Washington Park CENTER FOR IMPROVISATIONAL MUSIC

kellen white
arch 593: final master's project

project title

a few words

Washington Park Center for Improvisational Music.

project title

in a nutshell

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.

case statement

the essential argument

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.]

case statement

the essential argument [cont.]

[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 though 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.

process explanation

how it gets done

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.

process explanation

how it gets done [cont.]

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.

process explanation

how it gets done [cont.]

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

stakeholders

who benefits

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 save and constructive alternatives to more dangerous and destructive pursuits.

Washington Park:

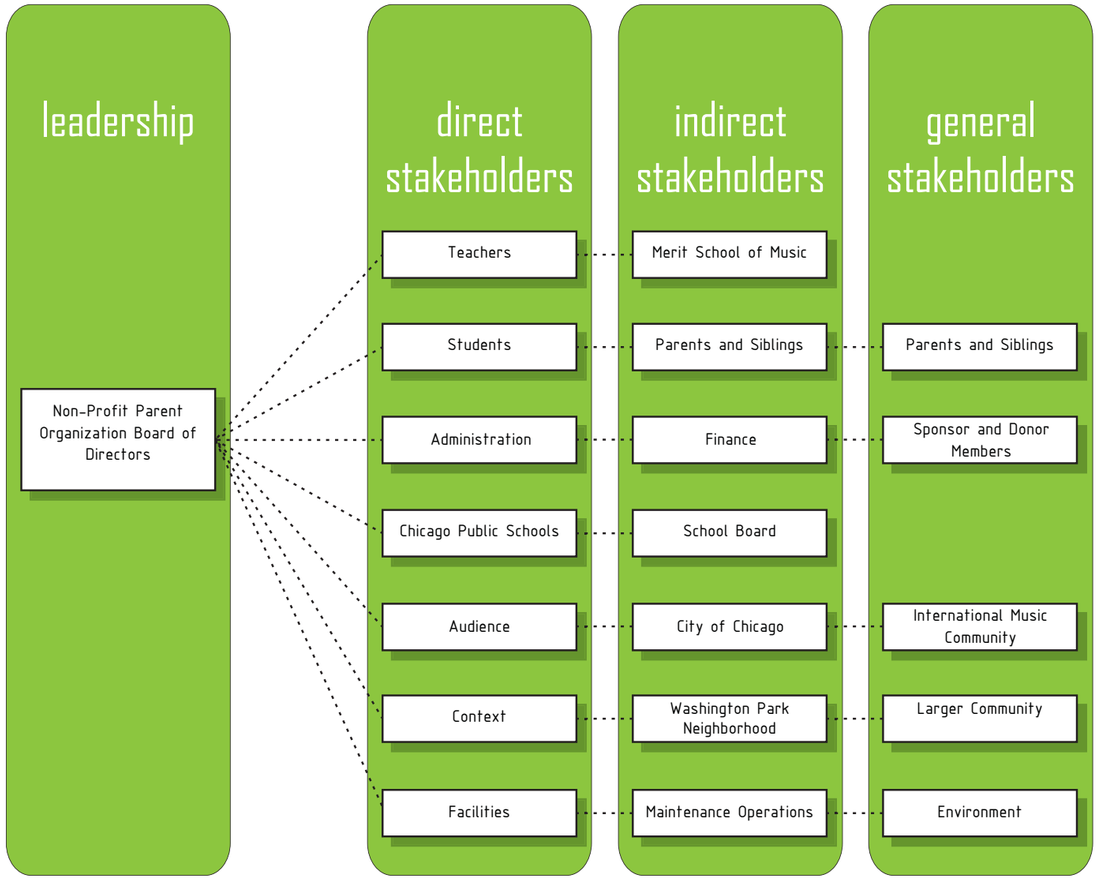
The Washington Park neighborhood of Chicago, IL, is desperately in need of fresh ideas, contemporary urban design, and an enhanced and redefined identity.

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.



goals
the guidelines

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
the guidelines

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.

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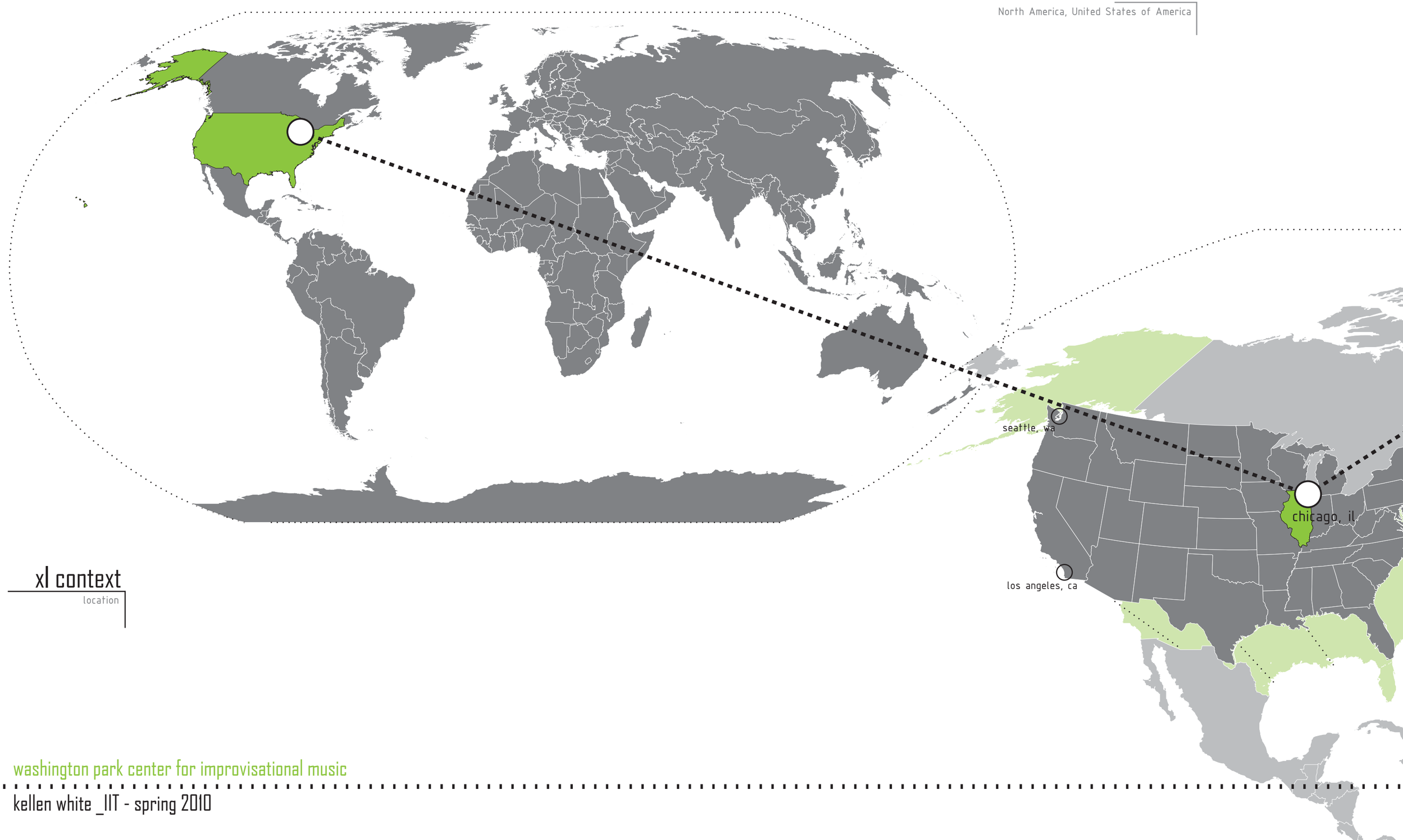
SITE CONTEXT

global context

North America, United States of America



xl context

location

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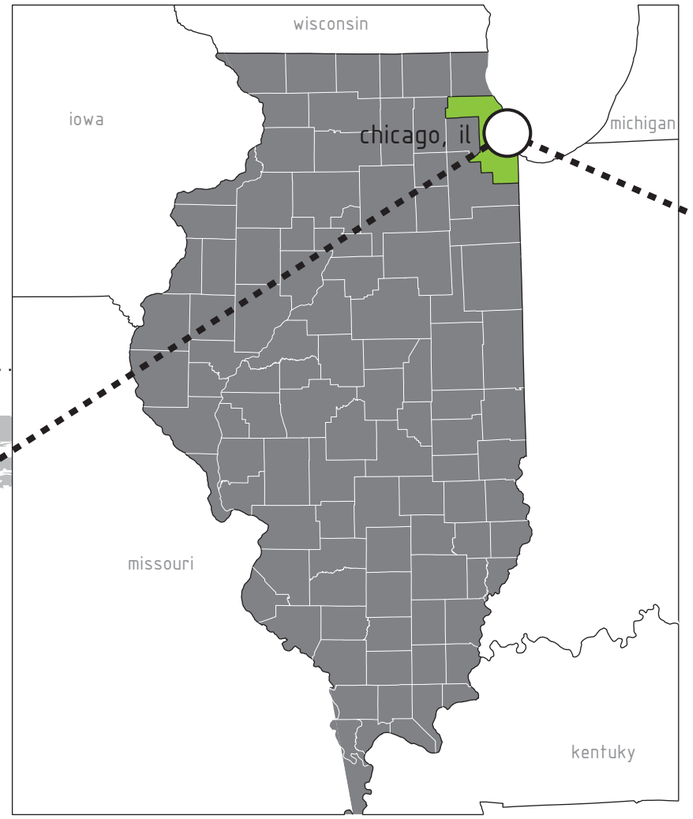
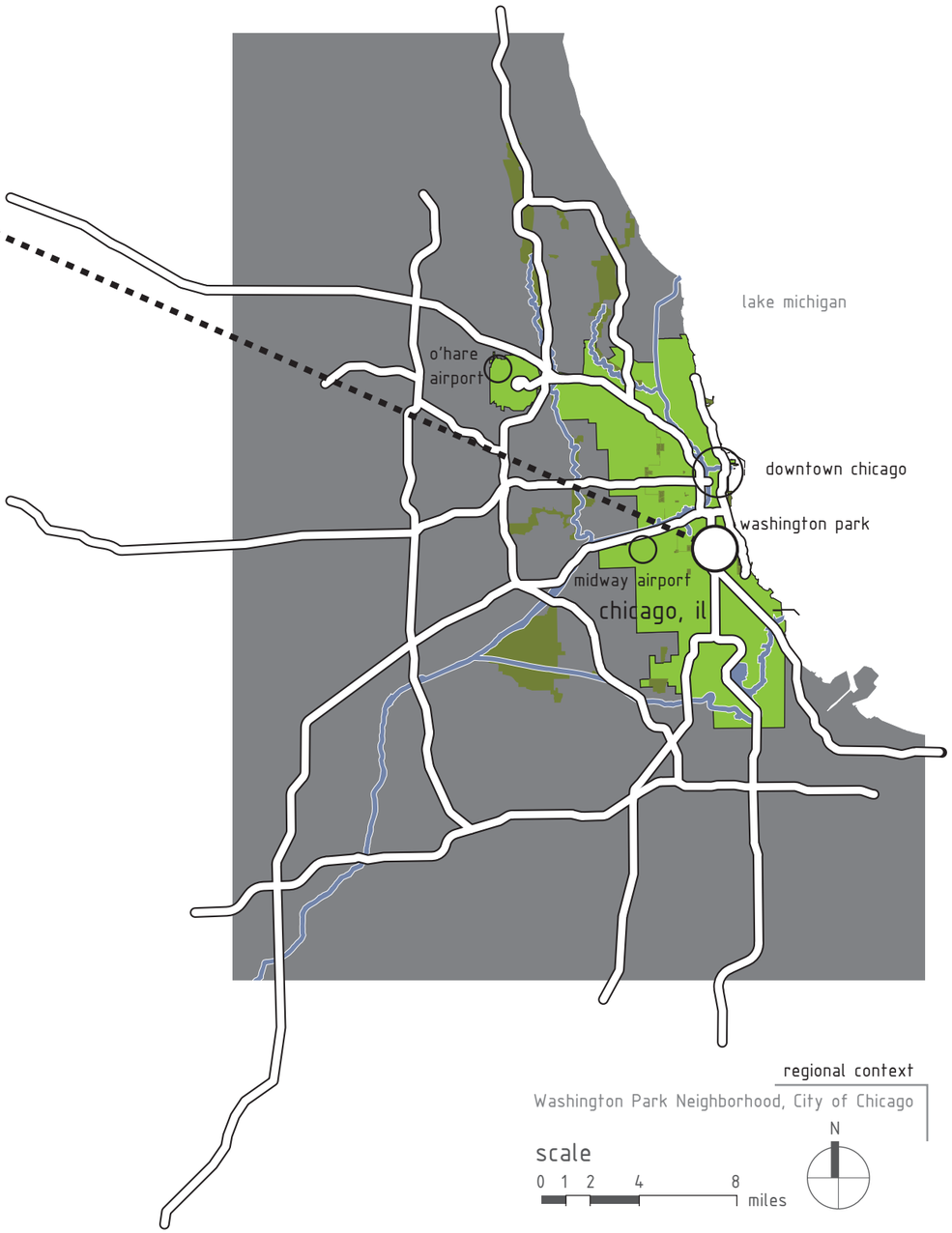
national context

State of Illinois , United States of America



regional context

Cook County, State of Illinois



regional context

Washington Park Neighborhood, City of Chicago

scale

0 1 2 4 8 miles

N

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illinois institute of technology, spring 2010: washington park, chicago, IL

medium context

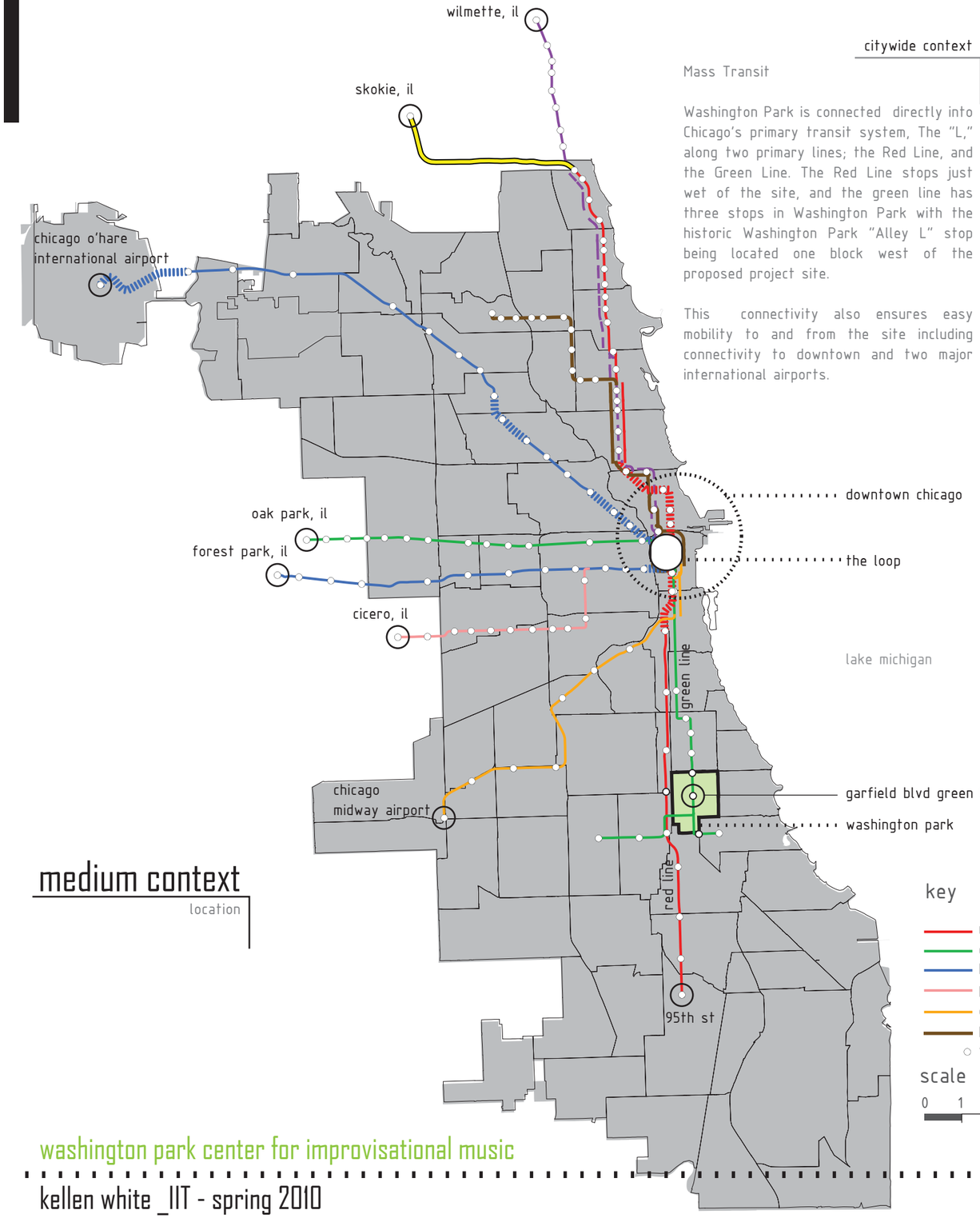
location

citywide 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 wet 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.



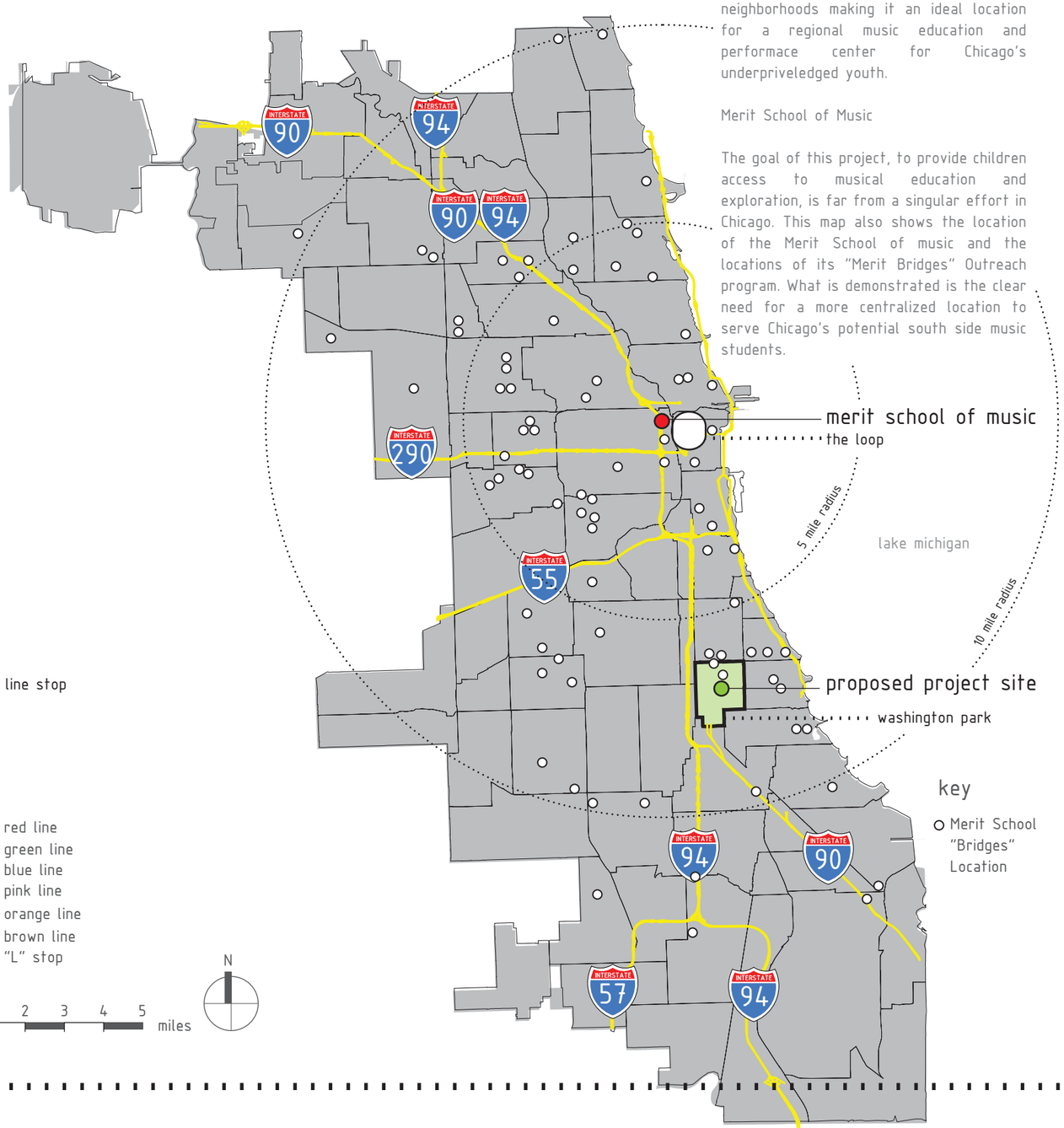
citywide context

Major Infrastructure Connectivity

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 performace center for Chicago's underpriveledged 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.



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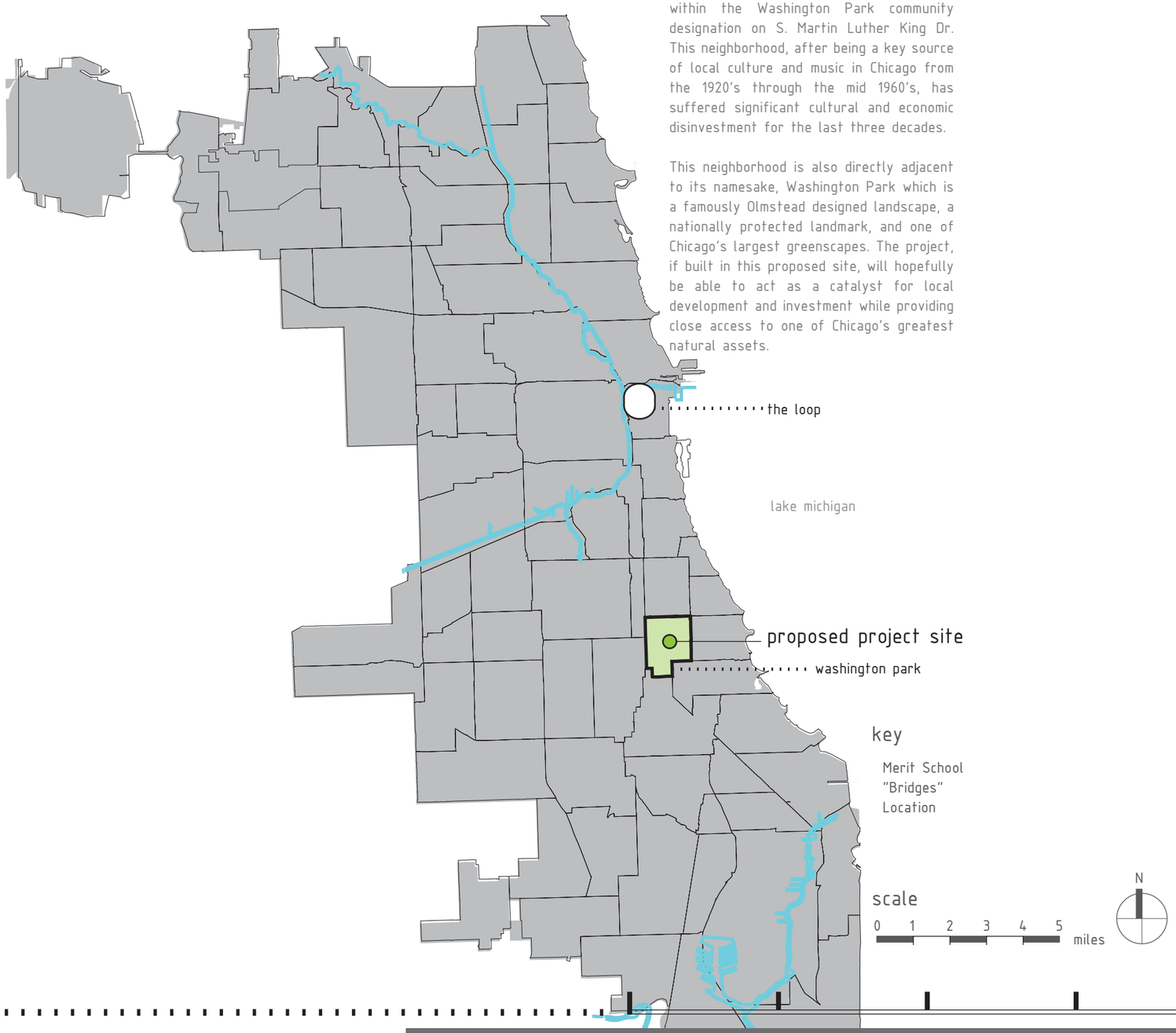
Natural Assets

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 Olmstead designed landscape, a nationally protected landmark, and one of Chicago's largest greenscapes. 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.



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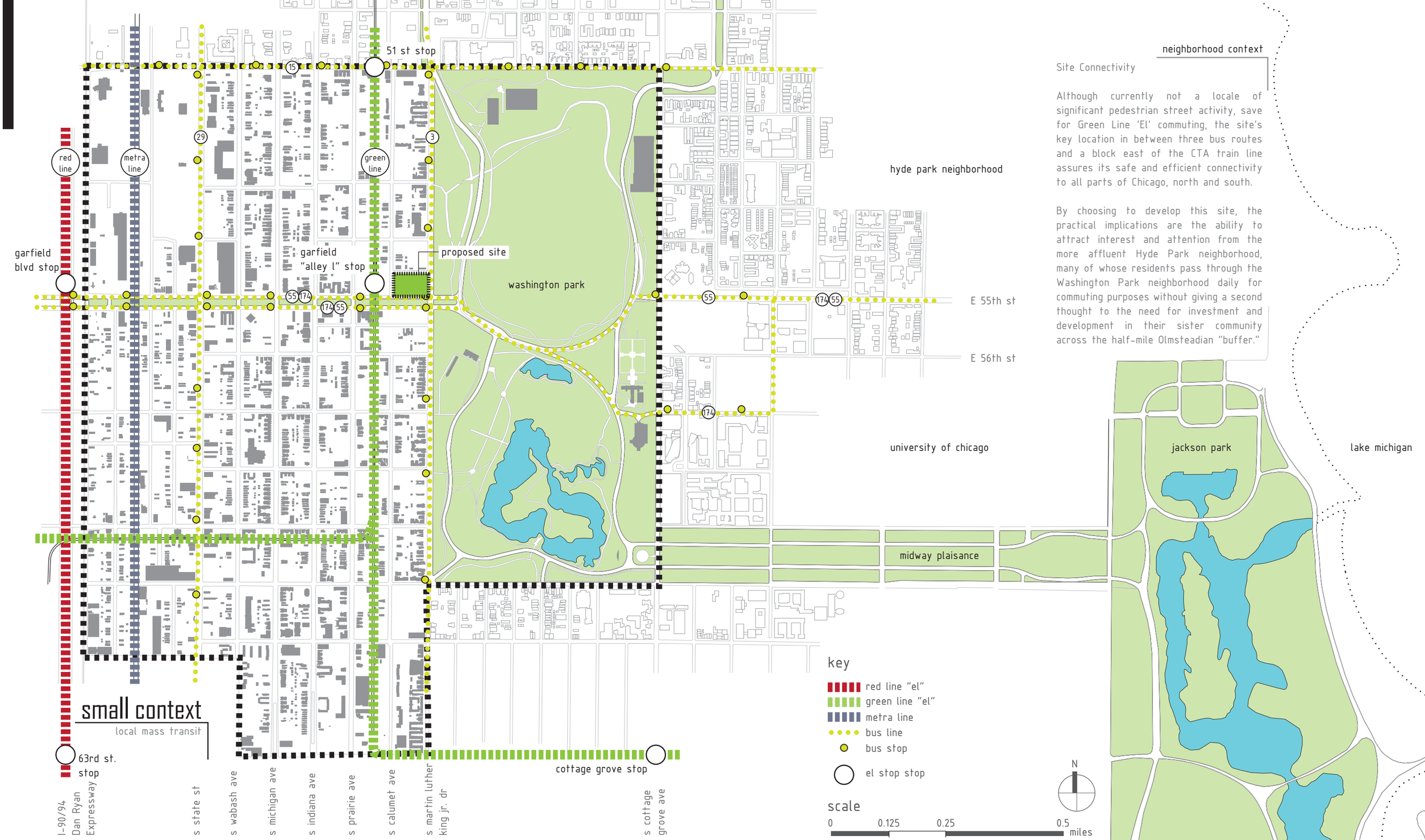
illinois institute of technology, spring 2010: washington park, chicago, IL



neighborhood context

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."

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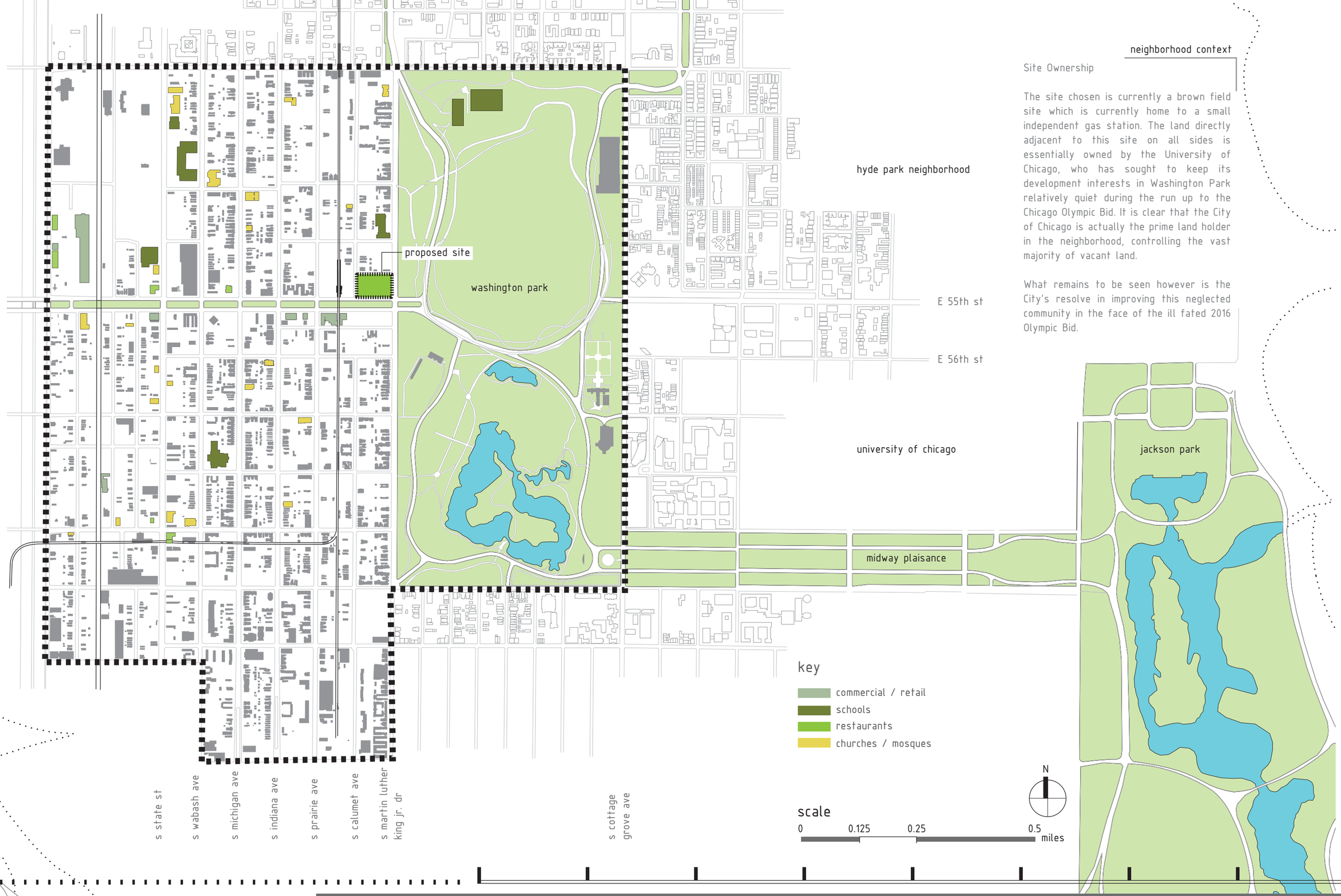
Site Ownership

The site chosen is currently a brown field 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.



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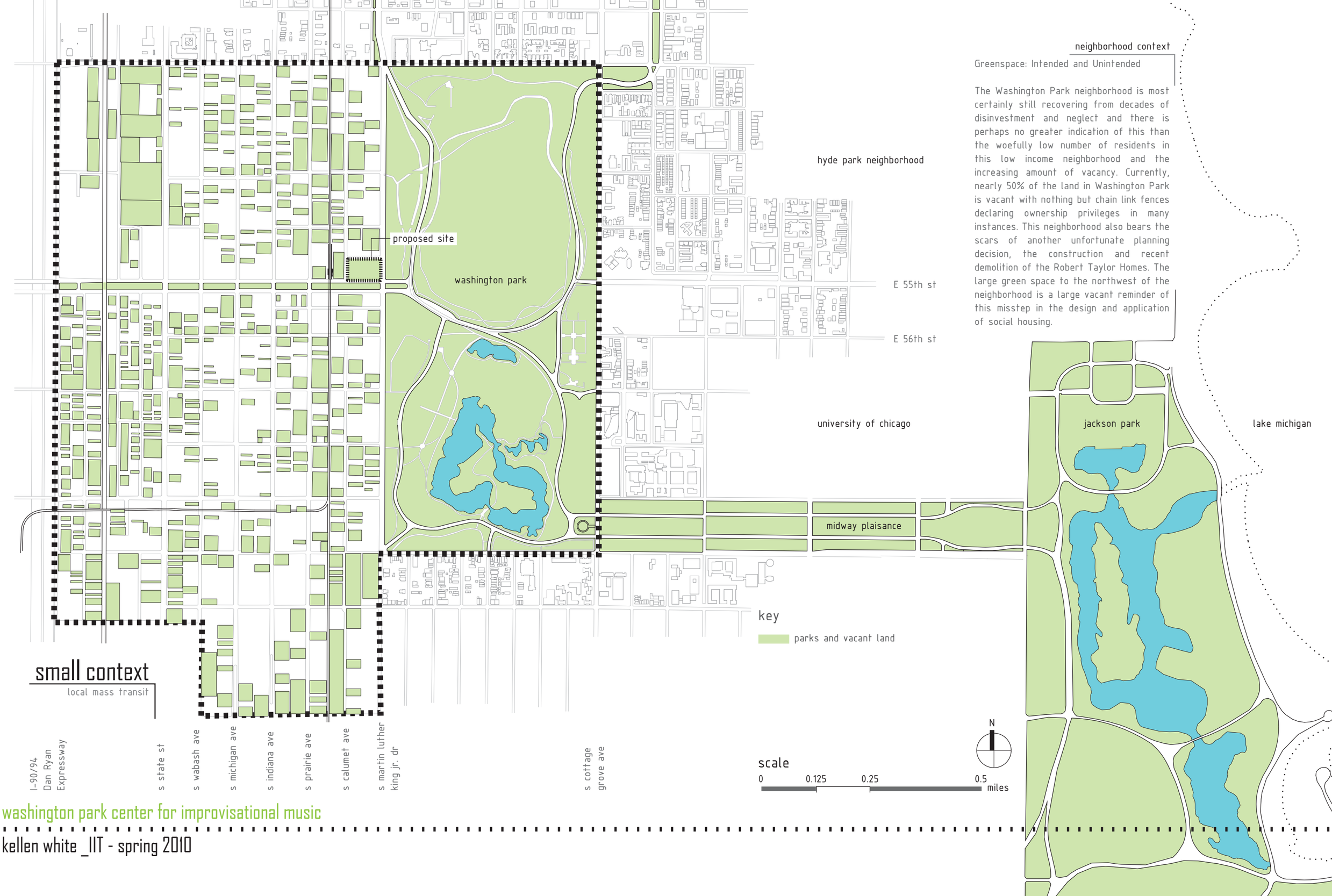
illinois institute of technology, spring 2010: washington park, chicago, IL



small context

local mass transit

neighborhood context

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.

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neighborhood context

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 cafe would invite in residents and simply be a practical and necessary programmatic addition to the neighborhood.

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

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HISTORY AND RESIDENTS

1779 Jean Baptiste Pointe du Sable, a Saint Domonique (now Haiti) colonist of African and French decent arrives on the western shores of Lake Michigan and establishes a fur-trading post. He is popularly known as the "Father of Chicago."

1784 Land ordinances establish policy of orthagonal street grids in territory west of the Appalachians.

1833 Chicago founded.

1850 South Park becomes home to Irish and German meatpackers.

1869 The Illinois State Legislature creates the South Park Commission and hires F.L. Olmstead's firm for a comprehensive design running from Jackson Park to what would become Washington Park.

1870 Raber House built. It is one of the few to survive the Chicago fire in 1871.

1871 Sunday, October 8-10: Great Chicago Fire burns much of the city to the ground. Street grid quickly re-established after the fire. Constrction of Olmstead's park design begins.

1880 Washington Park, renamed in honor of George Washington, is completed as part of the Burnham Plan.

1881 Chicago's South Park neighborhood changes its name to Washington Park.

1882 Chicago City Railway runs cable cars throughout the city. One line runs on State St., and another runs along Cottage Grove (Washington Park's east border.)

1883 Washington Park Racetrack founded. It is the "midwest's preeminent racetrack."

1890s Washington Park becomes home to German Jews. A few African-Americans begin to move into Washington Park while largely affluent White-Americans live on or near the boulevard.

1892 Garfield 'EL' built for World's Columbian Exposition.

1893 World's Columbian Exposition (Midway Plaisance).
Serial killer Dr. H.H. Holmes finishes his 100 room boarding house on 63rd st. He lures in young women residents, tortures and kills them. The Peitzal Family, his last victims, become a famous news story.

1903 Elam House, a baording house for single, working, African-American women is built. It is an important cultural institution for the community. It became a Chicago Landmark in 1979.

1905 White City Amusement Park founded. Washginton Park Racetrack closes.

1906 Chicago City Railway closes.

1910 - 1920s Peak of the First Great Migration of southern African-Americans to Chicago (specifically to the Bronzeville area due to racism, employment, and educational opportunities).

