The proposed project is about providing Chicago’s economically disadvantaged young musicians access to a distinctly urban facility where they can develop their natural talents, curiosities, and musical voice in an integrated, supportive, and socially relevant environment.

Washington Park Center for Improvisational Music.

The importance and accessibility of music in public schools is a topic that is often overlooked by many school boards and neighborhood activist groups alike. Although music programs commonly exist in wealthier school districts, or even in more affluent schools within the same district, inner city school music programs often suffer heavy funding cuts. In Chicago, it is not uncommon to encounter many underfunded and underperforming schools that simply cannot budget any substantive music program because of the need to spend every available resource on improving basic academic performance within the required core curriculum. Additionally, school districts often look for partial solutions to this problem, mitigating pressure from the community by funneling significant resources into a handful magnet schools intended to eliminate the need for equally viable music programs in all schools.

Obviously the proposal for this music center cannot hope to resolve every instance of this type of neglect in the entire south side of Chicago. What I will achieve however, is a change in the dialogue and the way that we think about how such an institution should operate. The project will be located in the Washington Park neighborhood, between the 55th Green Line “EL” station and Washington Park, directly on Garfield Boulevard. This facility will be separate from the umbrella of the Chicago Public School District and be a location where interested young musicians will have access to instruments, studio environments, instructors, and hopefully a diverse cast of peers with whom to explore whatever elements of musicality interest them most. It is my hope that this center will become a substantial cultural presence in an economically neglected neighborhood deserving of targeted and intelligent development. [Continued on next page]
[Continued from previous page.] Musical exploration, the last element of the aforementioned goal, is probably most poignant in illustrating the need for this center. Aside from the financial challenges of realizing this project, there is a need to recognize the importance of developing creative and talented musicians in advancing the art form as a whole. Distinctly American music genres, like the blues, bluegrass, jazz and others, are steadily declining in interest while modified and remixed versions of these efforts are seeing mass popularity. We are nearing the point where the necessary connection between musical proficiency and contemporary music is being lost. This is why this center is attempting to focus on the art of improvisation in music, be it through individual solos, composition, hybridization of music “styles,” or through other means. Its location in an urban milieu is a direct attempt to reconnect with the amalgamation of cultures that occurs most often within cities and with the young innovators who will create the next sound or musical phase shift.

In essence, the project will belong to the neighborhood, community, and the city. It will be affordable. It will have a close relationship with Chicago’s widely used “El” mass transit system. And it will attempt to engage the city’s youth by giving them the knowledge and tools to create and study music that will be distinctly their own.

**Precedents and Organization:**

The most challenging aspect of implementing this proposal will be finding the funding, educational, and technical support necessary for realizing and maintaining a project of this size. I have, however, found a number of existing precedents for projects similar in scale and ideology. Among these, an acknowledged need to restructure the relationship between proposed music programs or facilities and the local governing school district is a common thread.

Interestingly enough, in Chicago there are a handful of institutions in existence declaring similar goals about the importance of music education. Among those expressing interest in neighborhood outreach are programs offered by the Jazz Institute of Chicago and the Merit School of Music. Although the Merit School of Music has a sizable facility, located near the University of Illinois at Chicago, neither program has been able to establish a performance and education center in Chicago’s underprivileged south side. Given these preexisting conditions, it may be possible to build this proposal on the strongly principled foundations of these two institutions. Naturally, this will require substantial research into their current facilities, teaching methods, and programmatic needs but will in return provide me with an accurate representation of the requirements of a similar facility and potentially those program functions still needing to be fulfilled.
Funding and Support

As I mentioned above, largely as a result of underperforming schools with a lack of funding, many school districts are simply not in a position to act as champions of the arts. Funding is always an issue, as local tax dollars in lower income communities are scarcely enough to provide necessary maintenance, safety, and adequate textbooks to neighborhood schools. Additionally, revenue for the school district is collected in the form of taxes while the neighborhood largely has no input as to where this money should be spent. An earlier example of this being the development of magnet schools, which boast a handful of comparable music programs to a greatly reduced portion of the lower income student population.

Recognizing that this resolution is not solving the problem but simply sidestepping it, many organizations have chosen instead to rethink the relationship between the music program, school district, and local neighborhoods. The resulting diagram, one that I would hope to take advantage of, defines the neighborhood music program or facility as its own distinct entity, acting often as a non-profit with outside sponsors and a close connection with the community in which it is housed. Because of the lack of direct affiliation with local school districts, programs are commonly held during after school hours, and admission is open to all that are interested, not simply to those who attend school locally or live within a permitted district.
Architectural Resolution: Design

- Aesthetics: develop and implement a contemporary architectural language that both relates closely to the urban condition of the Washington Park neighborhood while reaffirming the guiding principles

- Environment: how the design solution implements passive planning and practical green technology

- Functionality: the ability of the design to foster creative and productive musical interaction between students and the public at large

- Landscape: the ability of the design to respond to the neighboring Washington Park and other adjacent green spaces

- Safety and Security: the ability of the design to be a safe and secure haven for children

- Urbanity: how the design integrates into the existing urban fabric in a manner that enhances the current urban condition

Architectural Resolution: Research

- Research music schools, community centers, and adjunct music programs to determine current organization, programmatic use, and scale of spaces

- Review case studies and relevant precedents to identify successes and missteps of existing design solutions

- Conduct interviews with local musicians and educators to access the problems with limited access to youth music programs

- Develop a stakeholder chart clearly outlining the specific relationship of the public with the project

- Research the local culture, history, and important musical heritage of the Washington Park neighborhood

- Research the potential connections or correlations between architecture and music
Non-Profit Parent Institution

This project would echo the efforts of non-profit organizations like the Merit School of Music and the Jazz Institute of Chicago. Currently, most south side outreach programs consist of small residency teaching programs in a number of underprivileged public schools. Realization of this project would provide these institutions with a centralized contemporary facility and a permanent connection with the city’s south side students and its dynamic culture.

Potential Students:

Youth without access to adequate school music programs have the most to gain from the implementation of this proposal.

Parents:

Parents of potential students would benefit threefold. Firstly, their children could gain access to music programs that are currently nonexistent of in many of these economically neglected neighborhoods. Secondly, non-profit facility spending could achieve levels of fiscal transparency simply unheard of in the city’s school district. Finally, extracurricular music programs will provide safe and constructive alternatives to more dangerous and destructive pursuits.

Washington Park:

The Washington Park neighborhood of Chicago, IL, is desperately in need of fresh ideas, contemporary urban design, and an enhanced and redefined identity.

Chicago Public Schools:

Currently, much of the responsibility of providing Chicago’s south end students with musical education lies firmly with the CPS District. A facility of this type would lighten the burden on the district’s limited finances while allowing a close relationship between the non-profit organization and the city’s public schools.

City of Chicago:

Aside from supporting the educational and developmental efforts of its next generation of artists, the City of Chicago would gain an important community landmark, potentially helping to bridge the gap between the successful and affluent Hyde Park neighborhood and its somewhat neglected neighbor to the west.

---

Non-Profit Parent Institution:

This project would echo the efforts of non-profit organizations like the Merit School of Music and the Jazz Institute of Chicago. Currently, most south side outreach programs consist of small residency teaching programs in a number of underprivileged public schools. Realization of this project would provide these institutions with a centralized contemporary facility and a permanent connection with the city’s south side students and its dynamic culture.

Potential Students:

Youth without access to adequate school music programs have the most to gain from the implementation of this proposal.

Parents:

Parents of potential students would benefit threefold. Firstly, their children could gain access to music programs that are currently nonexistent of in many of these economically neglected neighborhoods. Secondly, non-profit facility spending could achieve levels of fiscal transparency simply unheard of in the city’s school district. Finally, extracurricular music programs will provide safe and constructive alternatives to more dangerous and destructive pursuits.

Washington Park:

The Washington Park neighborhood of Chicago, IL, is desperately in need of fresh ideas, contemporary urban design, and an enhanced and redefined identity.

Chicago Public Schools:

Currently, much of the responsibility of providing Chicago’s south end students with musical education lies firmly with the CPS District. A facility of this type would lighten the burden on the district’s limited finances while allowing a close relationship between the non-profit organization and the city’s public schools.

City of Chicago:

Aside from supporting the educational and developmental efforts of its next generation of artists, the City of Chicago would gain an important community landmark, potentially helping to bridge the gap between the successful and affluent Hyde Park neighborhood and its somewhat neglected neighbor to the west.
**Goal Statement:**

To create a musical hub in the heart of Chicago’s Washington Park neighborhood that will foster the creative and imaginative exploration of improvisational music by economically disadvantaged youth, while acting as a cultural catalyst for necessary interest and development in this financially neglected south side community.

