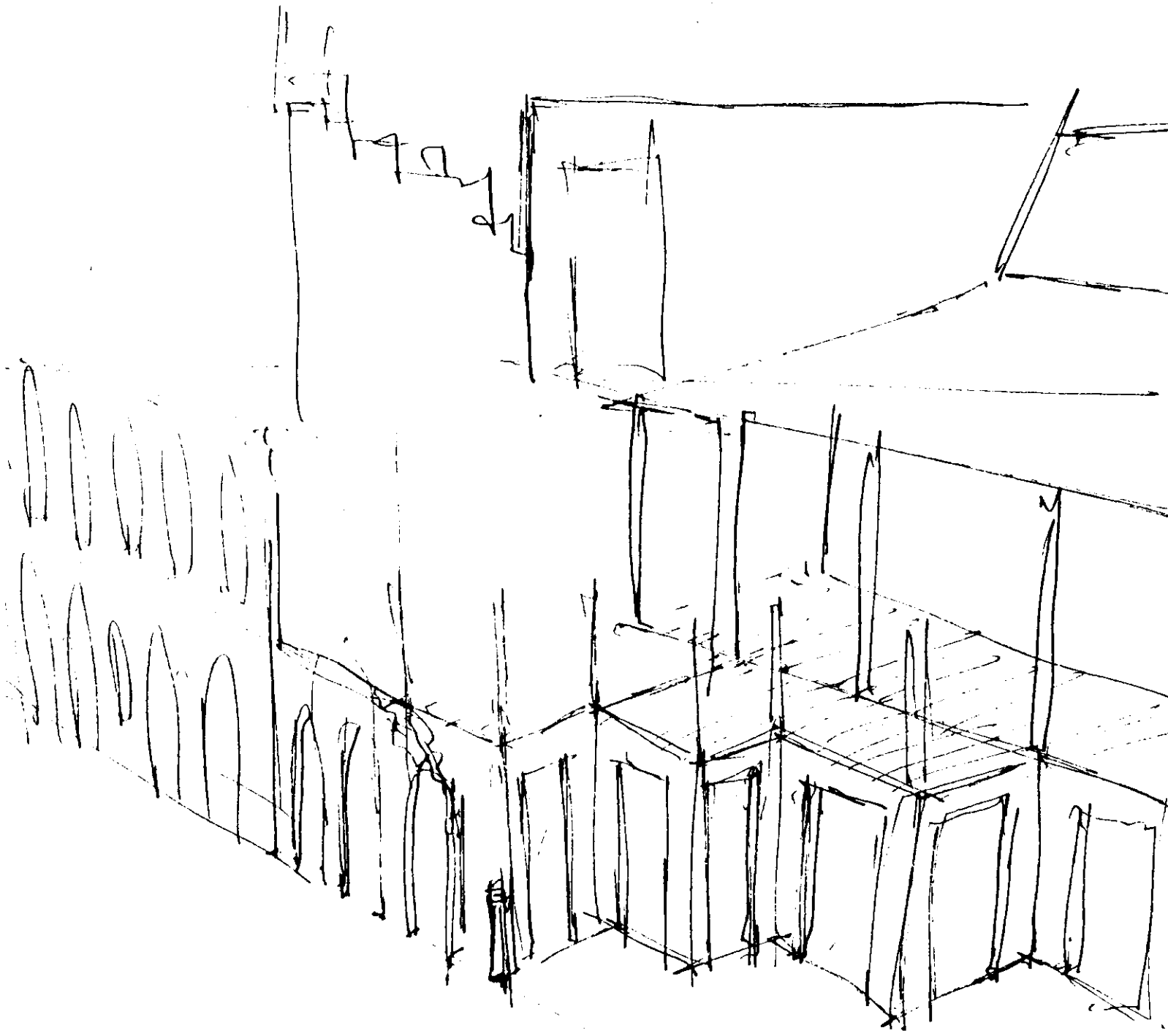

MAYES HOME COOKIN'

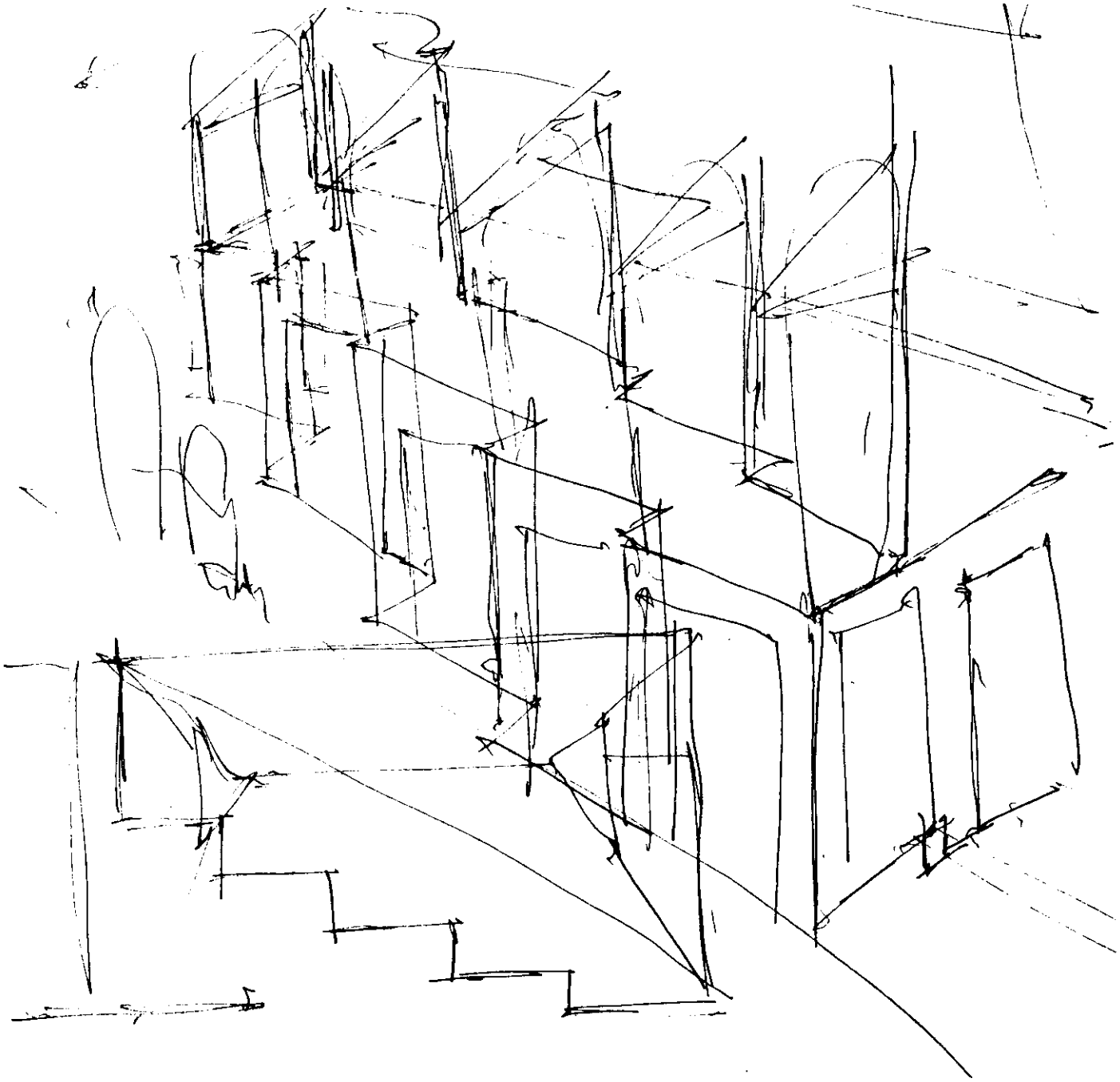




RESTAURANT

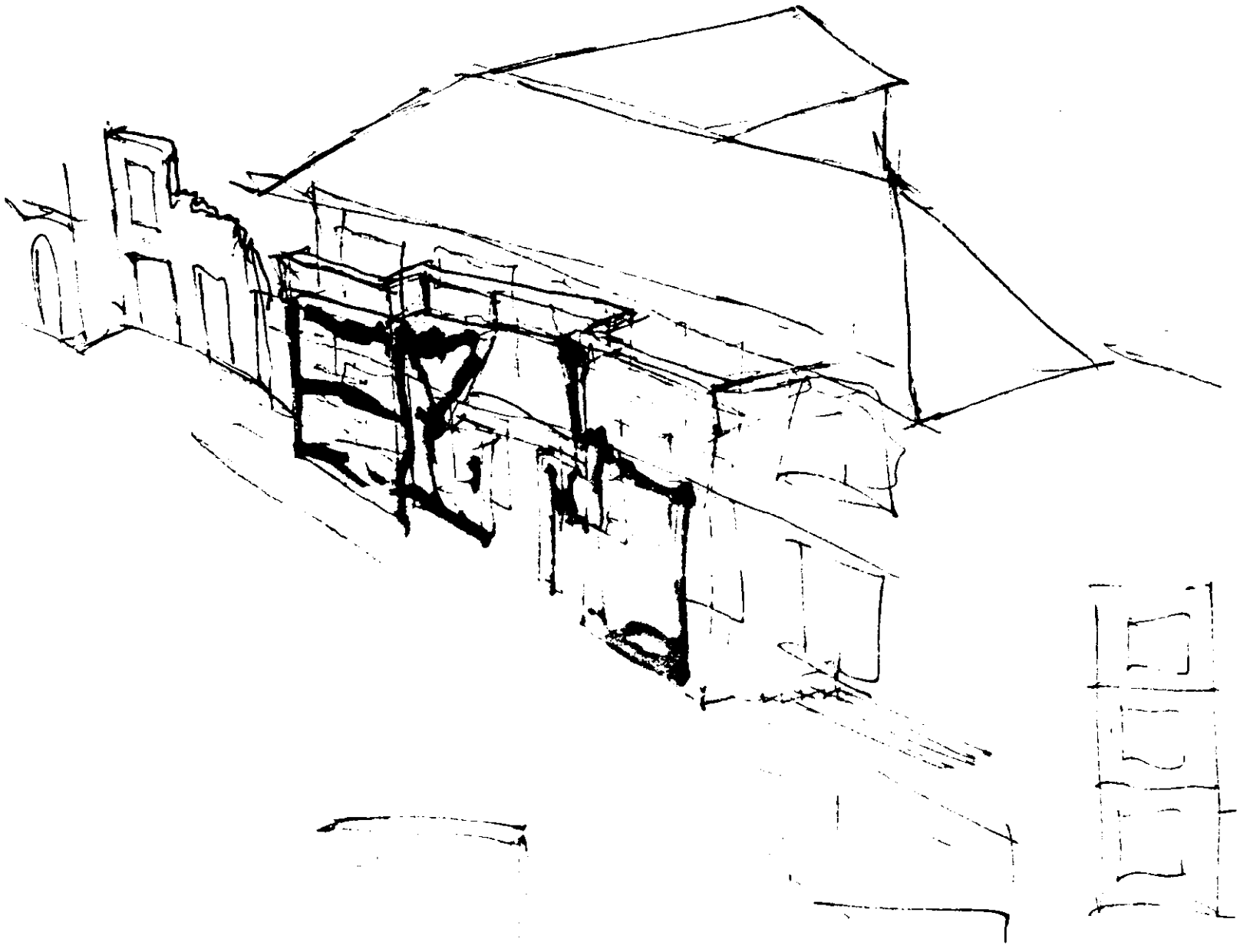
Users	General Public Patrons Musicians	The time of day must be considered when discussing the users of this stage.
Time	11:00 AM 2:00 AM	A working day may begin with lunch on the sidewalk cafe for downtown workers, and end with a romantic dinner for two Jazz lovers.
Function	Dining	The restaurant is divided into three specific dining areas. First is the outdoor cafe which faces Indiana Avenue. The second is an indoor dining room with a limited view of the Fusion and Big Band area. The third is confined to lightweight food and drinks in the Classical Jazz facility.
Equipment	Typical Restaurant and Bar Materials and Equipment for Kitchen	Indoor-outdoor equipment and furniture must be used for the street cafe.
General Square Footage	5400 Sq. Ft.	This square footage does not include the Classical Jazz area.
Access	Street Service Area Classical Jazz Facility	The kitchen must be located where it will have direct access to all three areas.