1914 Shultze Baking Company Plant, designed by John Ahlschlager, is built.

1910 - 1920s Johnny Torrio "The Fox" begins creating 'The Outfit,' or the Chicago Mafia, which runs southside organized crime.

1919 Chicago Race Riots of 1919.

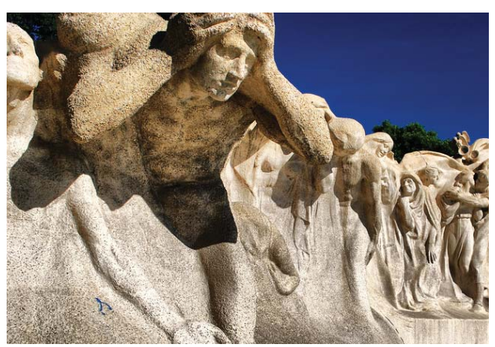
1920s Height of the 'Jazz Age,' led by the African-American community.

1780 1800 1820 1840 1860 1880 1900 1920

timeline key

events and significance

- national or global significance
- city wide significance
- local significance

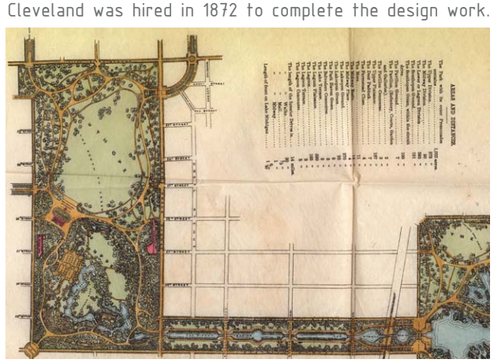


jean baptiste pointe du sable

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.

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.



raber house

Constructed by John Raber, a prominent area businessman and politician, the Raber House is one of Chicago's few remaining pre-Fire of 1871 residences. The house's original six acre grounds and gardens were so extensive that the house's initial address was on State Street, one block to the east.

1925 Johnny Torrio retires, leaving the Chicago Outfit to his protoge, 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 influencial jazz musicians including Gene Ammons, Nat King COle, and Dinah Washington.

1940 U.S. Surpreme 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.

1941 The Second Great Migration begins and lasts arguably until 1970. Arfrican-Americans arrive primarily in search of employment.

1945 "Black Metropolis" is published. It remains the most detailed portrayal of Black Chicago in the 1930s and1940s.

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).

1949 With Mayor Daley's support, Ralph Metcalfe wins the election for alderman of the 3rd Ward.

1951 Harold Washington works for 14 years in Metcalfe's office. His main task is Handling the 3rd Ward's Young Democrats Organization which spearheads initiative benefiting the local community.

1950s Late The Blackstone Rangers, a civil rights organization, is formed.

1961 Margaret Taylor-Burroughs, a teacher at Dusable High School, founds the Dusable Museum.

1962 Construction of Robert Taylor Homes.

1968 April 4: Dr. Martin Luther King, Jr. assasinated. Street gangs - the Blackstone Rangersand the East Side Disciples - coordinate efforts to ensure riots in the west side of Chicago do not reach their neighborhoods.

2007 March 8: The Robert Taylor Homes in Washington Park are demolished. They are the last of these projects.

2008 June 4: Chicago named as one of 4 finalists to host the 2016 Olympics.

1940 1960 1980 2000 2020

garfield "alley l"

The Garfield Boulevard "L" Station, part of Chicago's original "Alley L," is one of the oldest intact elevated rail stations in the United States. Built in 1892, the line was quickly extended south to Jackson Park in order to provide direct access to the 1893 World's Columbian Exposition.

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 Diddly, Dinah Washington, Johnny Griffin, and Gene Harris.

robert taylor homes

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.

chicago 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.

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

about the site

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.

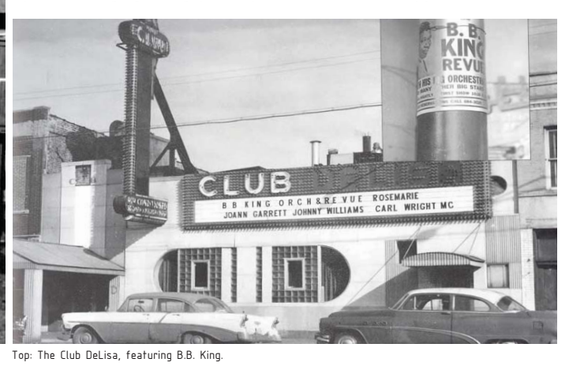
In addition, Garfield Boulevard, the primary strip passing through Washington Park, as well as 47th and 63rd streets to the north and south, hosted an incredibly diverse array of restaurants, jazz clubs, independent record companies, and shopping opportunities throughout the 1920s through the early 1960s. 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.

Top Left and Right: The Regal Theater.

Top: Eddie Harris with an electrified saxophone.

Top: Red Saunders giving an autograph.

Top: The 'New' Club DeLisa, or simply 'The Club.'



Top: The Club DeLisa, featuring B.B. King.

about the site

Culture and Jazz [cont.]

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.

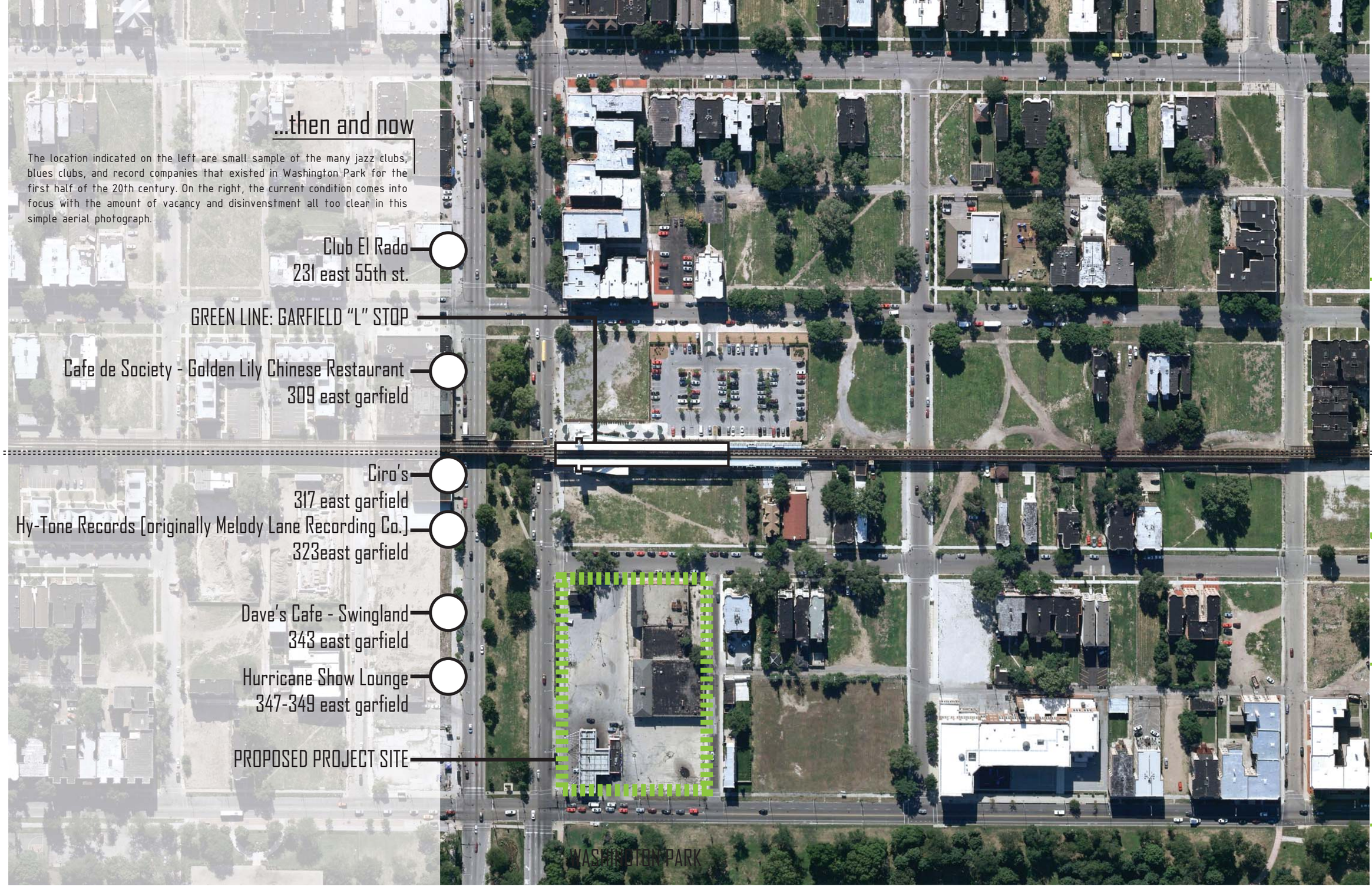
Image Caption:
Top: The Regal Theatre and Savoy Ballroom, arguably along with the Club DeLisa, formed the core of jazz culture and performance within the African-American community of Bronzeville for the better part of 25 years.

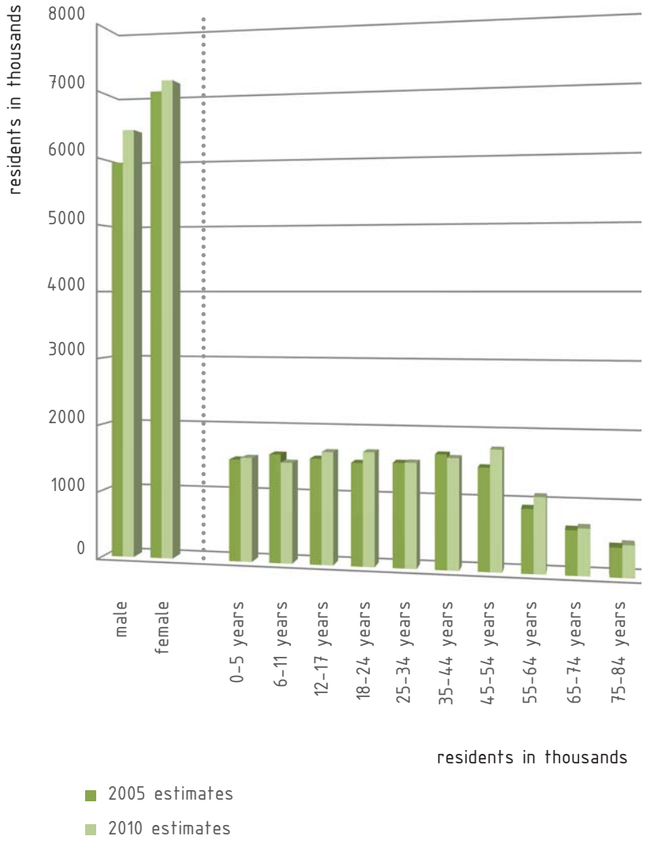
Center Left: Eddie Harris, was a highly influential tenor saxophonist, keyboardist, and composer. He experimented heavily in the use of electrified instruments, including saxophones, in the creation of innovative jazz music.

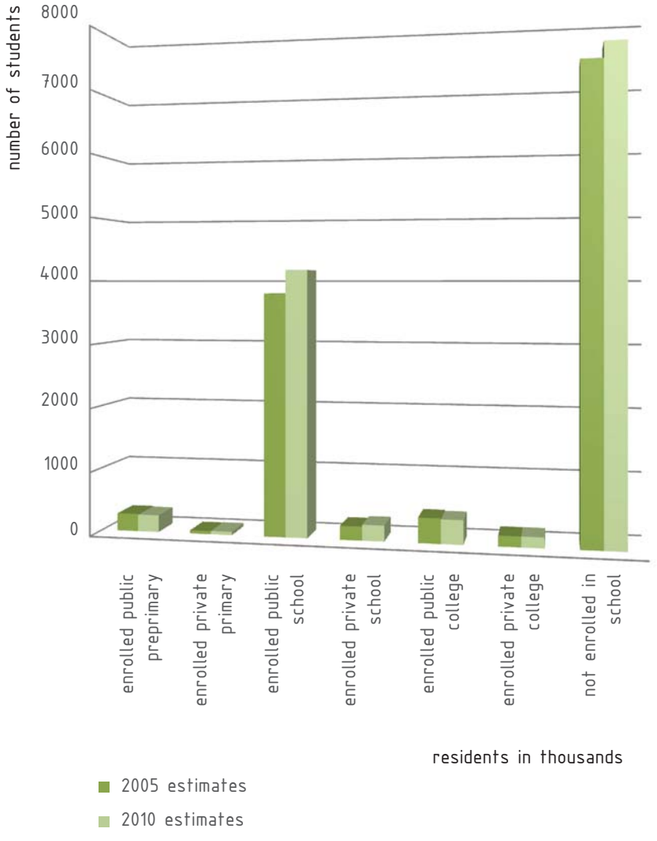
Center Right & Bottom Right: The Club DeLisa, located in Chicago's southside in the epicenter of the Washington Park neighborhood, played a pivotal role in jazz culture in the city. The first home of the club burned down but was quickly replaced with the 'New' Club DeLisa. Aside from the the many touring headliners featured at Club DeLisa including Count Basie, Sun Ra, Albert Ammons and others, the house band led by Red Saunders for over fifteen years is probably the most widely associated act.

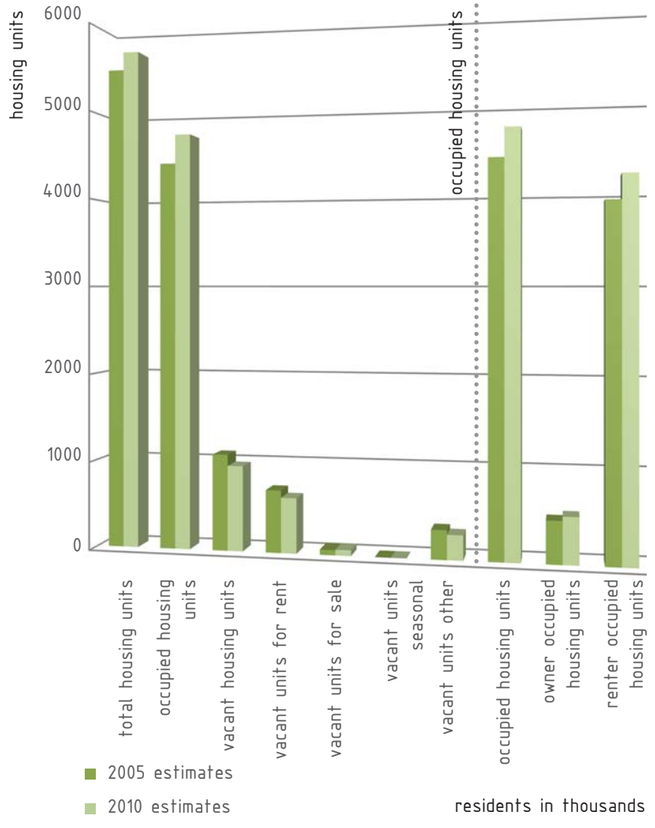
...then and now

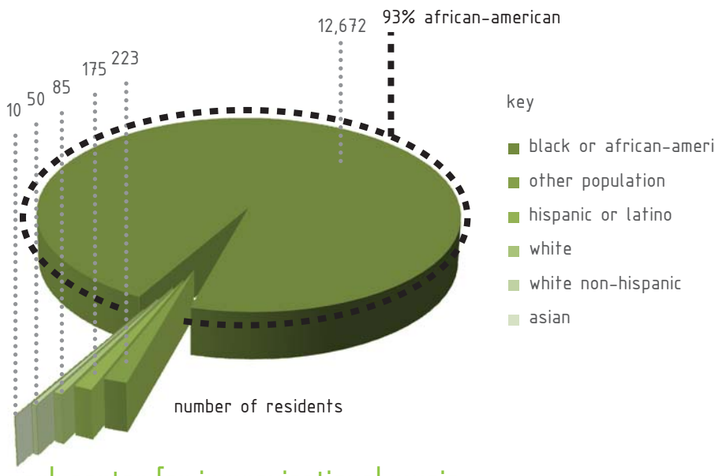
The location indicated on the left are small sample of the many jazz clubs, blues clubs, and record companies that existed in Washington Park for the first half of the 20th century. On the right, the current condition comes into focus with the amount of vacancy and disinvenstment all too clear in this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

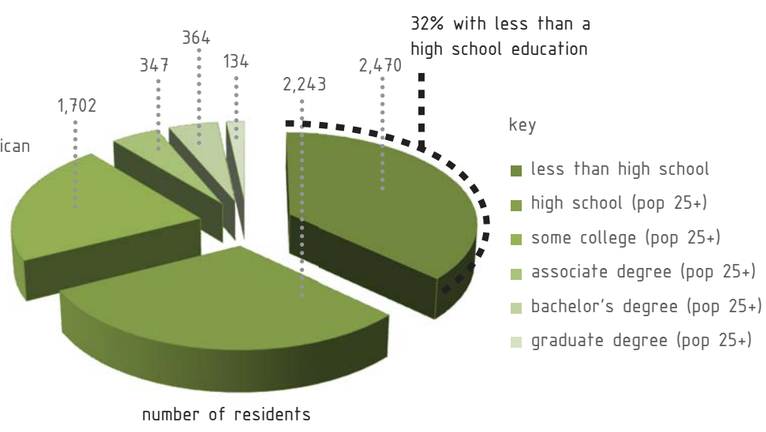


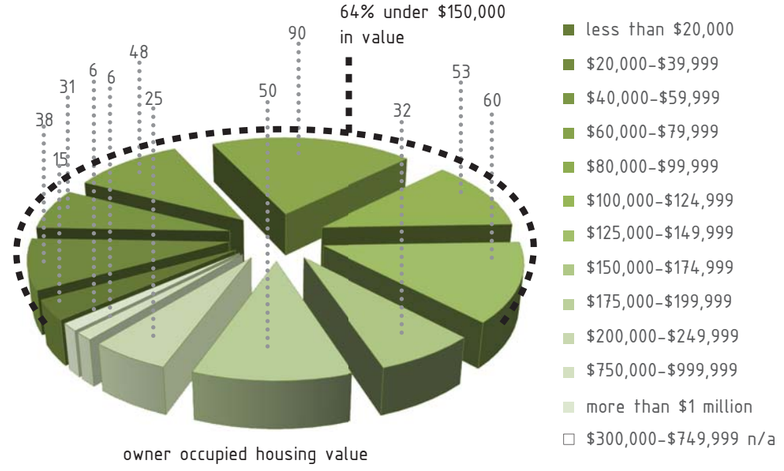

residents in thousands
8000
7000
6000
5000
4000
3000
2000
1000
0
male
female
0–5 years
6–11 years
12–17 years
18–24 years
25–34 years
35–44 years
45–54 years
55–64 years
65–74 years
75–84 years
residents in thousands
2005 estimates
2010 estimates

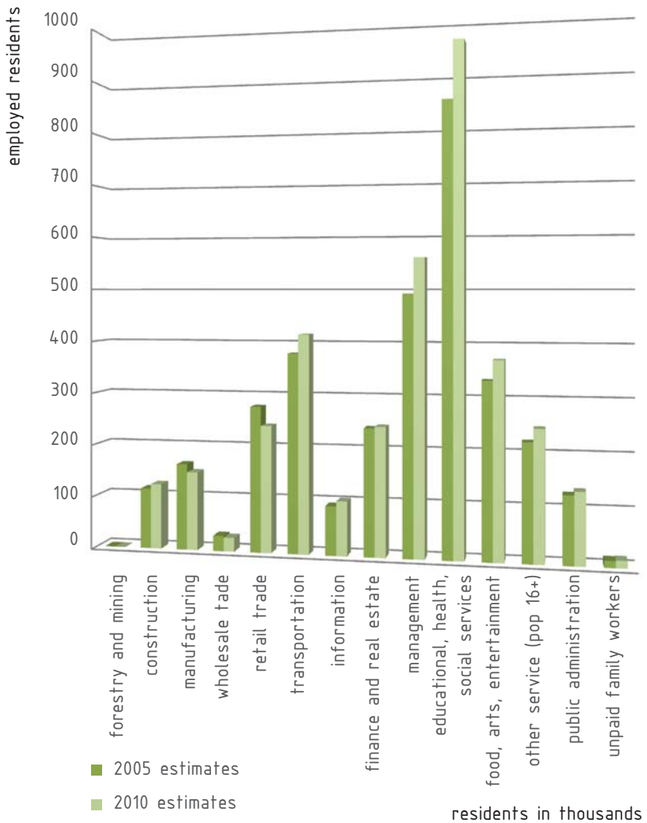

number of students
8000
7000
6000
5000
4000
3000
2000
1000
0
enrolled public preprimary
enrolled private primary
enrolled public school
enrolled private school
enrolled public college
enrolled private college
not enrolled in school
residents in thousands
2005 estimates
2010 estimates

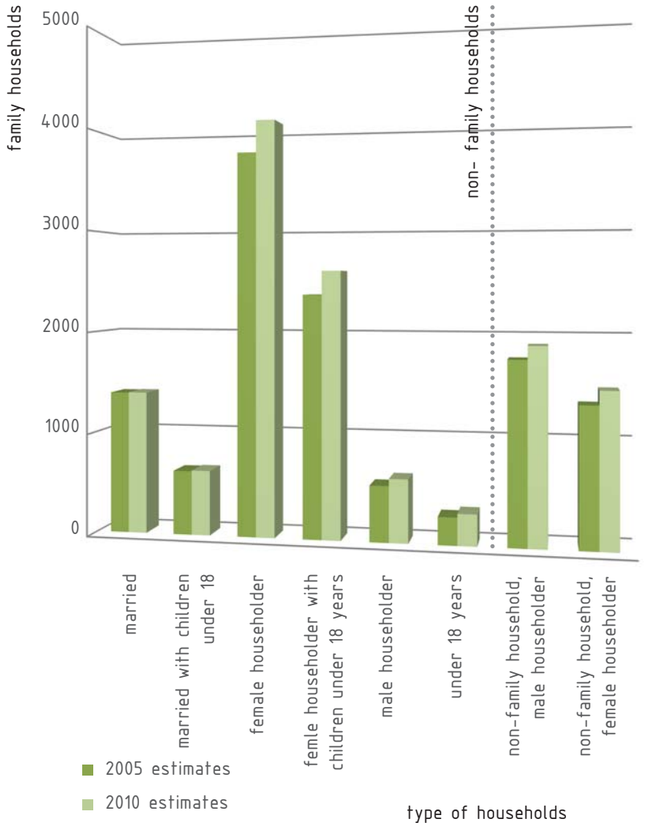

housing units
6000
5000
4000
3000
2000
1000
0
occupied housing units
total housing units
occupied housing units
vacant housing units
vacant units for rent
vacant units for sale
vacant units seasonal
vacant units other
occupied housing units
owner occupied housing units
renter occupied housing units
residents in thousands
2005 estimates
2010 estimates

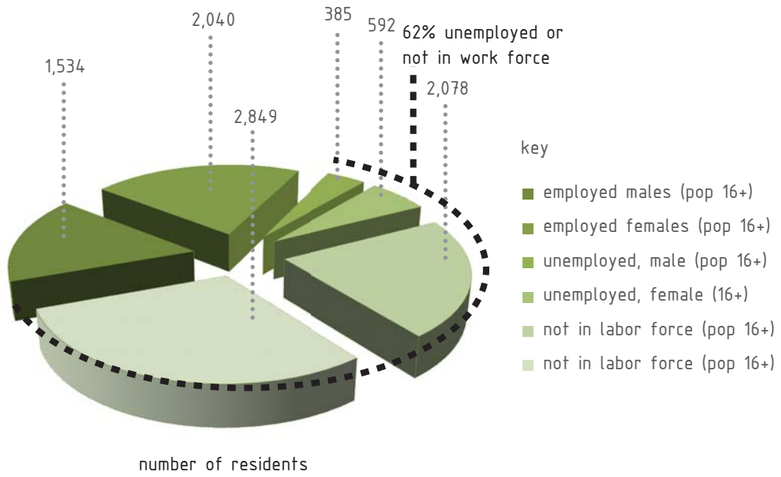

93% african-american
12,672
223
175
85
50
10
key
black or african-american
other population
hispanic or latino
white
white non-hispanic
asian
number of residents

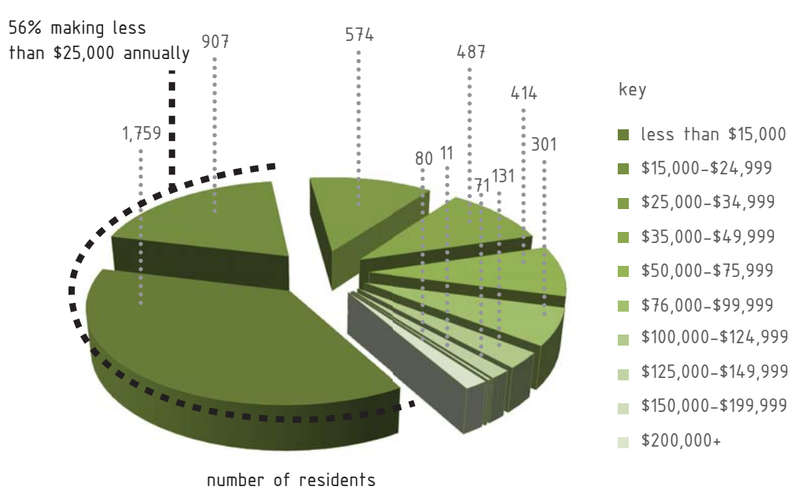

32% with less than a high school education
1,702
347
364
134
2,243
2,470
key
less than high school
high school (pop 25+)
some college (pop 25+)
associate degree (pop 25+)
bachelor's degree (pop 25+)
graduate degree (pop 25+)
number of residents


64% under $150,000 in value
38
15
31
6
6
48
25
50
90
32
53
60
key
less than $20,000
$20,000–$39,999
$40,000–$59,999
$60,000–$79,999
$80,000–$99,999
$100,000–$124,999
$125,000–$149,999
$150,000–$174,999
$175,000–$199,999
$200,000–$249,999
$750,000–$999,999
more than $1 million
$300,000–$749,999 n/a
owner occupied housing value









washington park... by the numbers

Demographics

Aside from the distinct ethic 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.

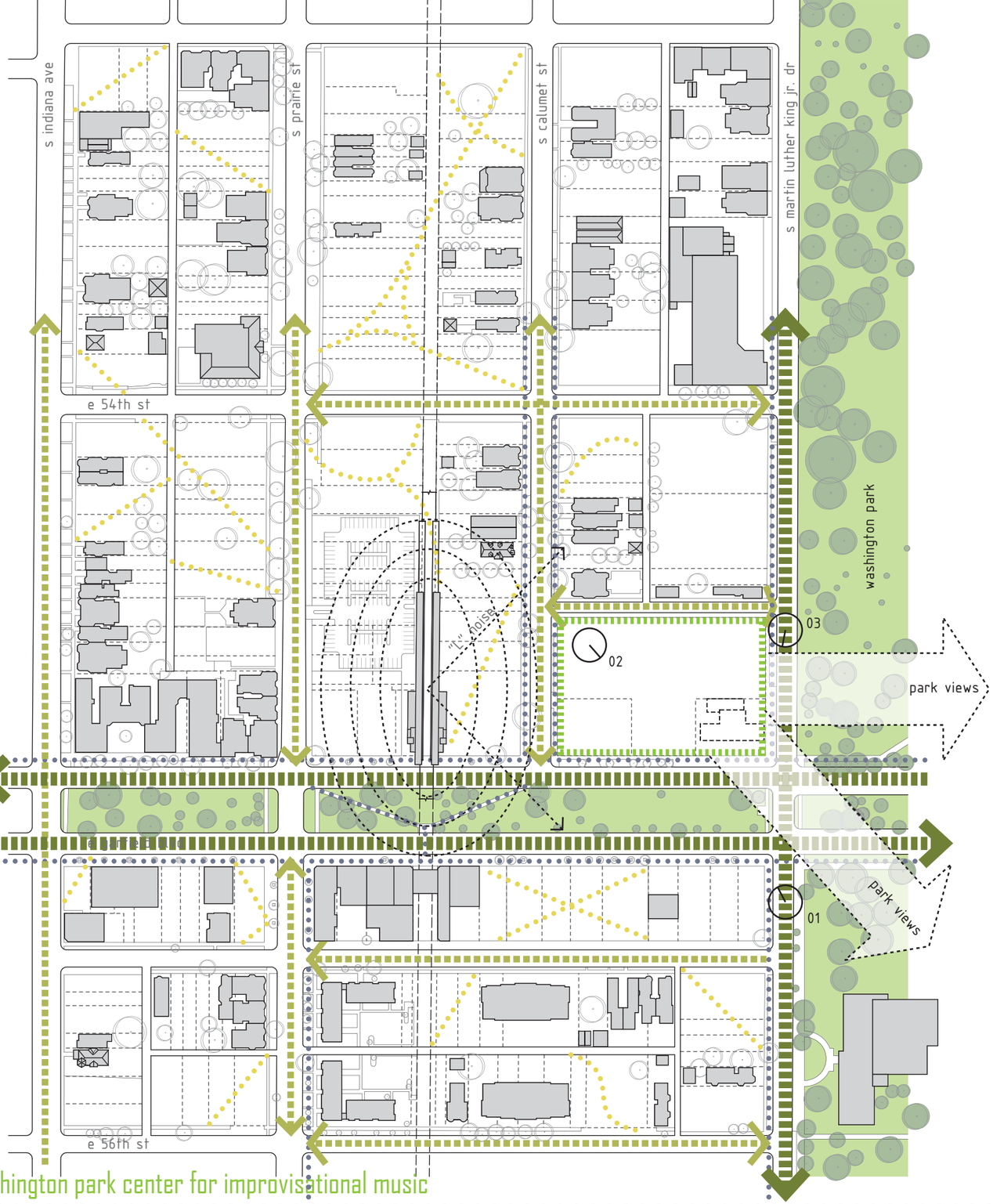
With some 32% of residents of Washington Park without a high school education, and the challenge of underfunded, under populated, and under performing schools, it is clear to see why education in the arts can quickly take a backseat to the more pressing concern of a basic education. Moreover, exceptionally 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

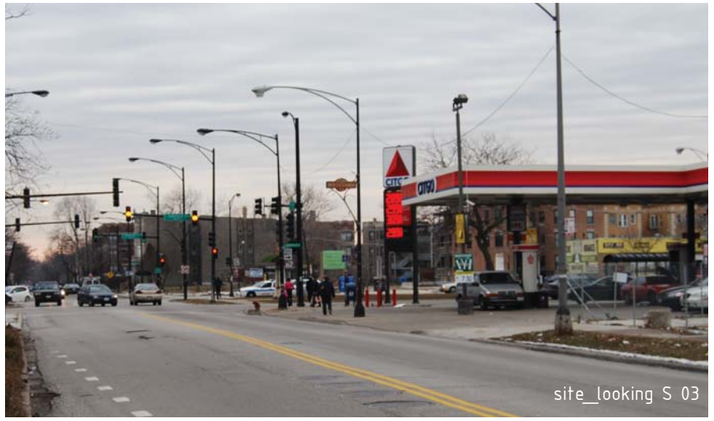
kellen white _ IIT - spring 2010

SITE ANALYSIS



site_looking NW 01

site_looking SE 02



site_looking S 03

key

- park space
- primary vehicular circulation
- secondary vehicular circulation
- proposed project site
- formal pedestrian circulation
- informal pedestrian circulation
- property lines
- significant site noise

scale

0 0.125 0.25 0.5 miles

N

small context

site adjacencies and climate concerns

washington park center for improvisational music

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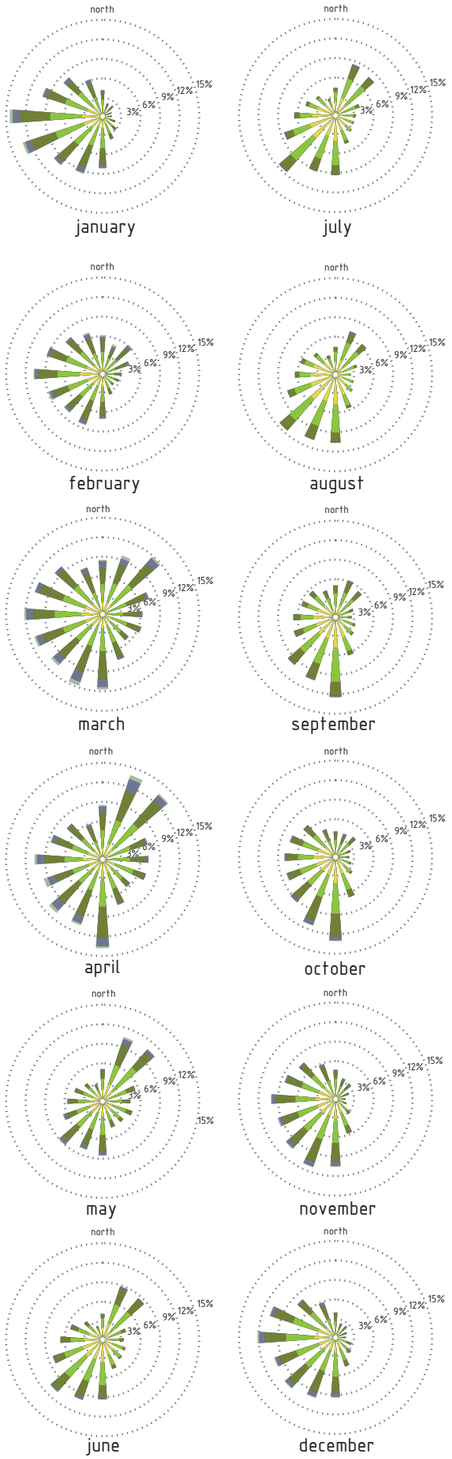
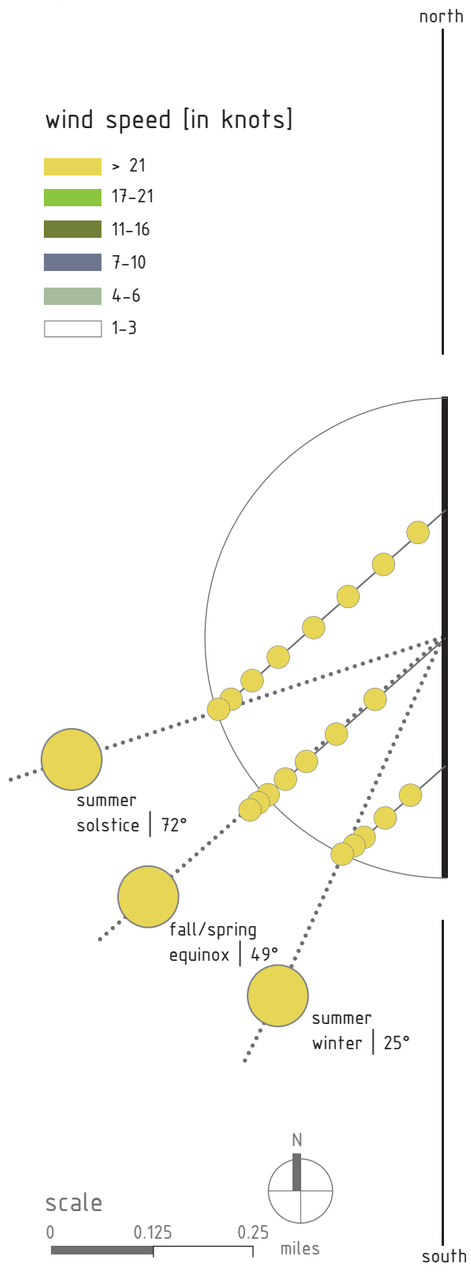
Wind Roses per month: Chicago, IL
< left

Sun Path: Chicago, IL
> right



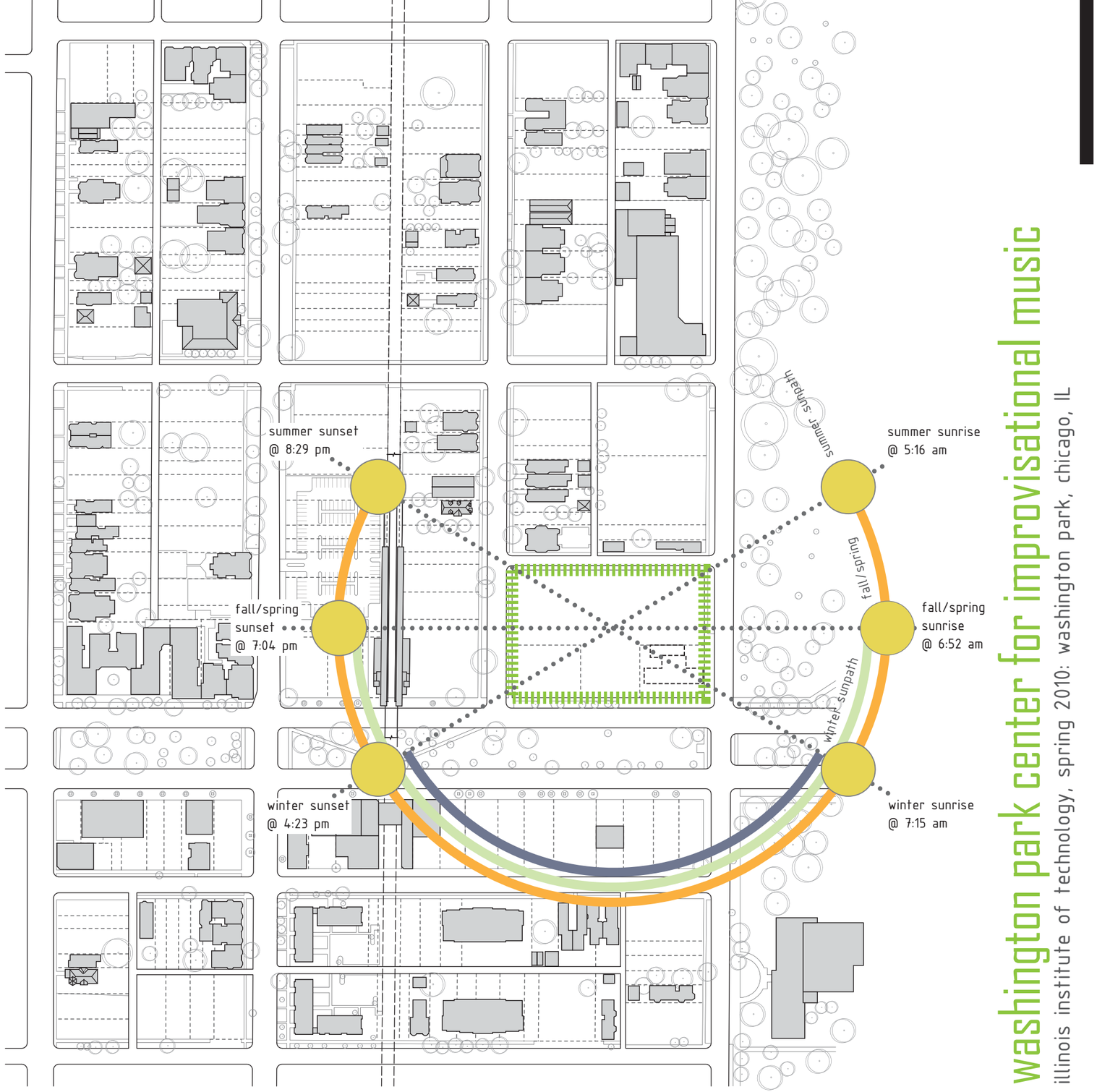
wind speed [in knots]

- > 21
- 17-21
- 11-16
- 7-10
- 4-6
- 1-3



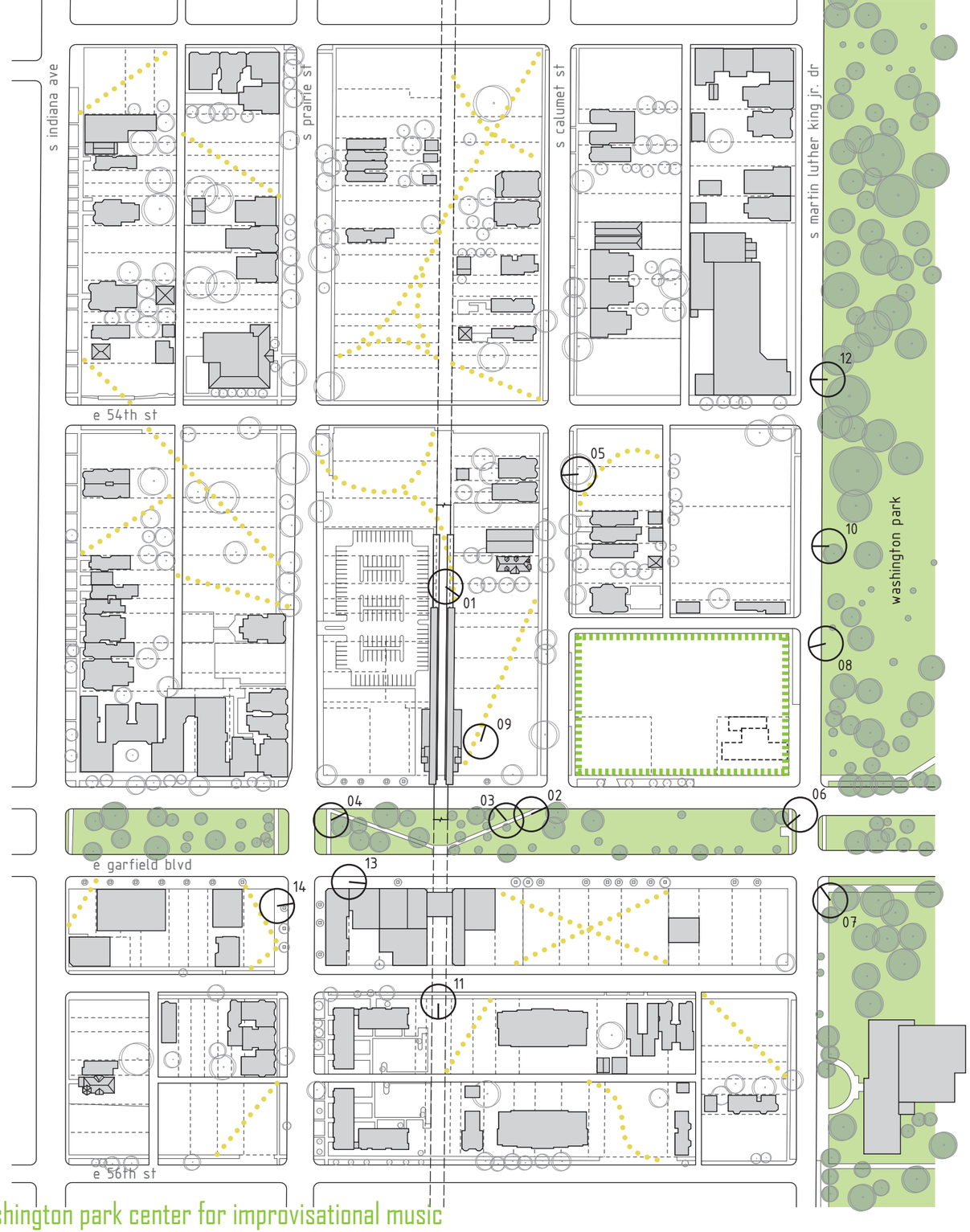
scale
0 0.125 0.25 miles

N



washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL



01_site from garfield "el" stop

02_site from garfield blvd.