**Guiding Principles:**

**Learning and Exploration:** This facility will provide students with an array of musical ensembles, experiences, and education aids, enhancing the probability of active student interest and involvement.

**Interaction:** The facility will incorporate opportunities for social and musical connections to occur outside of the structured curriculum allowing for spontaneous musical interaction and improvisation.

**Performance:** The design will include interior and exterior performance venues intended to engage the public while exposing them to the creative abilities and aspirations of local music students.

**Urbanity and Integration:** The project will promote a close relationship to neighboring Washington Park and become a vital and connected component of the existing urban fabric.

**Legacy:** The facility will be a cultural hub for the Washington Park neighborhood, attracting local Chicagoans and simultaneously reaffirming and sustaining Washington Park’s legacy as an important venue for live music.

**Community:** The project will represent an important step in the economic and cultural recovery of the Washington Park neighborhood.
SITE CONTEXT
Mass Transit

Washington Park is connected directly into Chicago's primary transit system, the "L," along two primary lines, the Red Line, and the Green Line. The Red Line stops just west of the site, and the green line has three stops in Washington Park with the historic Washington Park "Alley L" stop being located one block west of the proposed project site.

This connectivity also ensures easy mobility to and from the site including connectivity to downtown and two major international airports.

Merit School of Music

The goal of this project, to provide children access to musical education and exploration, is far from a singular effort in Chicago. This map also shows the location of the Merit School of music and the locations of its "Merit Bridges" Outreach program. What is demonstrated is the clear need for a more centralized location to serve Chicago's potential south side music students.

This proposed Washington Park site is located in the center of city's south side neighborhoods making it an ideal location for a regional music education and performance center for Chicago's underprivileged youth.
Natural Assets

The proposed site is situated at the eastern edge of the neighborhood located within the Washington Park community designation on S. Martin Luther King Dr. This neighborhood, after being a key source of local culture and music in Chicago from the 1920's through the mid 1960's, has suffered significant cultural and economic disinvestment for the last three decades. This neighborhood is also directly adjacent to its namesake, Washington Park which is a famously Olmsted designed landscape, a nationally protected landmark, and one of Chicago’s largest greenspaces. The project, if built in this proposed site, will hopefully be able to act as a catalyst for local development and investment while providing close access to one of Chicago’s greatest natural assets.
Site Connectivity

Although currently not a locale of significant pedestrian street activity, save for Green Line ‘El’ commuting, the site’s key location in between three bus routes and a block east of the CTA train line assures its safe and efficient connectivity to all parts of Chicago, north and south.

By choosing to develop this site, the practical implications are the ability to attract interest and attention from the more affluent Hyde Park neighborhood, many of whose residents pass through the Washington Park neighborhood daily for commuting purposes without giving a second thought to the need for investment and development in their sister community across the half-mile Olmsteadian “buffer.”
Site Ownership

The site chosen is currently a brownfield site which is currently home to a small independent gas station. The land directly adjacent to this site on all sides is essentially owned by the University of Chicago, who has sought to keep its development interests in Washington Park relatively quiet during the run up to the Chicago Olympic Bid. It is clear that the City of Chicago is actually the prime land holder in the neighborhood, controlling the vast majority of vacant land.

What remains to be seen however is the City’s resolve in improving this neglected community in the face of the ill fated 2016 Olympic Bid.
Greenspace: Intended and Unintended

The Washington Park neighborhood is most certainly still recovering from decades of disinvestment and neglect and there is perhaps no greater indication of this than the woefully low number of residents in this low income neighborhood and the increasing amount of vacancy. Currently, nearly 50% of the land in Washington Park is vacant with nothing but chain link fences declaring ownership privileges in many instances. This neighborhood also bears the scars of another unfortunate planning decision, the construction and recent demolition of the Robert Taylor Homes. The large green space to the northwest of the neighborhood is a large vacant reminder of this misstep in the design and application of social housing.
Neighborhood Program

What is clear here is the scarcity of any major groupings of basic program elements such as restaurants, laundry services, retail, etc. Although most of these key program elements are at or near the boulevard, there is simply an abysmally low quantity of them in comparison to the neighboring Hyde Park neighborhood and many other thriving neighborhoods throughout the city of Chicago. This analysis is one of the primary reasons for including a café into the program of this Center for Improvisation. In addition to being a place for students to hang out or temper their skills in a live public setting, a café would invite in residents and simply be a practical and necessary programmatic addition to the neighborhood.
HISTORY AND RESIDENTS
Jean Baptiste Pointe du Sable, a Saint Dominique (now Haiti) colonist of African and French decent arrives on the western shores of Lake Michigan and establishes the role of organizel street grid in founding of the city.

In 1879 noted landscape designers Frederick Law Olmsted and Calvert Vaux designed a prairie-based on a 100-acre greensward called the South Open Green. Unfortunately, the Great Chicago Fire of 1871 destroyed the building that housed the original blueprints. Designer Horace W. S. Cleveland was hired in 1872 to complete the design work.

Popularly known as “The Father of Chicago,” Jean Baptiste Pointe du Sable was a Haitian colonist in North America of mixed French and African ancestry. Du Sable established the first permanent settlement in present day Chicago and lived at that site for at least twenty years.

The Chicago Park Commission and its landscape architect, Frederick Law Olmsted, hired F.L. Olmsted’s firm for a comprehensive design running from Jackson Park to what would become Washington Park. Chicago’s South Park neighborhood changes its name to Washington Park.

In 1870 noted landscape designers Frederick Law Olmsted and Calvert Vaux designed a prairie-based on a 100-acre greensward called the South Open Green. Unfortunately, the Great Chicago Fire of 1871 destroyed the building that housed the original blueprints. Designer Horace W. S. Cleveland was hired in 1872 to complete the design work.

Popularly known as “The Father of Chicago,” Jean Baptiste Pointe du Sable was a Haitian colonist in North America of mixed French and African ancestry. Du Sable established the first permanent settlement in present day Chicago and lived at that site for at least twenty years.

In 1879 noted landscape designers Frederick Law Olmsted and Calvert Vaux designed a prairie-based on a 100-acre greensward called the South Open Green. Unfortunately, the Great Chicago Fire of 1871 destroyed the building that housed the original blueprints. Designer Horace W. S. Cleveland was hired in 1872 to complete the design work.
Johnny Torrio retires, leaving the Chicago Outfit to his protégé, Al Capone, who continues to extend the Outfit's influence (including control of the Sunset Cafe, center of Chicago's jazz scene).

1934 Phillips High School is established, named for abolitionist Wendell Phillips. The name is later changed to DuSable High School.

1930-1940s Walter Dyett teaches music at Dusable High School, mentoring numerous famous and influential jazz musicians including Gene Ammons, Nat King Cole, and Dinah Washington.

1940 U.S. Supreme Court Case “Hansbury vs. Lee” ends racial covenants in Washington Park Subdivision and becomes a landmark case in legal education. (The play “Raisin in the Sun” is based on the case.


1945 John H. Johnson, graduate of Dusable High School, begins creation of nation’s largest African-American media empire, including “Ebony” (1945) and “Jet” (1949).

1945 With Mayor Daley’s support, Ralph Metcalfe wins the election for alderman of the 3rd Ward.

1949 Harold Washington works for 14 years in Metcalfe’s office. His main task is handling the 3rd Ward’s Young Democrats Organization which spearheads initiatives benefiting the local community.

1951 The Blackstone Rangers, a civil rights organization, is formed.

1961 Construction of Robert Taylor Homes.

1962 April 4: Dr. Martin Luther King Jr. assassinated. Street gangs – the Blackstone Rangers and the East Side Disciples – coordinate efforts to ensure riots in the west side of Chicago do not reach their neighborhoods.

1968 March 8: The Robert Taylor Homes in Washington Park are demolished.

2007 June 4: Chicago named as one of 4 finalists to host the 2016 Olympics.

2016 Summer Olympics Bid

The ill-fated Chicago bid for the 2016 Summer Olympics was a campaign by the city of Chicago to be selected by the International Olympic Committee (IOC) as the host city for the 2016 Summer Olympics. Had Chicago been selected, many primary Olympic venues would have been located in Washington Park.

Project Description | Site Context | History and Residents | Site Analysis | Project Program | Design Development | Final Design | Bibliography
Culture and Jazz in Washington Park

Formerly part of Chicago’s historic Bronzeville neighborhood, a mecca of African-American business, culture and lifestyle, the Washington Park neighborhood has long been an epicenter for music and culture in Chicago, IL. Of particular note is the former DuSable High School, which is located at its northwestern edge. Under the guidance of Captain Walter Dyett, an accomplished violinist teaching music at DuSable High through the 1930s and 40s, many luminaries of jazz music emerged from this institution. Just a small sampling of these include names such as Dinah Washington, Gene Ammons, Clifford Jordan, Eddie Harris, Von Freeman, Bo Diddly and many others.