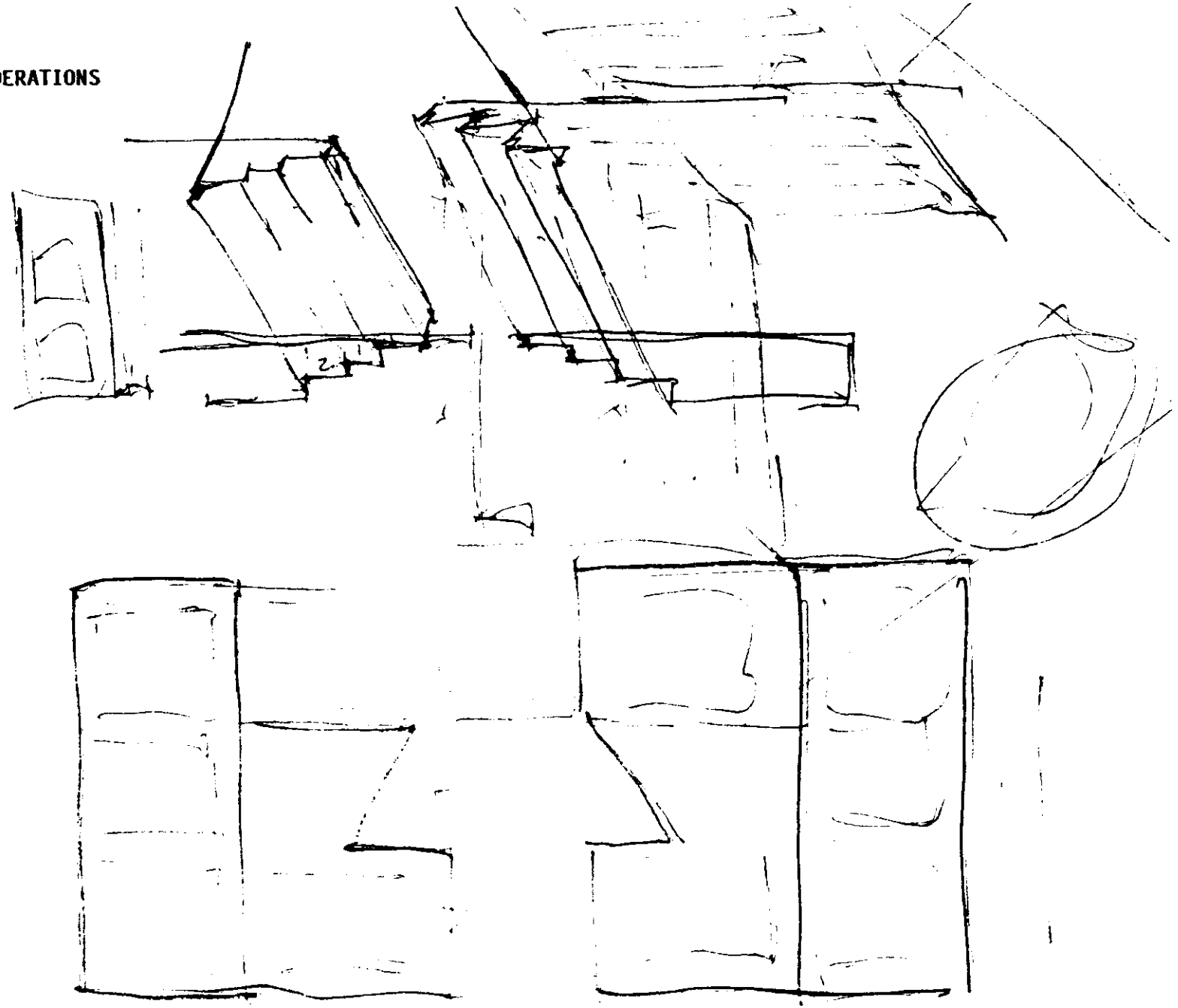




FUSION - BIG BAND FACILITY

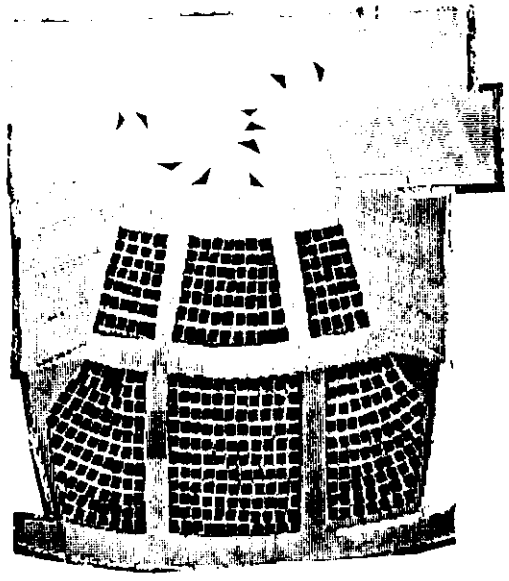
Users	Patrons Musicians Engineers	The scale of the space and its relationship to the audience should be the major design consideration. Minor adjustments for the stage in the form of risers and for the seating area in the form of a temporary dance floor are suggested.
Time	24 Hour Seasonal Amphitheatre (Summer Season)	Most Fusion artists prefer to perform outdoor and usually tour during the summer. A Fusion and Big Band concert season may be developed.
Function	Big Band and Fusion Performances	Both are large format Jazz forms with a more formal relationship between the audience and practitioners.
Equipment	Electrical Acoustical Lighting Engineering Seating	Space must be provided for the support equipment necessary for Fusion performances.
General Square Footage	15,000 Sq. Ft.	The approximate seating capacity for this facility is 900. The stage is very large to support each unique performance technique.
Access	Preparation Area Street Restaurant Classical Jazz Facility	Two-way limited access to the Indianapolis Canal and Indiana Avenue could increase the curiosity of the viewer.