06_historic garfield blvd. marker

07_"el" and site from king. dr. and 55th

10_olympic poster in vacant lot

key

- park space
- proposed project site
- informal pedestrian circulation
- property lines

scale

0 0.125 0.25 0.5 miles

N

small context

site adjacencies and site photos

washington park center for improvisational music

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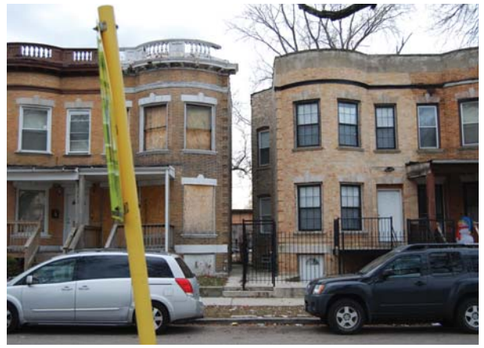
03_garfield "el" stop

04_garfield "el" stop



05_neighborhood NW of site

08_site from king dr. looking W

09_neighborhood NW of site

11_vacant lots under/near "el"

12_burke elementary school

13_garfield blvd. retail strip

14_garfield blvd. retail strip

site zoning (RS -3): municipal code of chicago

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	RS	RS	RS	RT	RT	RM	RM	RM
Specific Use Type	1	2	3	3.5	4	4.5	5-5.5	6-6.5
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	P	P	P	P	P	P	P	P
H. Parks and Recreation (except as more specifically regulated)	P	P	P	P	P	P	P	P
I. Community Centers, Recreation Buildings and Similar Assembly Use	S	S	S	S	S	S	S	S
K. School	P	P	P	P	P	P	P	P

17-2-0300 Bulk and density standards.

17-2-0304 Floor Area Ratio.

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

District	Maximum Floor Area Ratio*
RS3	0.90

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 2 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 2 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

N

scale

0 0.125 0.25 0.5 miles

small context

site zoning

washington park center for improvisational music

kellen white _IIT - spring 2010

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

[1] 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-A Standards. All residential buildings in R districts are subject to the following maximum building height standards except as expressly allowed in Sec. 17-2-0311-B:

District Maximum Building Height (feet)

RS3 Detached house: 30

Principal nonresidential buildings: None

(See Sec. 17-17-0311 for rules governing the measurement of building height.)

17-10-0207 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
17-10-0207-E Parking Group E. (Universities, Day Care, Parks and Recreation, Postal Service, Public Safety, Schools, Utilities, Business/Trade School)		
R (All)	1 per 3 employees (additional per dept. of zoning)	1 per 10 auto spaces; minimum 4 spaces
17-10-0207-F Parking Group F. (Cultural Exhibits and Libraries)		
R (All)	None for first 4,000 square feet then 1 space per 1,000 square feet	1 per 10 auto spaces; minimum 4 spaces
17-10-0207-V Parking Group V. (Indoor Special Event)		
All	1 space per 10-persons capacity; none required on-site (i) for events with an estimated attendance of 150 or fewer persons; or (ii) upon proof of an agreement, submitted pursuant to Section 17-10-0604, providing for the use of off-site parking privileges; or (iii) in manufacturing districts, upon proof of an agreement with a licensed valet parking operator in a form acceptable to the Zoning Administrator.	None

17-10-0600 Location of off-street parking.

17-10-0601 RS Districts. The following standards apply in all RS districts.

17-10-0601-A Off-street parking is prohibited in side setbacks and within 20 feet of the front property line. Off-street parking is permitted in a required side setback when accessed by a permitted driveway from the front property line.

17-10-0601-B Required off-street parking spaces for residential uses must be located on the same zoning lot as the dwelling units served.

17-10-0601-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)

17-11-0100 Parkway trees.

17-11-0101 Applicability. The standards of this section (17-11-0100) apply to all of the following, except as expressly exempted under Sec. 17-11-0102:

17-11-0101-A construction of any principal building;

17-11-0101-D construction or installation of any surface parking area containing more than 4 parking spaces; and

17-11-0103 Standards.

1. One 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 set back at least 7 feet from front and street side (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 and DR districts.

USE GROUP	Max. Number	Max. Sign Face Area (ft.)	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 street frontage)	Wall: 10% of wall	Wall, Awning, Freestanding	6

17-12-0903-A Lighting. Signs in R and DR zoning districts may use only indirect lighting. Direct lighting and internal lighting of signs is prohibited, except in the case of allowed changing-image signs. Flashing signs are prohibited.

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

0.00	Students	# of Students	SF per Student	SF per Persor	Total SF
		160-180	Varies		

1.00	Public	Qty.	# of People	SF per Person	Net SF	Total SF
1.1	Entry Lobby	1			500	500
1.2	Center Café	1	56	25	1400	1400
1.21	Kitchen	1			550	550
1.22	Café Stage	1			240	240
1.23	Restrooms	2	4	25	100	200
Total						2890
1.3	Center Retail | Bookstore	1			800	800
Total						3690

2.00	Administration	Qty.	# of People	SF per Person	Net SF	Total SF
2.1	Entry Vestibule | Reception Area	1			80	80
2.2	Admin. Desk	2			100	200
2.3	Director's Office	1			200	200
2.4	Educator Offices	8			125	1000
2.5	Conference Room	1	14	20	280	280
2.6	Staff Lounge	1			500	500
2.7	Copy Room	1			150	150
2.8	Nurse | First Aid	1			125	125
2.9	Restroom	2	1	30	30	60
2.10	Storage	1			250	250
Total						2845

3.00	Learn	Qty.	# of Students	SF per Person	Net SF	Total SF
3.1	Digital Library | Listening Library	1			900	900
3.2	Library_Physical Collection	1			1200	1200
3.3	Library _Archive	1			400	400
3.4	History | Theory Lab	2	30	30	900	1800
3.5	Piano Lab	1	30	30	900	900
3.6	Instructor's Office | Private Lessons	12			200	2400
Total						5200

4.00	Practice	Qty.	# of Students	SF per Person	Net SF	Total SF
4.1	Woodshed [Individual Practice]	20	1	16	16	320
4.2	SM Session [Combo: 2-5 Musicians]	8	6	40	240	1920
4.3	M Session [Ensemble: 6-12 Musicians]	6	12	40	480	2880
4.4	LG Session [Enseble: 12-24 Musicians]	2	24	35	840	1680
4.5	REMIX Room [Individual: 1-2 Mix Artists]	3	2	75	150	450
4.6	Artist in Residence Studio	1	Varies		800	800
Total						8050

5.00	Perform	Qty.	# of People | Seats	SF per Person	Net SF	Total SF
5.1	Recording Studio [Live Room]	1	24	35	840	840
5.11	Control Room	1	7	50	350	350
5.12	Isolation Booth	3	1	100	100	300
5.13	Editing Booth	1	3	50	150	150
5.14	Lobby | Lounge	1	10	35	350	350
5.15	Archive | Machine Room	1			140	140
Total						2130
5.2	Main Theatre [220 Seats]	1	220	9	1980	1980
5.21	Main Stage	1		400	400	400
5.22	Backstage	1		200	200	200
5.23	Projection | Sound	1		80	80	80
Total						2660
5.3	Flexible Studio [120]	1	120	9	1080	1080
5.31	Flexible Stage	1		240	240	240
5.32	Projection | Sound	1		80	80	80
5.33	Storage	1		200	200	200
Total						1600
Total						6390

6.00	Support	Qty.	# of Students	SF per Person	Net SF	Total SF
6.1	Restroom	2	6	25	150	300
6.2	Instrument Repair	1			400	400
6.3	Audio | Visual Storage	1			250	250
6.4	Instrument Storage	1			600	600
6.5	Misc.Storage	1			600	600
6.6	Mechanical_HVAC	1			1000	1000
6.7	Electrical	1			300	300
6.8	Loading Dock	1			400	400
6.9	Garbage | Recycling	1			200	200
6.10	Maintenance	1			150	150
Total						4200

7.00	Total Building SF
Total	30375

8.00	Audio Outdoors	Qty.	# of People	SF per Person	Net SF	Total SF
8.1	Amphitheater	1	60	8	480	480
8.2	Entry Plaza	1			400	400
8.3	Flexible Green Space	1				TBD
Total						880

9.00	Parking and Transportation	Qty.	# of People	SF per Person	Net SF	Total Parking
9.1	Bus Drop Off	1				TBD
9.2	Parking Lot	1				TBD

building program

program spreadsheet

Overall Program Spreadsheet

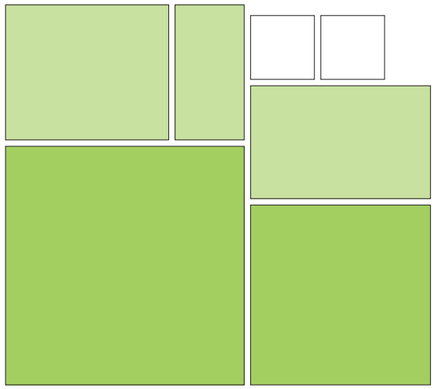
Public:
Major spaces devoted specifically to public interaction and public outreach. These spaces include a cafe space which acts as a hangout for students during the day, and a performace venue at night.

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.

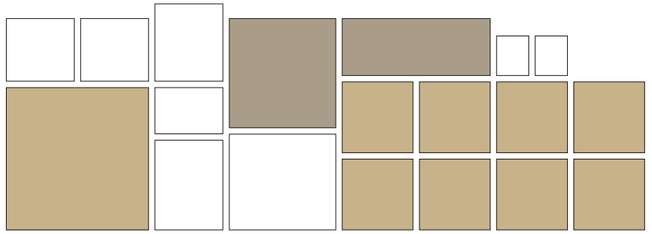
Learn:
"Learn" is the first core area of the program, containing the library, private instructor's offices, piano lab, and flexible classroom space for more formal exploration of music history and theory.

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.

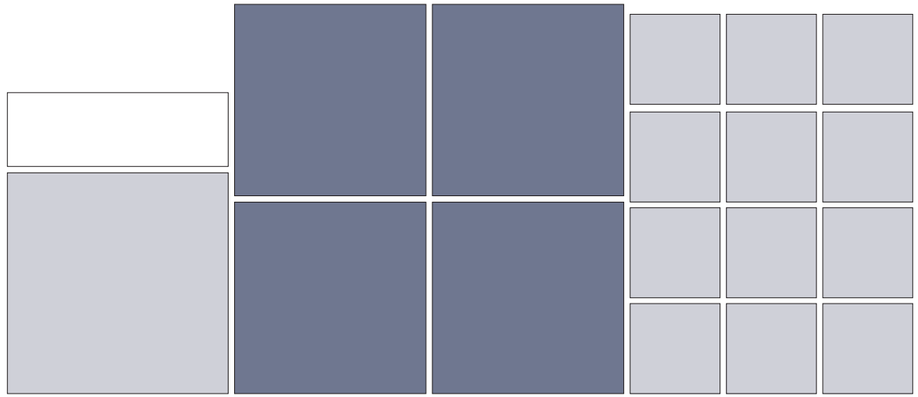
Perform:
"Perform" contains two sizable performace venues along with a state of the art recording studio allowing work generated by the facility to be readily documented. Also, this functionality offers another potential educational opportunity for students as they can learn about the recording, production,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



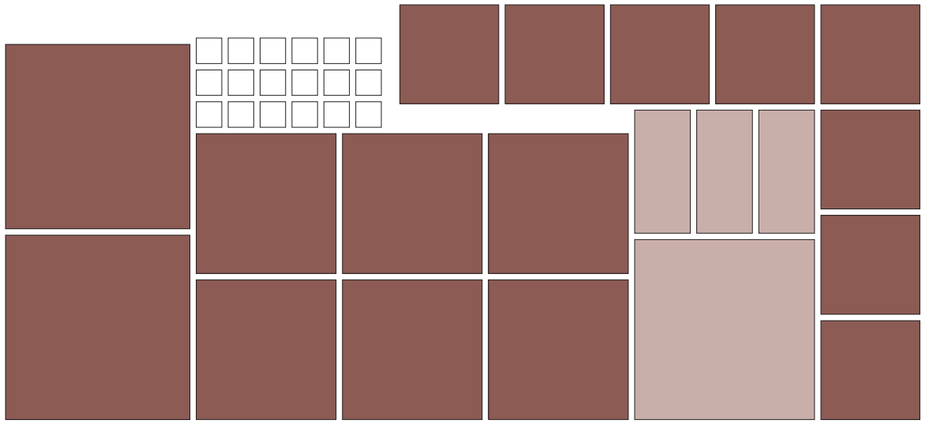
1.00 Public [Visual Program]: 3690 sf



2.00 Administration [Visual Program]: 2845 sf

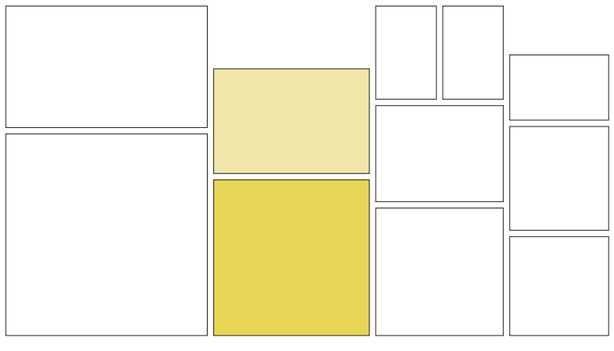


3.00 Learn [Visual Program]: 5200 sf

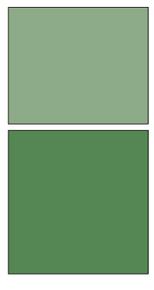


4.00 Practice [Visual Program]: 8018 sf

5.00 Perform [Visual Program]: 6390 sf



6.00 Practice [Visual Program]: 4200 sf



7.00 Practice [Visual Program]: 880 sf

building program

visual program & internal perameters

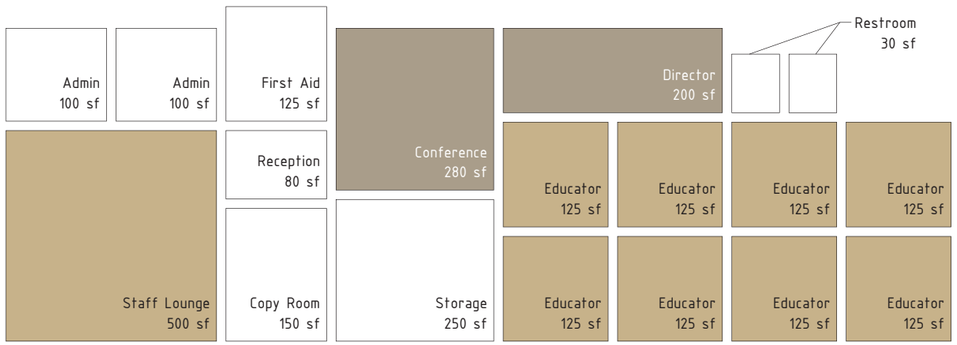
Overall & Graphic Program

Basic graphic breakdown of total bulding 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.

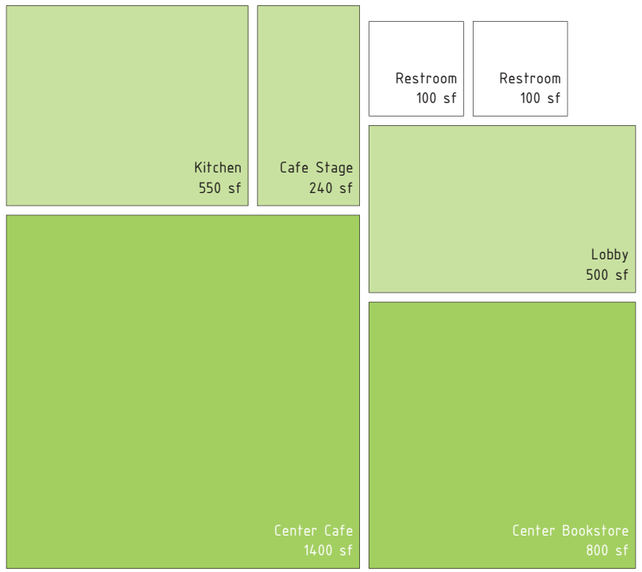
1.00	Public	Qty.	# of People	SF per Person	Net SF	Total SF
1.1	Entry Lobby	1			500	500
1.2	Center Café	1	56	25	1400	1400
1.21	Kitchen	1			550	550
1.22	Café Stage	1			240	240
1.23	Restrooms	2	4	25	100	200
Total						2890
1.3	Center Retail | Bookstore	1			800	800
Total						**3690**

2.00	Administration	Qty.	# of People	SF per Person	Net SF	Total SF
2.1	Entry Vestibule | Reception Area	1			80	80
2.2	Admin. Desk	2			100	200
2.3	Director's Office	1			200	200
2.4	Educator Offices	8			125	1000
2.5	Conference Room	1	14	20	280	280
2.6	Staff Lounge	1			500	500
2.7	Copy Room	1			150	150
2.8	Nurse | First Aid	1			125	125
2.9	Restroom	2	1	30	30	60
2.10	Storage	1			250	250
Total						**2845**

2.00 Administration [Visual Program]



1.00 Public [Visual Program]

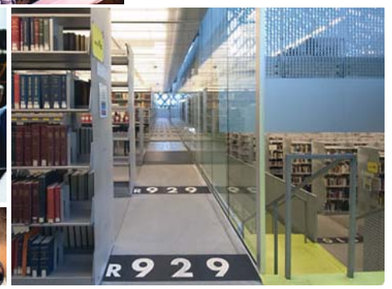


Public [Qualitative Imagery]

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.

Learn, Practice (next page) [Qualitative Imagery]

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

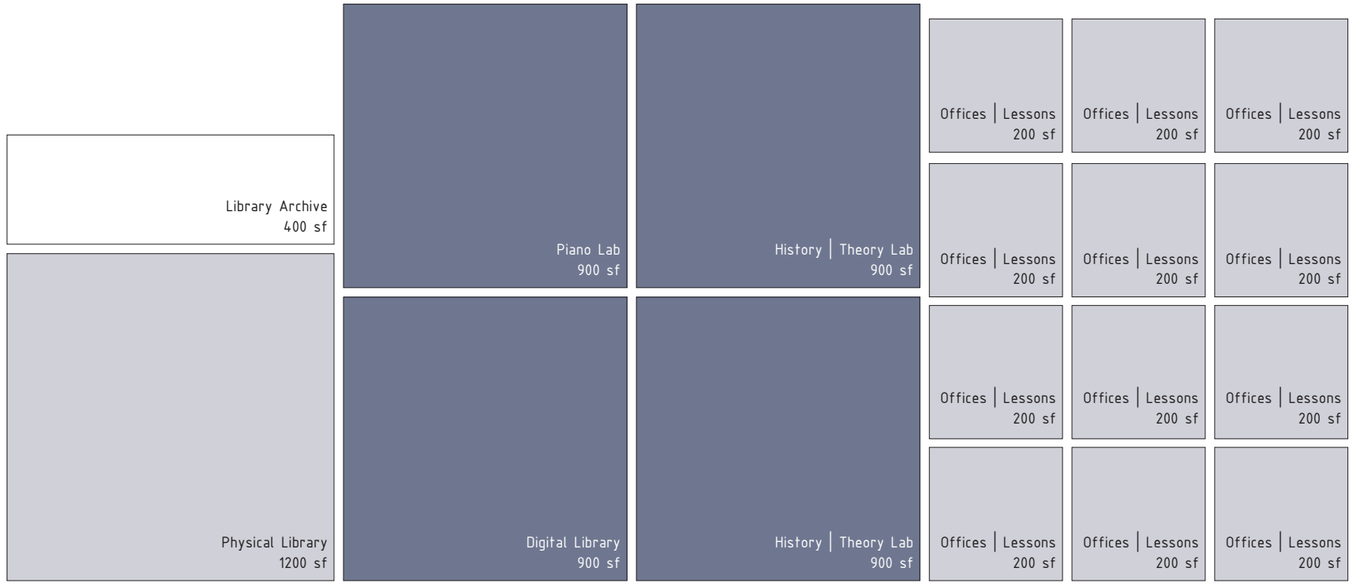


washington park center for improvisational music

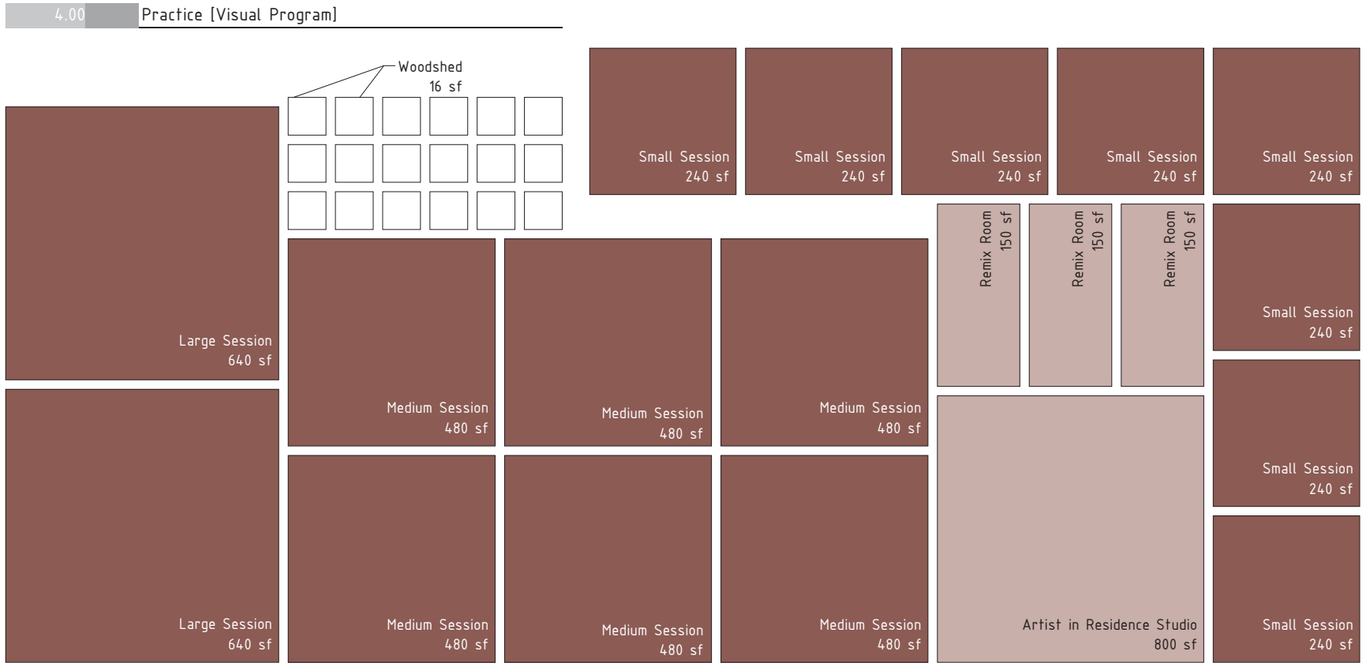
illinois institute of technology, spring 2010: washington park, chicago, IL

3.00	Learn	Qty.	# of Students	SF per Person	Net SF	Total SF
3.1	Digital Library | Listening Library	1			900	900
3.2	Library_Physical Collection	1			1200	1200
3.3	Library _Archive	1			400	400
3.4	History | Theory Lab	2	30	30	900	1800
3.5	Piano Lab	1	30	30	900	900
3.6	Instructor's Office | Private Lessons	12			200	2400
	Total					**5200**

3.00 Learn [Visual Program]



4.00 Practice [Visual Program]



4.00	Practice	Qty.	# of Students	SF per Person	Net SF	Total SF
4.1	Woodshed [Individual Practice]	18	1	16	16	288
4.2	SM Session [Combo: 2-5 Musicians]	8	6	40	240	1920
4.3	M Session [Ensemble: 6-12 Musicians]	6	12	40	480	2880
4.4	LG Session [Enseble: 12-24 Musicians]	2	24	35	840	1680
4.5	REMIX Room [Individual: 1-2 Mix Artists]	3	2	75	150	450
4.6	Artist in Residence Studio	1	Varies		800	800
	Total					**8018**

5.00 Perform [Visual Program]

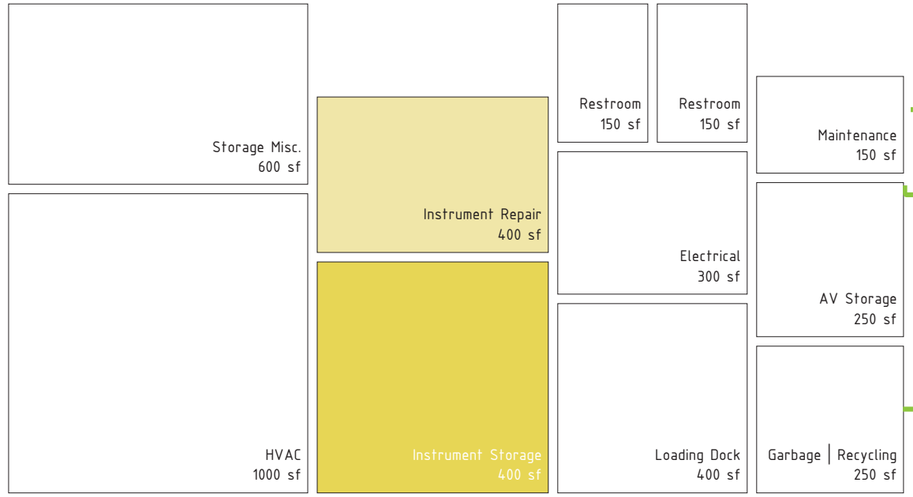
5.00	Perform	Qty.	# of People | Seats	SF per Person	Net SF	Total SF
5.1	Recording Studio [Live Room]	1	24	35	840	840
5.11	Control Room	1	7	50	350	350
5.12	Isolation Booth	3	1	100	100	300
5.13	Editing Booth	1	3	50	150	150
5.14	Lobby | Lounge	1	10	35	350	350
5.15	Archive | Machine Room	1			140	140
	Total					2130
5.2	Main Theatre [220 Seats]	1	220	9	1980	1980
5.21	Main Stage	1		400	400	400
5.22	Backstage	1		200	200	200
5.23	Projection | Sound	1		80	80	80
	Total					2660
5.3	Flexible Studio [120]	1	120	9	1080	1080
5.31	Flexible Stage	1		240	240	240
5.32	Projection | Sound	1		80	80	80
5.33	Storage	1		200	200	200
	Total					1600
	Total					**6390**

6.00	Support	Qty.	# of Students	SF per Person	Net SF	Total SF
6.1	Restroom	2	6	25	150	300
6.2	Instrument Repair	1			400	400
6.3	Audio | Visual Storage	1			250	250
6.4	Instrument Storage	1			600	600
6.5	Misc.Storage	1			600	600
6.6	Mechanical_HVAC	1			1000	1000
6.7	Electrical	1			300	300
6.8	Loading Dock	1			400	400
6.9	Garbage | Recycling	1			200	200
6.10	Maintenance	1			150	150
	Total					**4200**

Perform [Qualitative Imagery]

The performace 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 this venue to hold multiple events in one evening without any significant problems related to circulation or facilities management.

6.00 Support [Visual Program]



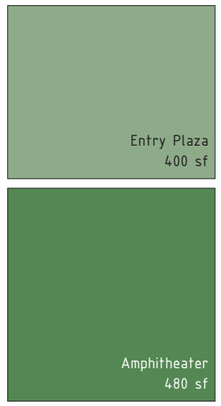
washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

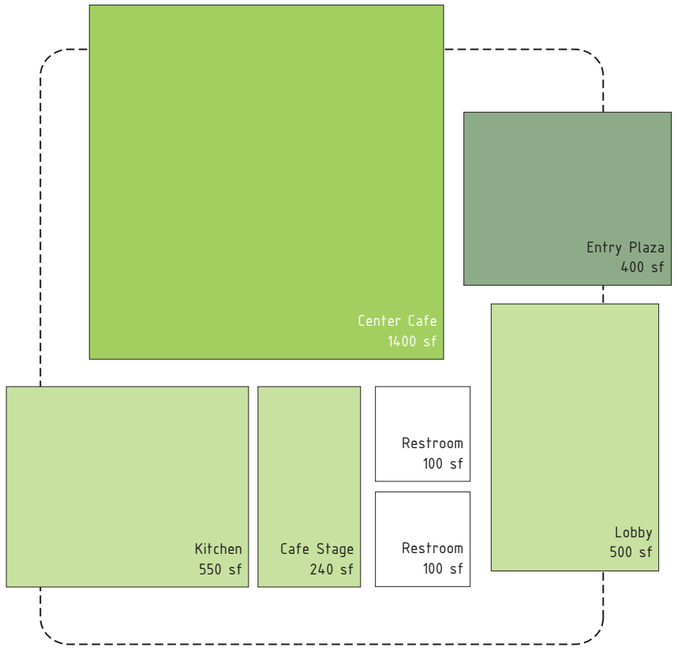
7.00	Audio Outdoors	Qty.	# of People	SF per Person	Net SF	Total SF
7.1	Amphitheater	1	60	8	480	480
7.2	Entry Plaza	1			400	400
7.3	Flexible Green Space	1				TBD
	Total					880

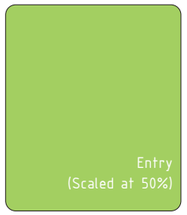
8.00	Parking and Transportation	Qty.	# of People	SF per Person	Net SF	Total Parking
8.1	Bus Drop Off	1				TBD
8.2	Parking Lot	1				TBD
	Total					TBD

7.00 Audio Outdoors [Visual Program]

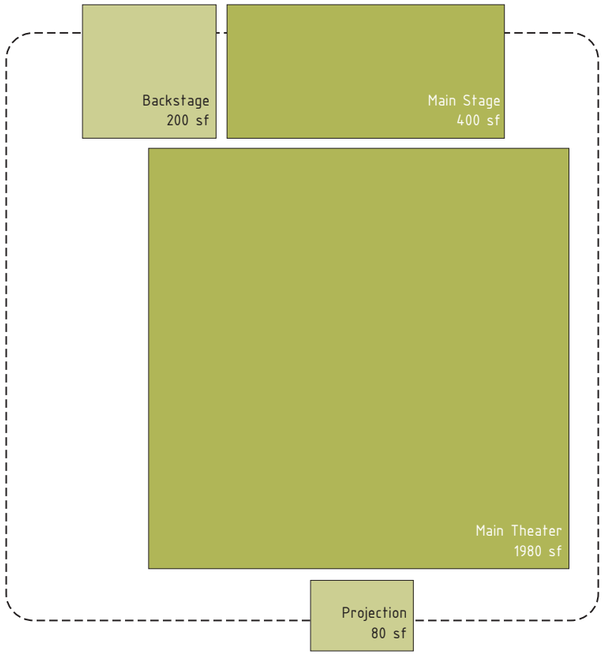


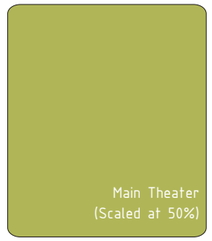
1.00 Entry [Program Relationships]