In addition, Garfield Boulevard, the primary strip passing through Washington Park, as well as 47th and 63rd streets to the north and south, hosted an incredibly diverse array of restaurants, jazz clubs, independent record companies, and shopping opportunities throughout the 1930s through the early 1960s. This district attracted significant top name talent and many local musicians that came to be associated with this area of Chicago before catapulting to huge international careers. Among the most often associated acts include King Oliver, Earl Hines, singer Cab Calloway, B.B. King, and arguably the greatest jazz musician of all time, Louis Armstrong.

Unfortunately, the Washington Park of today’s Chicago is a shadow of its former self.

The result of unsustainable population growth in the 1960s coupled with the construction of the ill-fated Robert Taylor Homes, increased economic disinvestment, and “white flight,” Washington Park is currently trying to rebuild and rediscover its identity in the face of decades of socio-economic and civil neglect.

This project aims to build upon the history and musical legacy of this community through the design and development of a contemporary urban facility provides necessary resources to the next generation of Chicago musicians while reestablishing Washington Park as a primary venue for experiencing local culture, great music, and innovation.
...then and now

The location indicated on the left are small sample of the many jazz clubs, blues clubs, and record companies that existed in Washington Park for the first half of the 20th century. On the right, the current condition comes into focus with the amount of vacancy and disinvestment all too clear in this simple aerial photograph.

- Club El Rado
  231 east 55th st.

- GREEN LINE: GARFIELD "L" STOP

- Cafe de Society - Golden Lily Chinese Restaurant
  309 east garfield

- Hy-Tone Records (originally Melody Lane Recording Co.)
  323 east garfield

- Ciro’s
  317 east garfield

- Dave’s Cafe - Swingland
  343 east garfield

- Hurricane Show Lounge
  347-349 east garfield

- PROPOSED PROJECT SITE
washington park... by the numbers

Demographics

Aside from the distinct ethnic breakdown of this neighborhood, the projected 2010 demographics for this neighborhood relate a more startling message about the need for economic growth, education, and redevelopment.

With some 32% of residents of Washington Park without a high school education, and the challenge of underfunded, under populated, and under performing schools, it is clear to see why education in the arts can quickly take a backseat to the more pressing concern of a basic education. Moreover, exceptionally high unemployment coupled with over half of the population making less than $25,000 annually equals a serious lack of available income to spend on anything but the most essential items.

Although this project proposal cannot hope to confront the entirety of these problems, it can offer a creative outlet for potential artists while becoming a beacon of local culture and a needed catalyst for economic interest.
Washington Park Center for Improvisational Music

Kellen White | IIT - Spring 2010

E Garfield Blvd
E 56th St
E 54th St
S Calumet St
S Martin Luther King Jr. Dr
S Prairie St
S Indiana Ave

Site Adjacencies and Climate Concerns

Small Context

Key
- Park space
- Primary vehicular circulation
- Secondary vehicular circulation
- Formal pedestrian circulation
- Informal pedestrian circulation
- Property lines
- Significant site noise

Scale
0 0.125 0.25 0.5 miles
washington park center for improvisational music
kellen white _IIT - spring 2010
### 17-2-0100 District descriptions

17-2-0101 Generally. The “R”, residential districts are intended to create, maintain and promote a variety of housing opportunities for individual households and to maintain the desired physical character of the city’s existing neighborhoods. While the districts primarily accommodate residential use types, nonresidential uses that are compatible with residential neighborhoods are also allowed.

17-2-0102 RS, Residential Single-Unit (Detached House) Districts. The primary purpose of the RS districts is to accommodate the development of detached houses on individual lots. It is intended that RS zoning be applied in areas where the land-use pattern is characterized predominately by detached houses on individual lots or where such a land use pattern is desired in the future. The Zoning Ordinance includes three RS districts – RS1, RS2 and RS3 – which are differentiated primarily on the basis of minimum lot area requirements and floor area ratios.

### 17-2-0200 Allowed uses

#### USE GROUP | Zoning Districts | Use Standard | Parking Standard
---|---|---|---
Use Category & Specific Use Type | RS | RS | RS | RT | RT | RM | RM | RM | RM
- P = permitted by-right; S = special use approval req’d; PD = planned development approval req’d; - = Not allowed

#### PUBLIC AND CIVIC
- D. Cultural Exhibits and Libraries

#### CULTURAL AND COMMUNITY
- H. Parks and Recreation (except as more specifically regulated)

#### COMMUNITY AND RECREATION
- I. Community Centers, Recreation Buildings and Similar Assembly Use

#### SCHOOLS
- K. School

### 17-2-0300 Bulk and density standards

#### 17-2-0301 Floor Area Ratio

#### 17-2-0304-A Standards. All development in R districts is subject to the following maximum floor area ratio standards:

<table>
<thead>
<tr>
<th>District</th>
<th>Maximum Floor Area Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>RS3</td>
<td>0.90</td>
</tr>
</tbody>
</table>

#### 17-2-0305 Front setbacks

17-2-0305-A Buildings and structures in RS districts must be set back from the front property line a distance equal to the average front yard depth that exists on the nearest two lots on either side of the subject lot, excluding the lot with the least front yard depth. In those cases when the least front yard depth is identical for two or more lots, only a single lot shall be excluded from the calculation.

### Key
- residential
- low-rise residential
- city of chicago property
- retail
- proposed site
- zoning boundaries
- property lines

### Scale

- 0 miles
- 0.125 miles
- 0.25 miles
- 0.5 miles
17-2-0306 Rear Setbacks.

17-2-0306-C In all R districts, the minimum rear setback for principal buildings other than detached houses is 30% of lot depth or 50 feet, whichever is less.

17-2-0309 Side Setbacks.

17-2-0309-A Standards. All development in R districts is subject to the following minimum side setback standards, except as expressly allowed under the townhouse development standards of Sec. 17-2-0500. Reversed corner lots are subject to Sec. 17-2-0309-B. (See Sec. 17-17-0308 for rules governing the measurement of side setbacks.)

District Minimum Side Setback
RS3 Detached houses: Combined total width of side setbacks must equal 20% of lot width with neither required setback less than 2 feet or 8% of lot width, whichever is greater
Principal nonresidential buildings (e.g., religious assembly and school buildings): 12 feet or 50% of building height, whichever is greater
S When a side lot line abuts an alley or street, no side setback is required on the side of the building abutting the street or alley. In such cases, the side setback on the other (non-street or alley) side must be at least 10% of the lot’s width.

17-2-0311 Building Height.

17-2-0311-C In all R districts, the maximum building height is subject to the following standards, except as expressly allowed in Sec. 17-2-0311-B:

District Maximum Building Height (feet)
RS3 30
Detached house 30
Principal nonresidential buildings: None

17-2-0311-B Height Standards for Corner Lots.

17-2-0311-B-1 A principal nonresidential building is subject to the following height restrictions:

1. The perimeter of all vehicular use areas larger than 1,200 square feet must be effectively screened from all abutting R-zoned property and from all abutting property this is improved with a hospital, nursing home, religious assembly, community center, school, college or other similar institutional use.

2. Such screening must consist of a wall, fence, or hedge not less than 5 feet in height and not more than 7 feet in height.

3. Screening fences must be masonry or wood and must be planted with vines. Chain-link fencing is prohibited.

17-2-0302 Off-Street Parking Schedule 1: Neighborhood Zoning Districts. Schedule “1” presents off-street parking standards for uses in neighborhood zoning districts (i.e., R, B, C and M districts). The off-street parking standards for downtown (D) zoning districts are presented in Sec. 17-10-0208 below. In the event of conflict between this schedule and zoning district use regulations (e.g., this schedule establishes a parking standard for a use not allowed in the underlying zoning district), the zoning district use regulations govern.

District Minimum Automobile Parking Ratio (per unit or gross floor area) Minimum Bike Parking
RS (All) 1 per 3 employees (additional per dept. of zoning) 1 per 10 auto spaces; minimum 4 spaces
R (All) None for first 4,000 square feet then 1 per 1,000 square feet 1 per 10 auto spaces; minimum 4 spaces

17-10-0600 Off-Street Parking.

17-10-0600-A Off-street parking is permitted in a required side setback when accessed by a permitted driveway from the front property line.

17-10-0600-B Required off-street parking spaces for residential uses must be located on the same zoning lot as the dwelling units served.