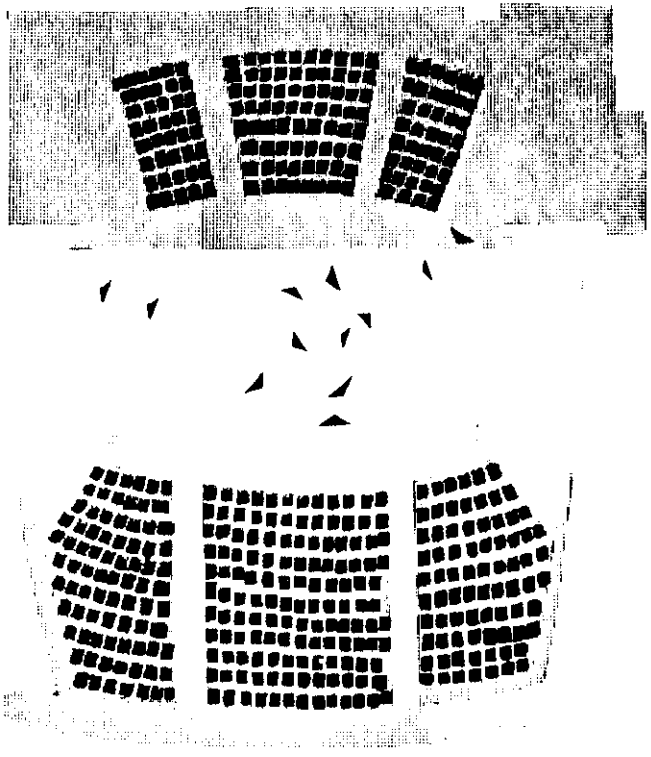
VOCABULARY OF SUBJECTIVE ATTRIBUTES OF MUSICAL-ACOUSTICAL QUALITY

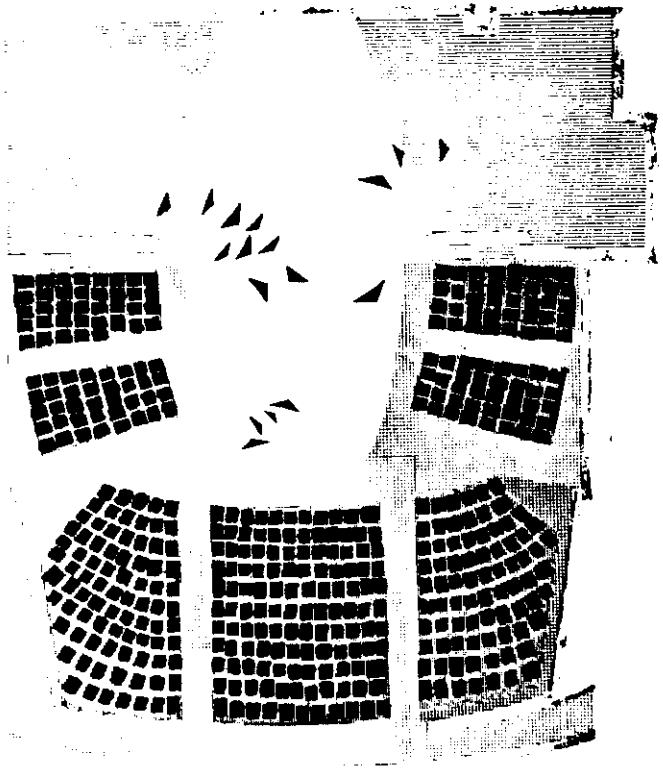
	QUALITY		ANTITHESIS	
	Noun form	Adjectival form	Noun form	Adjectival form
1	intimacy, presence	intimate	lack of intimacy lack of presence	non-intimate
2	liveness, fullness of tone	live	dryness deadness	dry dead
	reverberation	reverberant	lack of reverberation	unreverberant
	resonance	resonant	dryness	dry
3	warmth	warm	lack of bass	brittle
4	loudness of the direct sound	loud direct sound	faintness... weakness...	faint... weak...
5	loudness of the reverberant sound	loud...	faintness... weakness...	faint... weak...
6	definition, clarity	clear	poor definition	muddy
7	brilliance	brilliant	dullness	dull
8	diffusion	diffuse	poor diffusion	non-diffusion
9	balance	balanced	imbalance	unbalanced
10	blend	blended	poor blend	unblended
11	ensemble	--	poor ensemble	--
12	response, attack	responsive	poor attack	unresponsive
13	texture	--	poor texture	--
14	no echo	echo-free anechoic	echo	with echo echoic
15	quiet	quiet	noise	noisy
16	dynamic range	--	narrow dynamic range	--
17	no distortion	undistorted	distortion	distorted
18	uniformity	uniform	non-uniformity	non-uniform



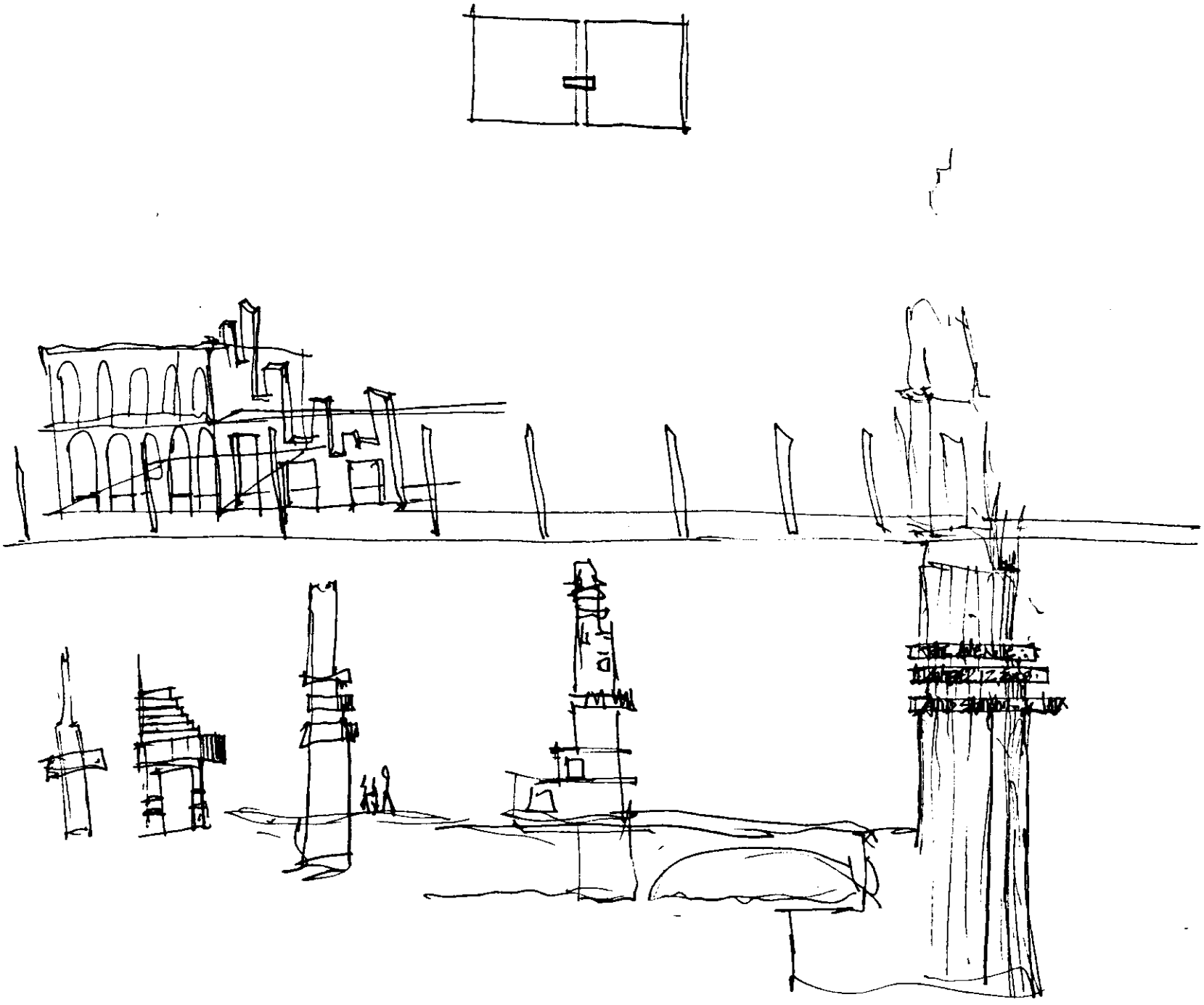
LOEB DRAMA CENTER - HARVARD - HUGH STUBBINS

Not only do performing groups want a theatre to house plays, but they also hope to use their new auditoriums for opera and musical productions, concerts and recitals. But music reverberation time demands a greater spatial volume than that for a spoken word. This implies large-scale physical changes being made to ceiling elements and even to the side walls of the auditorium. In some instances, an entire balcony can be shut off for the purpose and changing acoustical characteristics.