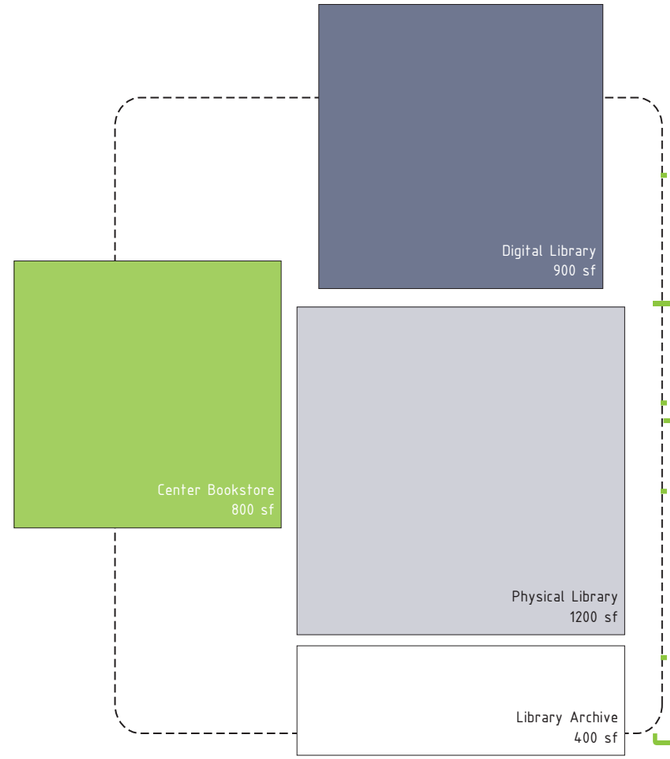


2.00 Main Theater [Program Relationships]

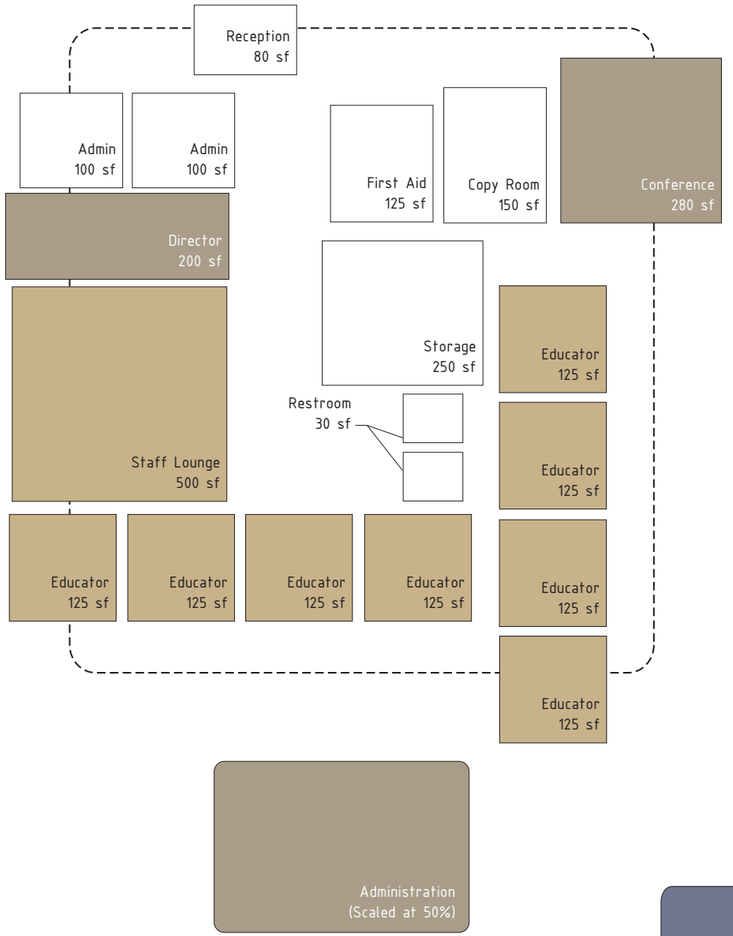




3.00 Library | Bookstore [Program Relationships]

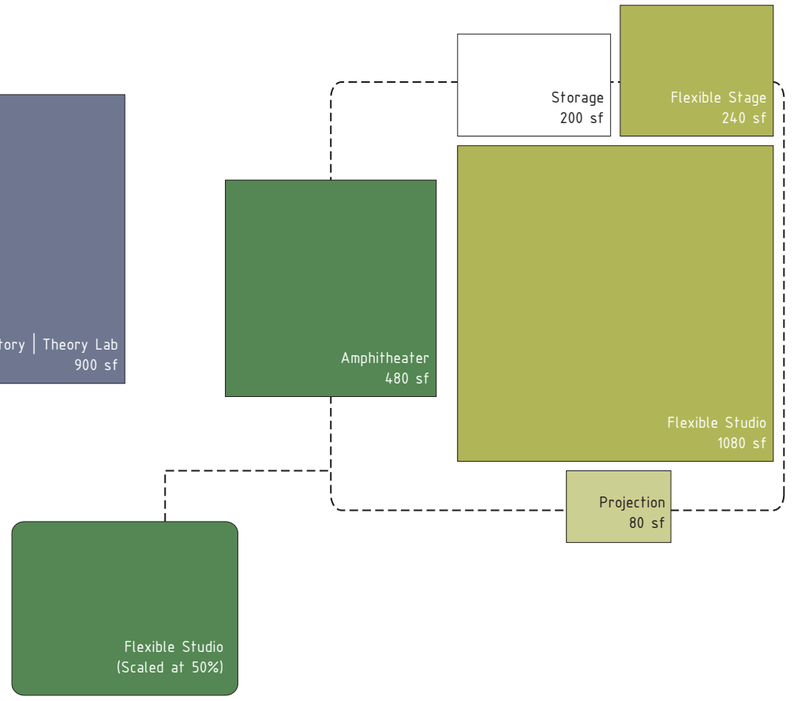


4.00 Administration [Program Relationships]

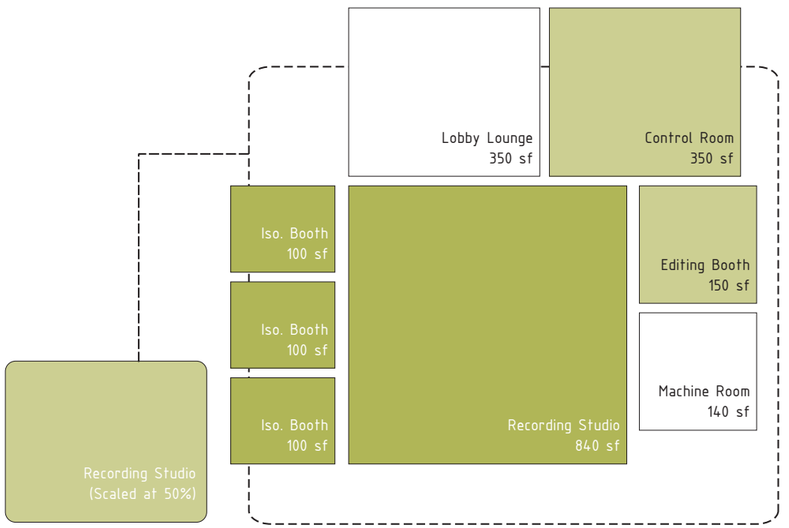


5.00 Learn [Program Relationships]

6.00 Flexible Studio [Program Relationships]

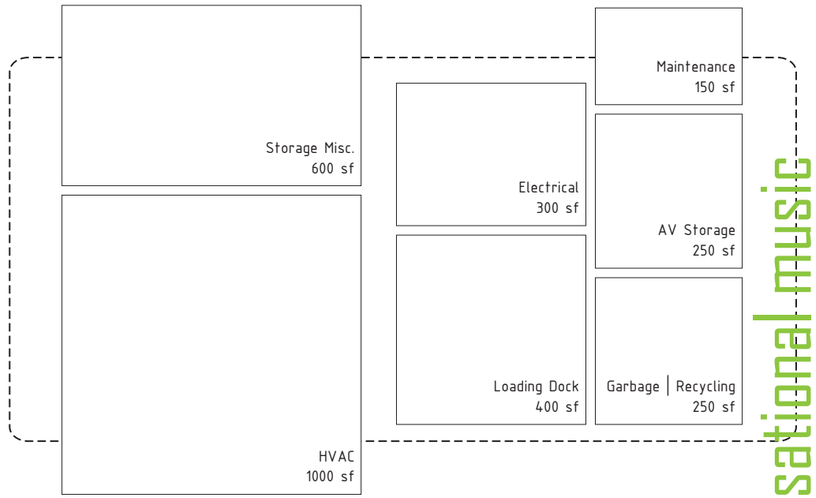


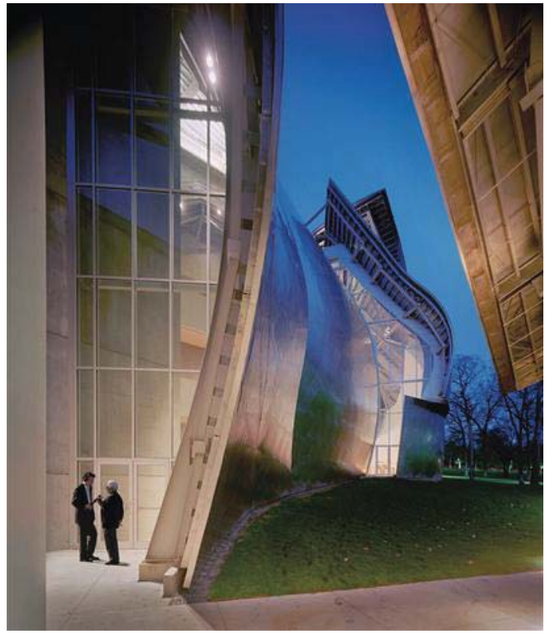
7.00 Recording Studio [Program Relationships]



8.00 Practice [Program Relationships]

9.00 Mechanical | Support [Program Relationships]





case studies

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 may performance venues found in this one building. Also, 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 at the interior and its exterior "wrapper" of undulating folded planes.

Project Stats

Client:	Bard College of the Arts
Capacity:	900 Seats (Sonof Theater)
	200 Seats (Resnick Theater)
Area:	100,000 sf
Cost:	$62 million

Project Stats

Client:	Comune di Parma
Capacity:	780 seats
Area:	Not Available
Cost:	$11.9 million

Concert Hall

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

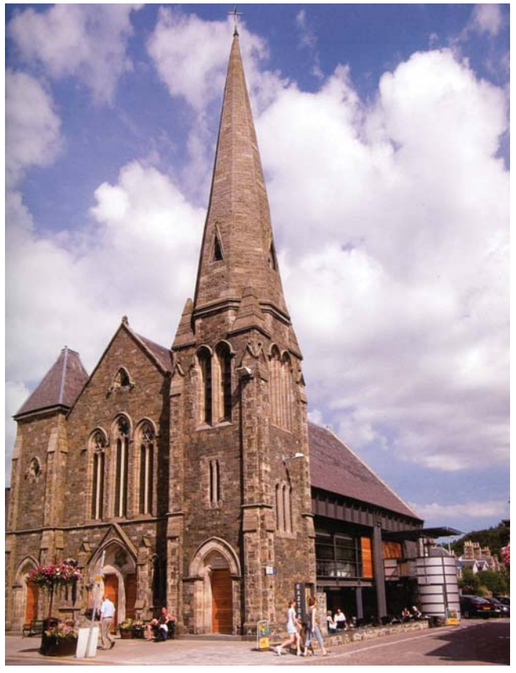
Project Info:
This project by the Renzo Piano Workshop is able to achieve one of the great challenges of today's urban architecture by successfully reusing an existing built structure and repurposing it for more contemporary uses. This design incorporates an existing, but long out of service sugar factory 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.

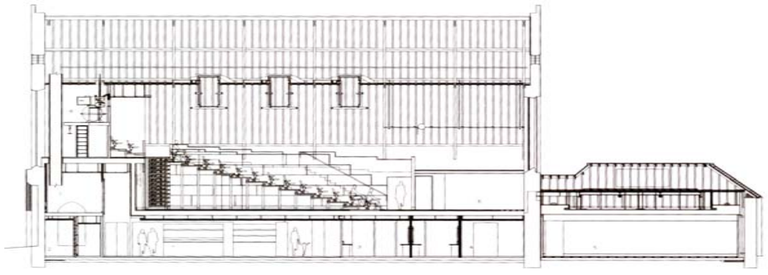
It was found upon examination that the primary building of this complex fit the basic proportions required for the acoustics of an auditorium. As a design solution for this auditorium, all but the exterior walls were removed and a new concert hall was inserted into the newly hollowed out shell. Piano 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 program 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.

case studies





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 cafe 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.

Project Stats

Client:	Eastgate Theatre & Arts
Capacity:	220 Seats
Area:	9000 sf
Cost:	$3.7 million

Project Stats

Client:	City of Porto [Porto 2001]
Capacity:	1200 [main auditorium]
	350 [small auditorium]
Area:	320,000 sf
Cost:	Not Available

Concert Halls

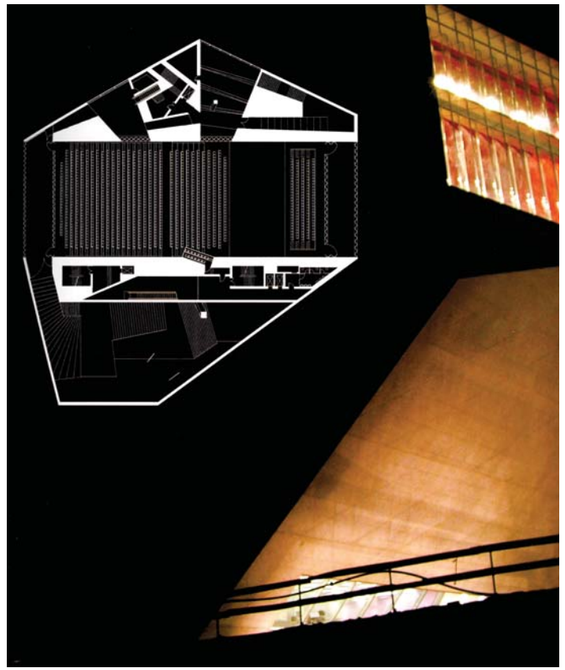
Casa da Musica
Rem Koolhaas | OMA
Porto, Portugal 2005

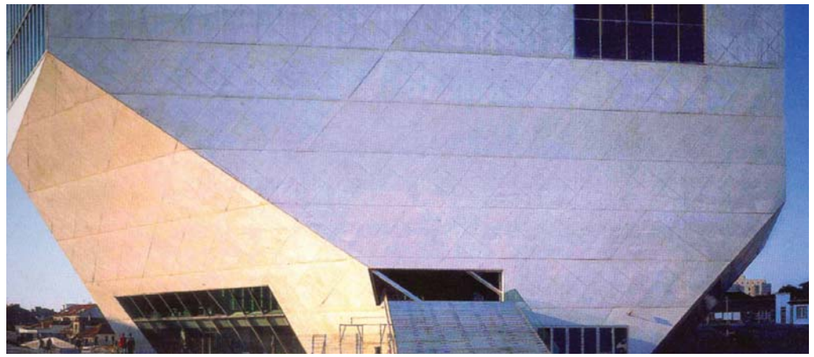
Project Info:
Originally conceived of as a private house, Koolhaas scaled up the design by 500 percent and instead proposed this solution to a design competition for a grand concert hall in Portugal's second city, Porto. The base of this "container" serves both as structure and soundproofing for the 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.

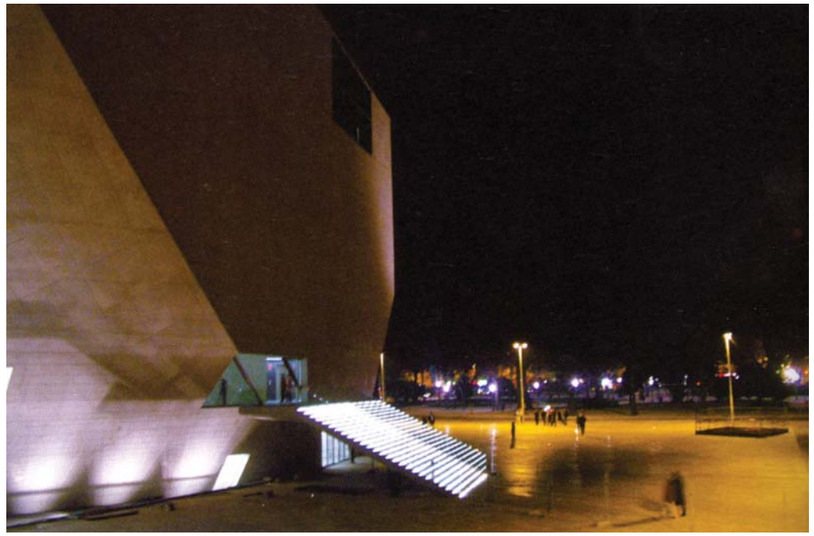
Interestingly, the pre-function space adjacent to the main performance space has a lower ratio of circulation space compared to auditorium seats. This decision highlights Koolhaas' belief that "crush and bustle" before an event will further increase the audiences expectation and enjoyment of the performance. 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.

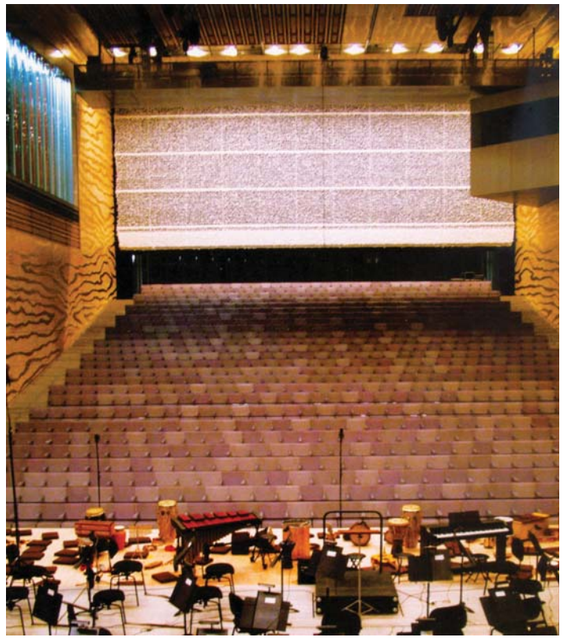
Logic for Including this Case Study:

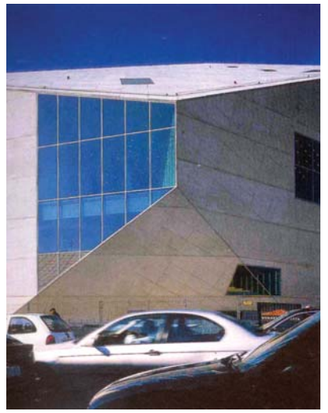
OMA's Casa Da Musica's inclusion as a case study is really for two three distinct reasons. The first is the great attention given to the entry sequence, which changes the spatial experience in all aspects of the section before bringing concert goers to their destination. Throughout this small journey 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.

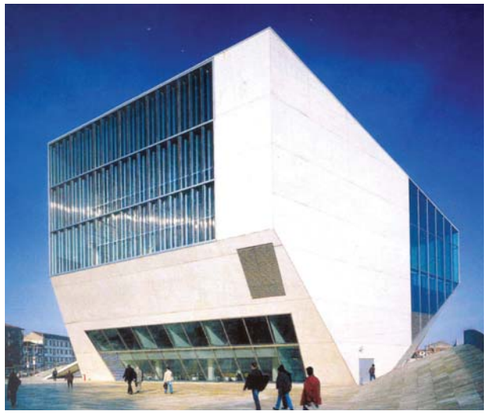


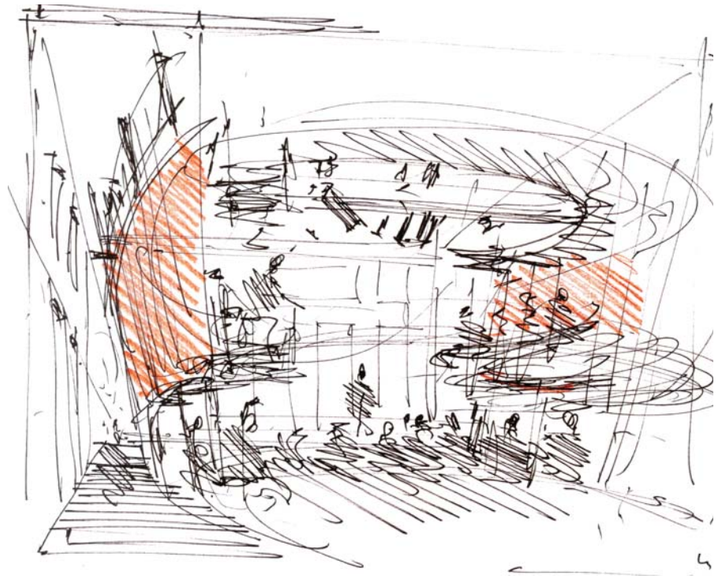


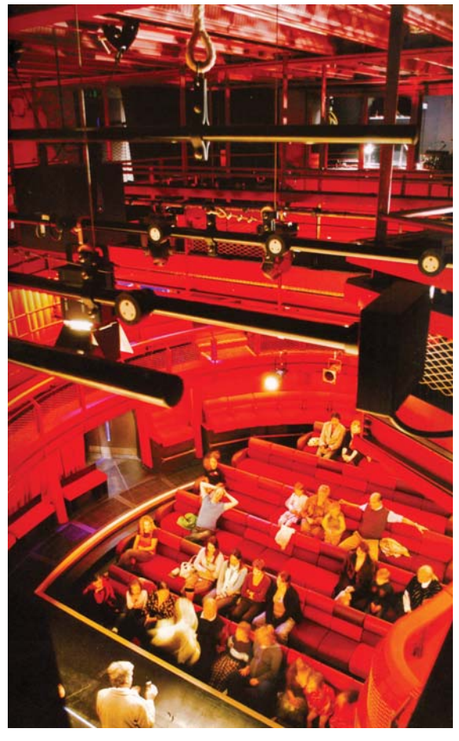












case studies

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 20 children between 9 and 17 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.

Project Stats

Client:	Theatre Royal, Bath
Capacity:	120 Seats
Area:	Not Available
Cost:	$4.2 million

Project Stats

Client:	Unicorn Children's Theater
Capacity:	340 [main auditorium]
	120 [studio space]
Area:	38,700 sf
Cost:	$25 million

Youth Art Center

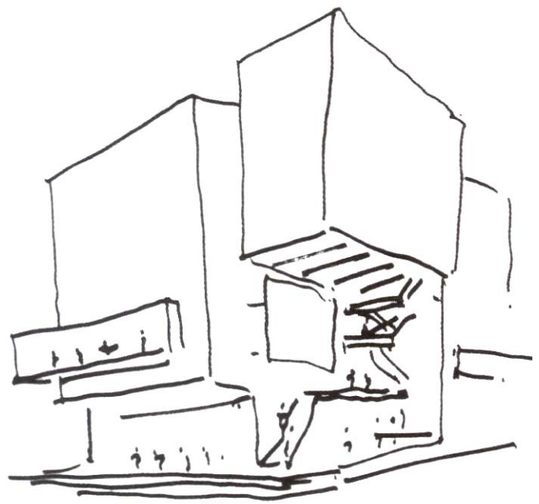
Unicorn Theatre for Children
Keith Williams Architects
London, UK 2005

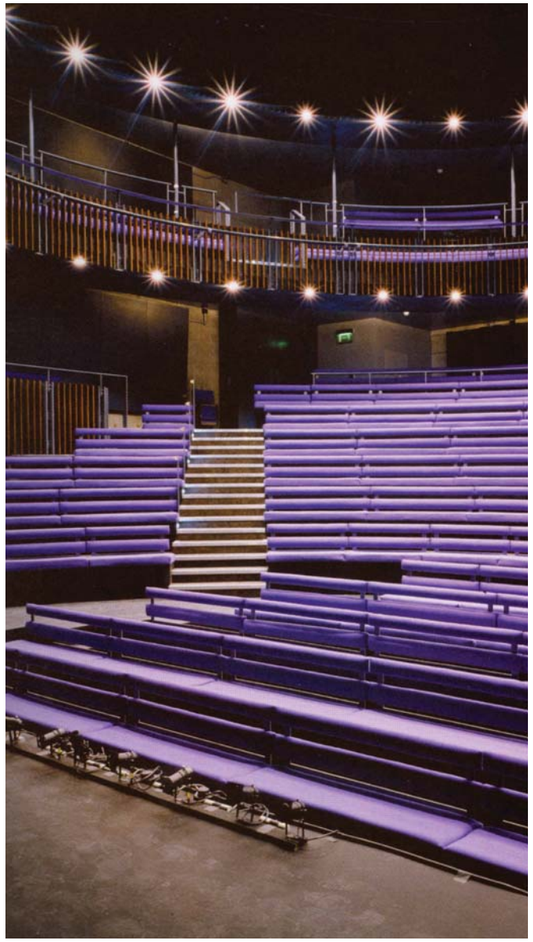
Project Info:
Designed by Keith Williams Architects, the Unicorn Theatre aims squarely at attracting London's younger theater going audience. The first permanent home of the Unicorn Theatre for Children, a traveling UK theater company, the design solution had to maintain a "narrative" with buildings 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."

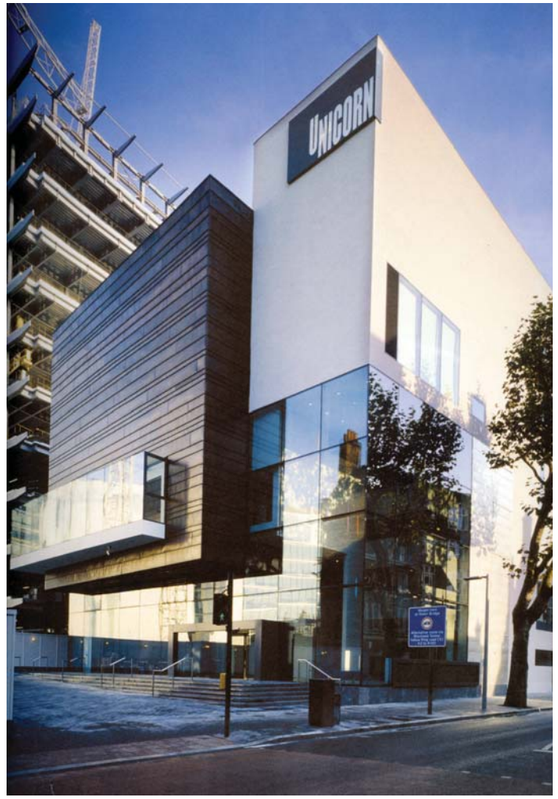
Williams, in concert with Arup Acoustics, strived for transparency in the façade to lure in passersby and thus decided to elevate the theater to achieve this open character. The resulting "floating box" above the foyer is the theater, which is thought to have the character of a classic amphitheater as 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.

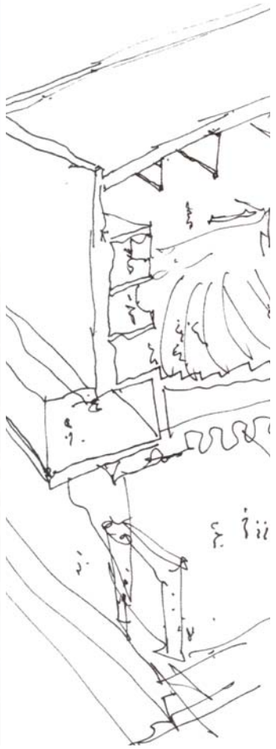
Logic for Including this Case Study:

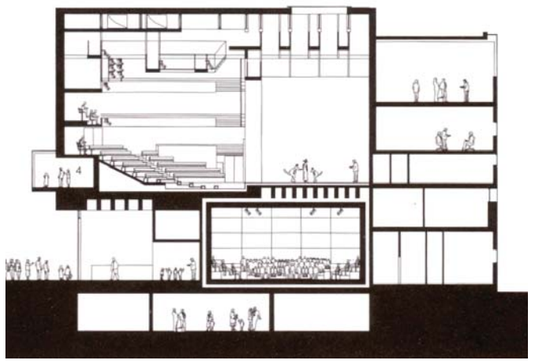
The Unicorn Theater is included in this collection of case studies because of the scale of the project, almost identical to the proposed scale of my master's project, the interactivity of programmatic elements in the section, and the relative density of the project was a built form. Although the site 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.

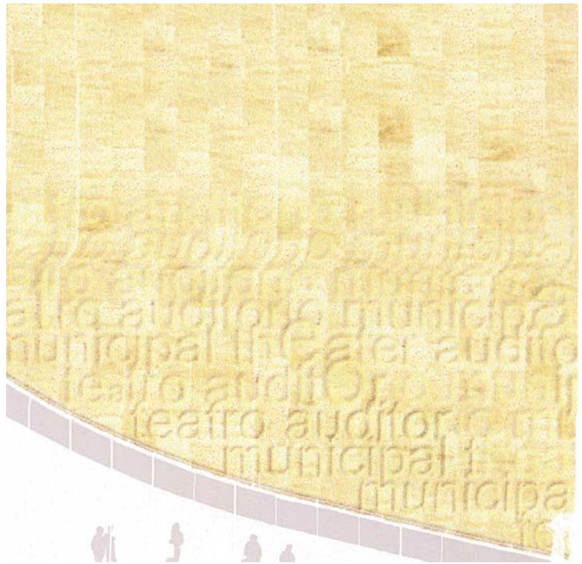


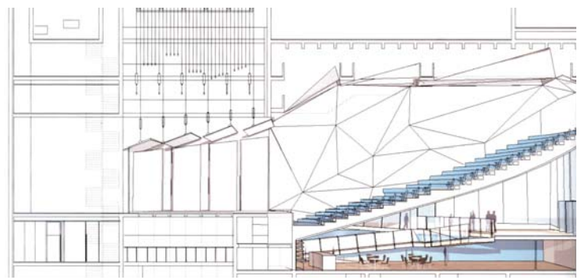












Small Music Performance Hall

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 café 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.

Project Stats

Client:	Town of Torrevieja
Capacity:	650 Seats
Area:	Not Available
Cost:	Not Available

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.

case studies

Project Stats

Client:	Lyric Theatre, Belfast
Capacity:	400 (main auditorium)
	150 (studio space)
Area:	46,000 sf
Cost:	Not Available

Community Theater

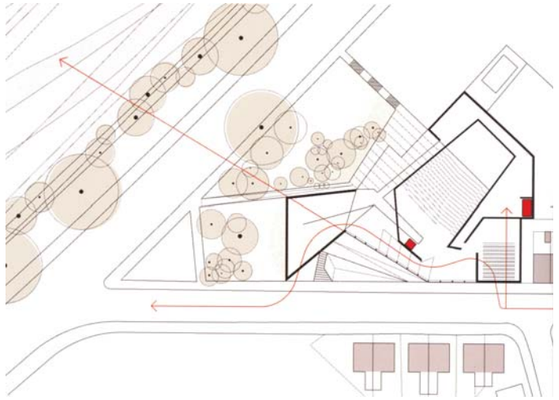
Lyric Theatre
O'Donnell + Tuomey
Belfast, UK 2003

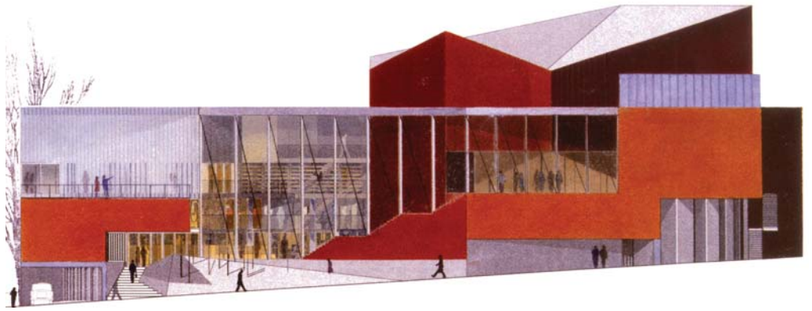
Project Info:
Entered as a international design competition submission in 2003, the winning submission by O'Donnell + Tuomey is still seeking the necessary funding to complete the construction of the project. Designed for the Lyric Theatre, the only full-time producing theatre in Northern Ireland, the 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."

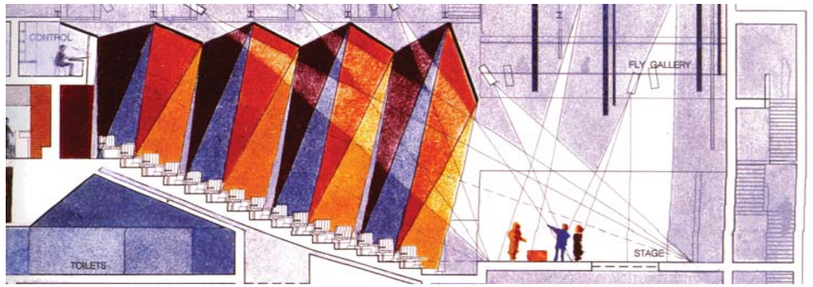
What is most striking about this design resolution is the highly efficient plan in an incredibly tight angular site. Here the topography of the site is used to great effect, becoming a driving factor in much of the design. Additionally, O'Donnell + Tuomey have gone through great lengths to make the space 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.



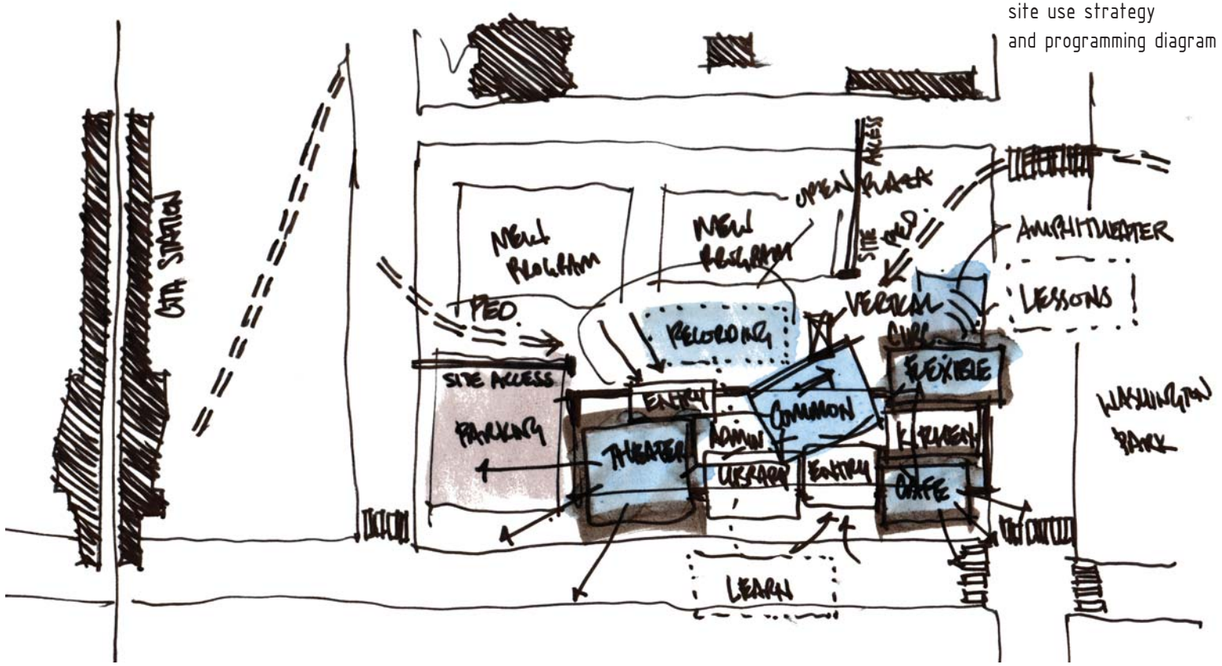




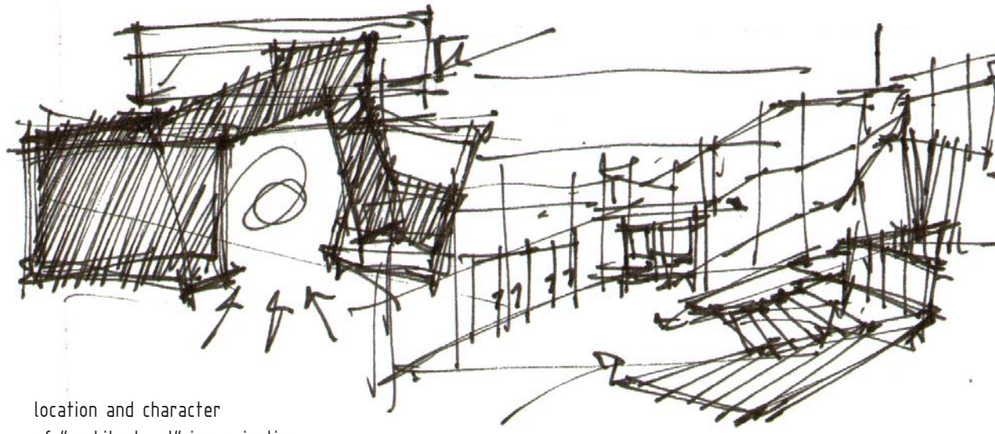
washington park center for improvisational music

kellen white _ IIT - spring 2010

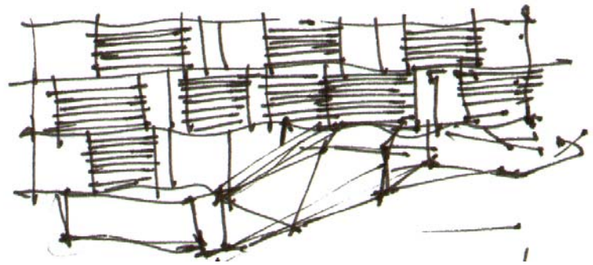
DESIGN DEVELOPMENT



site use strategy
and programming diagram



location and character
of "architectural" improvisation

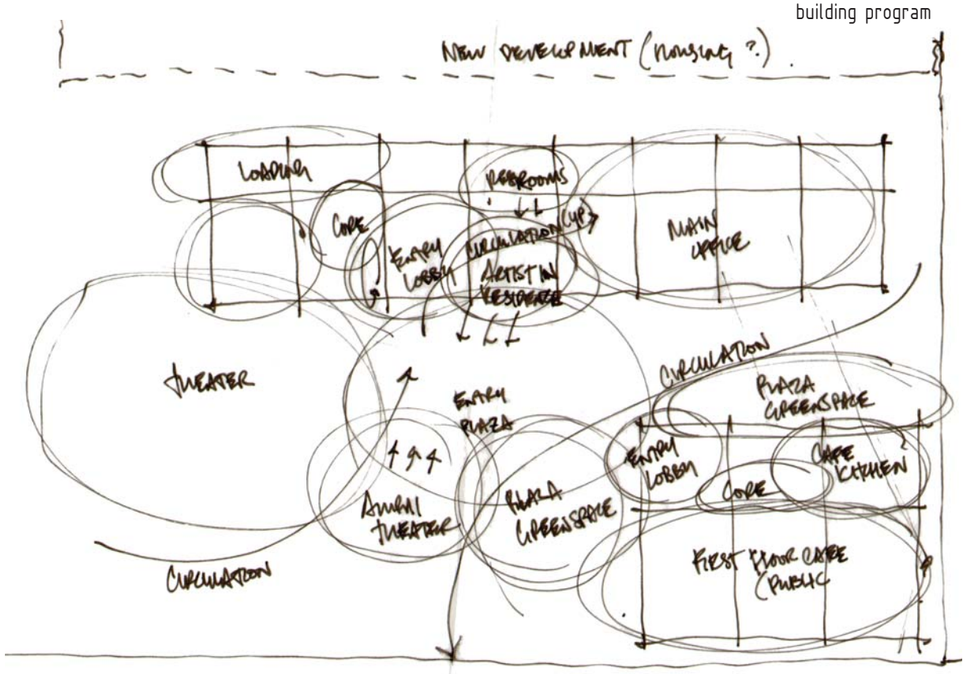


early conceptual sketches

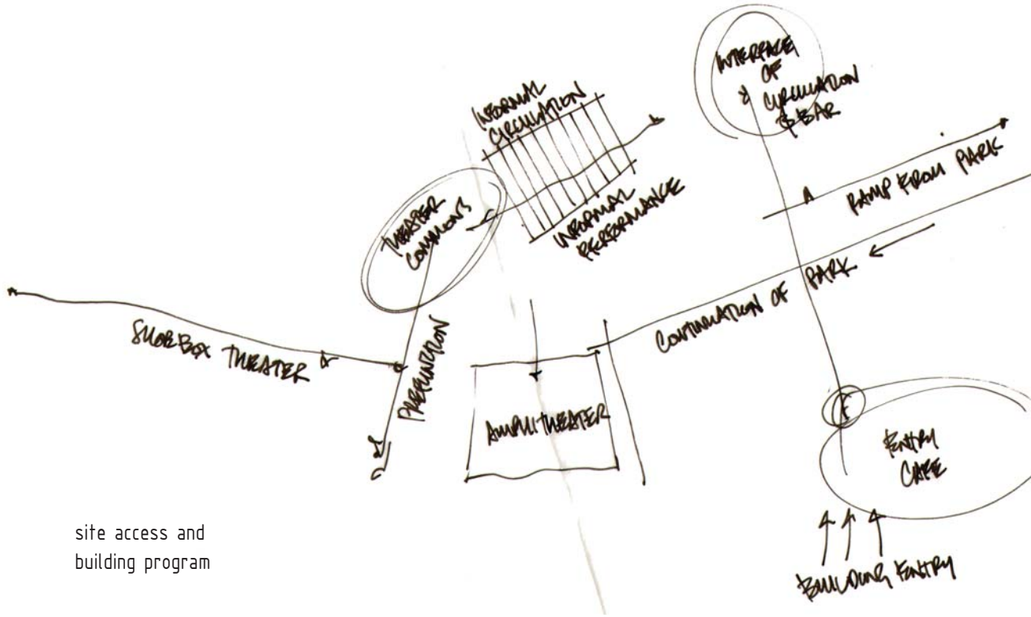
Site Organization & Building Concept

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.