17-10-0600-C Required off-street parking and non-required accessory parking serving nonresidential uses in RS districts (e.g., religious assembly) must be located on the same zoning lot as the use served, except that such parking may be located off site if approved as a special use. In such cases, the distance between the nearest parking space and the entrance to the use served by such parking may not exceed 600 feet. (See the special use procedures of Sec. 17-13-0900)

17-11-0010 Parkway trees.

17-11-0011 Applicability. The standards of this section (17-11-0010) apply to all the following, except as expressly exempted under Sec. 17-11-0012:

1. The perimeter of any principal building.

2. The construction or installation of any surface parking area containing more than 4 parking spaces; and

3. The replacement of existing signs.

17-11-0012 Standards.

1. Any parkway tree is required per 25 linear feet of street frontage.

2. Parkway trees must have a minimum caliper size of 4 inches within the Central Area and 2.5 inches outside the Central Area.

3. Tree grates are required when trees are planted in sidewalk openings.

4. Curbs and low railings to protect plantings are required on busy pedestrian retail and commercial streets within the Central Area consistent with recommendations in the Guide to the Chicago Landscape Ordinance. For the purpose of this provision “Central Area” means the area bounded by North Avenue, Lake Michigan, Cermak Road, and Ashland Avenue.

17-11-0202 Perimeter Landscaping, Screening and Fencing.

17-11-0202-A Screening from Abutting Residential and Institutional Uses.

1. The perimeter of all vehicular use areas larger than 1,200 square feet must be effectively screened from all abutting R-zoned property and from all abutting property this is improved with a hospital, nursing home, religious assembly, community center, school, college or other similar institutional use.

2. Such screening must consist of a wall, fence, or hedge not less than 5 feet in height and not more than 7 feet in height.

3. Screening fences must be masonry or wood and must be planted with vines. Chain-link fencing is prohibited.

17-11-0202-B Screening from Streets.

1. The perimeter of all vehicular use areas larger than 1,200 square feet must be at least 7 feet from front and side street (corner) property lines and effectively screened from view of such street.

2. The view of such vehicular use areas from all abutting streets must be visually screened either by permitted buildings (other than fences or walls) or by a hedge, not less than 2.5 feet in height and not more than 4 feet in height, or by a combination of buildings and hedges.

3. The remainder of the required 7-foot vehicular use area setback must be landscaped and must include at least one tree for every 25 linear feet of street frontage. Trees must have a minimum caliper size of 4 inches within the Central Area and 2.5 inches outside the Central Area.

17-12-0900 Signs in residential districts.

17-12-0901 Applicability. The standards of this section apply in all R and DR districts.

17-12-0902 Permanent, on-premise Signs. The following standards apply to permanent, on-premise signs in R or DR districts:

USE GROUP Max. Number Max. Sign Face Area (ft2) Allowed Types Max. Freestanding Sign Height
PUBLIC AND CIVIC Cultural Exhibits and Libraries 1/ street front Wall; 10% of wall Wall, Awning NA
Parks and Recreation (except as more specifically regulated) 1 per building 1 per 1 street frontage Wall; 10% of wall Wall, Awning, Freestanding 6

17-12-0903-B Changing-image Signs. Public and civic uses in R and DR districts may use changing-image signs.
Washington Park Center for Improvisational Music
Kellen White, IIT - Spring 2010
PROJECT PROGRAM

Washington Park Center for Improvisational Music
Illinois Institute of Technology, Spring 2010: Washington Park, Chicago, IL
## Students

<table>
<thead>
<tr>
<th># of Students</th>
<th>SF per Student</th>
<th>SF per Person</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>160-180</td>
<td>Varies</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Public

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1</td>
<td>Entry Lobby</td>
<td>500</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>1.2</td>
<td>Center Café</td>
<td>56 25</td>
<td>1400</td>
<td>1400</td>
</tr>
<tr>
<td>1.21</td>
<td>Kitchens</td>
<td>500</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>1.22</td>
<td>Café Stage</td>
<td>240</td>
<td>240</td>
<td></td>
</tr>
<tr>
<td>1.23</td>
<td>Restrooms</td>
<td>4 25</td>
<td>100</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>2890</td>
<td></td>
</tr>
</tbody>
</table>

|      | Center Retail | Bookstore   |               |        |
|      |               |             |               |        |
|      | 800           | 800         |               | 1600    |

## Administration

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1</td>
<td>Entry Vestibule</td>
<td>Reception Area</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>2.2</td>
<td>Admin. Desk</td>
<td>100</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>2.3</td>
<td>Director's Office</td>
<td>200</td>
<td>200</td>
<td></td>
</tr>
<tr>
<td>2.4</td>
<td>Educator Offices</td>
<td>125</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>2.5</td>
<td>Conference Room</td>
<td>14 20</td>
<td>280</td>
<td>280</td>
</tr>
<tr>
<td>2.6</td>
<td>Staff Lounge</td>
<td>500</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>2.7</td>
<td>Copy Room</td>
<td>150</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>2.8</td>
<td>Nurse</td>
<td>125</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>2.9</td>
<td>Restroom</td>
<td>1 30</td>
<td>30 60</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Storage</td>
<td>250</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>2845</td>
<td></td>
</tr>
</tbody>
</table>

## Learn

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of Students</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>Digital Library</td>
<td>Listening Library</td>
<td>900</td>
<td>900</td>
</tr>
<tr>
<td>3.2</td>
<td>Library_Physical Collection</td>
<td>1200</td>
<td>1200</td>
<td></td>
</tr>
<tr>
<td>3.3</td>
<td>Library_Archive</td>
<td>400</td>
<td>400</td>
<td></td>
</tr>
<tr>
<td>3.4</td>
<td>History</td>
<td>Theory Lab</td>
<td>30 30</td>
<td>900 1800</td>
</tr>
<tr>
<td>3.5</td>
<td>Piano Lab</td>
<td>30 900</td>
<td>900</td>
<td></td>
</tr>
<tr>
<td>3.6</td>
<td>Instructor's Office</td>
<td>Private Lessons</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>5200</td>
<td></td>
</tr>
</tbody>
</table>

## Practice

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of Students</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1</td>
<td>Woodshed</td>
<td>Individual Practice</td>
<td>1 16</td>
<td>16 320</td>
</tr>
<tr>
<td>4.2</td>
<td>SM Session</td>
<td>[Combo: 2-5 Musicians]</td>
<td>6 40</td>
<td>240 1600</td>
</tr>
<tr>
<td>4.3</td>
<td>M Session</td>
<td>[Ensemble: 6-12 Musicians]</td>
<td>12 40</td>
<td>480 2880</td>
</tr>
<tr>
<td>4.4</td>
<td>LG Session</td>
<td>[Ensemble: 12-24 Musicians]</td>
<td>24 35</td>
<td>840 1680</td>
</tr>
<tr>
<td>4.5</td>
<td>REMIX Room</td>
<td>[Individual: 1-2 Mix Artists]</td>
<td>2 75</td>
<td>150 450</td>
</tr>
<tr>
<td>4.6</td>
<td>Artist in Residence Studio</td>
<td>Varies</td>
<td>800</td>
<td>800</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>8050</td>
<td></td>
</tr>
</tbody>
</table>

## Perform

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1</td>
<td>Recording Studio</td>
<td>[Live Room]</td>
<td>24 15</td>
<td>840 840</td>
</tr>
<tr>
<td>5.11</td>
<td>Control Room</td>
<td>1 50</td>
<td>50 350</td>
<td></td>
</tr>
<tr>
<td>5.12</td>
<td>Isolation Booth</td>
<td>1 100</td>
<td>100 300</td>
<td></td>
</tr>
<tr>
<td>5.13</td>
<td>Editing Booth</td>
<td>1 50</td>
<td>50 150</td>
<td></td>
</tr>
<tr>
<td>5.14</td>
<td>Lobby</td>
<td>Lounge</td>
<td>1 35</td>
<td>35 350</td>
</tr>
<tr>
<td>5.15</td>
<td>Archive</td>
<td>Machine Room</td>
<td>1 140</td>
<td>140 140</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>2130</td>
<td></td>
</tr>
<tr>
<td>5.2</td>
<td>Main Theatre</td>
<td>[220 Seats]</td>
<td>220 9</td>
<td>1980 1980</td>
</tr>
<tr>
<td>5.21</td>
<td>Main Stage</td>
<td>1 40</td>
<td>400 400</td>
<td></td>
</tr>
<tr>
<td>5.22</td>
<td>Backstage</td>
<td>1 200</td>
<td>200 200</td>
<td></td>
</tr>
<tr>
<td>5.23</td>
<td>Projection</td>
<td>Sound</td>
<td>1 80</td>
<td>80 80</td>
</tr>
<tr>
<td>5.3</td>
<td>Flexible Studio</td>
<td>[120]</td>
<td>120 9</td>
<td>1080 1080</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>2660</td>
<td></td>
</tr>
</tbody>
</table>