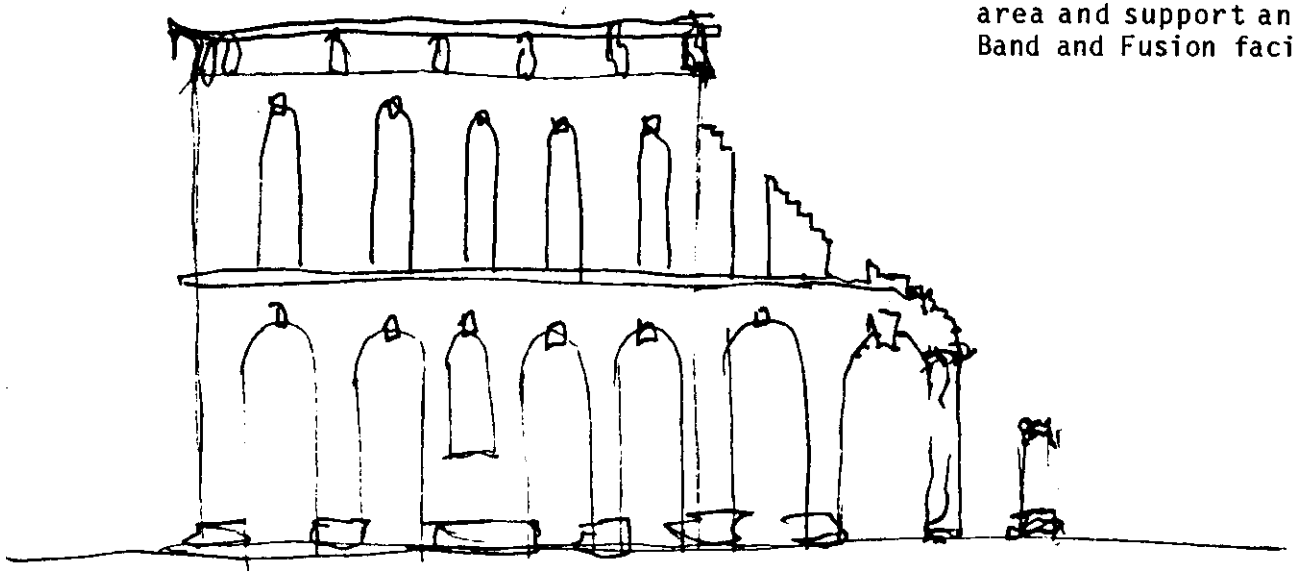


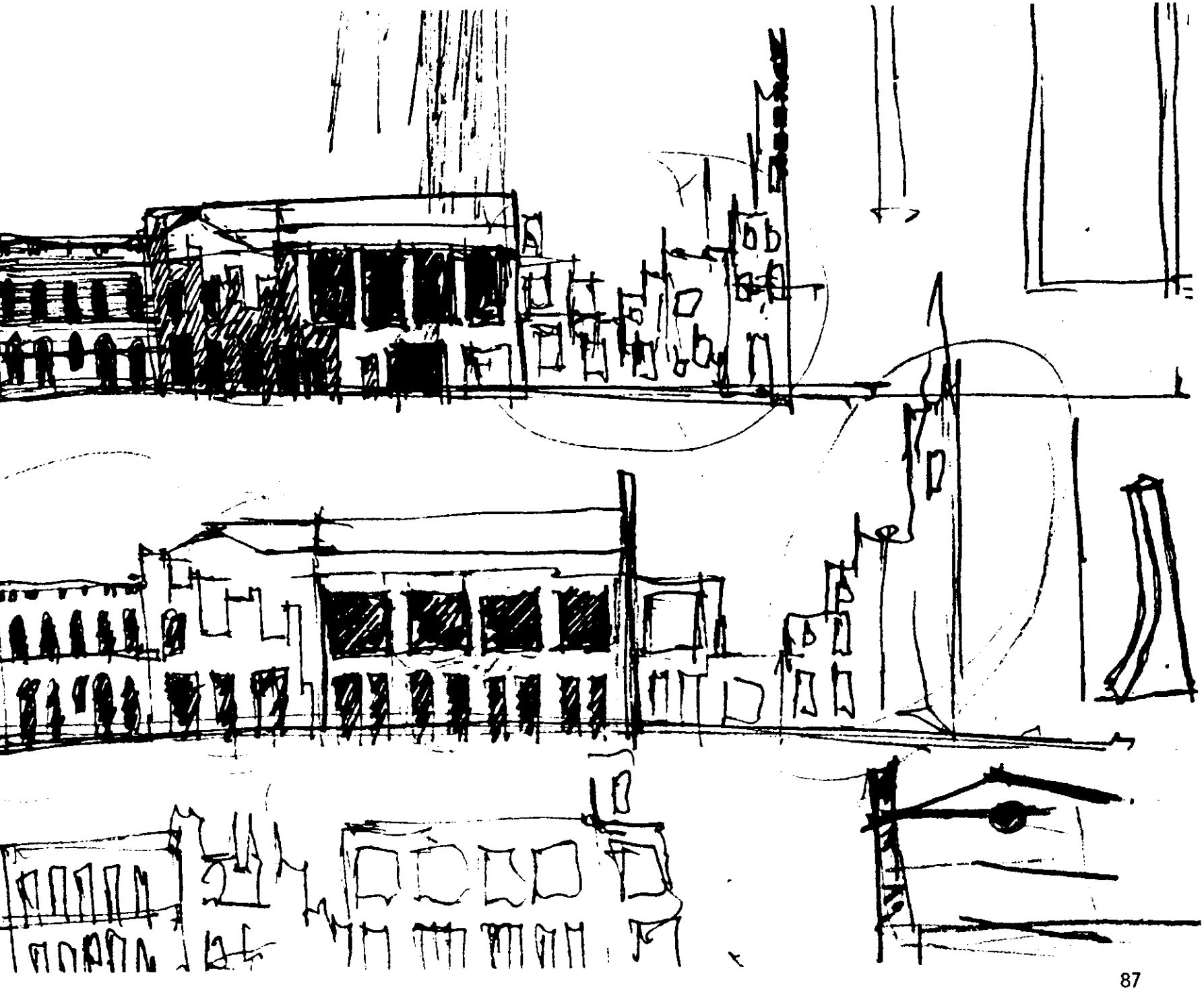


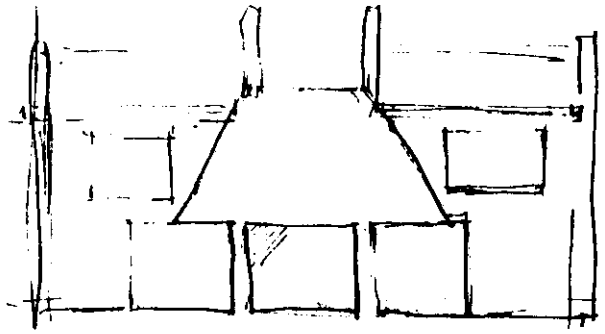
CONCLUSIONS

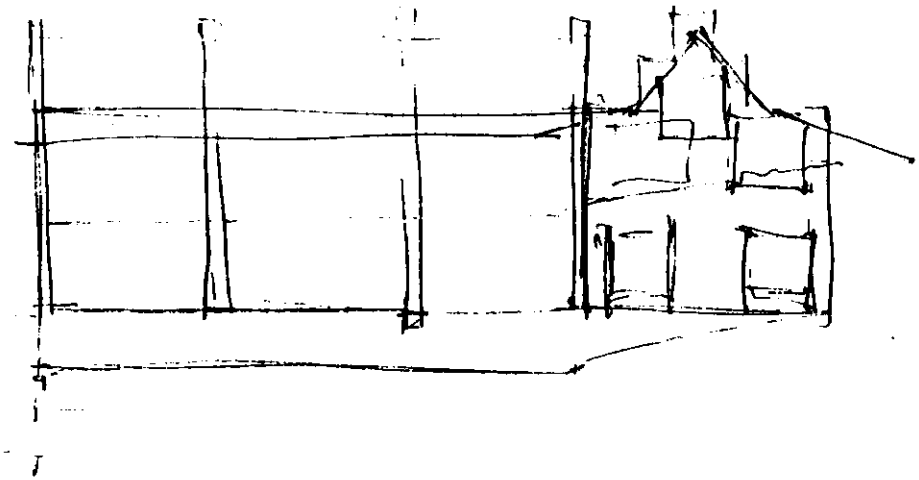


The existing structure which was descri
earlier and its architectural characteristics
to be addressed in a sensitive manner.
notion was to continue the rhythm into the n
space but also with contrast to adhere to
original existence. A break to illustra
distortion of time and also breaking away f
the European architectural attitudes was
solution to this connection. This refere
point is simply in the form of a plane and
only functional purpose is to define the c
area and support an elevated walkway to the
Band and Fusion facility.