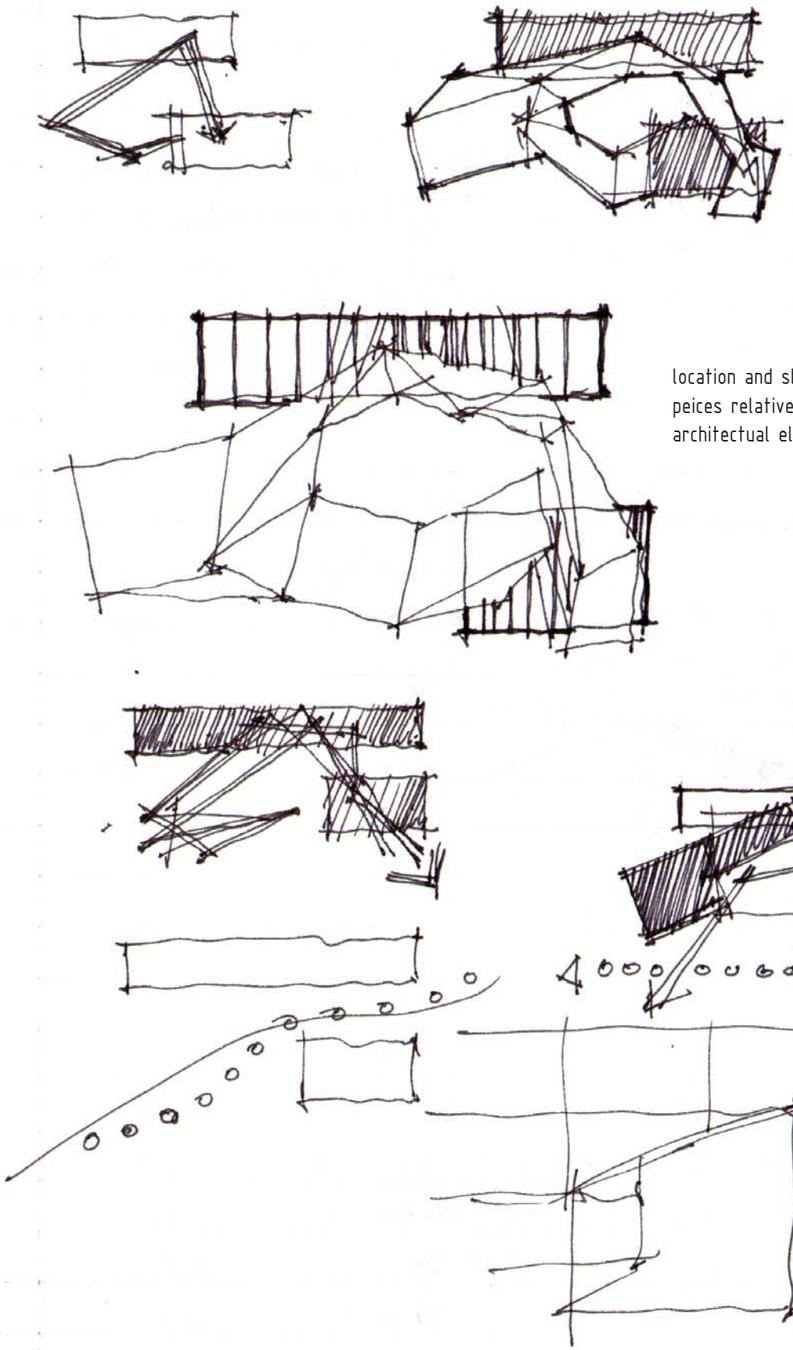
Initially, the goal was to set up an element of the program as a "datum" and have the improvisation be visible in a more free-form section of architecture. This early concept would evolve into an approach that tried to create opportunities for programmatic and spontaneous interaction of building patrons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



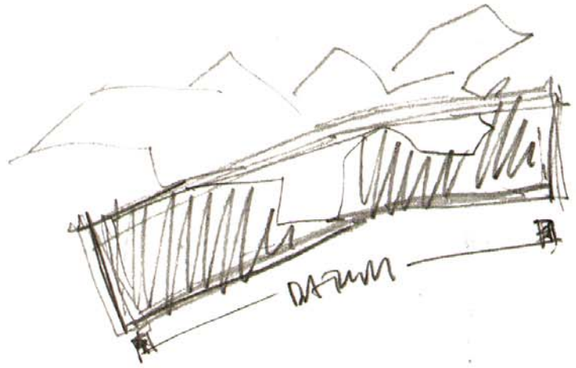
site access and
building program



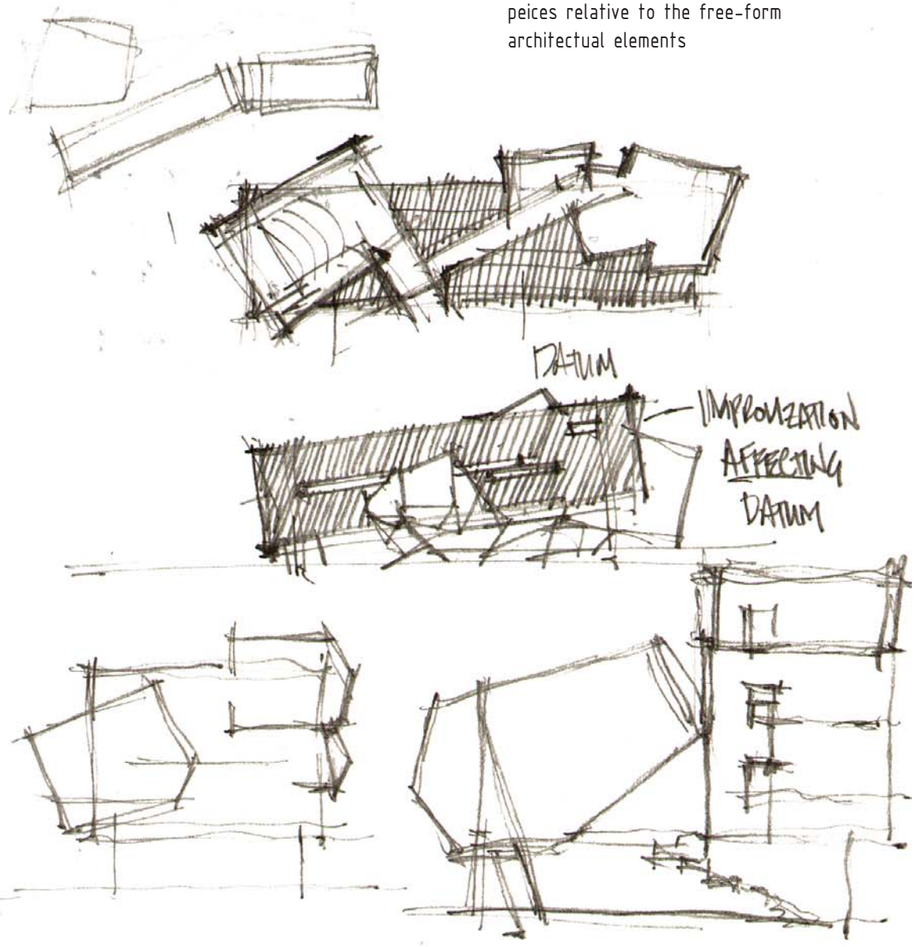
site access and
building program



location and shape of "datum" peices relative to the free-form architectual elements

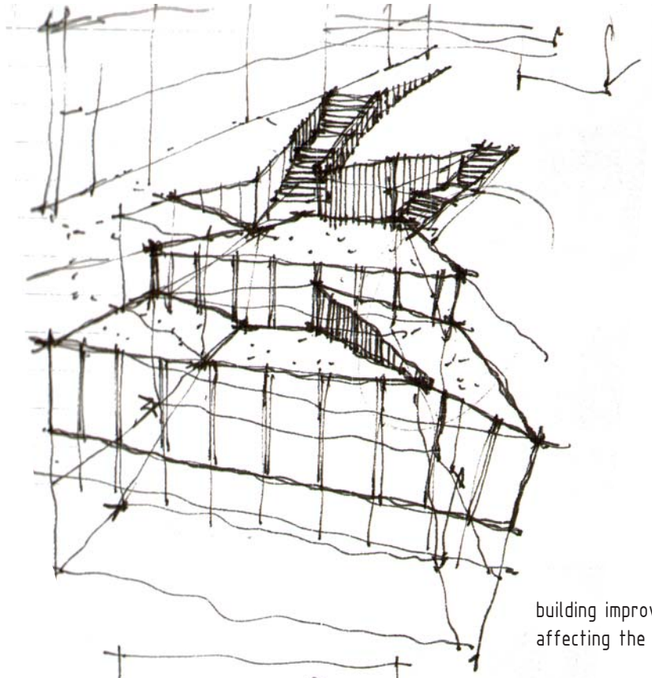


location and shape of "datum" peices relative to the free-form architectual elements

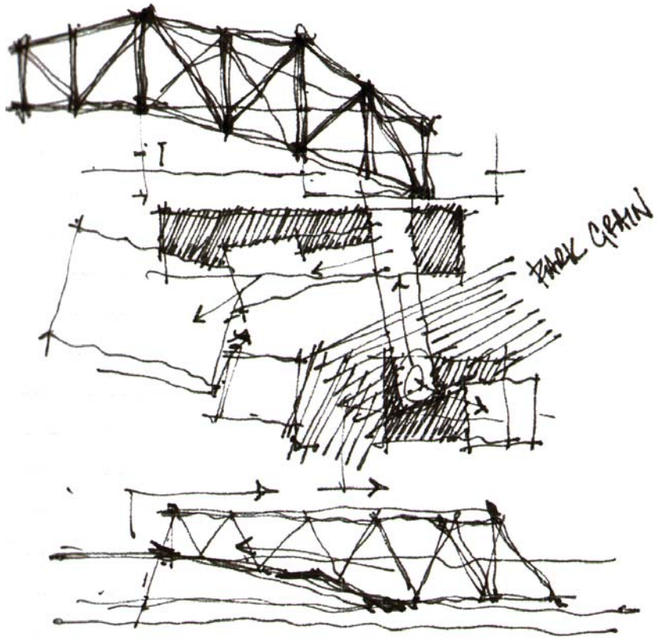


washington park center for improvisational music

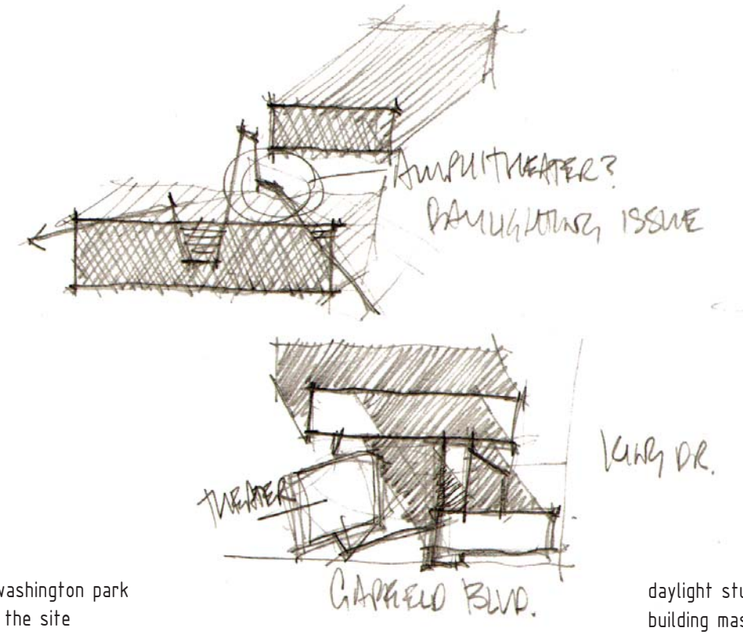
illinois institute of technology, spring 2010: washington park, chicago, IL



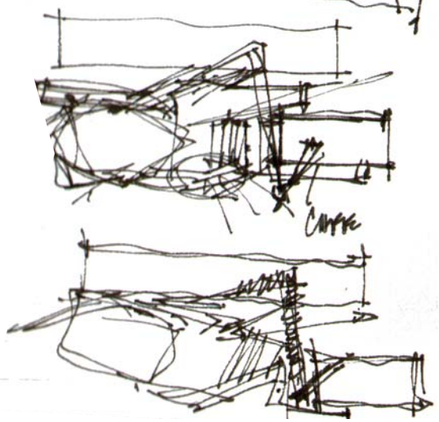
building improvisation
affecting the landscape

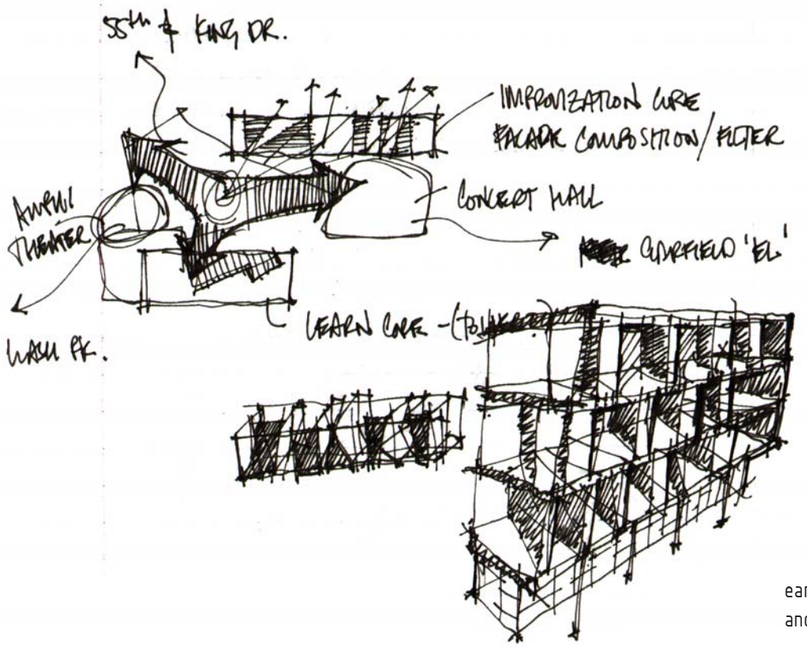


pulling washington park
through the site

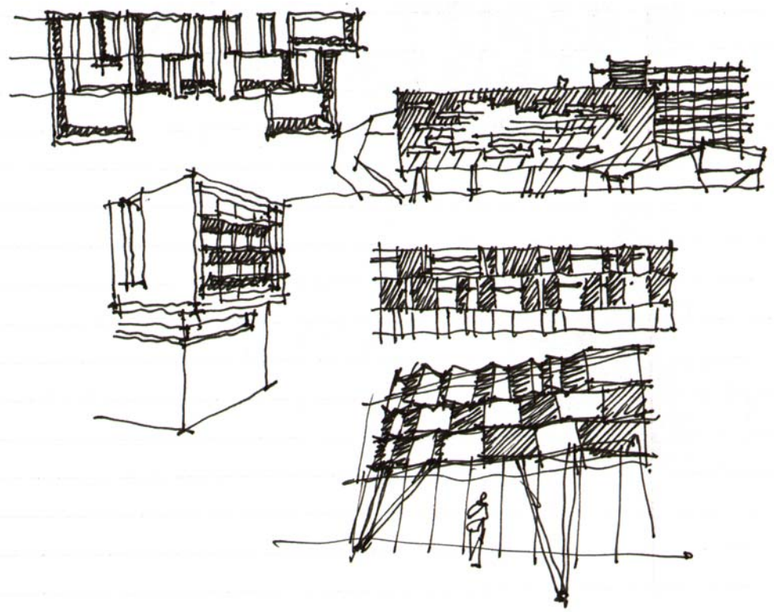


daylight study of core
building masses

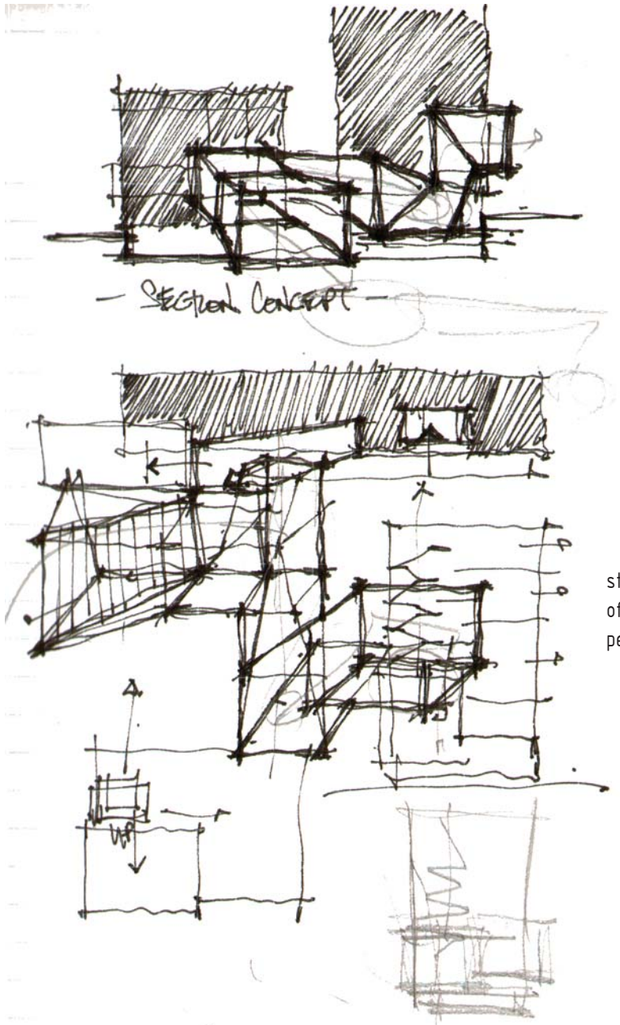




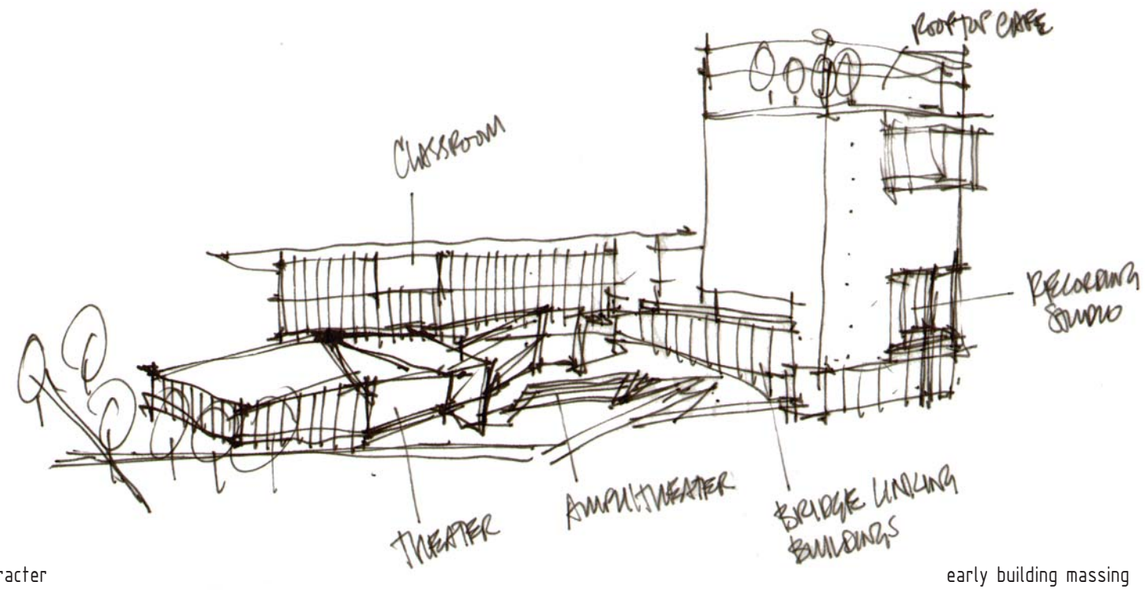
early site strategy
and landscape concept



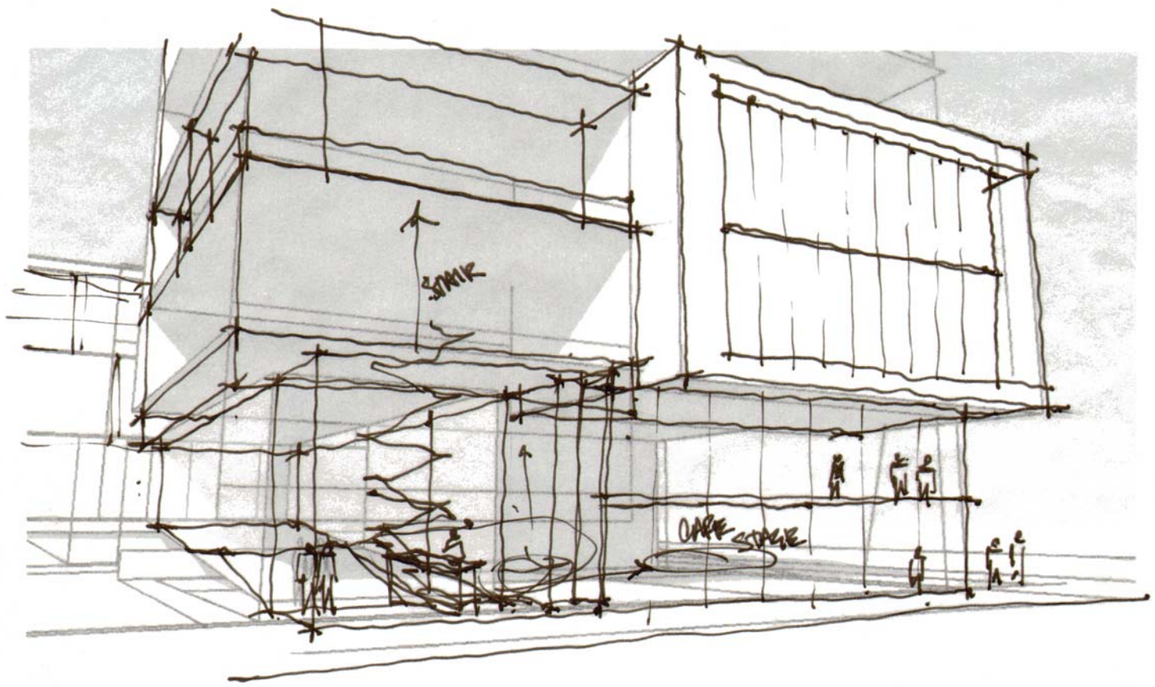
"datum" elevation ideas
and improvisation in
the building facade



studying the character
of the linking
performance spaces



early building massing
and program distribution

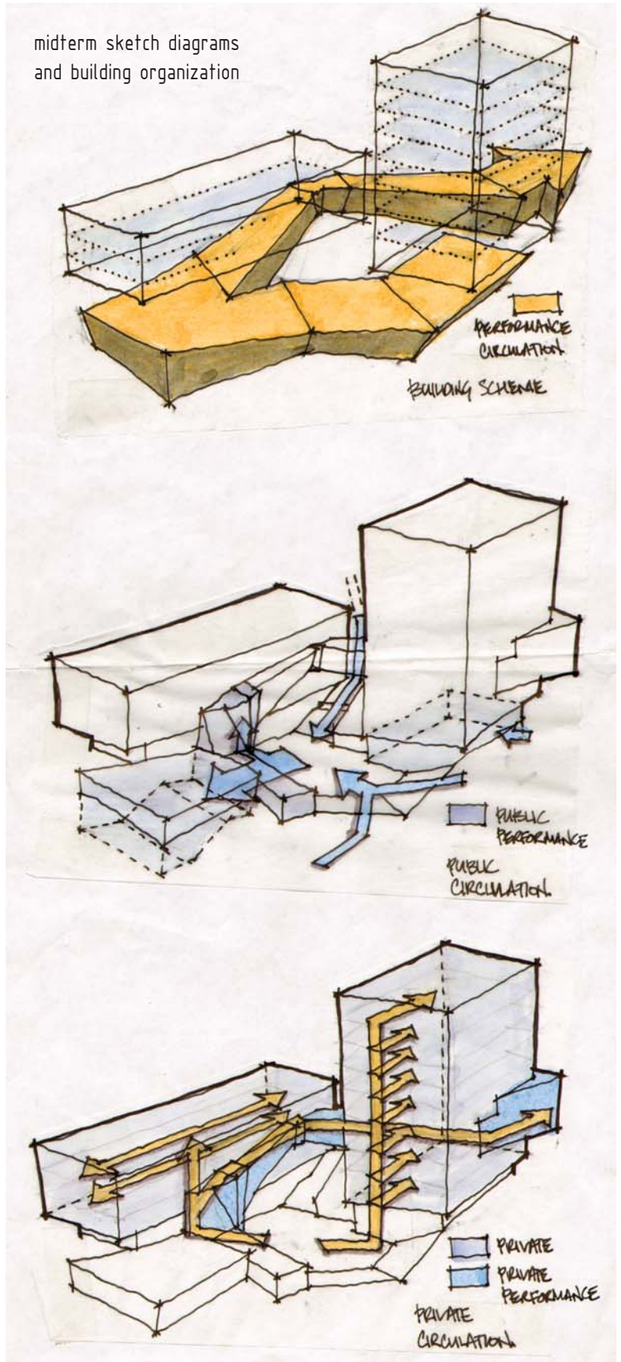


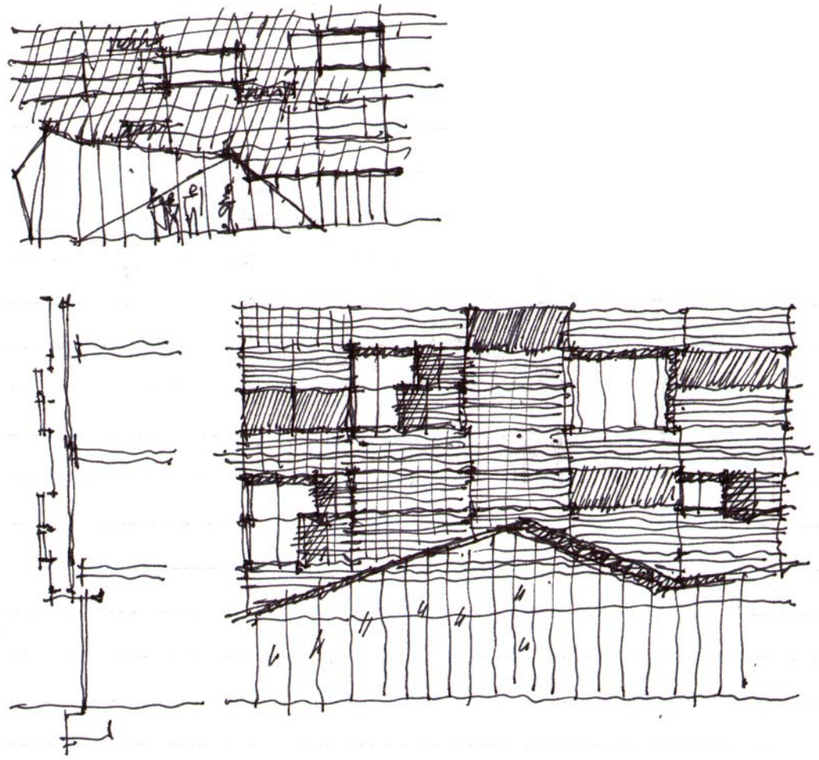
early building massing
and program distribution

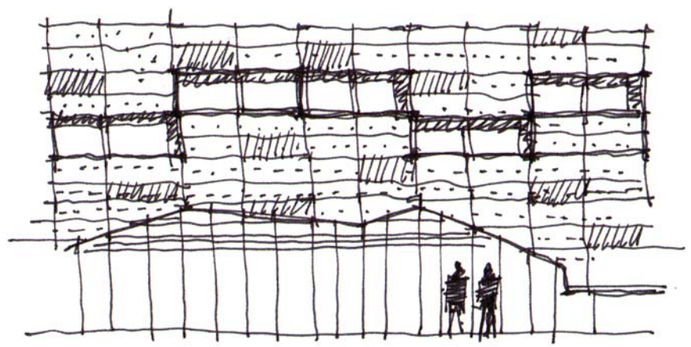
washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

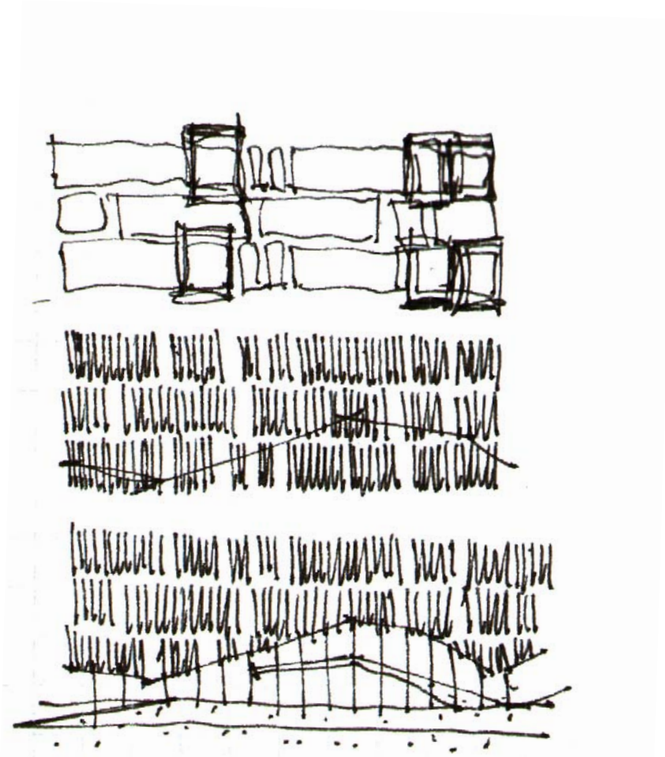
midterm sketch diagrams
and building organization

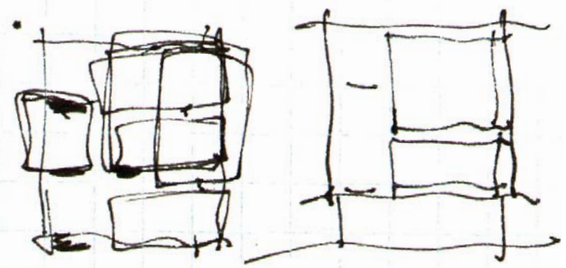






elevation sketches utilizing
an operable and/or
perforated screening element





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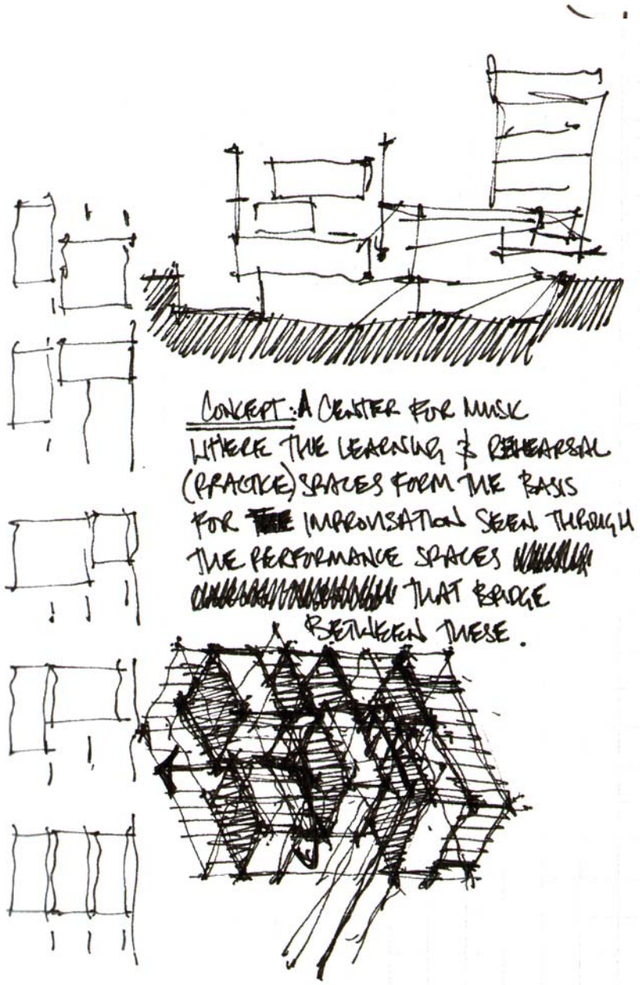

elevation sketches utilizing
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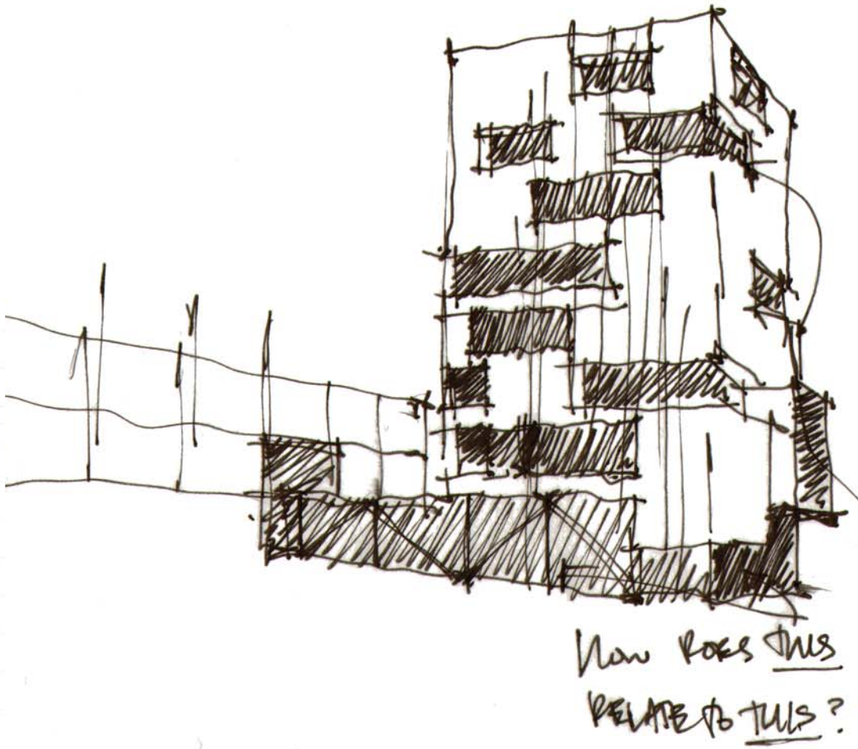

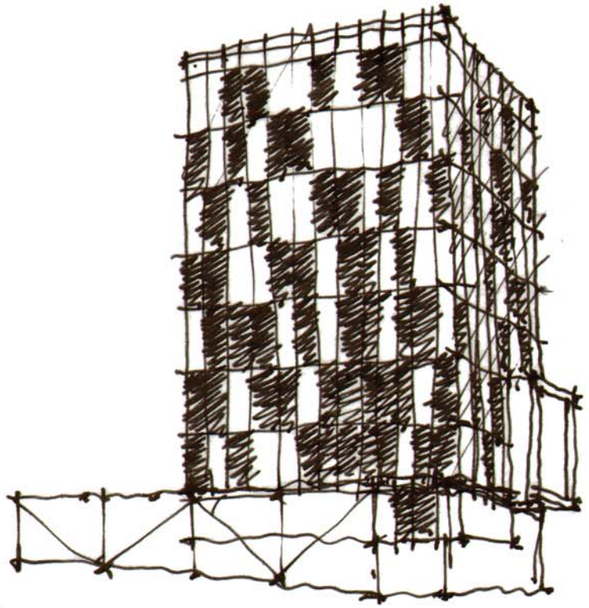

elevation sketches utilizing
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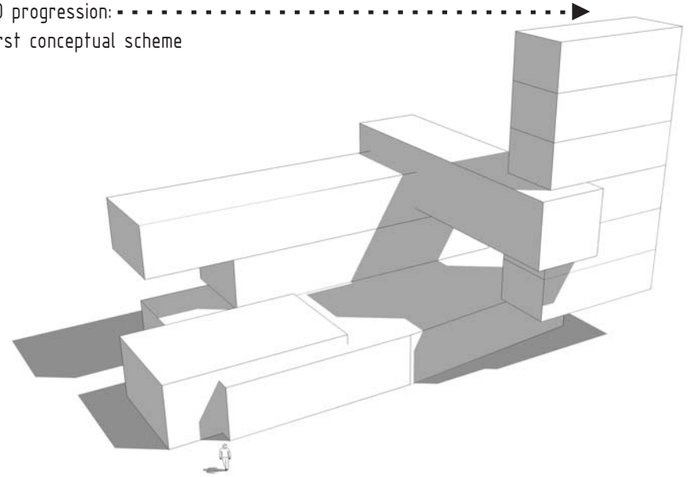
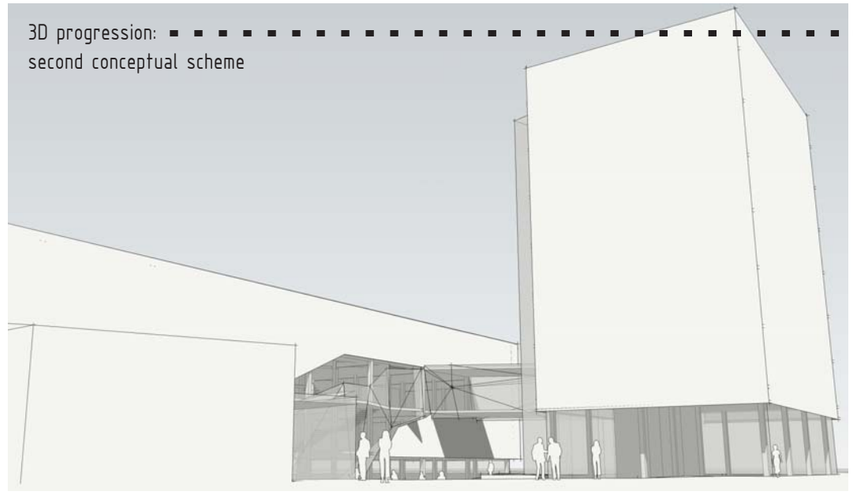
conceptual digital massing

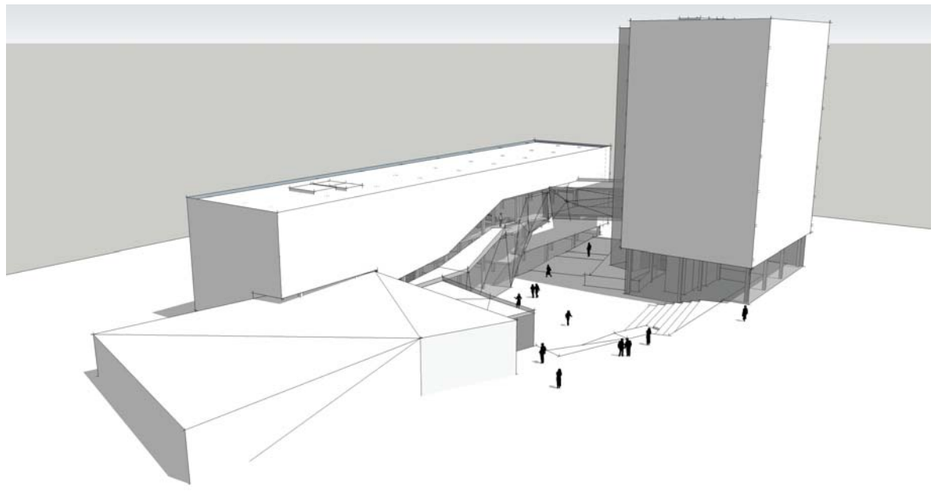
These early digital models represent the change and evolution the design followed from initially being a building on a plinth to one organized around a sunken courtyard that pulled the park space from neighboring Washington Park through the site to the neighborhood beyond. Most of these digital models are very basic in nature as they often provided only a jumping off point for more seriously investigatory physical models and sketching.