## Support

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of Students</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.1</td>
<td>Restroom</td>
<td>6 15</td>
<td>150 300</td>
<td></td>
</tr>
<tr>
<td>6.2</td>
<td>Instrument Repair</td>
<td>1</td>
<td>400 400</td>
<td></td>
</tr>
<tr>
<td>6.3</td>
<td>Audio</td>
<td>Visual Storage</td>
<td>1</td>
<td>250 250</td>
</tr>
<tr>
<td>6.4</td>
<td>Instrument Storage</td>
<td>1</td>
<td>600 600</td>
<td></td>
</tr>
<tr>
<td>6.5</td>
<td>Misc. Storage</td>
<td>1</td>
<td>600 600</td>
<td></td>
</tr>
<tr>
<td>6.6</td>
<td>Mechanical_HVAC</td>
<td>1</td>
<td>1000 1000</td>
<td></td>
</tr>
<tr>
<td>6.7</td>
<td>Electrical</td>
<td>1</td>
<td>300 300</td>
<td></td>
</tr>
<tr>
<td>6.8</td>
<td>Loading Dock</td>
<td>1</td>
<td>400 400</td>
<td></td>
</tr>
<tr>
<td>6.9</td>
<td>Garbage</td>
<td>Recycling</td>
<td>1</td>
<td>200 200</td>
</tr>
<tr>
<td>6.10</td>
<td>Maintenance</td>
<td>1</td>
<td>150 150</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>4200</td>
<td></td>
</tr>
</tbody>
</table>

## Total Building SF

|      |               |        |        | Total Building SF | 30375 |
|      |               |        |        |                  |      |

## Audio Outdoors

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.1</td>
<td>Amphitheater</td>
<td>60 8</td>
<td>480 480</td>
<td></td>
</tr>
<tr>
<td>8.2</td>
<td>Entry Plaza</td>
<td>1</td>
<td>400 400</td>
<td></td>
</tr>
<tr>
<td>8.3</td>
<td>Flexible Green Space</td>
<td>1</td>
<td>TBD</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>880</td>
<td></td>
</tr>
</tbody>
</table>

## Parking and Transportation

<table>
<thead>
<tr>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total Parking</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.1</td>
<td>Bus Drop Off</td>
<td>1</td>
<td>TBD</td>
<td></td>
</tr>
<tr>
<td>9.2</td>
<td>Parking Lot</td>
<td>1</td>
<td>TBD</td>
<td></td>
</tr>
</tbody>
</table>

---

*Washington Park Center for Improvisational Music*

*Kellen White _IIT - Spring 2010*
Overall Program Spreadsheet

Public:
Major spaces devoted specifically to public interaction and public outreach. These spaces include a cafe space which acts as a hangout for students during the day, and a performance venue at night.

Administration:
School front office, and a number of smaller faculty office spaces. A large conference room and staff lounge are included in the program to allow for social interaction and important meetings between educators and the parent not-for-profit administration.

Learn:
“Learn” is the first core area of the program, containing the library, private instructor’s offices, piano lab, and flexible classroom space for more formal exploration of music history and theory.

Practice:
“Practice” is the next area of the core three. This portion of the program contains the woodsheds, or individual practice rooms, as well as spaces for larger more collaborative efforts. Also, a medium sized artist in residence studio is incorporated into this portion of the program.

Perform:
“Perform” contains two sizable performance venues along with a state of the art recording studio allowing work generated by the facility to be readily documented. Also, this functionality offers another potential educational opportunity for students as they can learn about the recording, production, and post production of music at a professional level. Between the three core areas, students see the process through from research, to composition, performance, and finally recording and post production.
Overall & Graphic Program

Basic graphic breakdown of total building program. The primary facility functions involving students are housed in the “Learn,” “Practice,” and “Perform” sections of the program. Roughly two thirds of the project proposal is comprised of these key functions.

Washington Park Center for Improvisational Music
Kellen White, IIT - spring 2010
1.00 Public

<table>
<thead>
<tr>
<th>Qty</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>1</td>
<td>500</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>1.2</td>
<td>1</td>
<td>25</td>
<td>900</td>
<td>900</td>
</tr>
<tr>
<td>1.21</td>
<td>1</td>
<td>500</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>1.22</td>
<td>1</td>
<td>240</td>
<td>240</td>
<td>240</td>
</tr>
<tr>
<td>1.23</td>
<td>2</td>
<td>25</td>
<td>500</td>
<td>1000</td>
</tr>
<tr>
<td>Total</td>
<td>2890</td>
<td></td>
<td></td>
<td>2890</td>
</tr>
<tr>
<td>1.3</td>
<td>3</td>
<td></td>
<td></td>
<td>3690</td>
</tr>
<tr>
<td>1.00 Public [Qualitative Imagery]</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2.00 Administration

<table>
<thead>
<tr>
<th>Qty</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>1</td>
<td>80</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>2.2</td>
<td>2</td>
<td>200</td>
<td>200</td>
<td>400</td>
</tr>
<tr>
<td>2.3</td>
<td>1</td>
<td>125</td>
<td>125</td>
<td>125</td>
</tr>
<tr>
<td>2.4</td>
<td>1</td>
<td>280</td>
<td>280</td>
<td>280</td>
</tr>
<tr>
<td>2.5</td>
<td>1</td>
<td>300</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>2.6</td>
<td>2</td>
<td>30</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>2.7</td>
<td>1</td>
<td>150</td>
<td>150</td>
<td>150</td>
</tr>
<tr>
<td>2.8</td>
<td>1</td>
<td>125</td>
<td>125</td>
<td>125</td>
</tr>
<tr>
<td>2.9</td>
<td>2</td>
<td>65</td>
<td>130</td>
<td>130</td>
</tr>
<tr>
<td>2.10</td>
<td>1</td>
<td>250</td>
<td>250</td>
<td>250</td>
</tr>
<tr>
<td>Total</td>
<td>2845</td>
<td></td>
<td></td>
<td>2845</td>
</tr>
</tbody>
</table>

2.00 Administration [Visual Program]

- **Admin**: 100 sf
- **Admin**: 100 sf
- **First Aid**: 125 sf
- **Conference**: 280 sf
- **Director**: 280 sf
- **Restroom**: 30 sf
- **Reception**: 80 sf
- **Staff Lounge**: 500 sf
- **Copy Room**: 150 sf
- **Storage**: 250 sf
- **Educator**: 125 sf
- **Educator**: 125 sf
- **Educator**: 125 sf
- **Educator**: 125 sf
- **Educator**: 125 sf
- **Educator**: 125 sf
- **Director**: 200 sf

Program dedicated to student knowledge growth will be entirely integrated into the design and layout of the facility. Students will freely move between these spaces, "Practice" program, and "Perform" program allowing a flexibility in educational possibilities and personal growth difficult in more rigidly structured curriculum or facility.

The importance of the entry into this project will be a key moment in the design. Many elements come together all at this critical point and this is essentially the most public part of the entire facility. It will be inviting, contemporary, engaging, and a beacon for the neighborhood.

---

**Project Description**

**Site Context**

**History and Residents**

**Site Analysis**

**Project Program**

**Design Development**

**Final Design**

**Bibliography**
3.00 Learn (Visual Program)

<table>
<thead>
<tr>
<th>Learn</th>
<th>Qty</th>
<th># of Students</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 Digital Library</td>
<td>1</td>
<td>1200</td>
<td>1200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2 Library, Physical Collection</td>
<td>1</td>
<td>1200</td>
<td>1200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.3 Library, Archive</td>
<td>1</td>
<td>600</td>
<td>600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.4 History, Theory Lab</td>
<td>2</td>
<td>30</td>
<td>30</td>
<td>1800</td>
<td></td>
</tr>
<tr>
<td>3.5 Piano Lab</td>
<td>1</td>
<td>30</td>
<td>30</td>
<td>900</td>
<td></td>
</tr>
<tr>
<td>3.6 Instructor’s Office</td>
<td>1</td>
<td>20</td>
<td>20</td>
<td>400</td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 5200