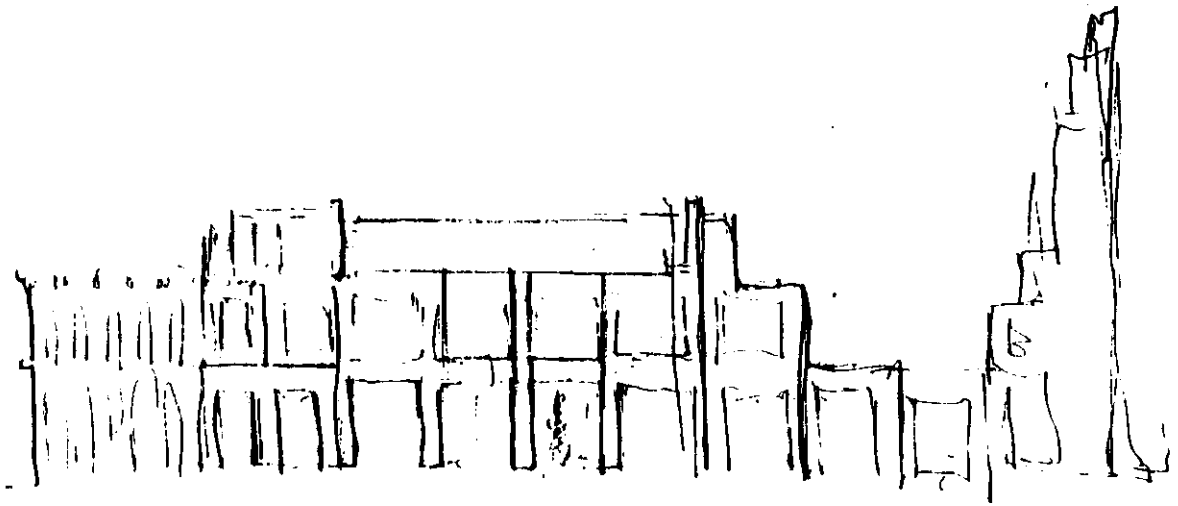


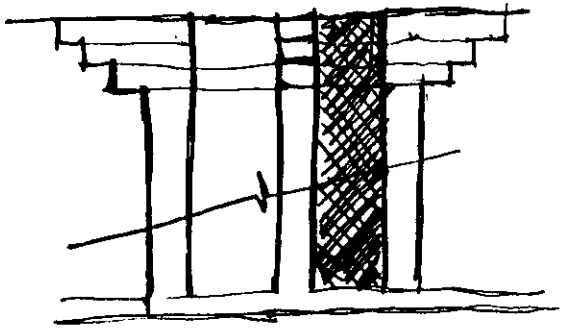


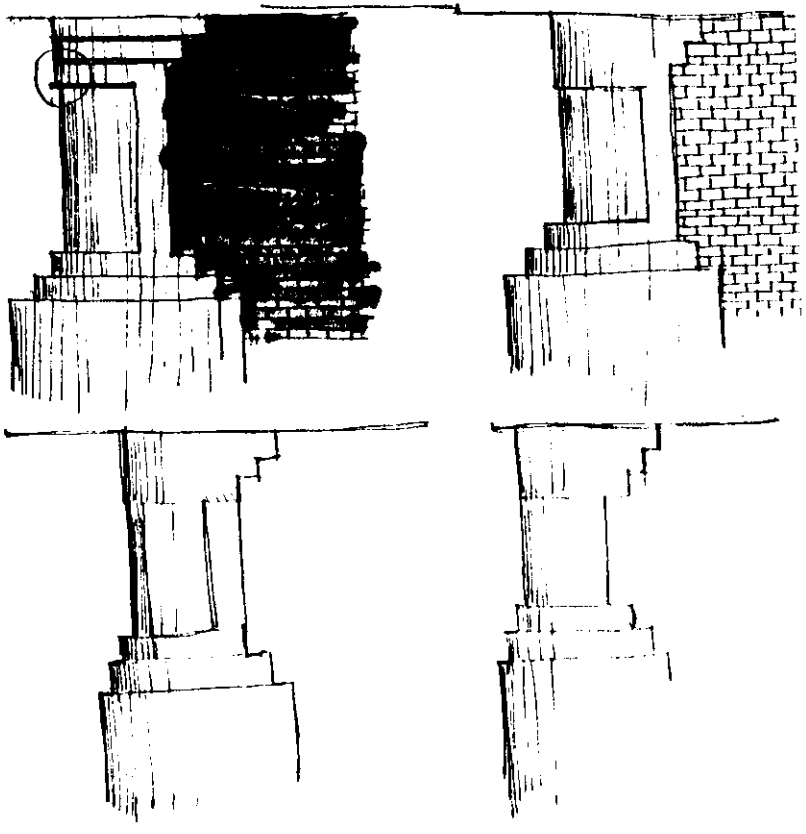


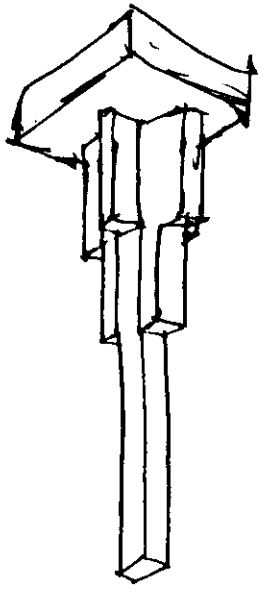


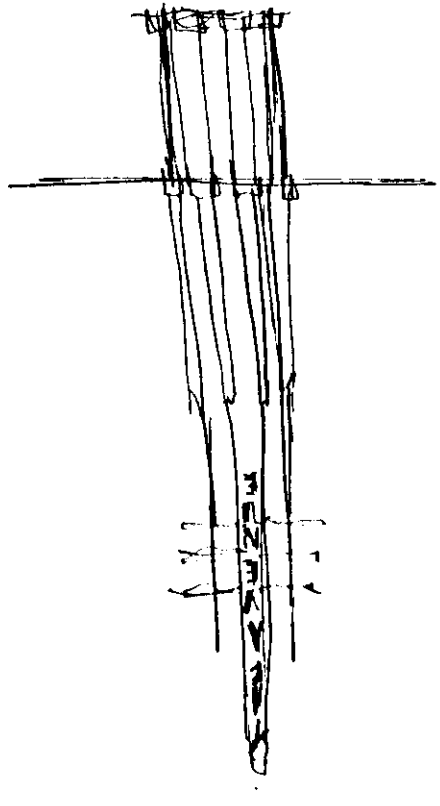
The next problem was to create a new rhythm without placing three separate facades on the street. These rhythms must refer back to the existing building in scale and relationship to the street. The challenge was to create improvisation in the form of architecture without making some shallow literal reference to Jazz, a layering system with an abstract testimonial to African contributions to American architecture. African music is layered where each individual component has its own order and they all work together to form one composition. Jazz follows the same guidelines. This is the component of Jazz which most do not understand. Actually, Jazz is very ordered, very structured and spontaneous but not whimsical. Listen to it very closely.