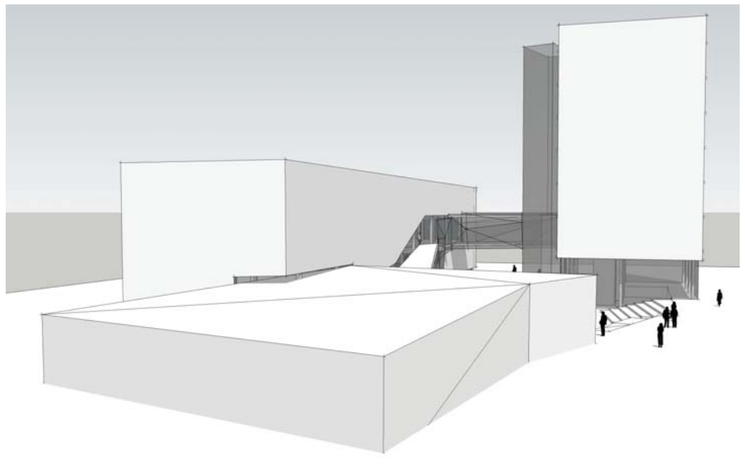
3D progression:
first conceptual scheme

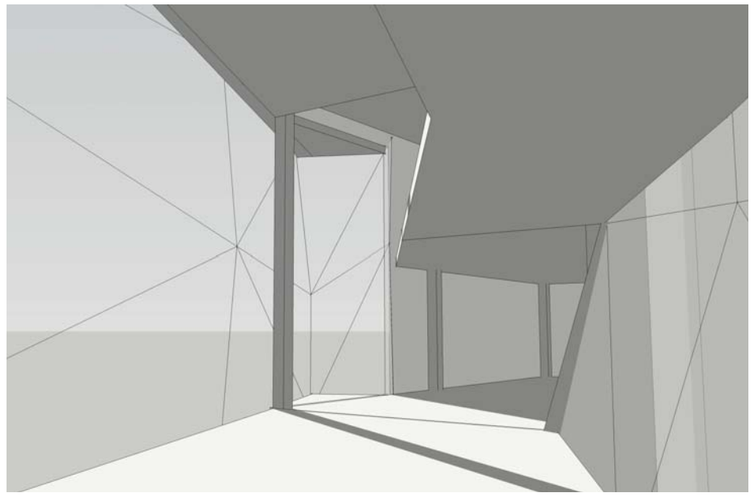


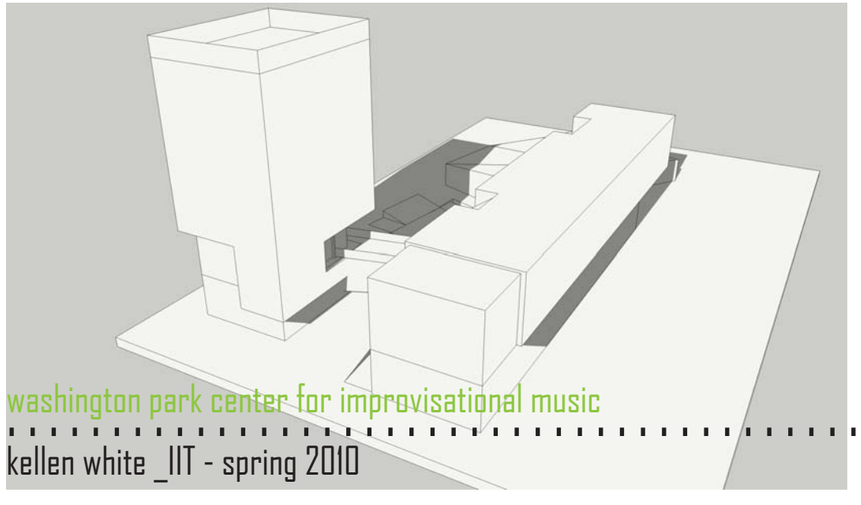
3D progression:
second conceptual scheme

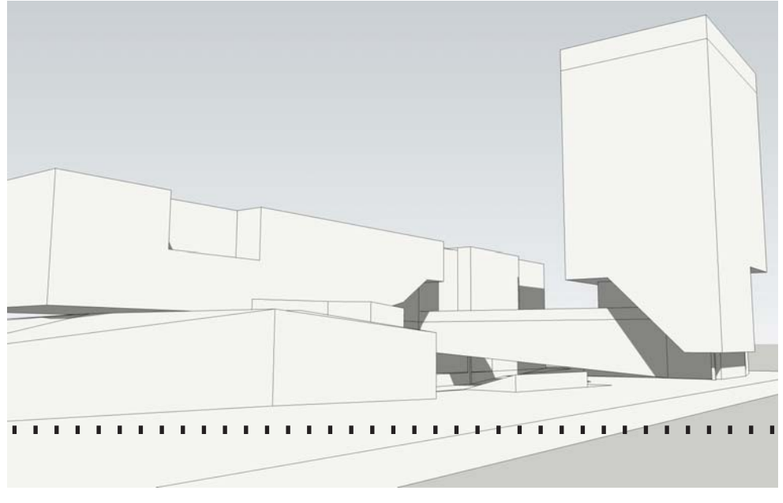


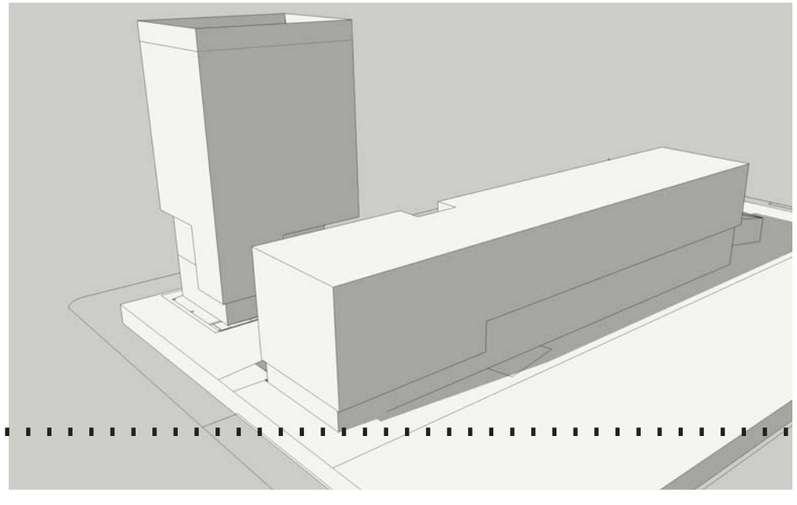


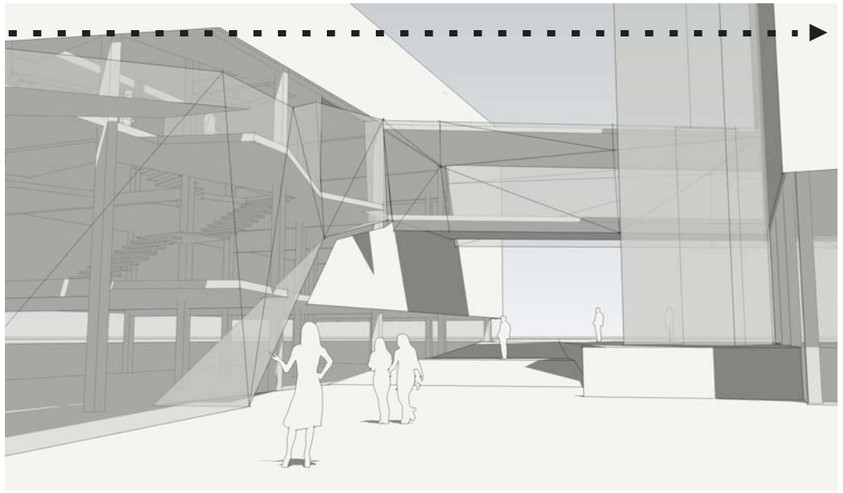


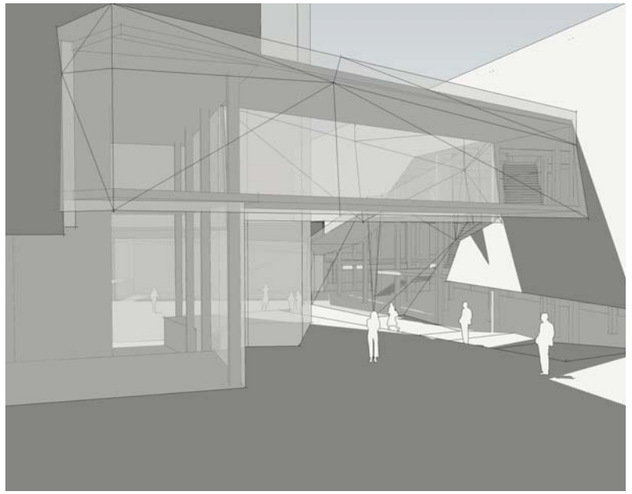


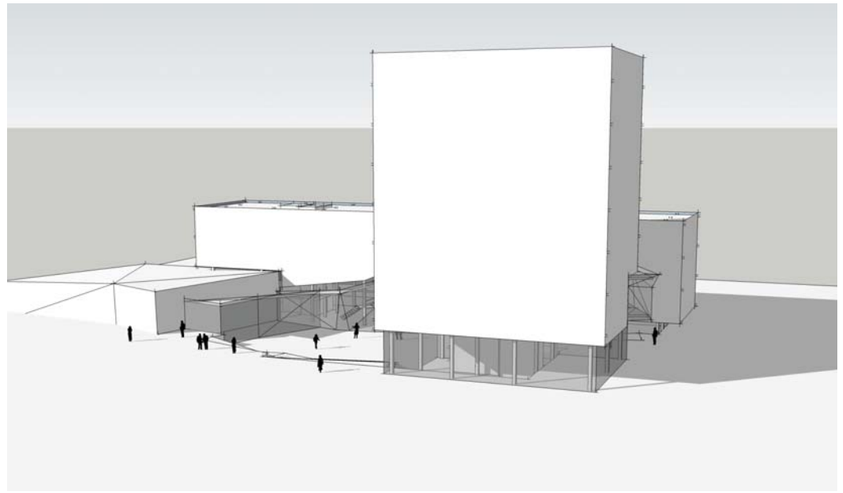


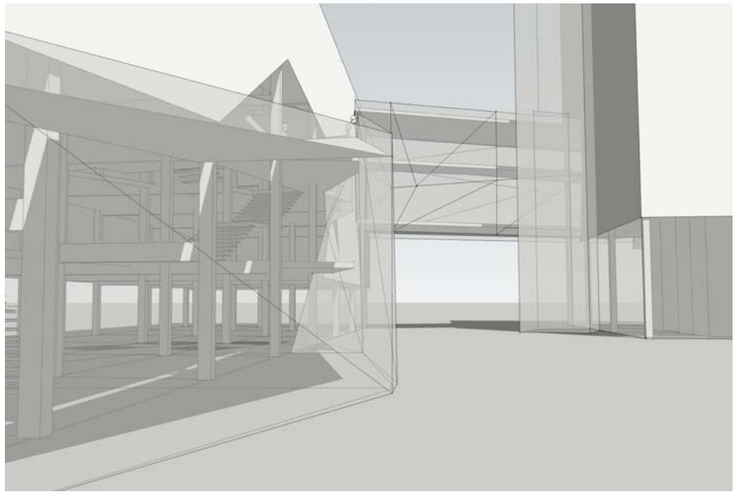




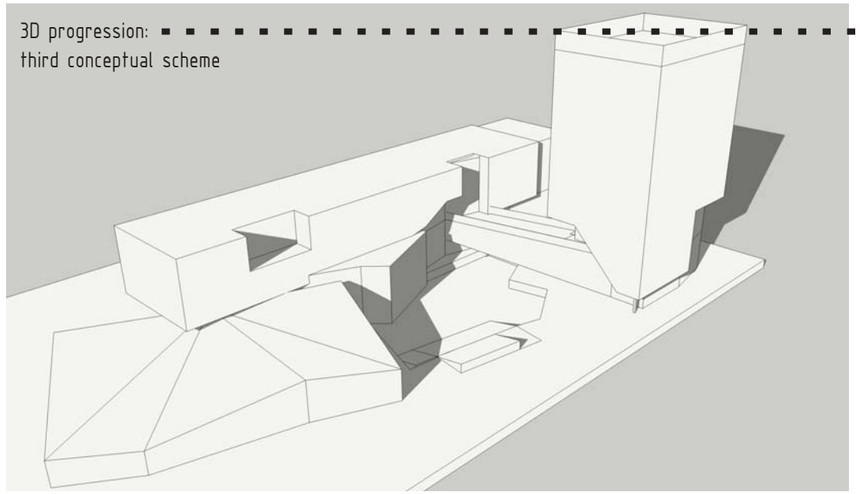


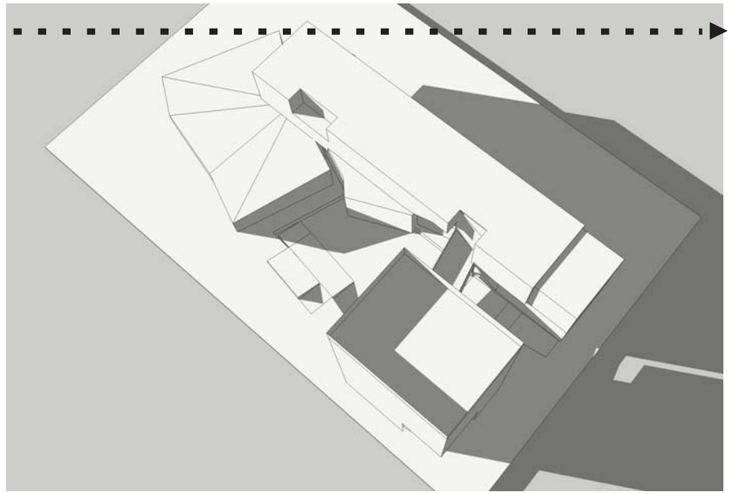


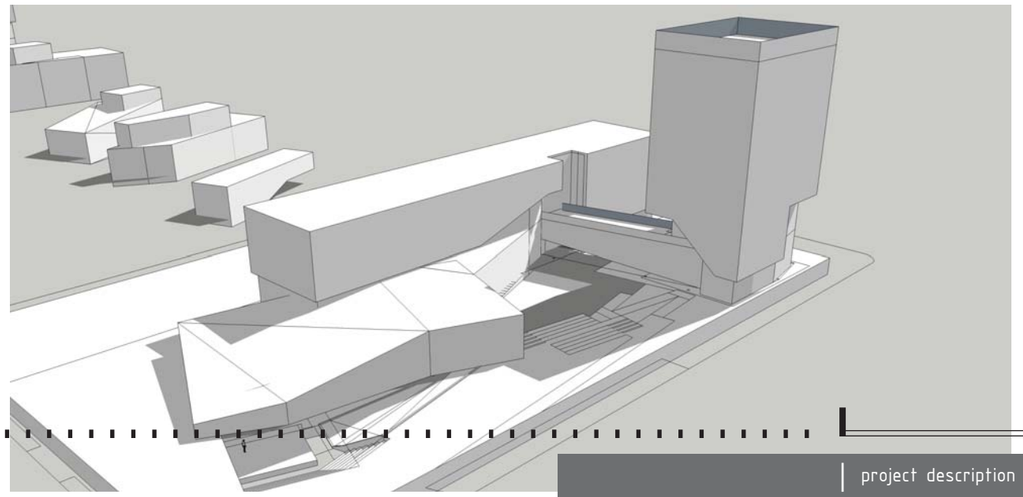


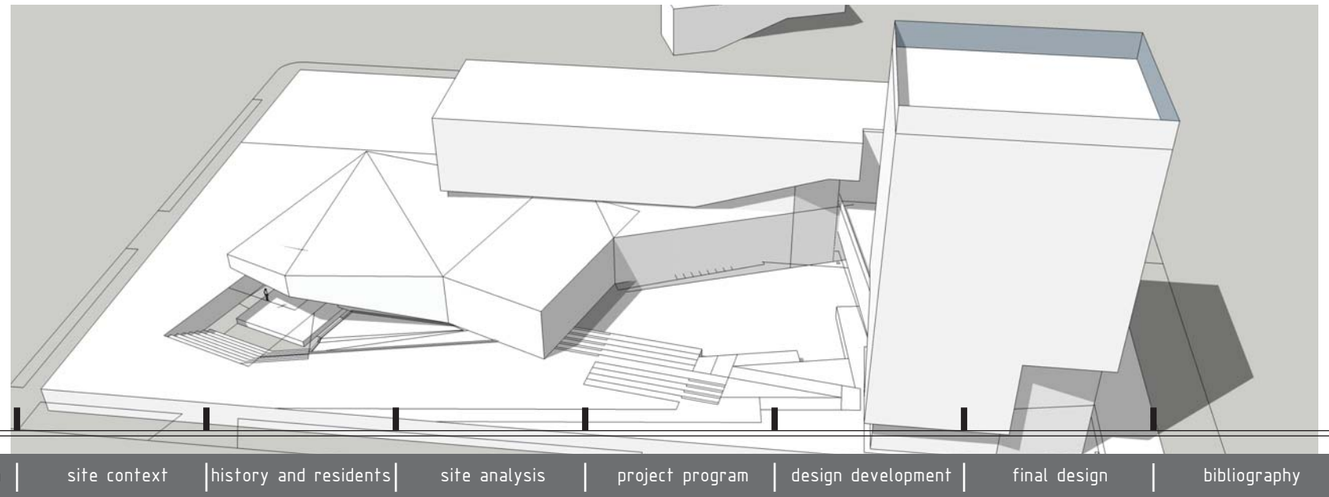


3D progression:
third conceptual scheme









washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

washington park center for improvisational music

kellen white _ IIT - spring 2010

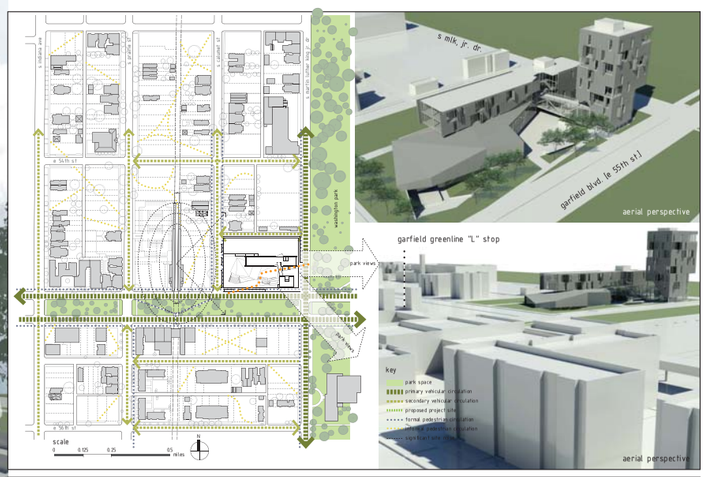
FINAL DESIGN

final presentation boards

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 this presentation will be added as an addendum showing all drawings and renderings at full scale. Also, the required single "competition" board is shown for reference.

presentation board 01



CONTEXT & AERIAL VIEWS

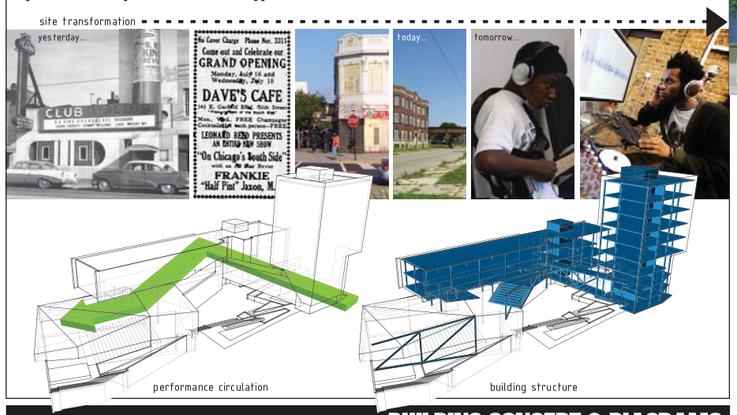
WASHINGTON PARK CENTER FOR IMPROVISATIONAL MUSIC [chicago, il]

thesis:

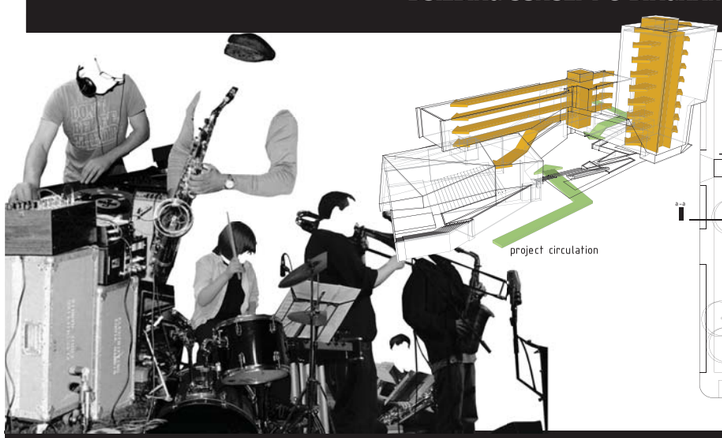
The proposed project is about providing Chicago's economically disadvantaged young musicians access to a distinctly urban facility where they can develop their natural talents, curiosities, and musical voice in an integrated, supportive, and socially relevant environment. We are nearing the point where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

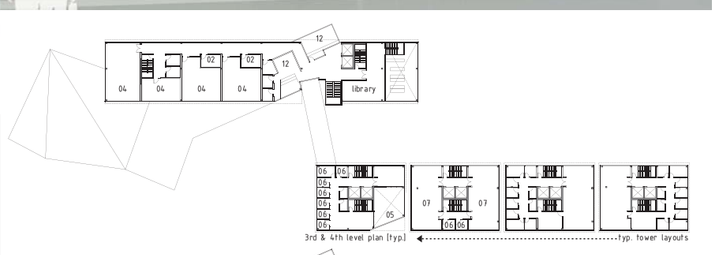
building concept:

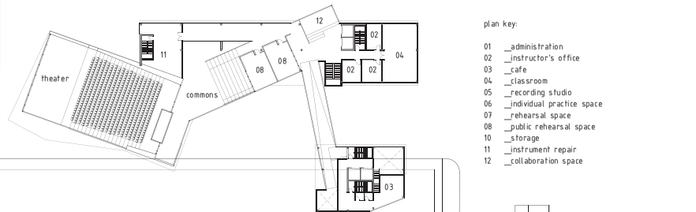
EDUCATIONAL AND REHEARSAL program provide the DATUM for a CONNECTING LINK of informal performance spaces that create opportunities for SPONTANEOUS COLLABORATIVE IMPROVISATION.



BUILDING CONCEPT & DIAGRAMS







plan key:

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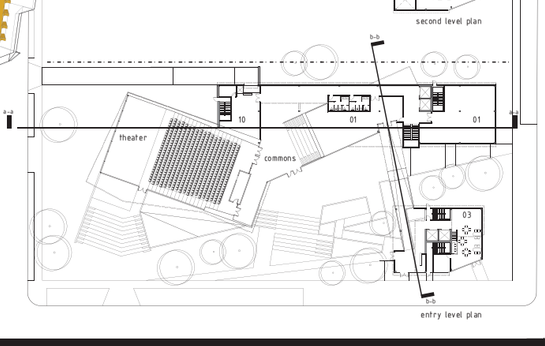
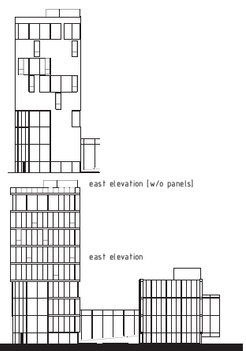
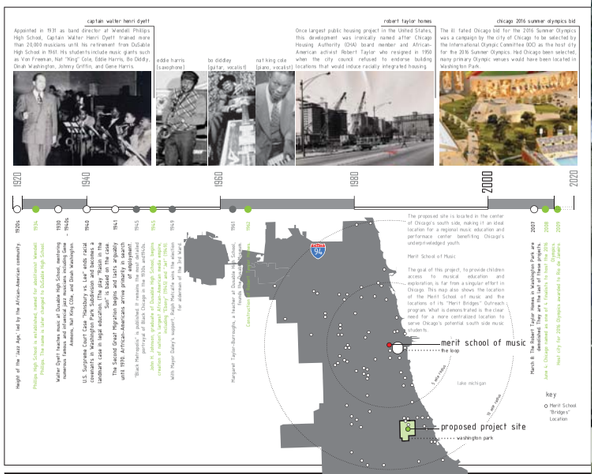
07 _rehearsal space
08 _public rehearsal space
10 _storage
11 _instrument repair
12 _collaboration space



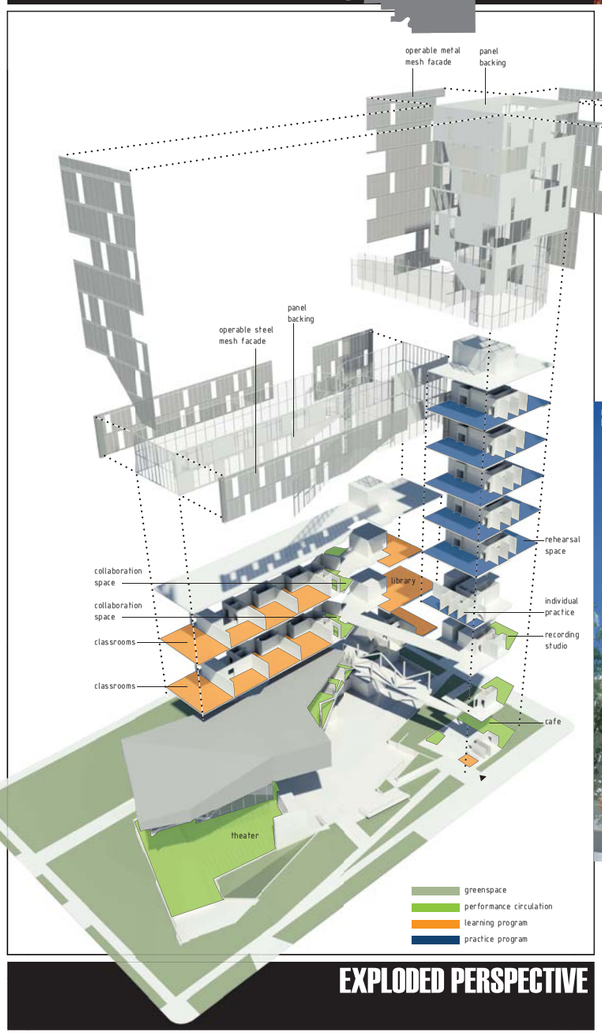


PLANS
SCALE: 1/32"=1'-0"

ELEVATIONS
SCALE: 1/32"=1'-0"

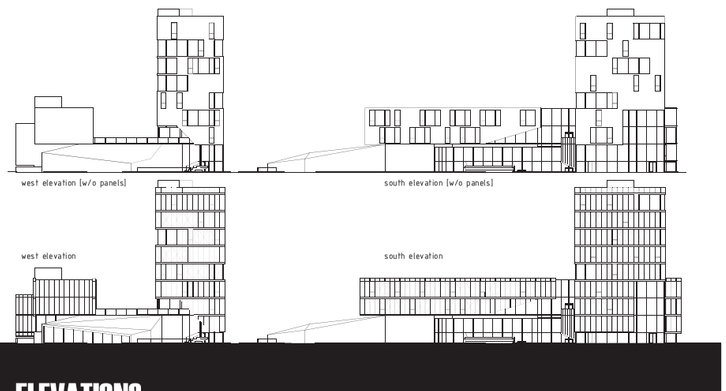


SITE HISTORY



EXPLODED PERSPECTIVE

SECTIONS
SCALE: 1/32"=1'-0"



ELEVATIONS
SCALE: 1/32"=1'-0"

presentation board 02

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

final presentation boards

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 this presentation will be added as an addendum showing all drawings and renderings at full scale. Also, the required single "competition" board is shown for reference.

competition [project showcase] board

WASHINGTON PARK CENTER FOR IMPROVISATIONAL MUSIC [chicago, il]

thesis:

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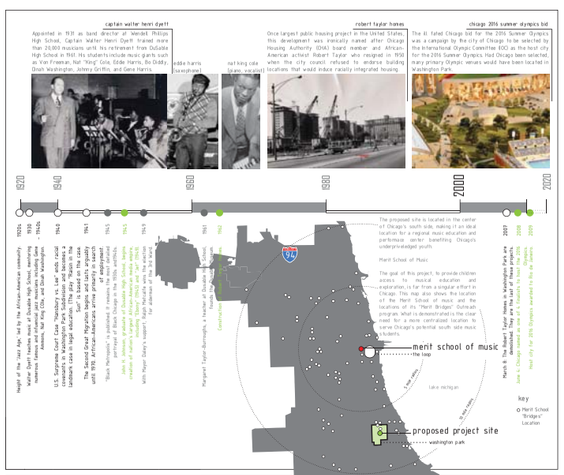
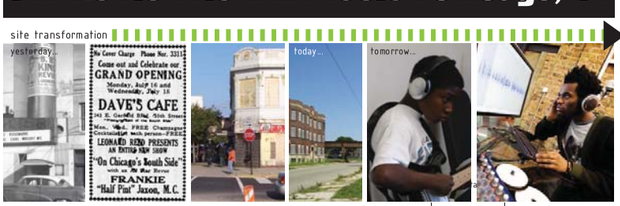
Simply put, the project will will attempt to engage the city's youth by giving them the knowledge and tools to create and study music that will be distinctly their own.

building concept:

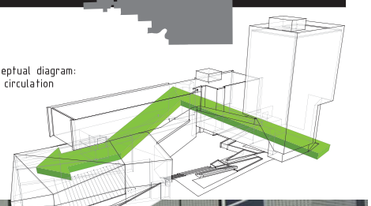
EDUCATIONAL AND REHEARSAL program provide the DATUM for a CONNECTING LINK of informal performance spaces that create opportunities for SPONTANEOUS COLLABORATIVE IMPROVISATION.

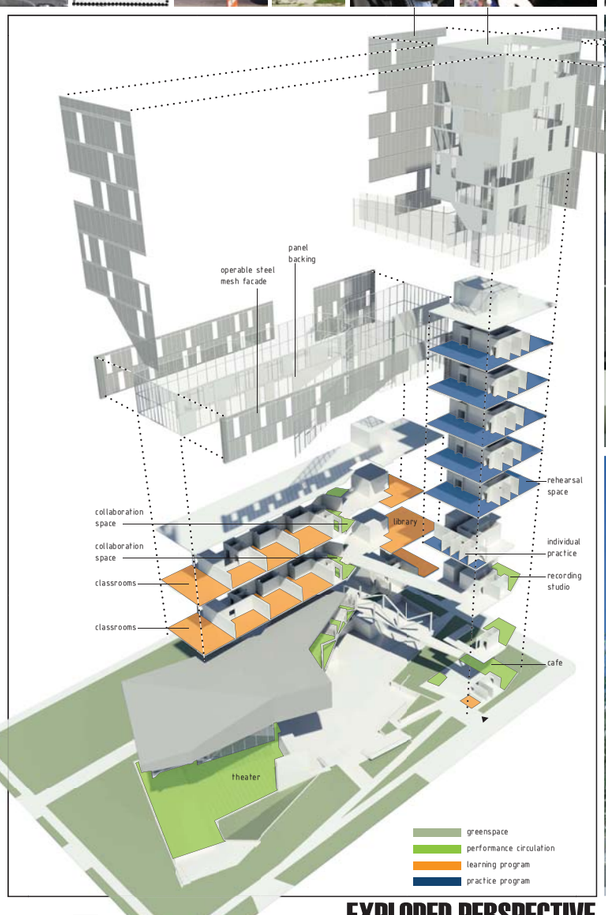


SITE HISTORY

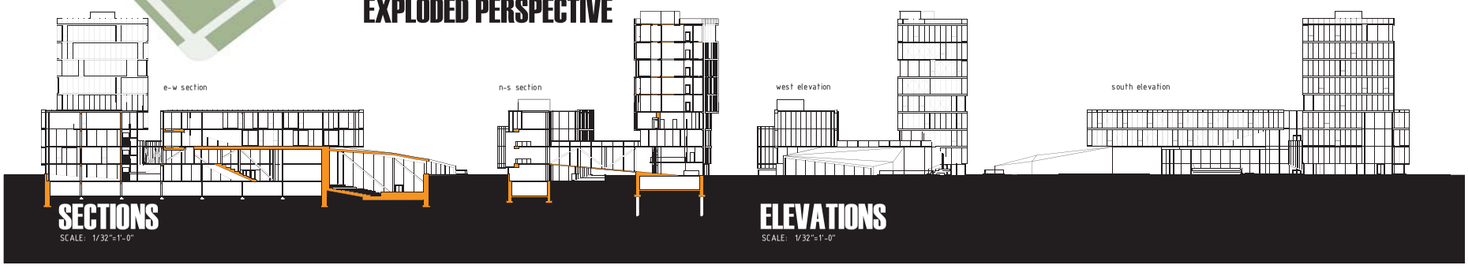


building conceptual diagram:
performance circulation





EXPLODED PERSPECTIVE



SECTIONS

SCALE: 1/32"=1'-0"

ELEVATIONS

SCALE: 1/32"=1'-0"

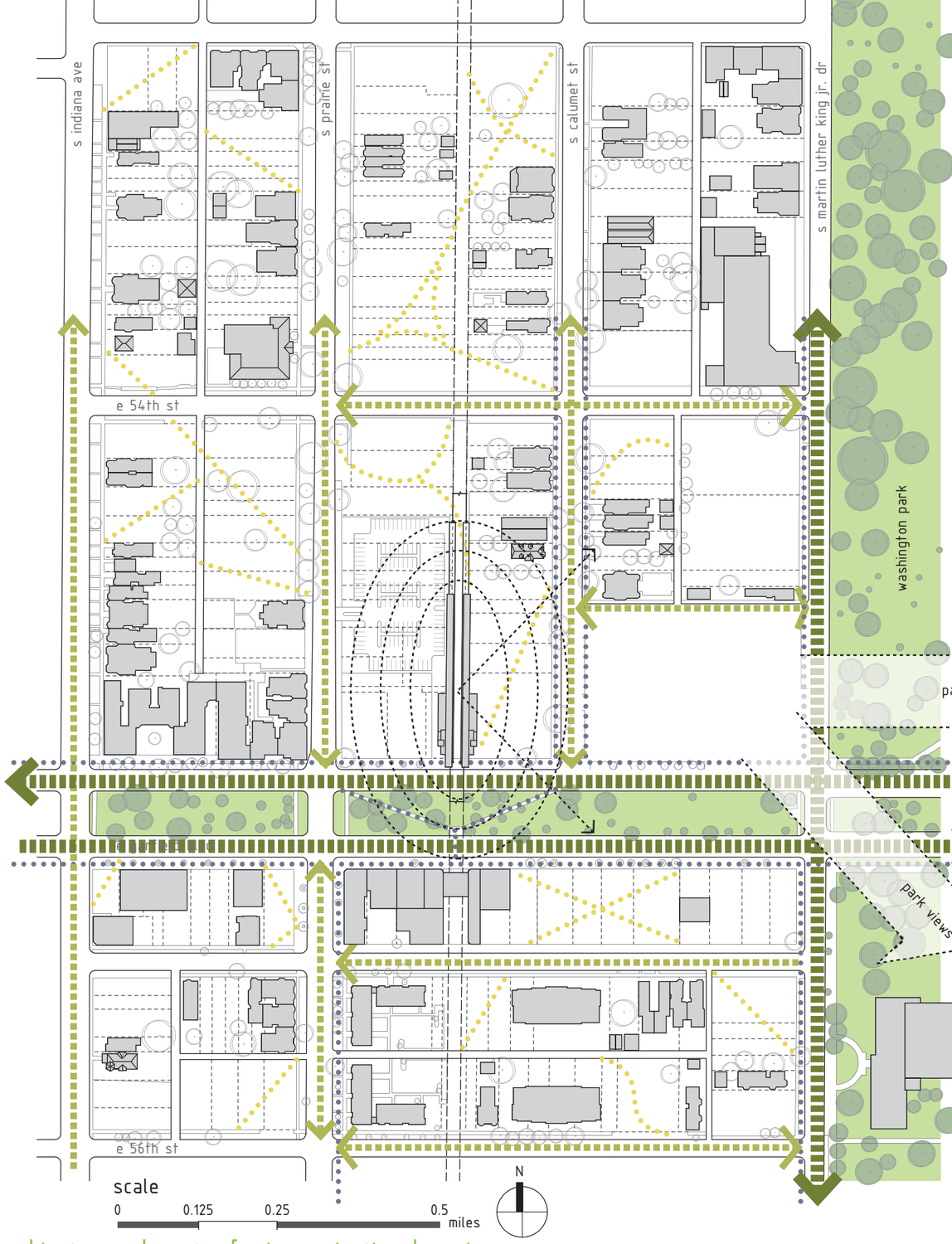
washington park center for improvisational music

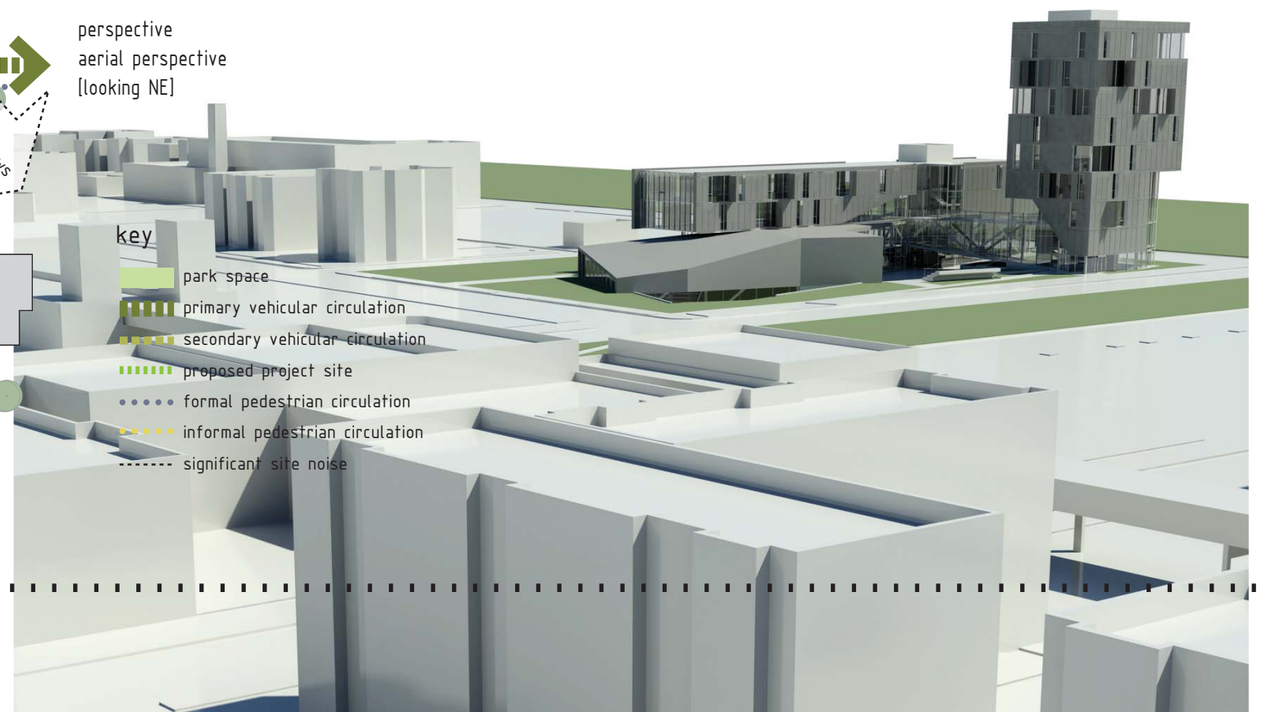
kellen white _ IIT - spring 2010

perspective
theater and amphitheater
[looking E]

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL





washington park center for improvisational music

kellen white _IIT - spring 2010

final design diagrams

Submittal for the Master's Project Jury

The first diagram on the left, program circulation, illustrates the final site and building circulation scheme. Shown in green, potential patrons of the music center have the option of accessing the center plaza from either paths connecting from Washington Park to the east or from the existing Garfield Blvd. "L" station and boulevard path to the west (north is toward the top-left). The yellow arrows of this diagram show the principal circulation of the "datum" pieces of program, the education bar and practice/rehearsal tower. This diagram represents the uninterrupted state of the building circulation.