3.00 Practice (Visual Program)

<table>
<thead>
<tr>
<th>Practice</th>
<th>Qty</th>
<th># of Students</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1 Woodshed (Individual Practice)</td>
<td>10</td>
<td>1</td>
<td>16</td>
<td>16</td>
<td>288</td>
</tr>
<tr>
<td>4.2 SM Session (Combo: 2-5 Musicians)</td>
<td>8</td>
<td>6</td>
<td>40</td>
<td>240</td>
<td>1920</td>
</tr>
<tr>
<td>4.3 MM Session (Ensemble: 6-12 Musicians)</td>
<td>6</td>
<td>12</td>
<td>40</td>
<td>480</td>
<td>2880</td>
</tr>
<tr>
<td>4.4 LG Session (Ensemble: 12-24 Musicians)</td>
<td>2</td>
<td>24</td>
<td>35</td>
<td>840</td>
<td>1680</td>
</tr>
<tr>
<td>4.5 REMIX Room (Individual: 1-2 Mix Artists)</td>
<td>1</td>
<td>2</td>
<td>75</td>
<td>150</td>
<td>450</td>
</tr>
<tr>
<td>4.6 Artist in Residence Studio</td>
<td>1</td>
<td>Varies</td>
<td>800</td>
<td>800</td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 8018

---

Washington Park Center for Improvisational Music

Kellen White, IIT - Spring 2010
### Perform [Visual Program]

<table>
<thead>
<tr>
<th>Perform Qty. # of People</th>
<th>Seats SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 Recording Studio [Live Room]</td>
<td>1 24 35</td>
<td>646</td>
<td>646</td>
</tr>
<tr>
<td>5.11 Control Room</td>
<td>1 1 50</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td>5.12 Isolation Booth</td>
<td>3 1 100</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>5.13 Editing Booth</td>
<td>1 1 35</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td>5.14 Lobby</td>
<td>3 10</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td>5.15 Archive</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2158</td>
<td></td>
</tr>
<tr>
<td>5.2 Main Theatre [220 Seats]</td>
<td>1 220</td>
<td>9</td>
<td>1980</td>
</tr>
<tr>
<td>5.21 Main Stage</td>
<td>1</td>
<td>440</td>
<td>440</td>
</tr>
<tr>
<td>5.22 Backstage</td>
<td>1</td>
<td>240</td>
<td>240</td>
</tr>
<tr>
<td>5.23 Projection</td>
<td>1</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>2060</td>
<td></td>
</tr>
<tr>
<td>5.3 Flexible Studio [120]</td>
<td>1 120</td>
<td>10</td>
<td>1080</td>
</tr>
<tr>
<td>5.31 Flexible Stage</td>
<td>1</td>
<td>240</td>
<td>240</td>
</tr>
<tr>
<td>5.32 Projection</td>
<td>1</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1600</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>6390</td>
<td></td>
</tr>
</tbody>
</table>

### Support [Visual Program]

<table>
<thead>
<tr>
<th>Support Qty. # of Students</th>
<th>Seats SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 Restroom</td>
<td>2</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>6.2 Instrument Repair</td>
<td>1</td>
<td>1</td>
<td>480</td>
</tr>
<tr>
<td>6.3 Audio</td>
<td>1</td>
<td>250</td>
<td>250</td>
</tr>
<tr>
<td>6.4 Instrument Storage</td>
<td>1</td>
<td></td>
<td>600</td>
</tr>
<tr>
<td>6.5 Misc Storage</td>
<td>1</td>
<td></td>
<td>600</td>
</tr>
<tr>
<td>6.6 Mechanical_HVAC</td>
<td>1</td>
<td>1800</td>
<td>1800</td>
</tr>
<tr>
<td>6.7 Electrical</td>
<td>1</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>6.8 Loading Dock</td>
<td>1</td>
<td></td>
<td>400</td>
</tr>
<tr>
<td>6.9 Garbage</td>
<td>1</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>6.10 Maintenance</td>
<td>1</td>
<td>750</td>
<td>750</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>4200</td>
<td></td>
</tr>
</tbody>
</table>

---

**Note:**
- The performance program of this facility will be designed to be flexible, have excellent acoustics, and allow for a diverse array of creative musical possibilities. Architectural planning will allow the venue to hold multiple events in one evening without any significant problems related to circulation or facilities management.
<table>
<thead>
<tr>
<th>Audio Outdoors</th>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total SF</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1 Amphitheater</td>
<td>1</td>
<td>60</td>
<td>8</td>
<td>480</td>
<td>480</td>
</tr>
<tr>
<td>7.2 Entry Plaza</td>
<td>1</td>
<td>400</td>
<td></td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>7.3 Flexible Green Space</td>
<td>1</td>
<td></td>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>880</strong></td>
<td><strong>880</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parking and Transportation</th>
<th>Qty.</th>
<th># of People</th>
<th>SF per Person</th>
<th>Net SF</th>
<th>Total Parking</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1 Bus Drop Off</td>
<td>1</td>
<td>100</td>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>8.2 Parking Lot</td>
<td>1</td>
<td>100</td>
<td></td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

---

**Audio Outdoors (Visual Program)**

- **Entry Plaza**
  - 400 sf
- **Amphitheater**
  - 480 sf

---

**Washington Park Center for Improvisational Music**

**Kellen White, IIT - Spring 2010**
Performing Arts Center
Bard College of Performing Arts
Gehry Partners
Annandale-On-Hudson, New York, USA 2003

Project Info:
This project by Gehry Partners is located in the Hudson Valley at Bard College as has the striking forms reminiscent of another of Frank Gehry’s better known projects, namely the Guggenheim Museum in Bilbao, Spain. Although originally intended as an addition to an existing building, this folded envelope houses teaching rooms as well as rehearsal and performance space for Bard’s dance and theater departments as well as providing a home for the American Symphony Orchestra.

The main theater, the Sosnoff Theater, consists of a 800-900 seat venue while the smaller 200 seat Resnick Theater serves as a flexible teaching and performance space. Although the large stage offers less flexibility than typical venues of this size as a result of the complex geometry, this space has been praised for its intimate relationship between the performers and the audience and even described by the New Yorker as “what may be the best small concert hall in the United States.”

Logic for Including this Case Study:
Although there are many other performance spaces that could be observed by Gehry Partners, this one was chosen in particular for the range of programmatic and physical scales of the many performance venues found in this one building. Also, the sculptural character of the architecture, although certainly typical of Gehry’s contemporary work, complements the building program and artfully sets up a dynamic relationship with the more rectilinear program of the interior and its exterior “wrapper” of undulating folded planes.
Concert Hall

Niccolo Paganini Auditorium
Renzo Piano Workshop
Parma, Italy 1899 | 2001

Project Info:
This project by the Renzo Piano Workshop is able to achieve one of the great challenges of today’s urban architecture by successfully reusing an existing built structure and repurposing it for more contemporary uses. This design incorporates an existing, but long out of service sugar factory and essentially uses the shell of this building to house a new performing arts venue in the heart of Parma, Italy. Built in 1899, the Eridania Sugar Factory originally consisted of a factory complex of volumes of different sizes set into a parkland.

It was found upon examination that the primary building of this complex fit the basic proportions required for the acoustics of an auditorium. As a design solution for this auditorium, all but the exterior walls were removed and a new concert hall was inserted into the newly hollowed out shell. Piano chose to locate the stage of the auditorium at the far northern end of this “shoebox” while visitors entered the project from the south. Support programs such as house service and rehearsal spaces were located in a couple of adjacent buildings in the complex while the remaining ancillary buildings were demolished.

Logic for Including this Case Study:
This simple but elegant project by Renzo Piano peaked my interest because of the use of simple moves in section to create a sense of entry and arrival in this simple rectangular building. Also, the acoustics of the performance space are said to be ideal, being a basic “shoebox” design, even though it is not fully clad in reflective acoustic paneling. Finally, the rake of the seating is very shallow, but still allows for excellent listening and viewing enjoyment of the performance.
Urban Reuse | Community Theater

Eastgate Theatre and Arts Center
Richard Murphy Architects
Peebles, UK 1871 | 2004

Project Info
This design by Richard Murphy Architects is another capital example of the reuse of an existing structure for a more contemporary use. The project is housed in a former church in the UK. With the dwindling congregations of a number of these old buildings, the appearance of boarded up religious buildings is becoming increasingly common and an indication of changing times. In this example however, this church in Peebles, UK, built in 1871, was repurposed to include a theater, ancillary spaces, and a small café.

What makes this design even more striking is that Murphy Architects were able to work within the original gabled form of the old church while allowing the new program of the performance and café spaces to read from the exterior of the church. The modern steel, wood, and glass 220 seat theater blends seamlessly into the context of the existing masonry church and incorporates a small area for congregation and café service just outside the building. By reusing this cultural icon, the city of Peebles gained an excellent space for neighborhood performances and the ability to host international acts in high quality local venue.