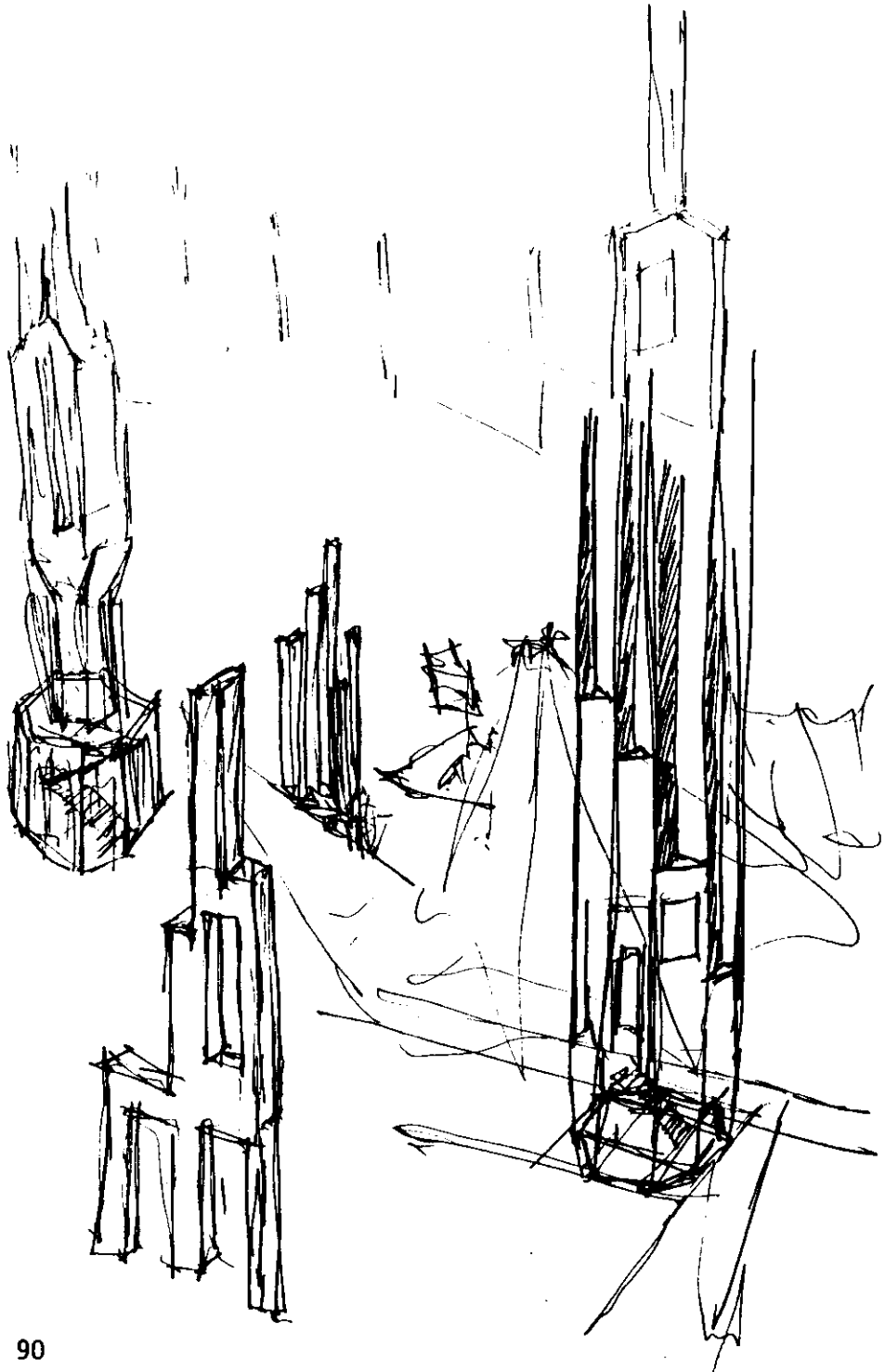




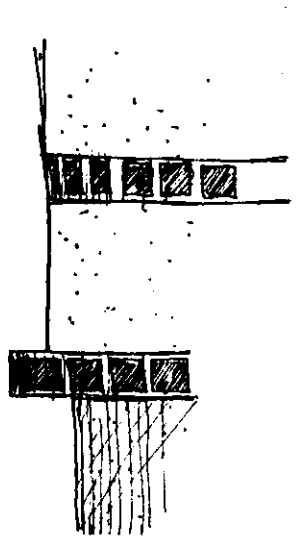


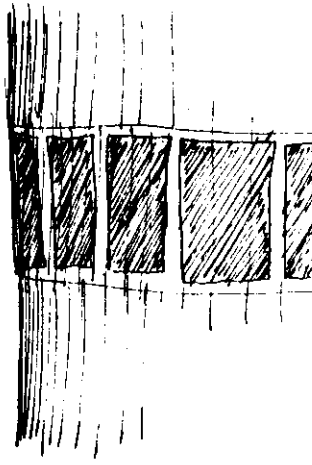


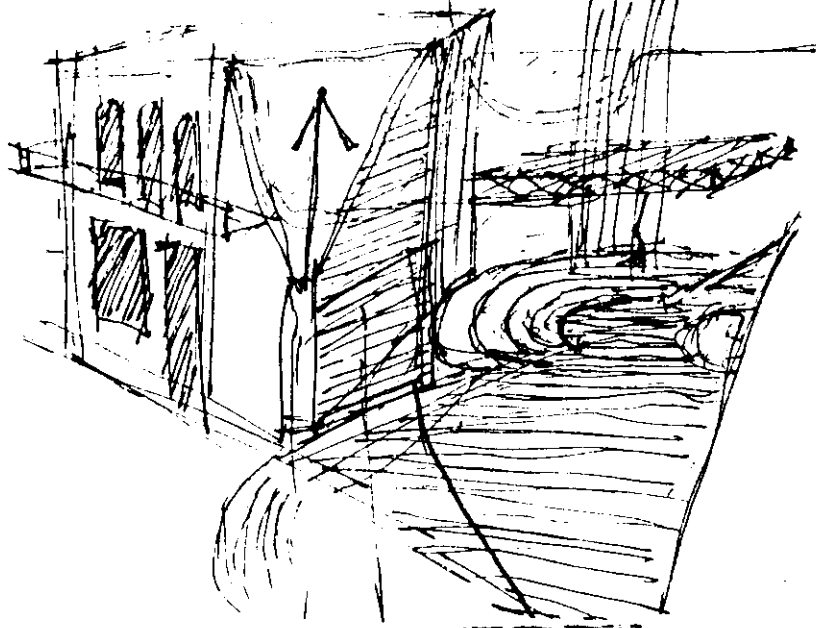


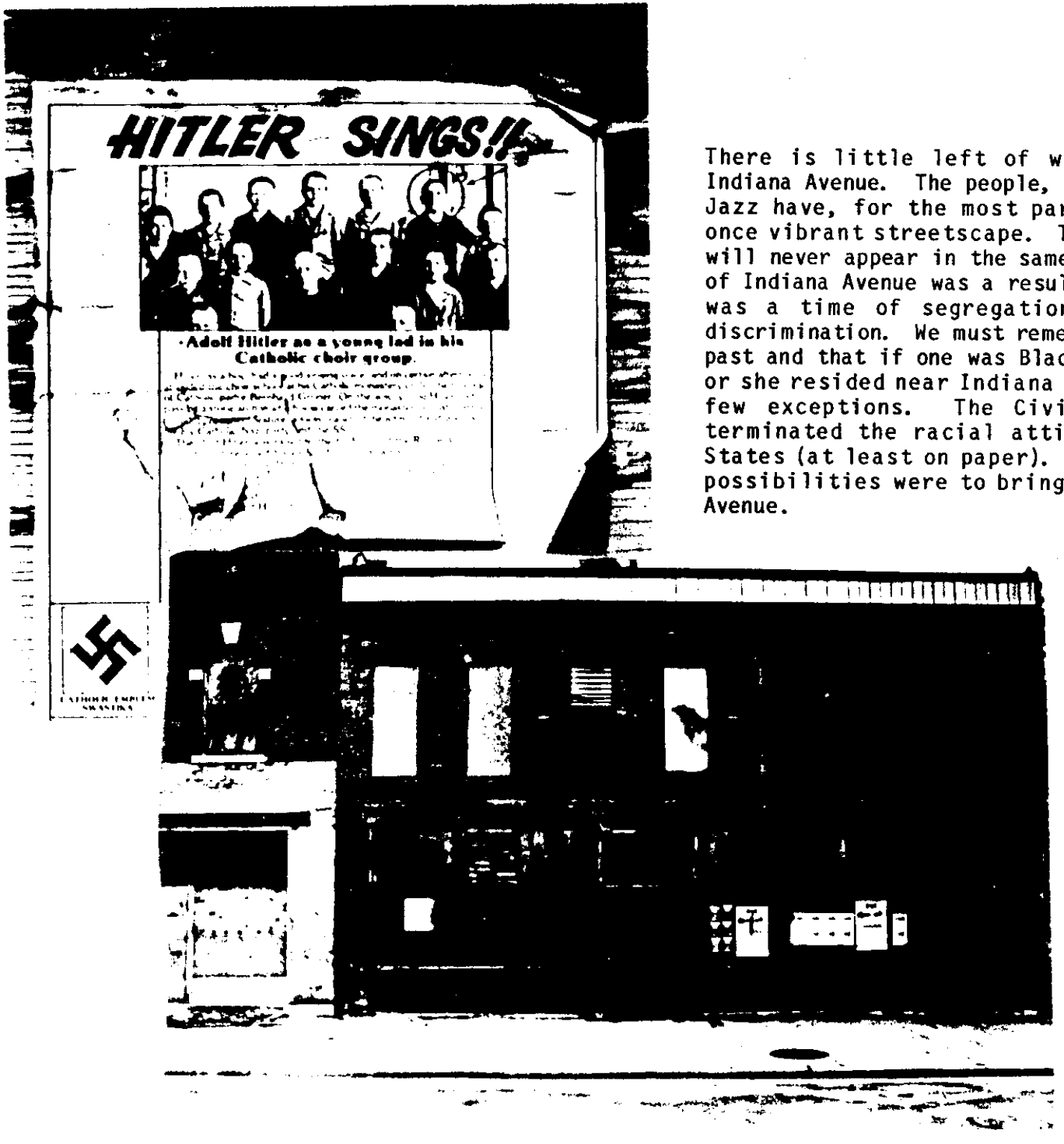


The final challenge was to address th
intersection of the Indianapolis Canal wi
Indiana Avenue. The water level is now twel
feet below the street level. A building wa
recently demolished in this space to make roo
for the Canal redevelopment project sitewor
The idea was to address the corner in the sam
manner that the late building had which a hal
octagonal shape. This shape was mirrored into a
octagon which served as a framework for vertica
architectural improvisation in the form of
tower. Functionally, this tower is used fo
signage and reflects signage used during th
streamline area. Once again the tower i
composed of individual elements which wor
together to form one piece of sculpture. Th
voids in the tower and throughout the streetscap
may be used for concert announcements made o
canvas which are mounted within.





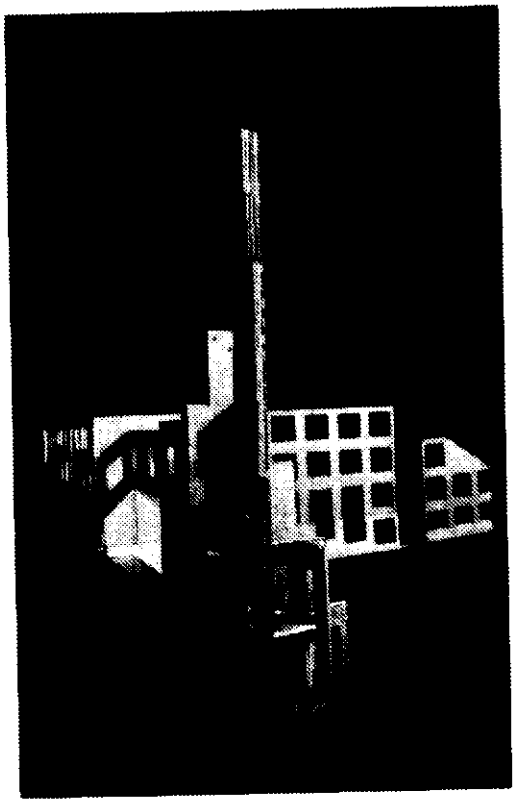


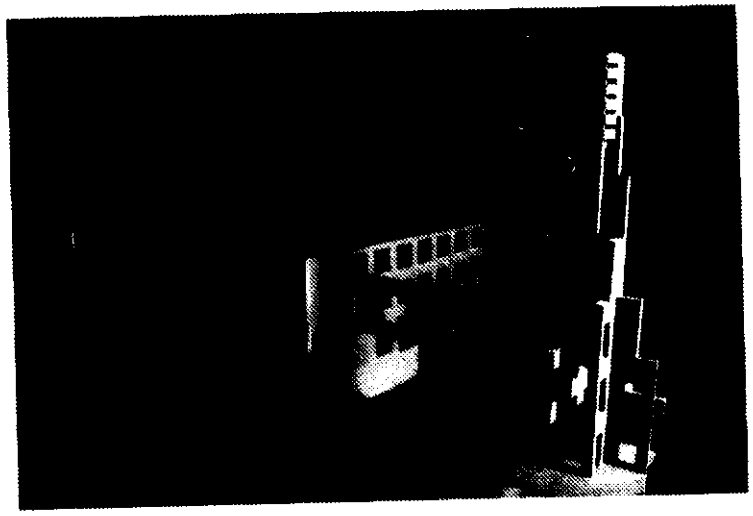


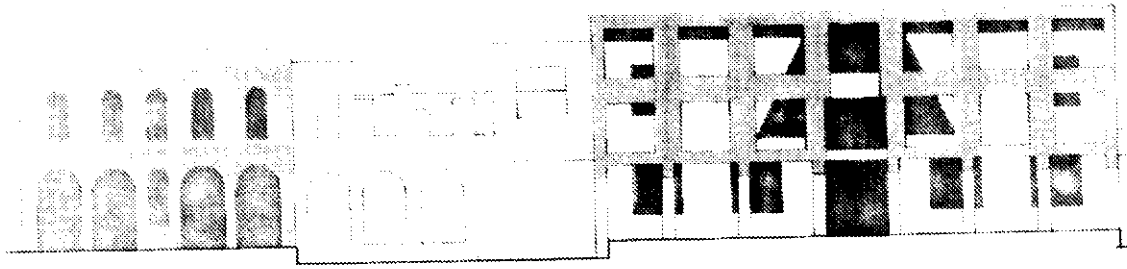
There is little left of what formerly lin
Indiana Avenue. The people, spirit, business a
Jazz have, for the most part, vanished from
once vibrant streetscape. This life and ener
will never appear in the same form. The vitali
of Indiana Avenue was a result of its time whi
was a time of segregation and legal raci
discrimination. We must remember our very rece
past and that if one was Black in Indianapolis
or she resided near Indiana Avenue. There we
few exceptions. The Civil Rights Moveme
terminated the racial attitude of the Unit
States (at least on paper). These positive ne
possibilities were to bring a death to India
Avenue.

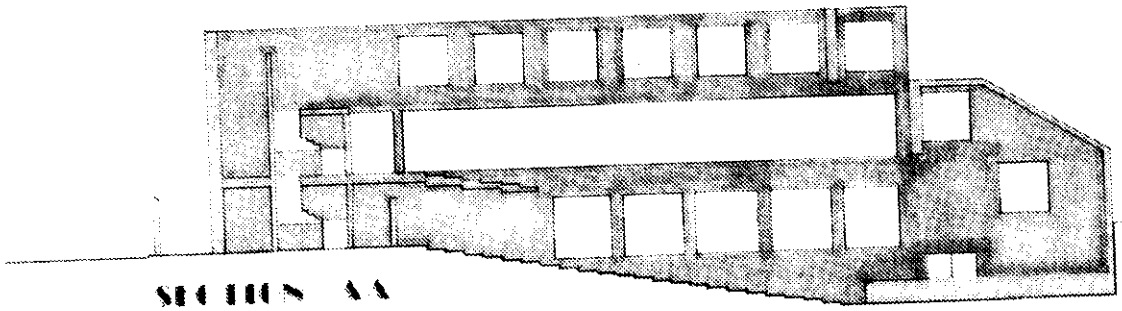
This thesis project is not designed to recreate the spirit, activities or attitude of the avenue in the strictest sense. Otherwise it would serve as a monument to racism and segregation. The Jazz facility wants to make a historical statement to all citizens of Indianapolis concerning what once existed on Indiana Avenue. Jazz is perhaps the only true American art form with universal impact. This expression was created by African Americans as America's contribution to the World. We must preserve our Jazz heritage. Otherwise it will wither to insignificance or our children will study Jazz history in the same manner which we now speak of Elvis Presley as the "King of Rock and Roll".