The second diagram, performance circulation, is the primary diagram needed to understand the building concept. This link of circulation and performance spaces interrupts the expected cadence of the datum circulation and creates zones of un-programmed space that allow for spontaneous collaborating interaction.

The final diagram outlines the structure of the building, which is essentially a concrete frame that is intersected by the steel structure of the performance circulation.

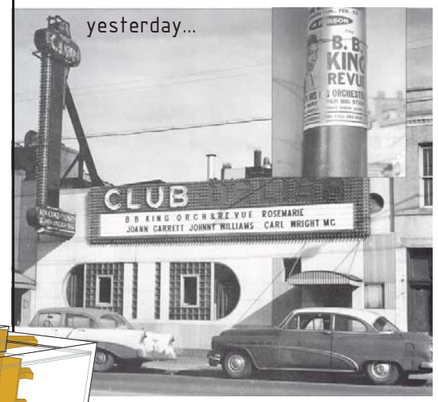
thesis:

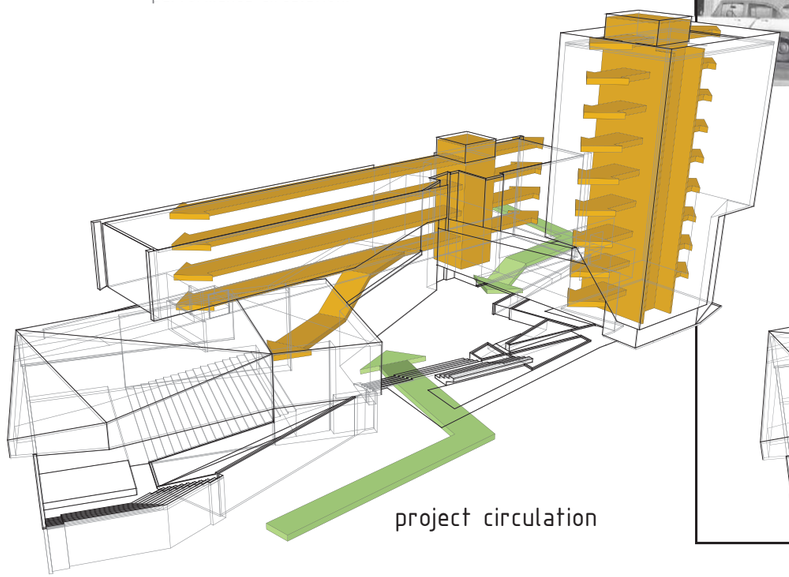
The proposed project is about providing Chicago's economically disadvantaged young musicians access to a distinctly urban facility where they can develop their natural talents, curiosities, and musical voice in an integrated, supportive, and socially relevant environment. We are nearing the point where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

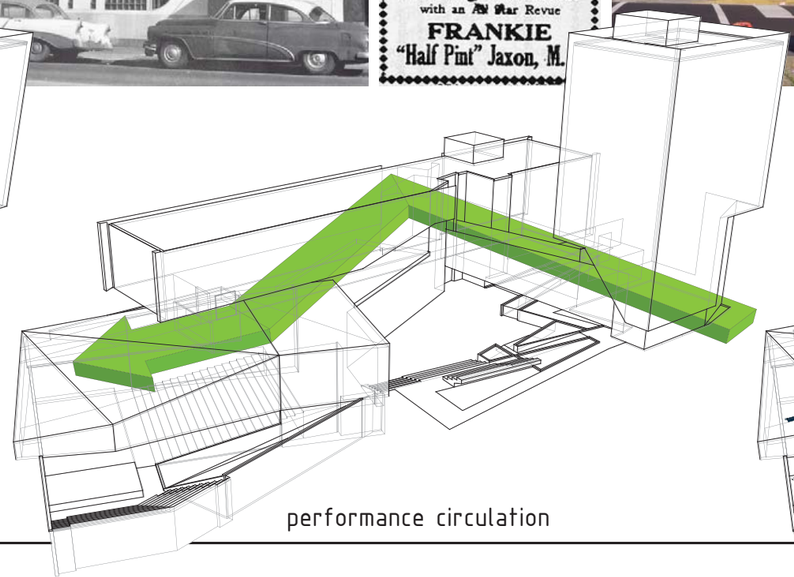
building concept:

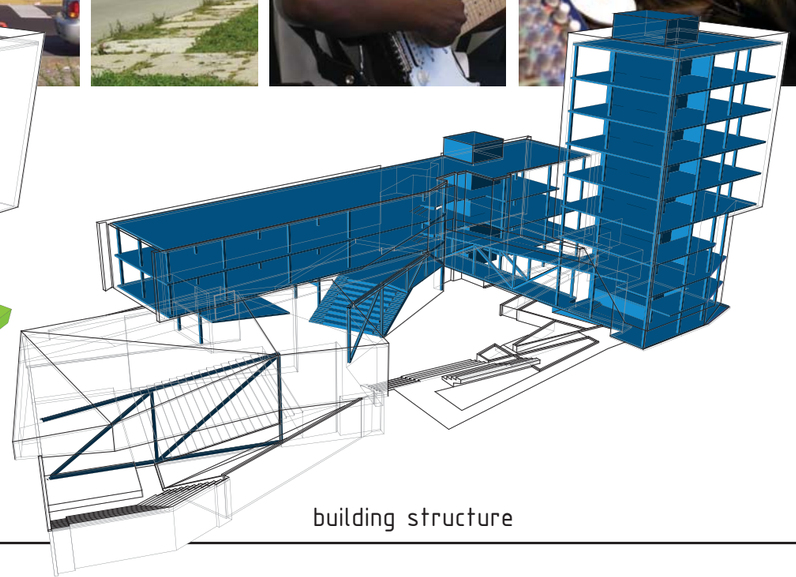
EDUCATIONAL AND REHEARSAL program provide the DATUM for a CONNECTING LINK of informal performance spaces that create opportunities for SPONTANEOUS COLLABORATIVE IMPROVISATION.

site transformation




project circulation


performance circulation


building structure

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

perspective
theater space
[looking SE]

washington park center for improvisational music

kellen white _IIT - spring 2010

PLANS

SCALE: 1/32"=1'-0"

plan key:

01 _administration
02 _instructor's office
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05 _recording studio
06 _individual practice space
07 _rehearsal space
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10 _storage
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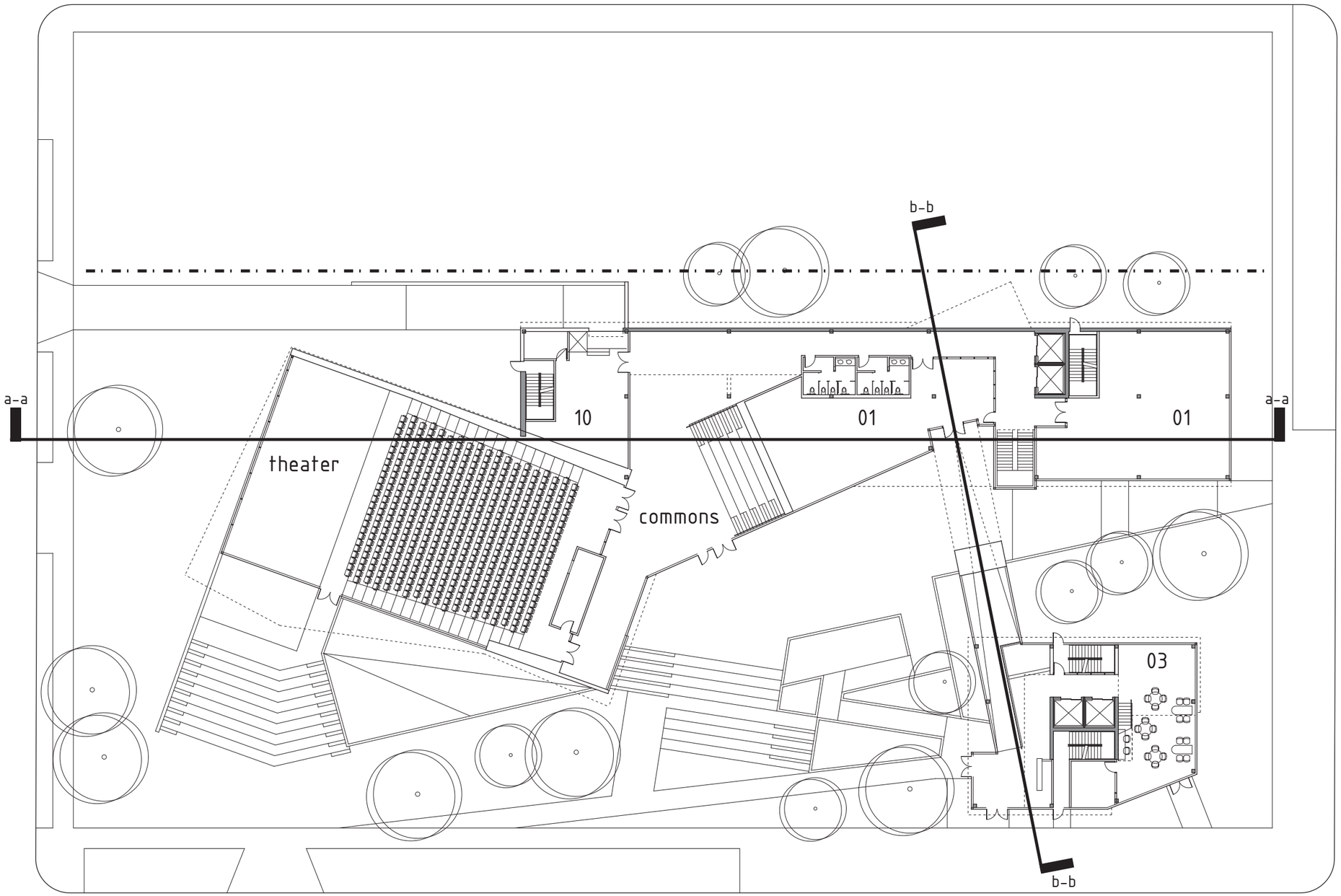
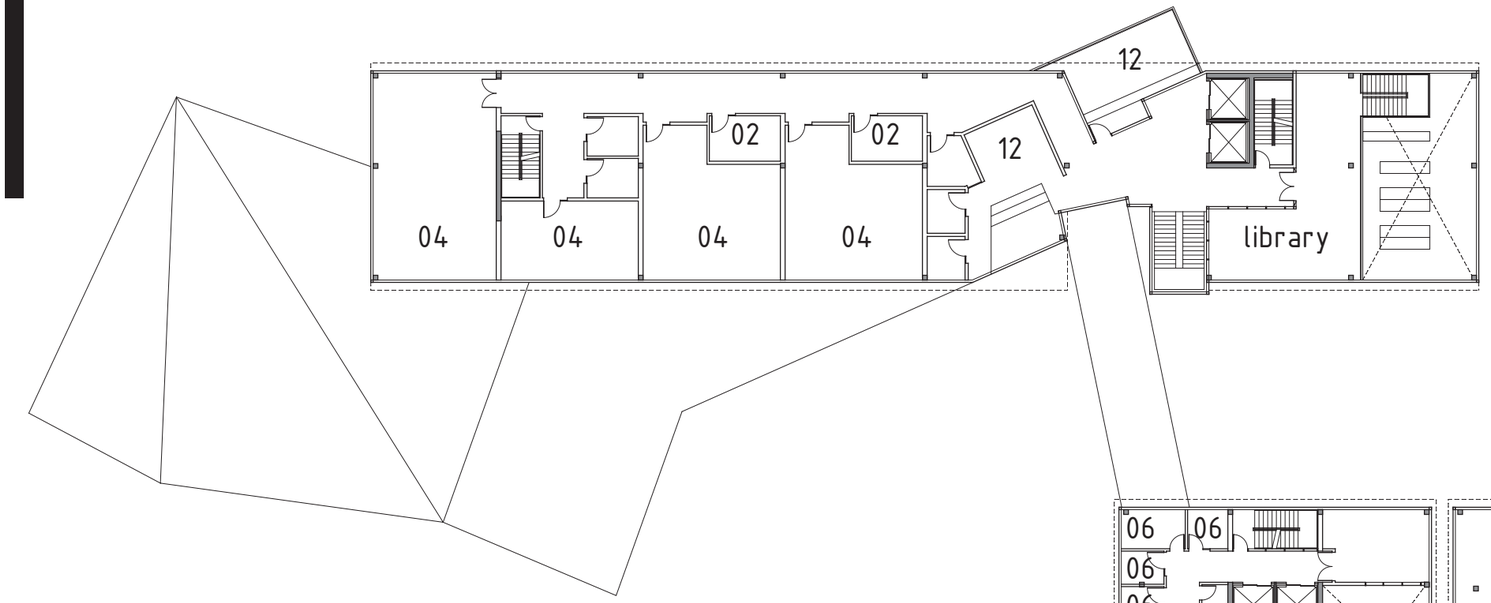
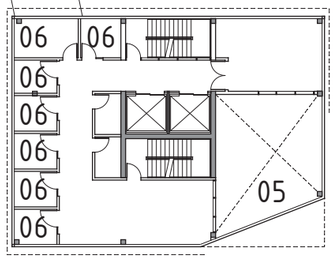


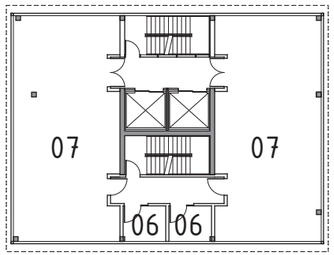
entry level plan

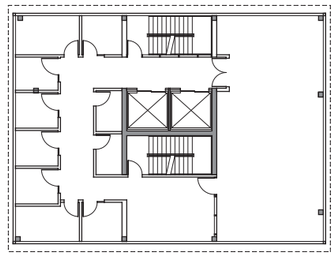
washington park center for improvisational music

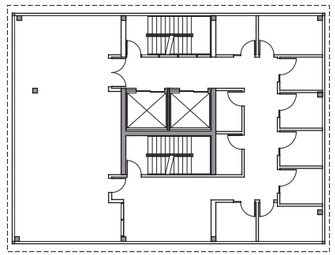
illinois institute of technology, spring 2010: washington park, chicago, IL





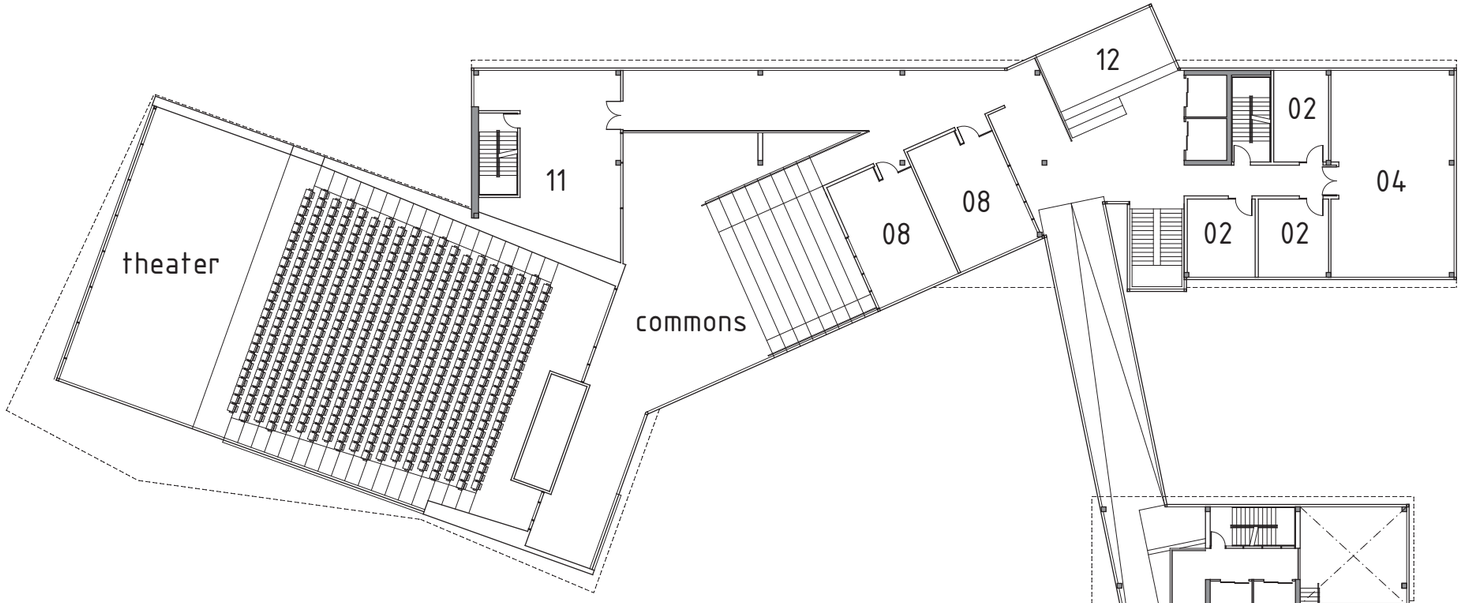


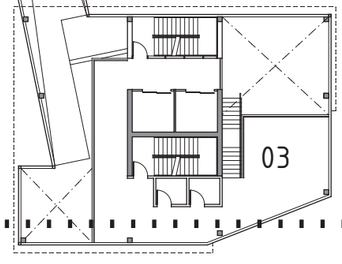




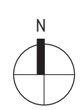
3rd & 4th level plan [typ.]

typ. tower layouts





second level plan



plan key:

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washington park center for improvisational music

kellen white _IIT - spring 2010

perspective
building entry
[looking NE]

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 Diddly, Dinah Washington, Johnny Griffin, and Gene Harris.

eddie harris
[saxophone]

bo diddley
[guitar, vocalist]

nat king cole
[piano, vocalist]

robert taylor homes

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.

chicago 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.

1920 1940 1960 1980 2000 2020

1920s Height of the 'Jazz Age,' led by the African-American community.

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 infuencial jazz musicians including Gene Ammons, Nat King COle, and Dinah Washington.

1940 U.S. Surpreme 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.

1941 The Second Great Migration begins and lasts arguably until 1970. Arfrican-Americans arrive primarily in search of employment.

1945 "Black Metropolis" is published. It remains the most detailed portrayal of Black Chicago in the 1930s and1940s.

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).

1949 With Mayor Daley's support, Ralph Metcalfe wins the election for alderman of the 3rd Ward.

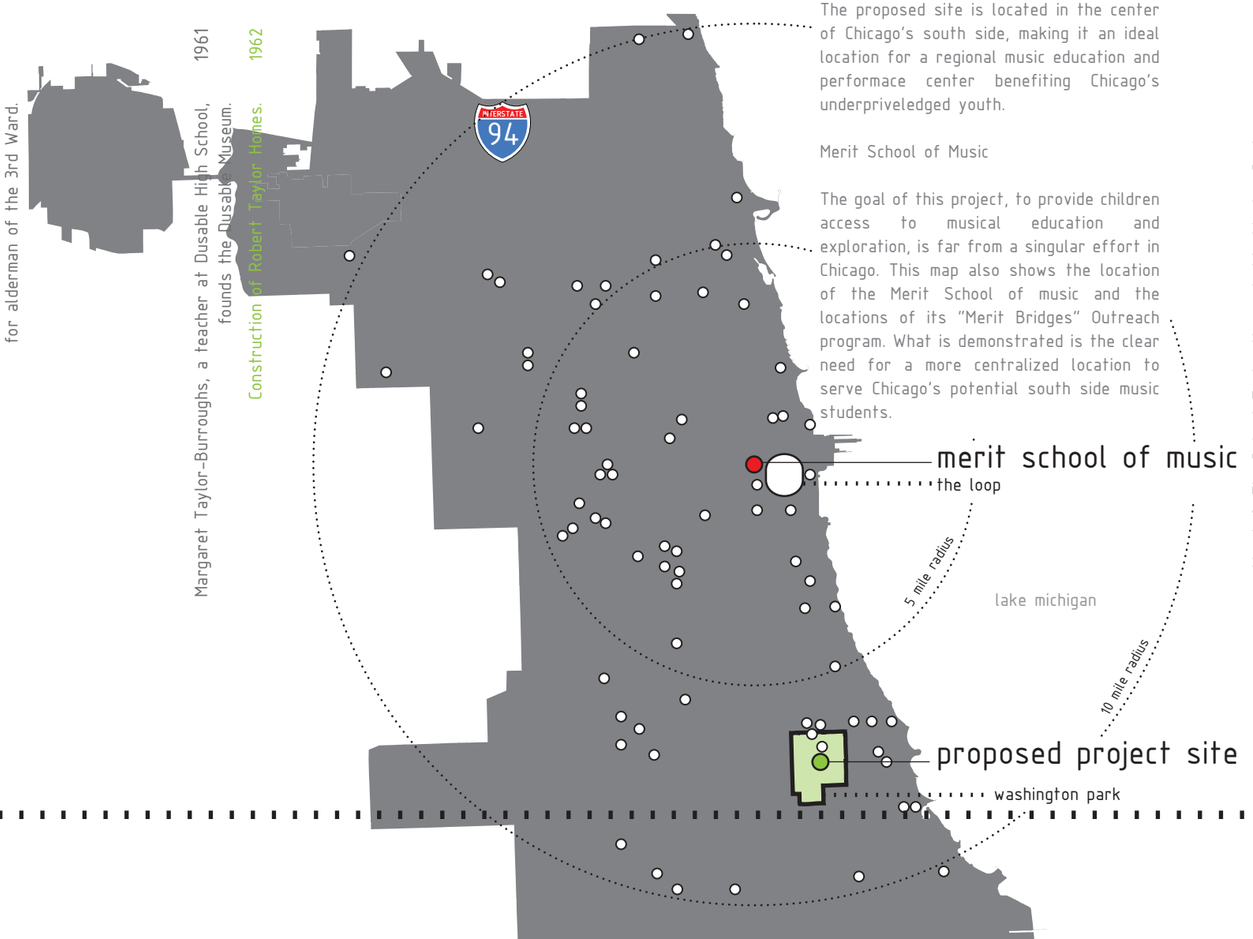
1961 Margaret Taylor-Burroughs, a teacher at Dusable High School, founds the Dusable Museum.

1962 Construction of Robert Taylor Homes.

2007 March 8: The Robert Taylor Homes in Washington Park are demolished. They are the last of these projects.

2008 June 4: Chicago named as one of 4 finalists to host the 2016 Olympics.

2009 Host city for 2016 Olympics awarded to Rio de Janeiro.



The proposed site is located in the center of Chicago's south side, making it an ideal location for a regional music education and performace center benefiting Chicago's underpriveledged 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.

washington park center for improvisational music

kellen white _IIT - spring 2010

perspective
interior perspective @ public entry
[looking E]

perspective
interior perspective @ collaboration space
[looking SW]

washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

perspective
rehearsal tower
[looking E]

washington park center for improvisational music

kellen white _IIT - spring 2010

perspective
rehearsal tower
[looking W]

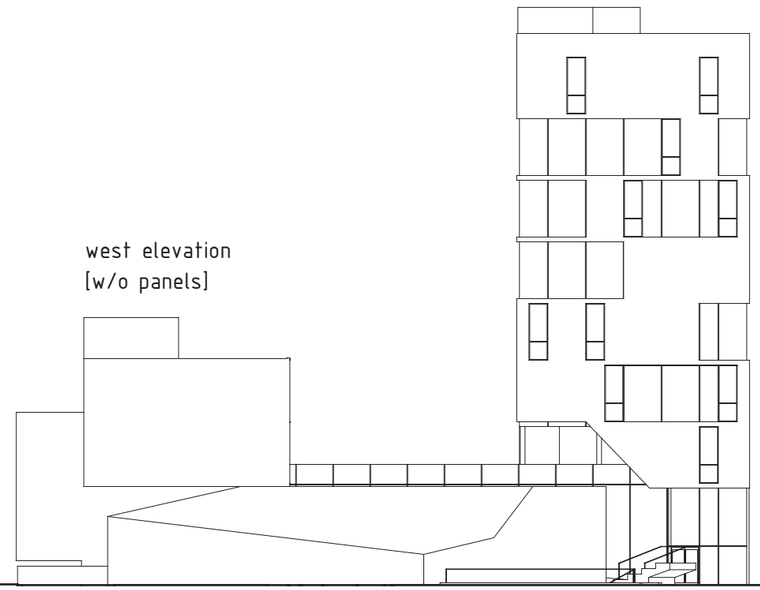
washington park center for improvisational music

illinois institute of technology, spring 2010: washington park, chicago, IL

ELEVATIONS

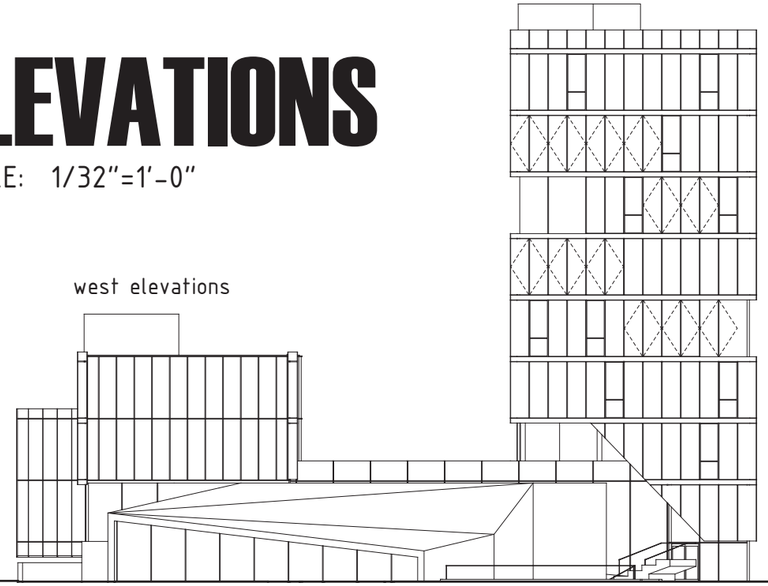
SCALE: 1/32"=1'-0"

west elevation
[w/o panels]

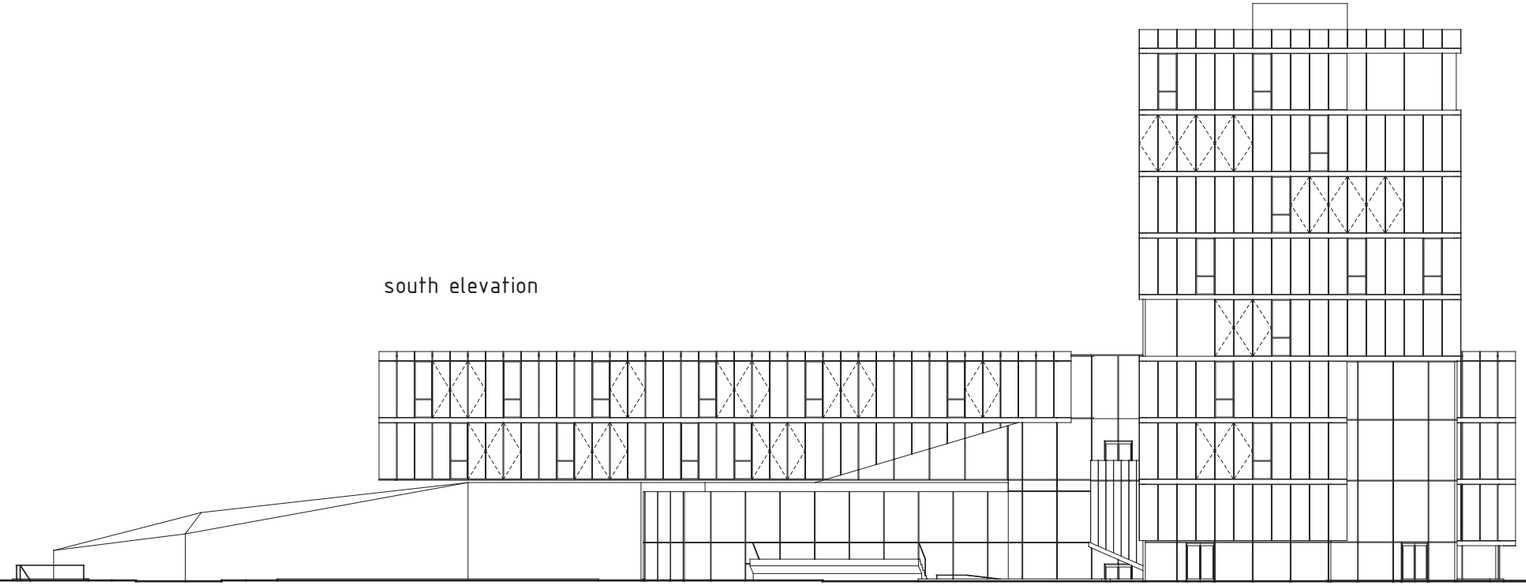


south elevation
[w/o panels]

west elevations



south elevation



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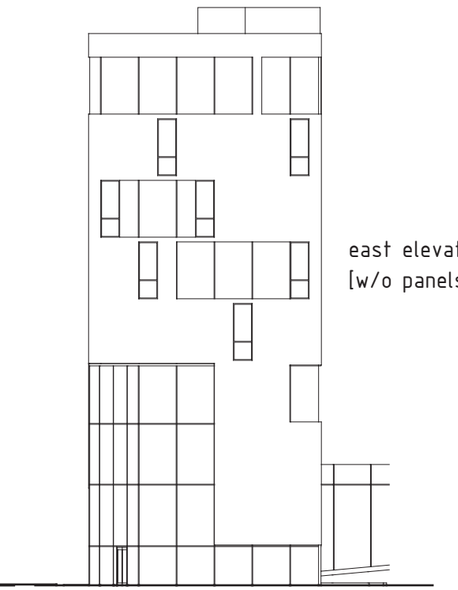
final design drawings

Submittal for the Master's Project Jury

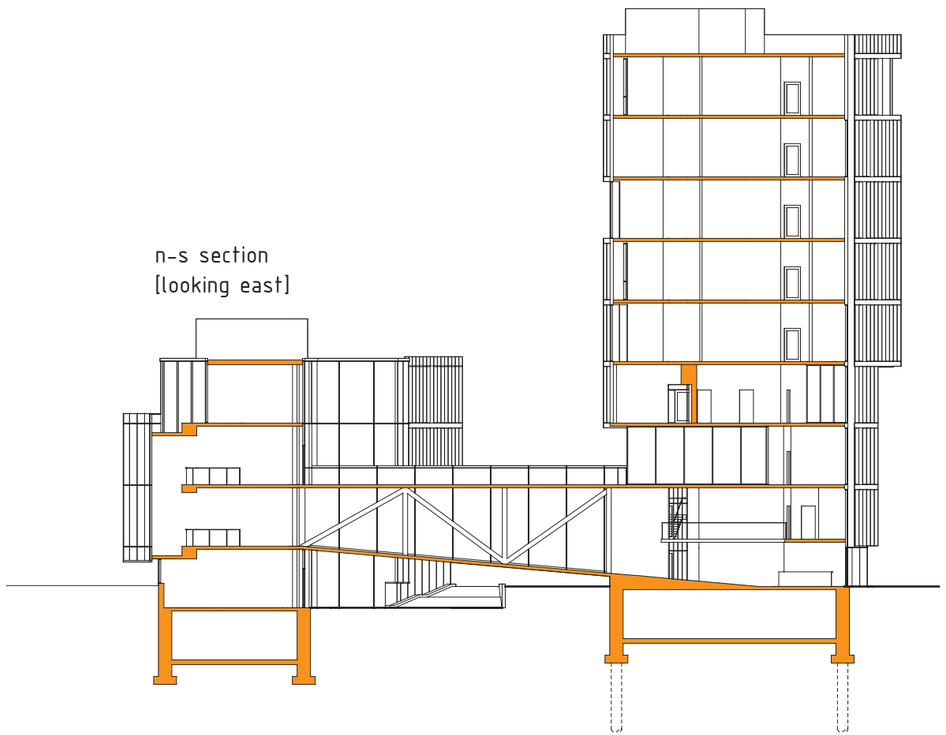
This set of elevation and sections shows the relationship of the openings in the perforated metal mesh skin and the actual building fenestration behind.