Logic for Including this Case Study:
This small project captured my attention because it is not only a highly successful reuse and repurposing of an existing structure, but also it creates a new urban space that residents of this town can make use of throughout the year, regardless of whether a performance is scheduled or not. The addition and clever integration of this small café and outdoor “patio” draws in the public and presents a more approachable edge to the more serious and formal tone of the small performance hall above. It is these types of urban gestures that will be needed to draw in residents and unexpected, but potential patrons, of the arts.
Concert Halls

Casa da Musica
Rem Koolhaas | OMA
Porto, Portugal 2005

Project Info:
Originally conceived of as a private house, Koolhaas scaled up the design by 500 percent and instead proposed this solution to a design competition for a grand concert hall in Portugal’s second city, Porto. The base of this “container” serves both as structure and soundproofing for the main auditorium which is housed in the center of the project. Also, serious and critical attention was paid to the sequence of spaces leading into the performance space which compensates more than adequately for the limited space on the interior of the project.

Interestingly, the pre-function space adjacent to the main performance space has a lower ratio of circulation space compared to auditorium seats. This decision highlights Koolhaas’ belief that “crush and bustle” before an event will further increase the audiences expectation and enjoyment of the performance. A “shoebox” style auditorium was used for the heart of this project, in noticeable and simplistic contrast to the complicated geometry of the building exterior. To enhance the visual impact of this compact building, the project is centered in a large plaza allowing for it to become a strong figure in this stark landscape.

Logic for Including this Case Study:
OMA’s Casa Da Musica’s inclusion as a case study is really for two three distinct reasons. The first is the great attention given to the entry sequence, which changes the spatial experience in all aspects of the section before bringing concert goers to their destination. Throughout this small journey the path is compressed, opened, the lighting changes, and changes in material and colors are used as a design tool as well. Finally, the result is a simple rectangular shoebox auditorium that makes use of entirely untraditional materials and forms to create a dynamic architectural but acoustically brilliant space.
Youth Art Center
The Egg
Haworth Tompkins
Bath, UK 2005

Project Info:
This Victorian house converted into a cinema was given an additional use when it was converted once more into a theatre and performance space for children and young adults. Interestingly, the brief for this project was drawn up with the help of a group of 10 children between 9 and 13 years of age. These children were heavily involved in the program implementation of the theater even addressing key moments in the design such as incorporating a café in the lower floors of the design.

The design solution integrates a 120 seat elliptical auditorium into the existing rectangular shell of this former Victorian Bath home. The structure of this new theater was able to be artfully expressed in the interior while respecting what was left of the original foundations of the house. Translucent corrugated plastic sheeting surrounds the theater space of The Egg creating a sense of enclosure and privacy while also having the important dual result of acting as a red light box. This effect can be seen throughout the interior circulation space as well as acting as an exterior beacon as light filters sharply through the old Victorian façade during night events.

Logic for Including this Case Study:
Although not an entirely applicable strategy for my own project, I was interested in the design process of the conceptual phase of this project where architects sought to bring in the eventual theater patrons, largely children, and incorporate their ideas and understanding into the design process. Secondly, the integration and "telegraphing" of the performance space throughout the building section and even through the facade is noteworthy. The case below the theater on the entry level shows the influence of the children in the design process with its use of mirrored finishes, vibrant colors and soft surfaces. Finally, the reddish-orange glow that is emitted from the facade during a performance provides a beacon to the street below and creates interest in this old Victorian facade.
Youth Art Center

Unicorn Theatre for Children
Keith Williams Architects
London, UK 2005

Project Info:
Designed by Keith Williams Architects, the Unicorn Theatre aims squarely at attracting London’s younger theater going audience. The first permanent home of the Unicorn Theatre for Children, a traveling UK theater company, the design solution had to maintain a “narrative” with buildings in its surrounding context according to the Foster and Partners master plan for the part of London in which the site was located. The project includes a 340-seat theater and a 120-seat studio space as its primary program elements and the project quickly takes on a dense architectural character as it seeks to tackle the desired program while addressing a number of “urban opportunities.”

Williams, in concert with Arup Acoustics, strived for transparency in the façade to lure in passersby and thus decided to elevate the theater to achieve this open character. The resulting “floating box” above the foyer is the theater, which is thought to have the character of a classic amphitheater as the journey up to the performance venue is particularly important to the spatial experience. Also, the large projected windows allow views into the studio space where workshops are held.

Logic for Including this Case Study:
The Unicorn Theatre is included in this collection of case studies because of the scale of the project, almost identical to the proposed scale of my master’s project, the interactivity of programmatic elements in the section, and the relative density of the project was a built form. Although the site I’ve chosen in Washington Park has ample space, essentially an entire city block, I am thoroughly interested in creating a project that suggests the scale of building that perhaps should exist on that site instead of using the whole site simply because it is available.
Small Music Performance Hall
Torrevieja Municipal Theatre
Foreign Office Architects
Torrevieja, Spain 2006

Project Info:
A major tourist locale in southwest Spain, Torrevieja sought to remain “in step” with the changing demands of its visitors as numbers were dwindling. The concert hall design by Foreign Office Architects came about as a result of this additional pressure to develop new contemporary spaces to supplement the sandy beaches and natural beauty for which this region of Spain is known. The form of the main auditorium closely resembles an elevated “shoebox” with a rounded bottom.

Although not projecting a great deal beyond the enclosure below, this heavy masonry element adds an imposing mass above the projects main cafe space which is nestled comfortably below the “belly” of the main performance space. Essentially, the exterior plaza is allowed to enter the building as the materials of the exterior are carried through into the interior of the enclosure. The exterior of the project is clad in local limestone etched with the project name almost like a figure in the sand being taken by the encroaching tide.

Logic for Including this Case Study:
The scale and section of this small performance space alone merits its inclusion into this set of case studies. Although comprised of only two public spaces, the main theater and a small entry cafe, the architects of this project manage to create a strong connection with the site context while allowing for a unique entry sequence that moves around the sunken cafe while the “weight” of the limestone clad theater hovers above.
Community Theater

Lyric Theatre
O’Donnell + Tuomey
Belfast, UK 2003

Project Info:
Entered as a international design competition submission in 2003, the winning submission by O’Donnell + Tuomey is still seeking the necessary funding to complete the construction of the project. Designed for the Lyric Theatre, the only full-time producing theatre in Northern Ireland, the design of the project draws heavily from its site and available local materials. Positioned on a sloping angular site amongst trees, the proposal is imagined as a luminous icon built of Belfast brick and large spans of window wall. The architects state, “it is embedded, permanent, here to stay and dynamic, fluid, open to change.”

What is most striking about this design resolution is the highly efficient plan in an incredibly tight angular site. Here the topography of the site is used to great effect, becoming a driving factor in much of the design. Additionally, O’Donnell + Tuomey have gone through great lengths to make the space interesting and engaging for performers, staff, and the audience by allowing glimpses into rehearsal rooms and preparation spaces while simultaneously maintaining the important division of public and private space.

Logic for Including this Case Study:

The design of the Lyric Theater creates many opportunities for spatial interaction with the weaving of its circulation through the site and the building. From nearly every vantage point, views and connections can be made to other sections of the building. This is in distinct contrasts to earlier projects explored in this series of case studies, such as the Casa da Musica, which intently limits and controls all interaction along the entry sequence. Another key element of the design of the Lyric Theater is the use of local materials and traditional brick craftsmanship combined with a contemporary aesthetic to create a project that blends well with its context while making a statement about the progressive, fluid, and flexible nature of the building and its program.
These diagrams are a small sample of early explorations of the building concept. These sketches focused on establishing a strong concept for site use, but also to begin to translate the notion of improvisation from a musical idea into something more tangible as an architectural concept.

Initially, the goal was to set up an element of the program as a “datum” and have the improvisation be visible in a more free-form section of architecture. This early concept would evolve into an approach that tried to create opportunities for programmatic and spontaneous interaction of building patrons instead of getting into the quagmire of attempting to define an improvisational style of architecture.
location and shape of "datum" pieces relative to the free-form architectural elements
building improvisation affecting the landscape

pulling Washington Park through the site

daylight study of core building masses

early site strategy and landscape concept

“datum” elevation ideas and improvisation in the building facade
studying the character of the linking performance spaces

early building massing and program distribution

early building massing and program distribution
Midterm sketch diagrams and building organization.

Elevation sketches utilizing an operable and/or perforated screening element.