DESIGN PROPOSAL

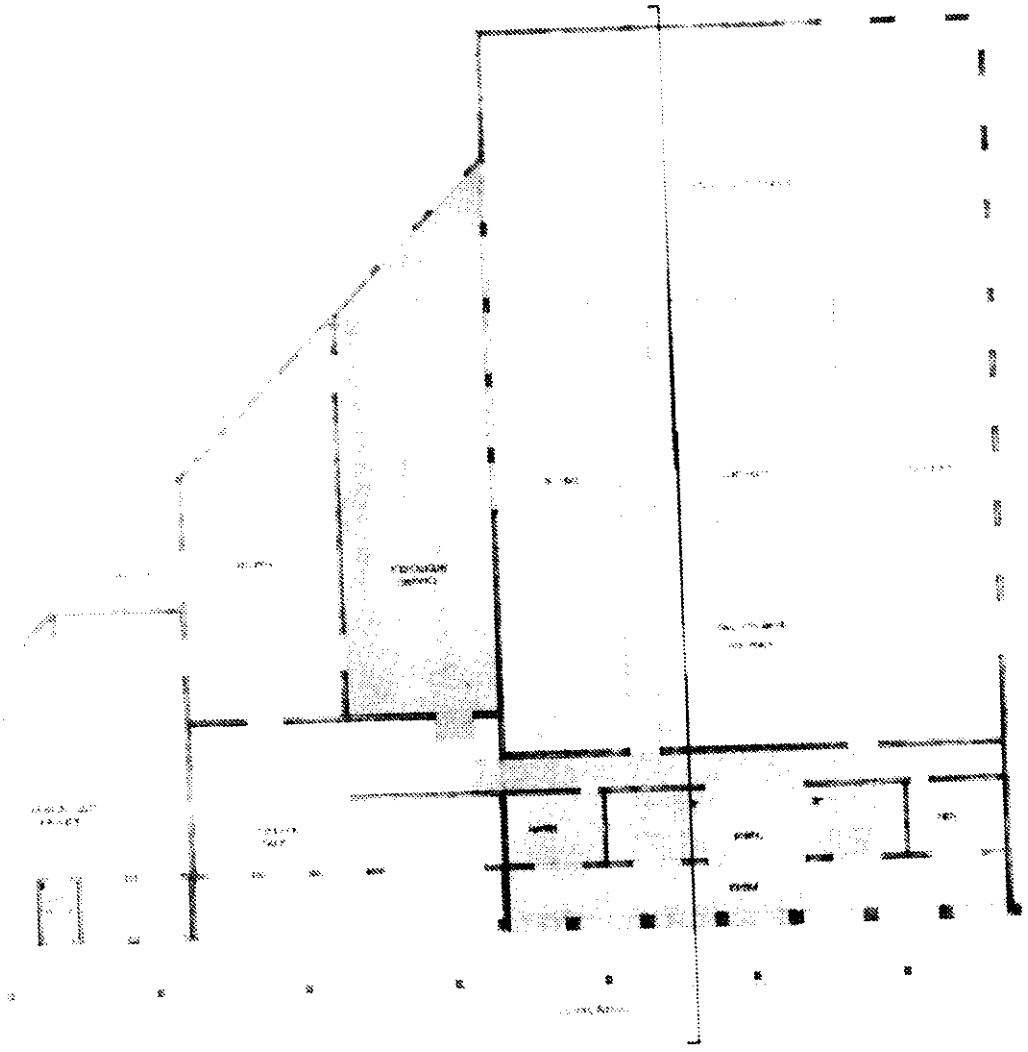




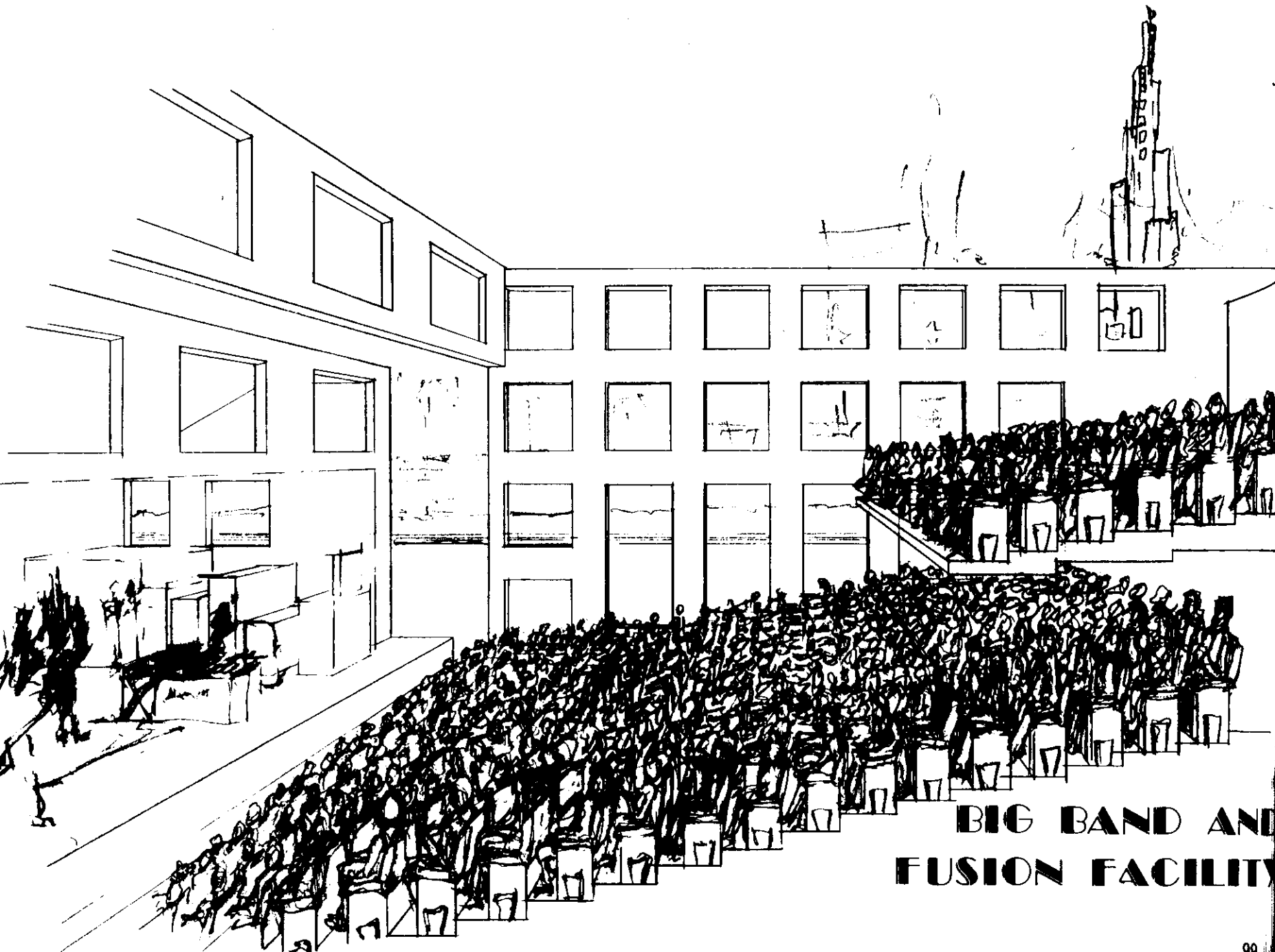


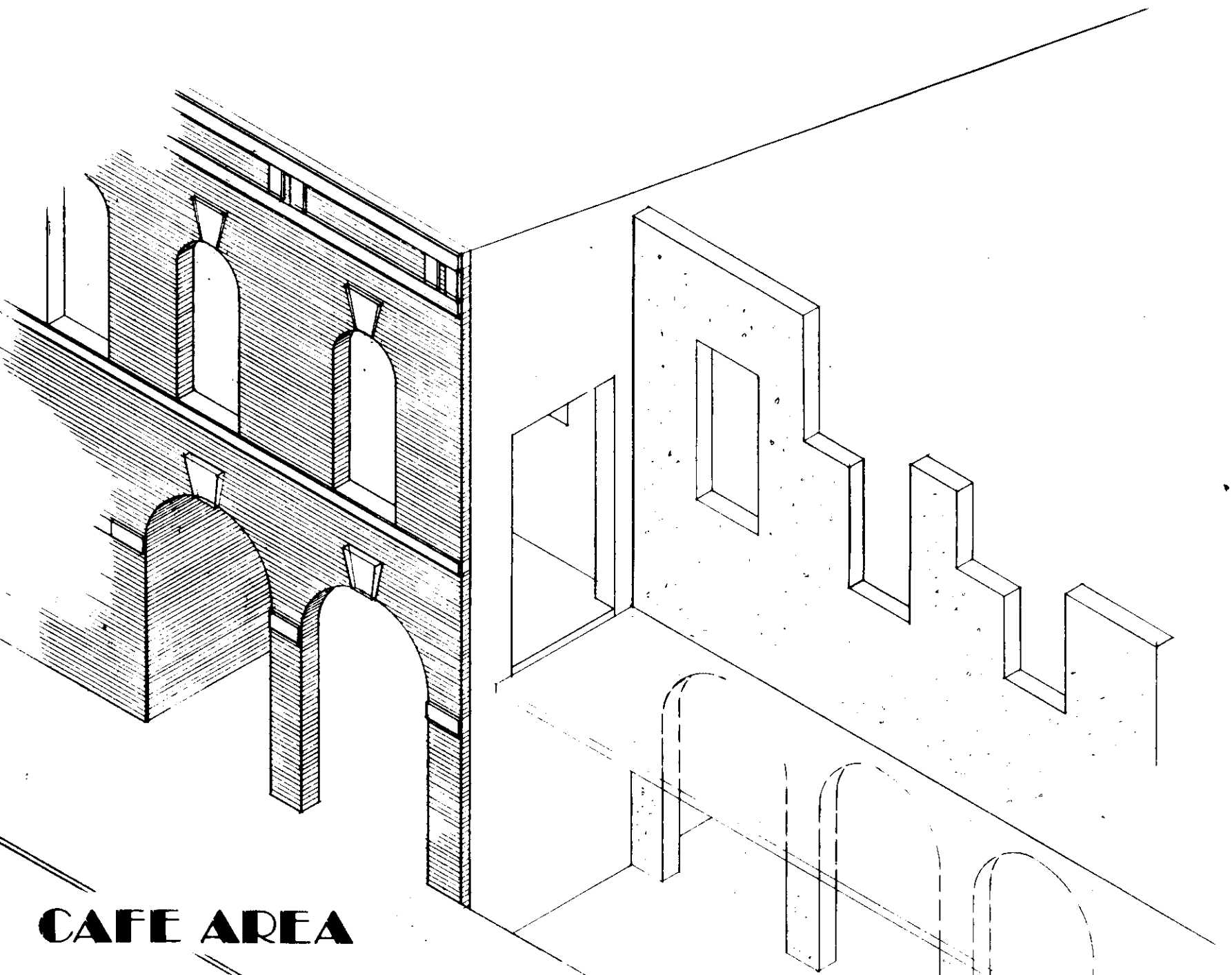


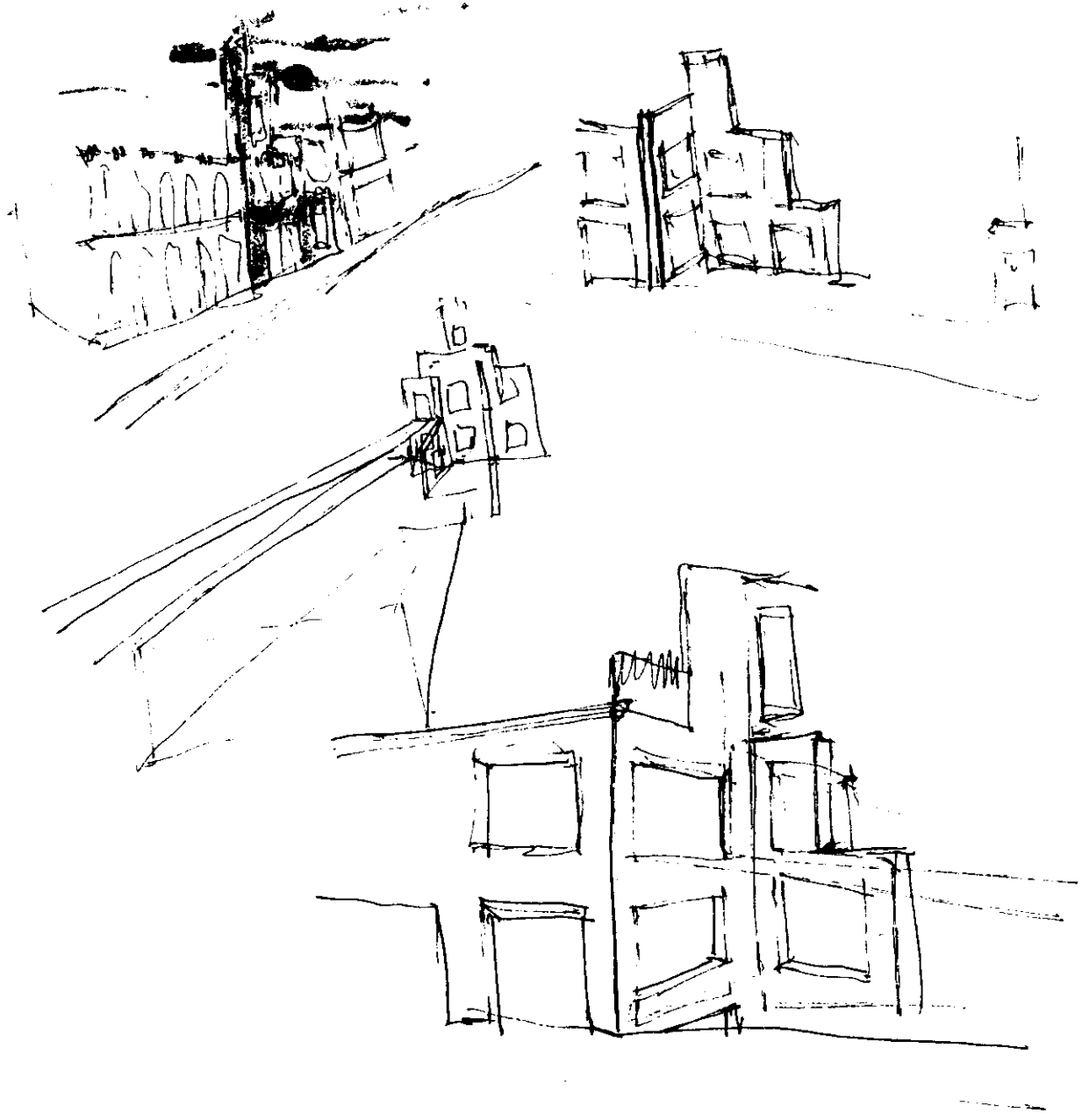
SECTION AA

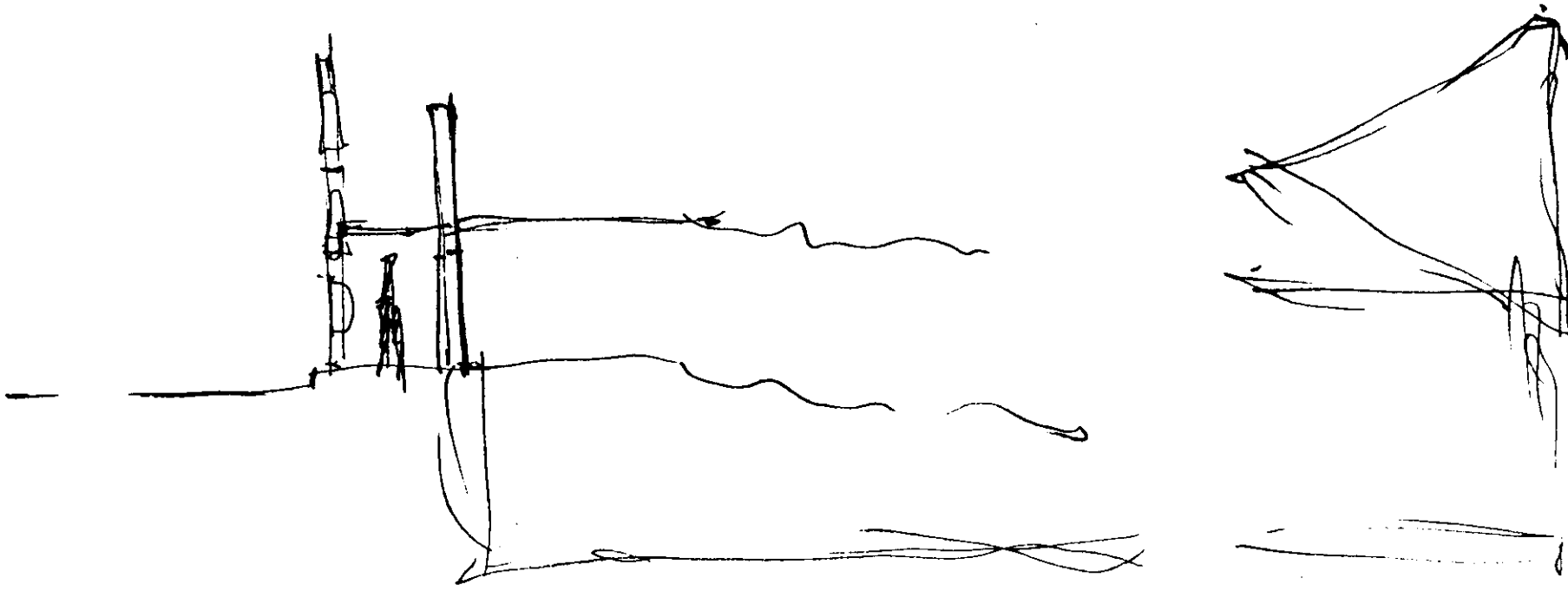


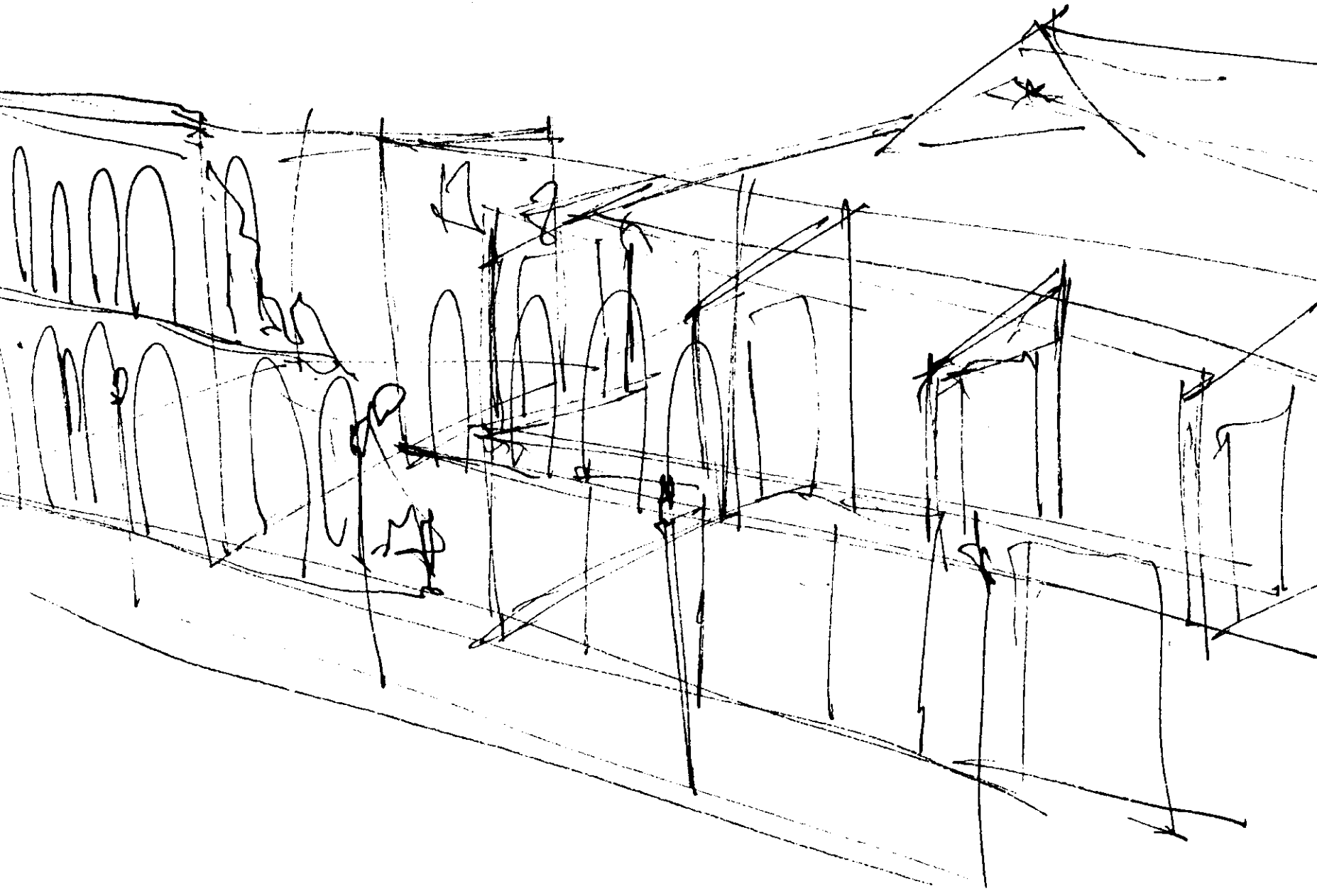
MAIN FLOOR PLAN


BIG BAND AND
FUSION FACILITY


CAFE AREA







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END NOTES

[1]Eileen Southern, The Music of Black Americans, W. W. Norton & Company, New York, 1983, p. 3.

[2]Gunther Schuller, Early Jazz, Oxford Press, NY, 1968, p. 5.

[3]Eileen Southern, The Music of Black Americans, p. 7.

[4]Gunther Schuller, p. 62.

[5]Hildred Roach, Black American Music: Past and Present, Crescendo Publishing Company, Boston, 1973, p. 5.

[6]Ibid., p. 62.