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.



east elevation
[w/o panels]

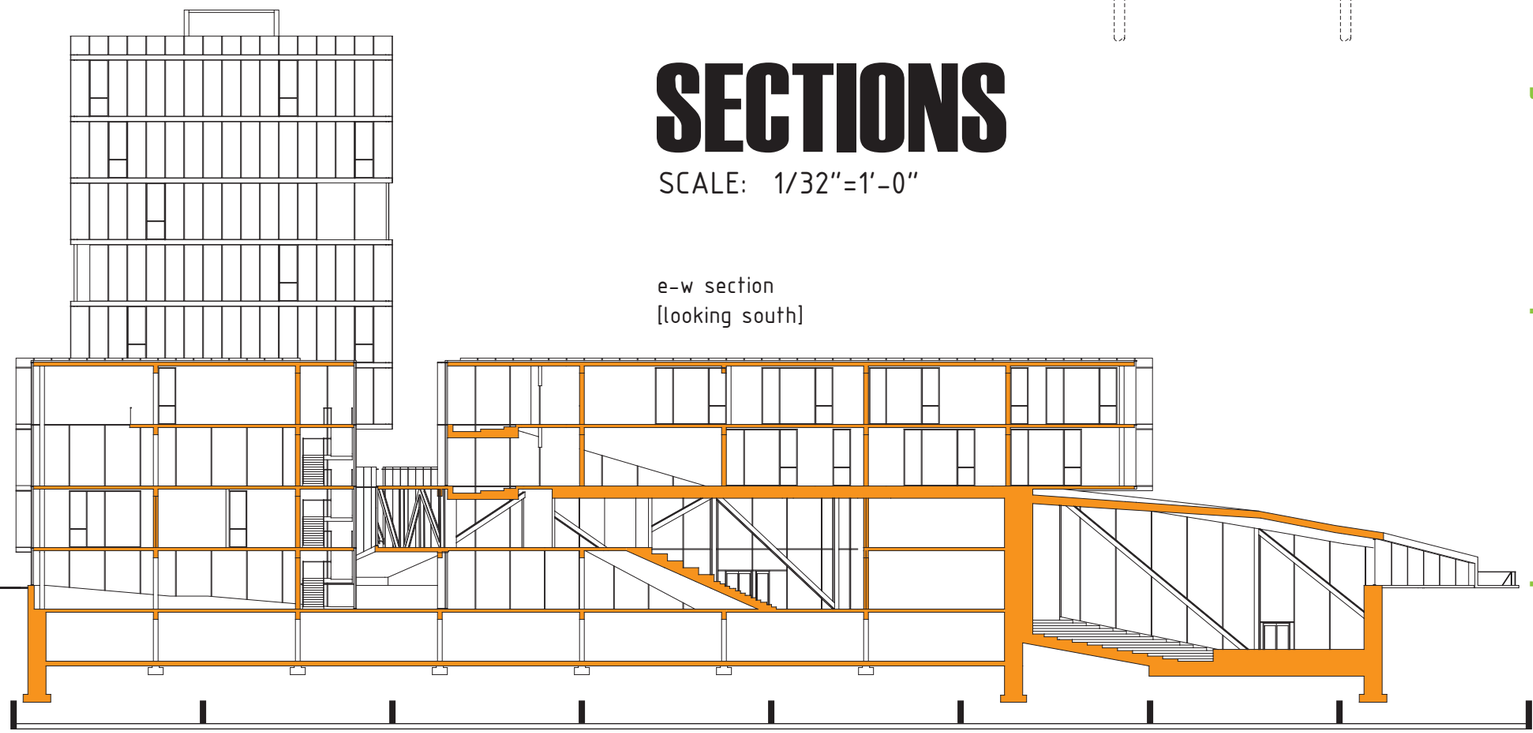


n-s section
[looking east]

east elevation

SECTIONS

SCALE: 1/32"=1'-0"



e-w section
[looking south]

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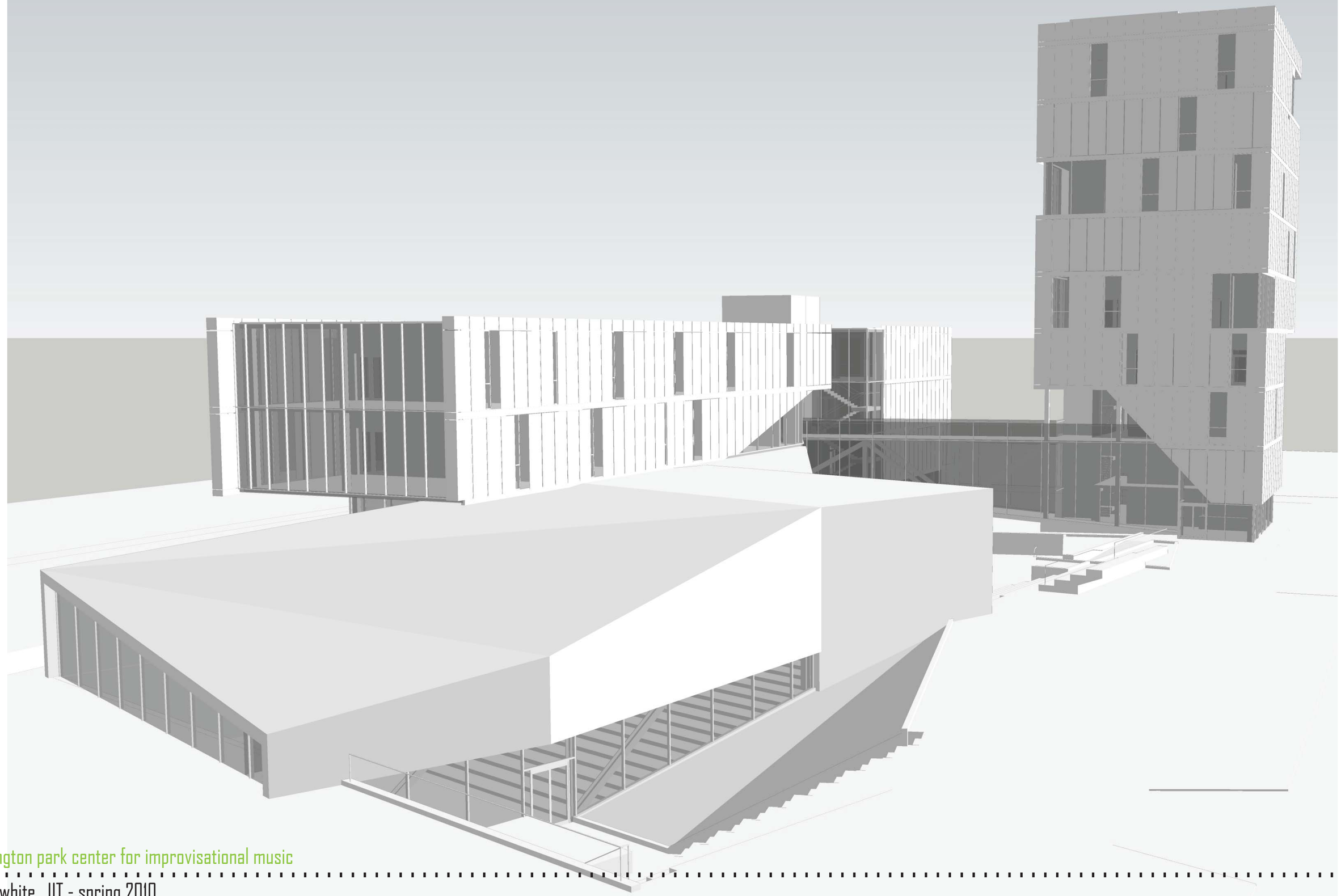

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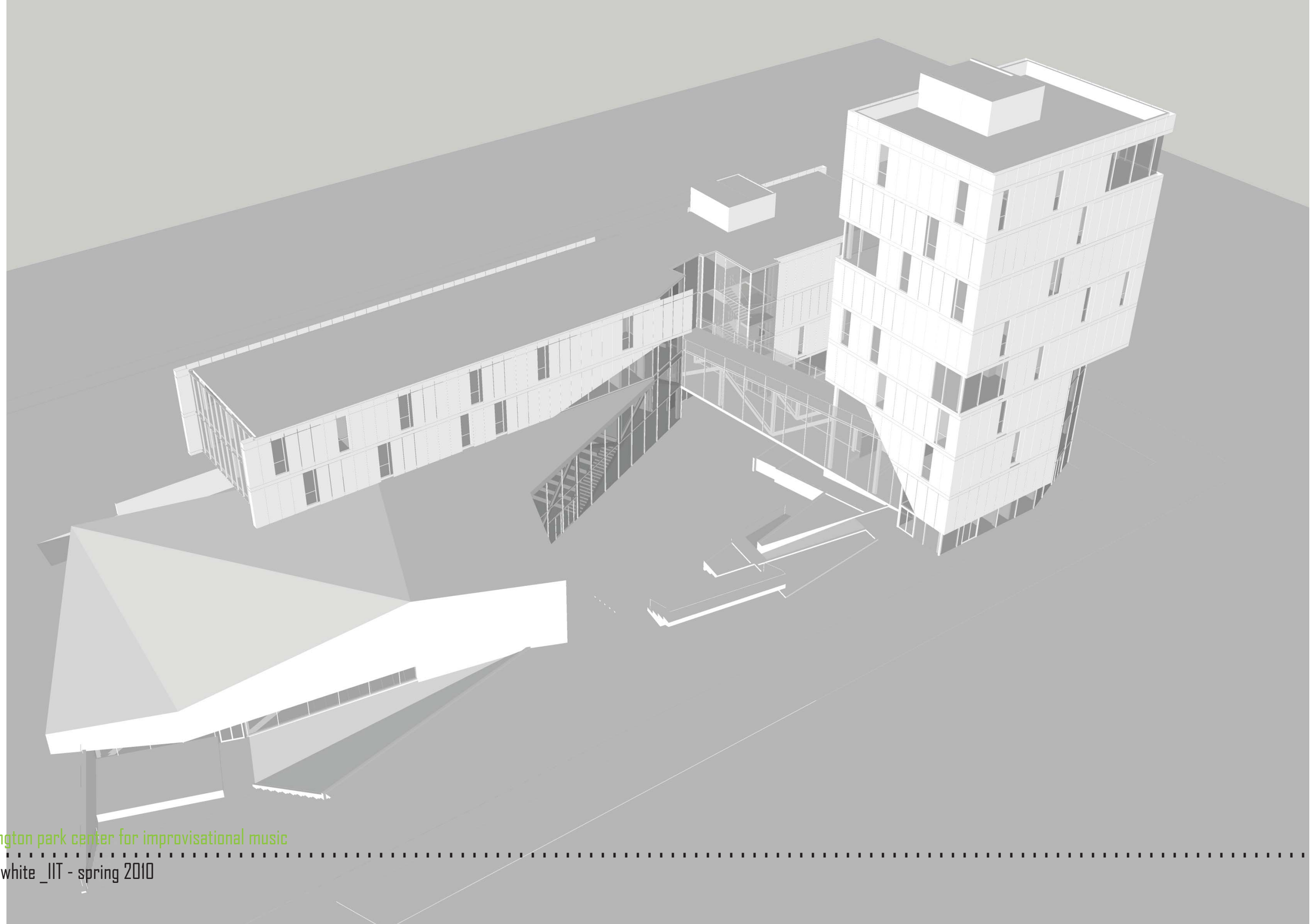

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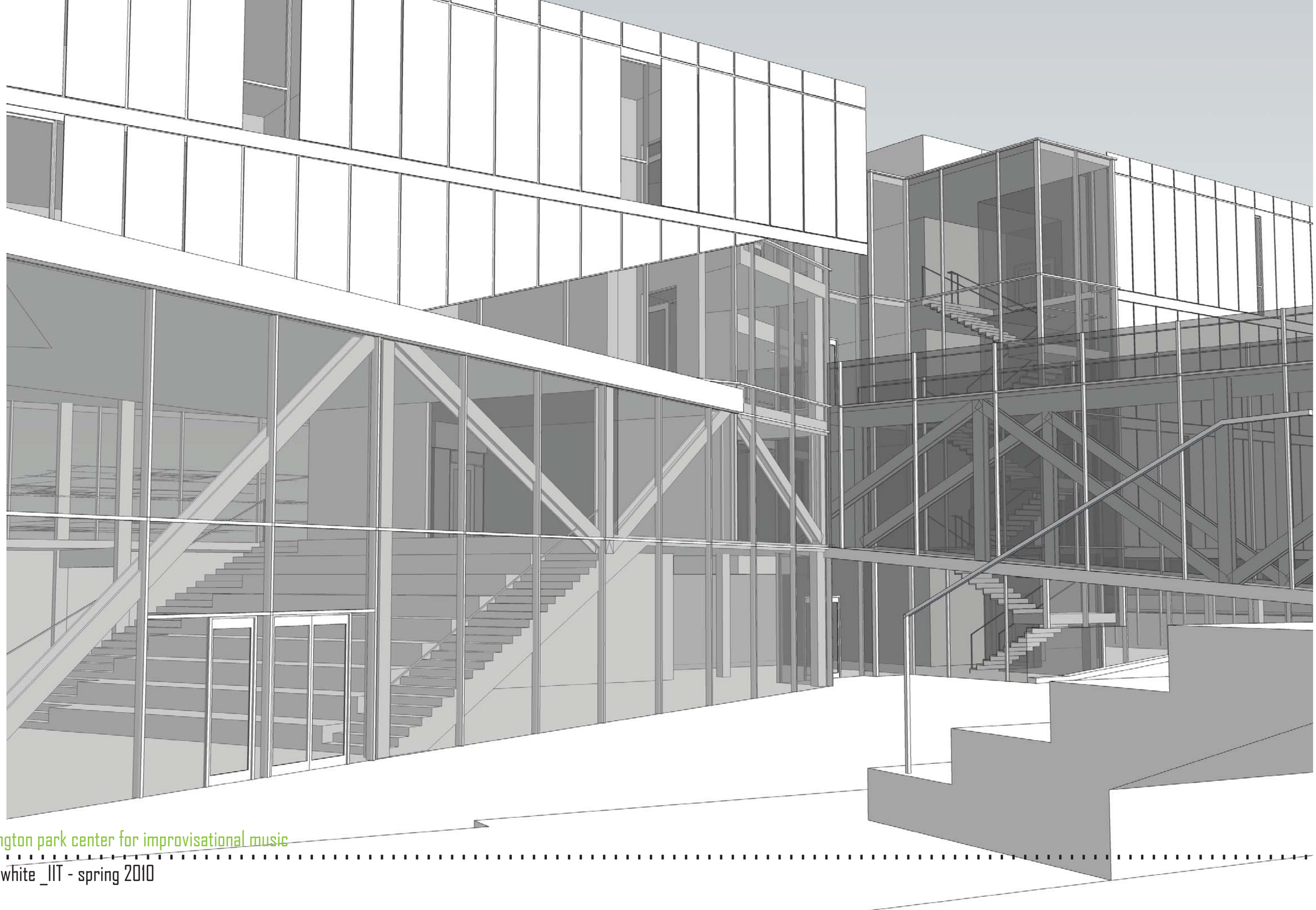

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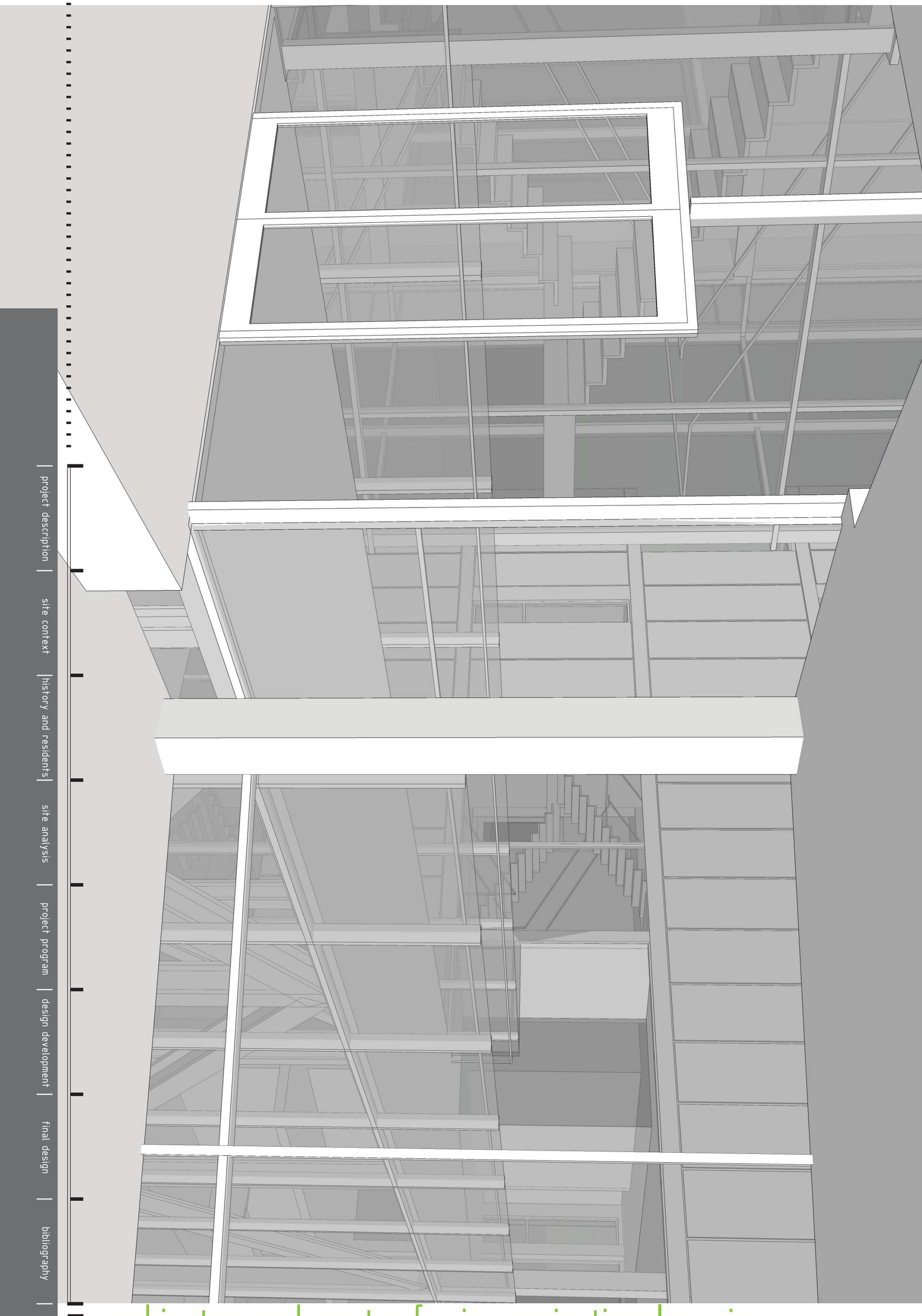

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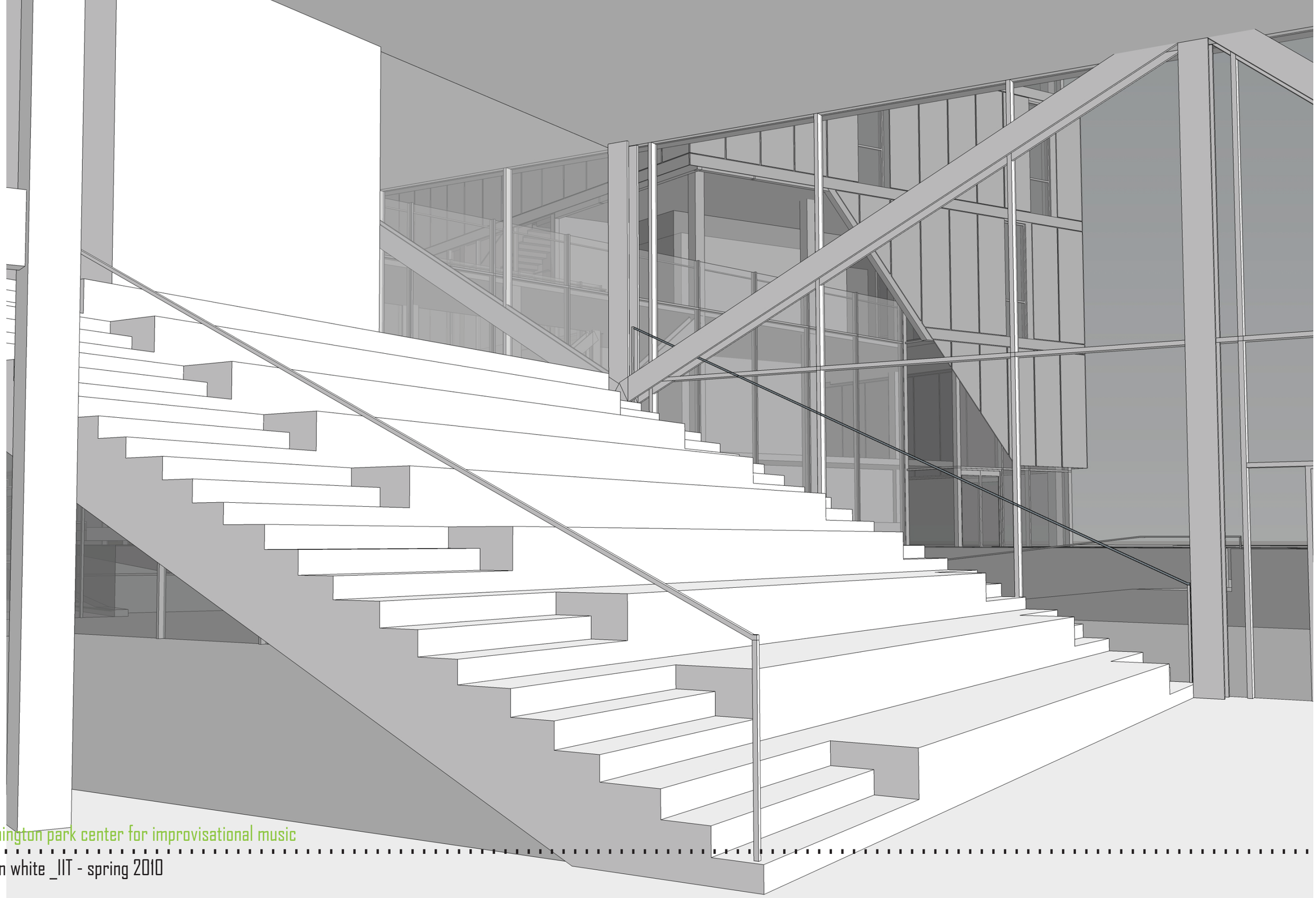

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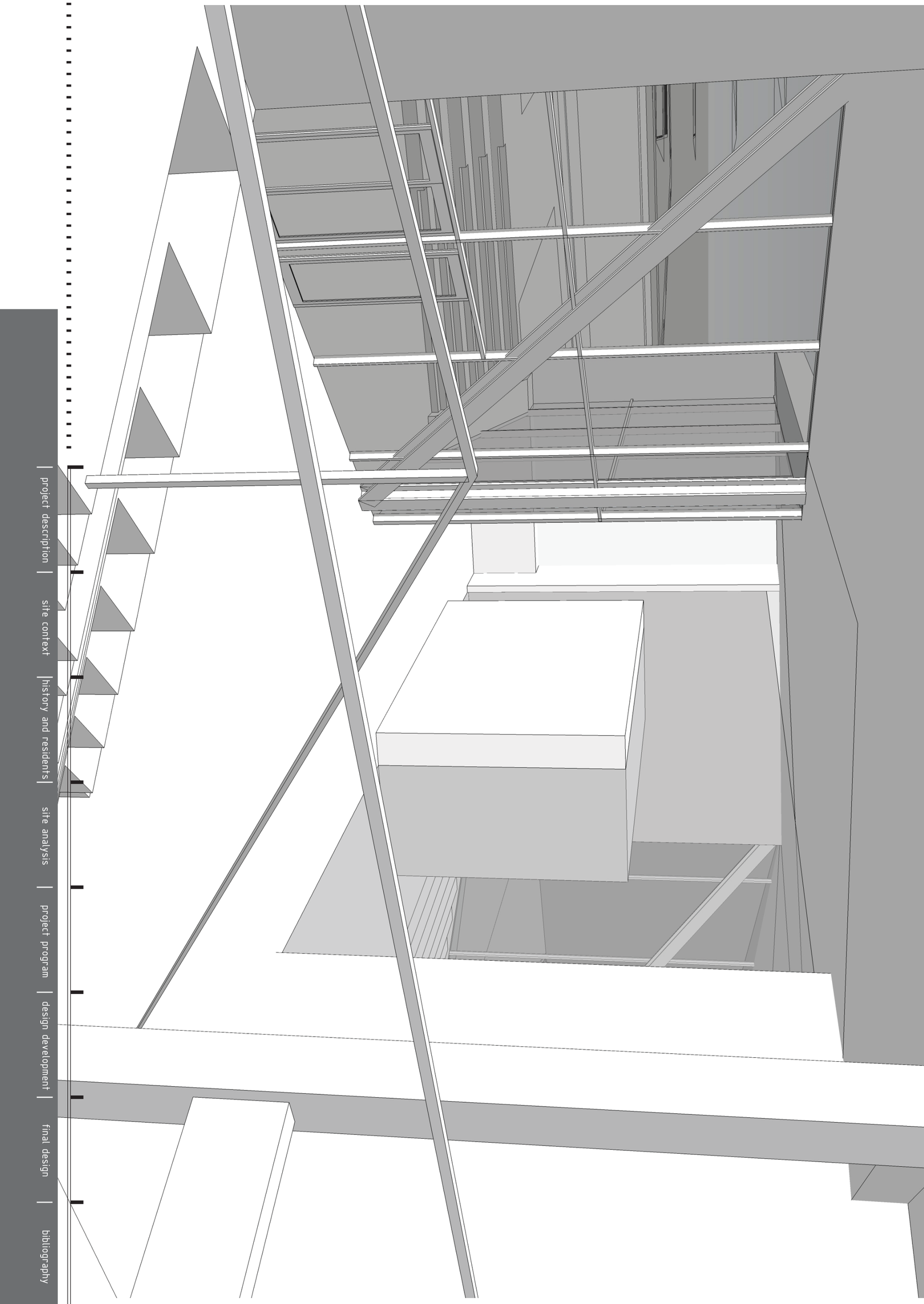
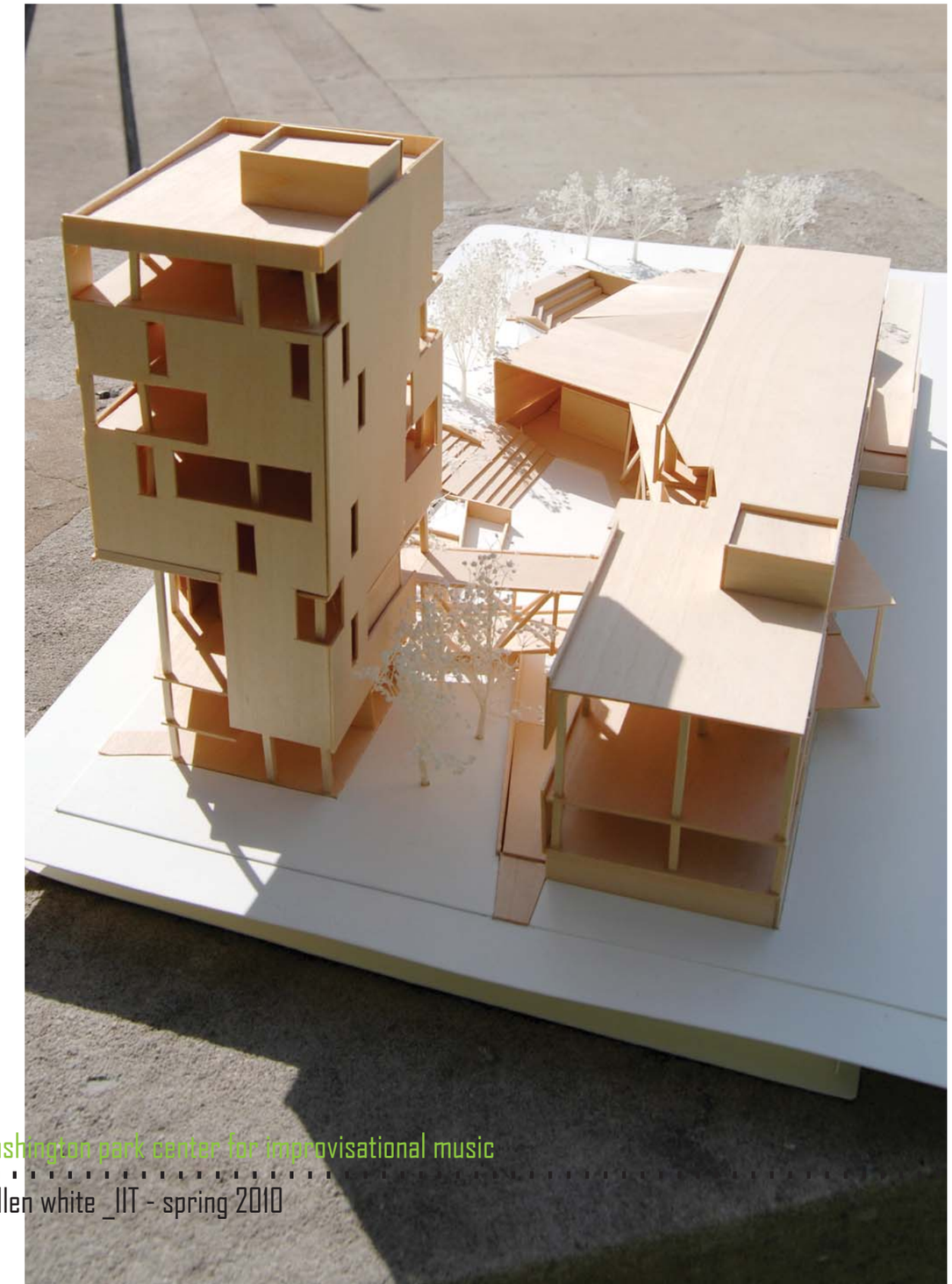


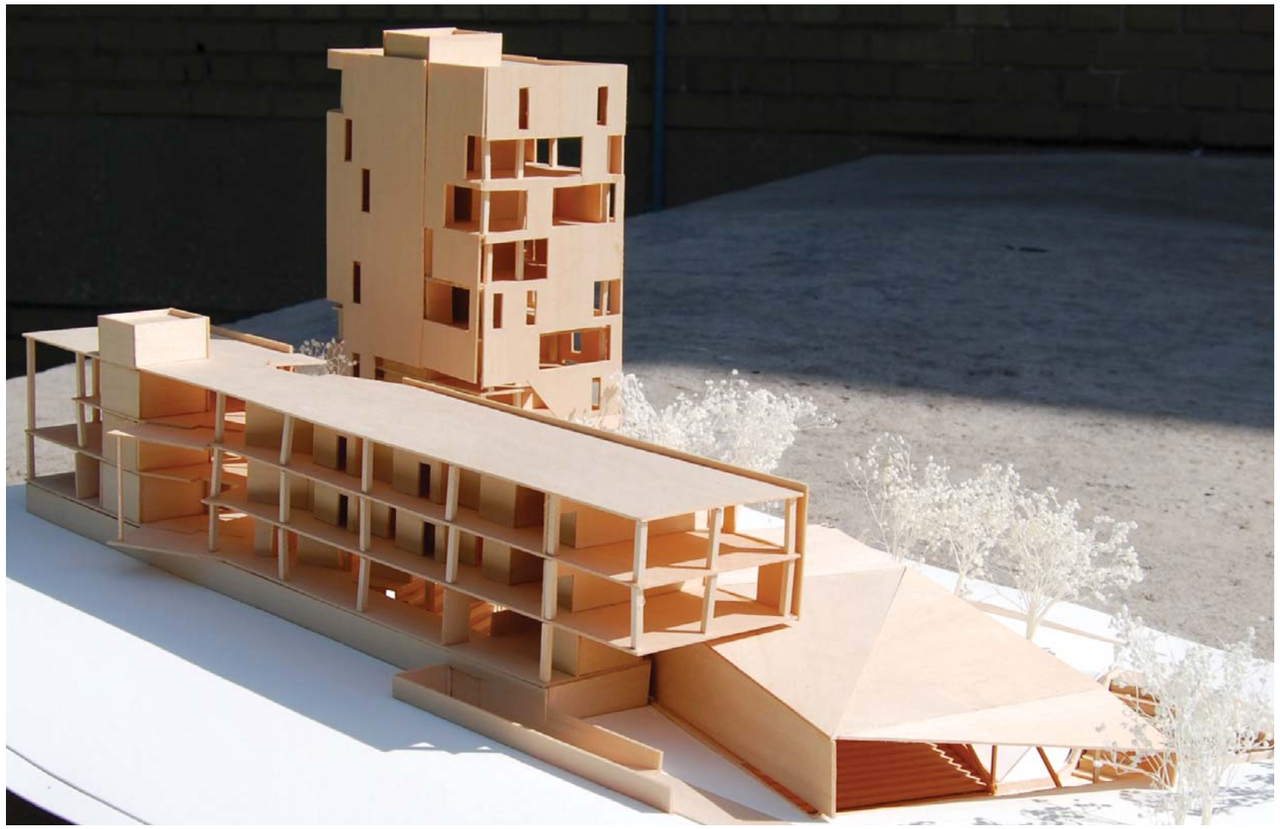
washington park center for improvisational music

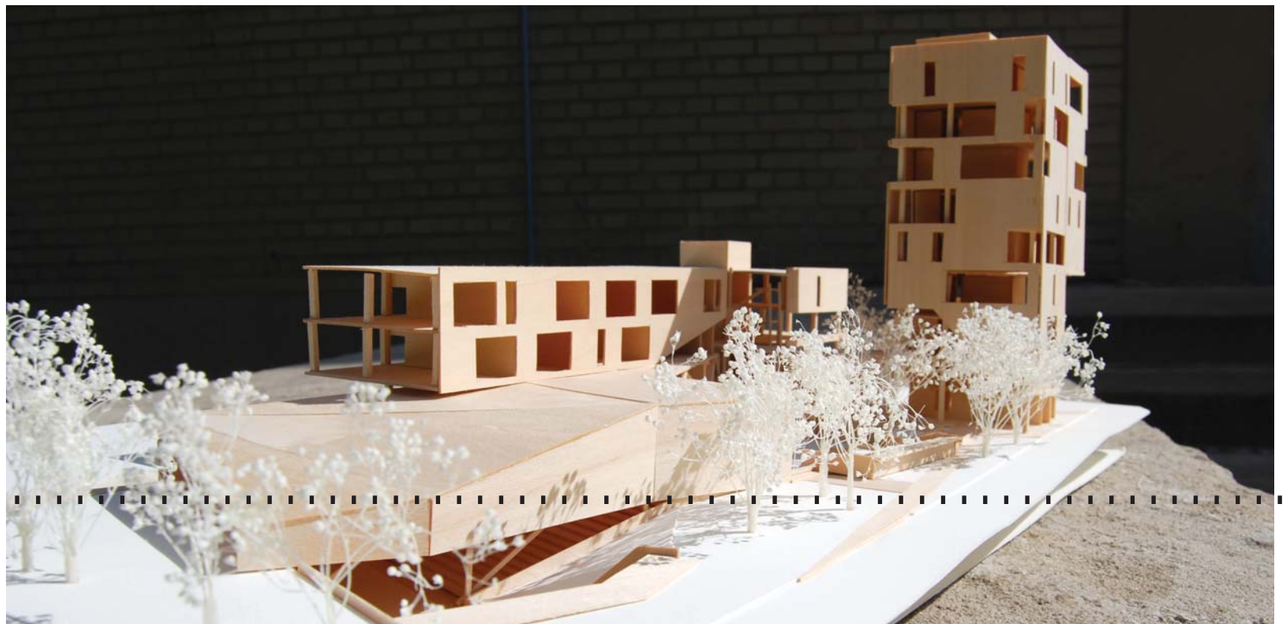
illinois institute of technology, spring 2010: washington park, chicago, IL

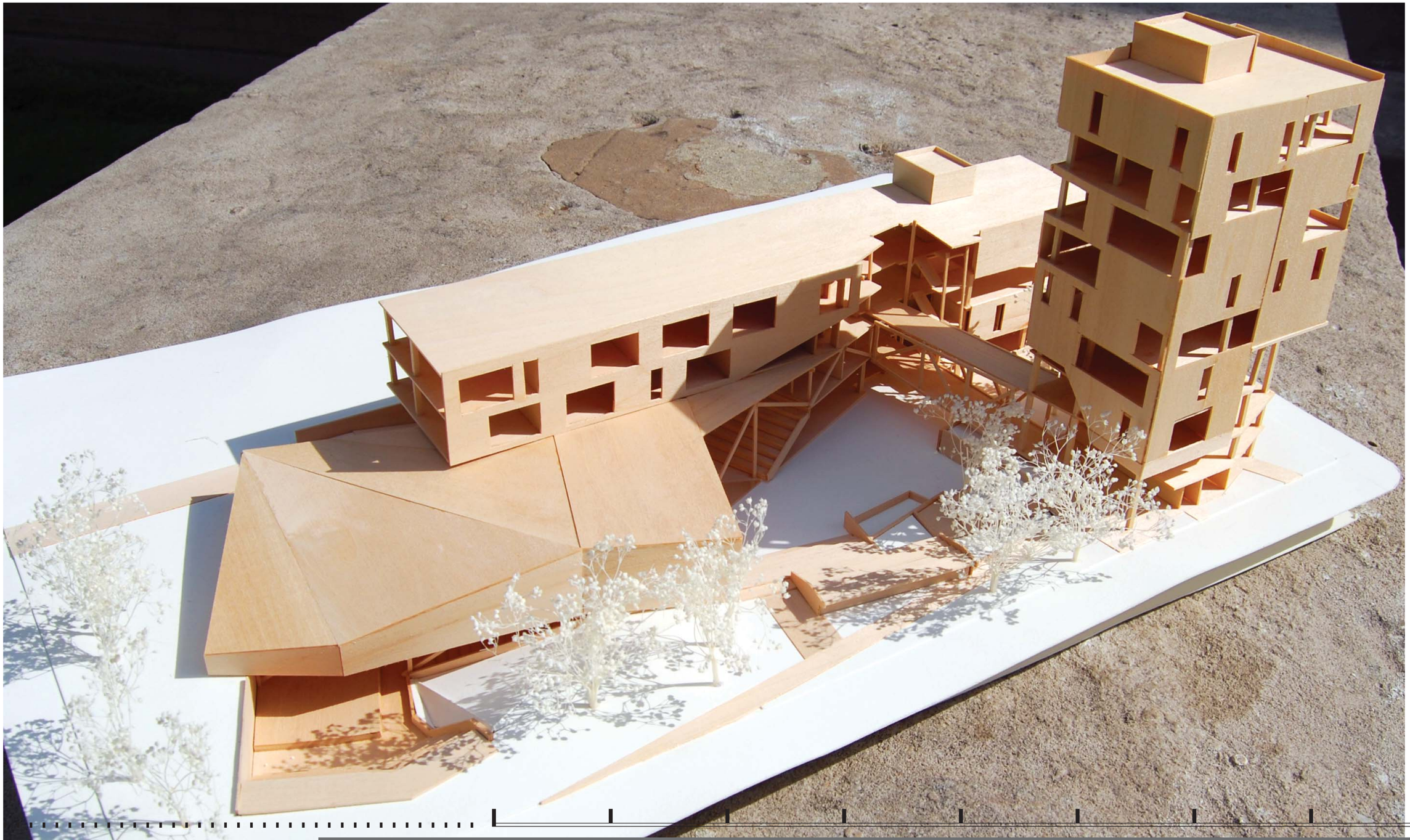
final model photography

Submittal for the Master's Project Jury









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