Elevation sketches utilizing an operable and/or perforated screening element.
Elevation sketches utilizing an operable and/or perforated screening element.
These early digital models represent the change and evolution the design followed from initially being a building on a plinth to one organized around a sunken courtyard that pulled the park space from neighboring Washington Park through the site to the neighborhood beyond. Most of these digital models are very basic in nature as they often provided only a jumping off point for more seriously investigatory physical models and sketching.
Washington Park Center for Improvisational Music [Chicago, IL]

**Title:**
The proposed project is about providing Chicago’s economically disadvantaged young musicians access to a distinctly urban facility where they can develop their musical talents, participate, and become part of an active, engaged, supportive, and professionally advanced environment. The aim of making the project under the necessary connections between musical proficiency and architectural design is to build this as a center to promote an awareness of the art of improvisation in music, but through musical arts, education, and education of music. The project aims to develop the project and bring it to the neighborhood, community, and the city. It will be affordable, and it will have a close relationship with Chicago’s widely used “L” mass transit system. It will be designed to be sustainable and incorporate the city’s existing and new urban areas. It will be designed to be flexible.

**Building Concept:**
Educational and rehearsal programs provide the foundation for a connecting link of informal performance spaces that create opportunities for spontaneous collaborative improvisation.

**Context & Aerial Views:**

**Plans & Elevations:**

**Project Title:**
Submittal for the Master’s Project Jury
These presentation boards are a scaled-down record of the final presentation shown at the master’s project review. The complete contents of the presentation will be added as an ‘addendum’ to the final board. Also, the required single ‘competition’ board is shown for reference.
WASHINGTON PARK CENTER FOR IMPROVISATIONAL MUSIC

ILLINOIS INSTITUTE OF TECHNOLOGY, SPRING 2010: WASHINGTON PARK, CHICAGO, IL
WASHINGTON PARK CENTER FOR IMPROVISATIONAL MUSIC (chicago, il)

**SITE HISTORY**

Building concept:
EDUCATIONAL AND REHEARSAL program provides an environment for a CREATING OF a vital, connected network of performing spaces that create opportunities for SPONTANEOUS AND COLLABORATIVE IMPROVISATION.

**THEMA:**

The proposed project is about providing Chicago's diverse, multicultural youth community access to a variety of music facilities where they can develop their unique voices and gain an understanding of the roots of their culture. The project is intended to be a gathering place for young people, allowing them to explore different musical traditions and develop their own unique musical expression. It is envisioned as a dynamic hub for musical collaboration, supporting both individual and group performances, as well as providing opportunities for learning and growth.

**EXPLAINED PERSPECTIVE**

A detailed explanation of the project, including site plans, sections, and elevations, is shown to illustrate the design. The project is designed to be flexible, accommodating various musical activities and performances. The design also incorporates green spaces and community areas to foster community engagement and provide a welcoming environment for all.

**SCALE: 1/32" = 1'-0"**
Washington Park Center for Improvisational Music

Illinois Institute of Technology, Spring 2010, Washington Park, Chicago, IL

Project Description
Site Context
History and Residents
Site Analysis
Project Program
Design Development
Final Design
Bibliography
washington park center for improvisational music
kellen white _IIT - spring 2010
The proposed project is about providing Chicago's economically disadvantaged young musicians access to a distinctly urban facility where they can develop their natural talents, curiosities, and musical voice in an integrated, supportive, and socially relevant environment. We are nearing the point where the necessary connection between musical proficiency and contemporary music is being lost. This is why this center is attempting to focus on the art of improvisation in music, by it though individual solos, composition, hybridization of music "styles," or through other means. Simply put, the project will belong to the neighborhood, community, and the city. It will be affordable. It will have a close relationship with Chicago’s widely used “L” mass transit system. And it will attempt to engage the city’s youth by giving them the knowledge and tools to create and study music that will be distinctly their own.

**Building concept:**

**Educational and Rehearsal** program provide the **Datum** for a **Connecting Link** of informal performance spaces that create opportunities for **Spontaneous Collaborative Improvisation**.
washington park center for improvisational music
kellen white _IIT - spring 2010

second level plan

plan key:
01 _administration
02 _instructor's office
03 _cafe
04 _classroom
05 _recording studio
06 _individual practice space
07 _rehearsal space
08 _public rehearsal space
10 _storage
11 _instrument repair
12 _collaboration space

3rd & 4th level plan [typ.]
typ. tower layouts
washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL
Captain Walter Henri Dyett

Appointed in 1931 as band director at Wendell Phillips High School, Captain Walter Henri Dyett trained more than 20,000 musicians until his retirement from DuSable High School in 1961. His students include music giants such as Von Freeman, Nat “King” Cole, Eddie Harris, Bo Diddley, Dinah Washington, Johnny Griffin, and Gene Harris.

Once largest public housing project in the United States, this development was ironically named after Chicago Housing Authority (CHA) board member and African-American activist Robert Taylor who resigned in 1950 when the city council refused to endorse building locations that would induce racially integrated housing.

The ill-fated Chicago bid for the 2016 Summer Olympics was a campaign by the city of Chicago to be selected by the International Olympic Committee (IOC) as the host city for the 2016 Summer Olympics. Had Chicago been selected, many primary Olympic venues would have been located in Washington Park.

The proposed site is located in the center of Chicago’s south side, making it an ideal location for a regional music education and performance center benefiting Chicago’s underprivileged youth.

Merit School of Music

The goal of this project, to provide children access to musical education and exploration, is far from a singular effort in Chicago. This map also shows the location of the Merit School of Music and the locations of its “Merit Bridges” Outreach program. What is demonstrated is the clear need for a more centralized location to serve Chicago's potential south side music students.

Kellen White, IIT - Spring 2010
Washington Park Center for Improvisational Music
Kellen White, IIT - Spring 2010
Perspective rehearsal tower [looking W]

Washington Park Center for Improvisational Music

Illinois Institute of Technology, Spring 2010: Washington Park, Chicago, IL
ELEVATIONS

SCALE: 1/32” = 1'-0”

west elevation [w/o panels]

south elevation [w/o panels]

ELEVATIONS

washington park center for improvisational music
kellen white _ IIT - spring 2010
Submittal for the Master’s Project Jury

This set of elevation and sections shows the relationship of the openings in the perforated metal mesh skin and the actual building fenestration behind.

The concept behind the design of the building skin also stems from the concept of allowing for improvisation by having operable sections of metal screen facade that will change over the course of the day as the building occupants choose to open and shut these accordion panels to suit their needs. When the panels are completely shut, there is still a subtle rhythm that reads in the mesh facade much like the notation of music.

Looking to the sections, the impact of the “performance circulation” on the education portion of the datum (the bar) can be seen clearly.

**Final Design Drawings**

Washington Park Center for Improvisational Music
Illinois Institute of Technology, Spring 2010: Washington Park, Chicago, IL

Project Description Site Context History and Residents Site Analysis Project Program Design Development Final Design Bibliography
washington park center for improvisational music
illinois institute of technology, spring 2010: washington park, chicago, IL
final model photography

Submital for the Master’s Project Jury

washington park center for improvisational music

kellen white _ IIT - spring 2010
58 North Six Media Labs - School for Improvisational Music (SIM).
Website: http://58northsix.tumblr.com.

Association for the Advancement of Creative Musicians (AACM).
Website: http://aacmchicago.org/news.

Bloom School of Jazz.
Website: http://www.bloomschoolofjazz.com/index.html.

Bo Bennett, Washington High School for the Performing and Visual Arts.
Website: http://www.dallassd.org/bw.

Center for Improvisational Music (CIM).
Website: http://www.schoolforimprov.org.

Chicago Center School of Music.
Website: http://www.centerschoolofmusic.com.

Chicago High School for the Arts.
Website: http://www.charts.org.

Jazz Institute of Chicago: Jazz Links Education Program.
Website: http://www.jazzinchicago.org/educates.

La Guardia Arts.
Website: http://www.laguardias.org/home.html.

Loves Jazz and Arts Center.
Website: http://www.lovesjazzartcenter.org.

Websites [cont.]:
Loves Jazz and Arts Center.
Website: http://www.lovesjazzartcenter.org.

Merit School of Music.
Website: http://www.meritmusic.org.

Modern Improvisational Music Appreciation.
Website: http://www.mimamusic.org.

Pittsburgh CAPA 6-12.
Website: http://www.pps.k12.pa.us/capa/site/default.asp.

Publications:
Ando, Yoichi. Architectural Acoustics: Blending Sound Sources, Sound Fields, and Listeners.

Aymonio, Aldo, and Valerio Paolo Mosco, eds. Contemporary Public Space: Un-Volumetric

Bandur, Markus. Aesthetics of Total Serialism: Contemporary Research from Music to

Barrie, Eds., Thomas. The Youth Village Urban Design Project: Rebuilding Detroit for
Publications (cont.):


Publications (cont.):


Publications (cont.):


Publications (cont.):

Appendix A
Spatial Design References

Quantitative Space Parameters: