

Live-work/Live-learn/Live-play: An Urban Village for Musicians Across Generations.

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A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Architecture

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Abstract

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In the 21st century, increasing costs of higher education and costs of living in cities yields a tumultuous landscape for young Americans trying to find their way. While formal education was once the backbone of the American dream, there is now a more nuanced truth to the way skills are obtained. This is particularly true in the artistic disciplines, which historically have rarely provided the means for a sustainable existence in a city where the arts tend to congregate. The cost of housing and education leaves many artists at the poverty level throughout their career.

This thesis proposes a model of living that subverts artists - specifically musicians - from the risks associated with formalized education and urban living and proposes an architectural solution that integrates the daily practices of the discipline with their day-to-day lives. Through this, ideals about education through community and habitual responses come to the forefront and can begin to shape how musicians learn skills and achieve goals related to their professional development. As a result, not only does both the community and the individual grow, but the art form itself is nurtured, loved and given the freedom to evolve around its immediate context. Ultimately, by generating critical mass, this thesis posits that musicians can live affordably and learn skills informally in the very places that support their work.

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PREFACE | Reality and Creativity

When I came to graduate school, I knew I wanted to have an impact on my community of architects and musicians, but I was unclear as to how. When I consider the professional and educational experiences I have had in these fields, I find myself both inspired and jaded, wanting to re-think the way my peers and I pursued our careers. I approached this thesis from two major viewpoints – the first being issues the direction higher education has taken over the past 25 years, the second being about the nature of education in music. Concerning the first issue, college was once considered to be the gateway to the American dream, offering young Americans the opportunity for upward social mobility and the ability to create independent wealth. Now many in my generation question the value of a degree with 80 percent of U.S adults agreeing that at many colleges, the education students receive is not worth what they pay for it.¹ Further, as a student of music I am continually dubious and question the role of college in a creative professional's career. Having attended Berklee College of Music for a short-term program, I found that the most valuable asset that the college had was not the classroom curriculum, but the dense environment of complete and intense immersion amongst like-minded peers and instructors.

This segues into the second issue – that music as a discipline is most effectively learned through an environment of enculturation, with formal instruction being secondary. As I reflect on the development of myself as a musician over the past 22 years (I started piano at age 4), I find that the musical growth spurts I had were during the periods in my life when I had the time and opportunity to engage with music on a daily basis, whether it was listening, writing, practicing, playing informally or formally in a group. Most importantly, I was doing these activities amongst peers and mentors, being deeply engaged in a local community. I had private lessons and a few formal classes along the way that helped to refine the fundamentals, but the backbone of my music education has been the accumulation of experiences, the development of relationships, and a lifelong curiosity of a discipline that has no right answer.

These experiences have helped shape my thesis by identifying distinct problems that come with higher education in the arts and the problems of maintaining a career in music. They have also led me to imagine ways to improve the process. A combination of research and personal experience has led me to surmise that if architects can team with developers and local arts communities to recreate the environment that higher education offers without the obstacles that come with it, then sustaining a life as a professional musician can be an obtainable reality.

¹ Sanburn, Josh. "Higher-Education Poll." Time Magazine, October 18, 2012.

CHAPTER 1 | Struggles of an Urban Musician

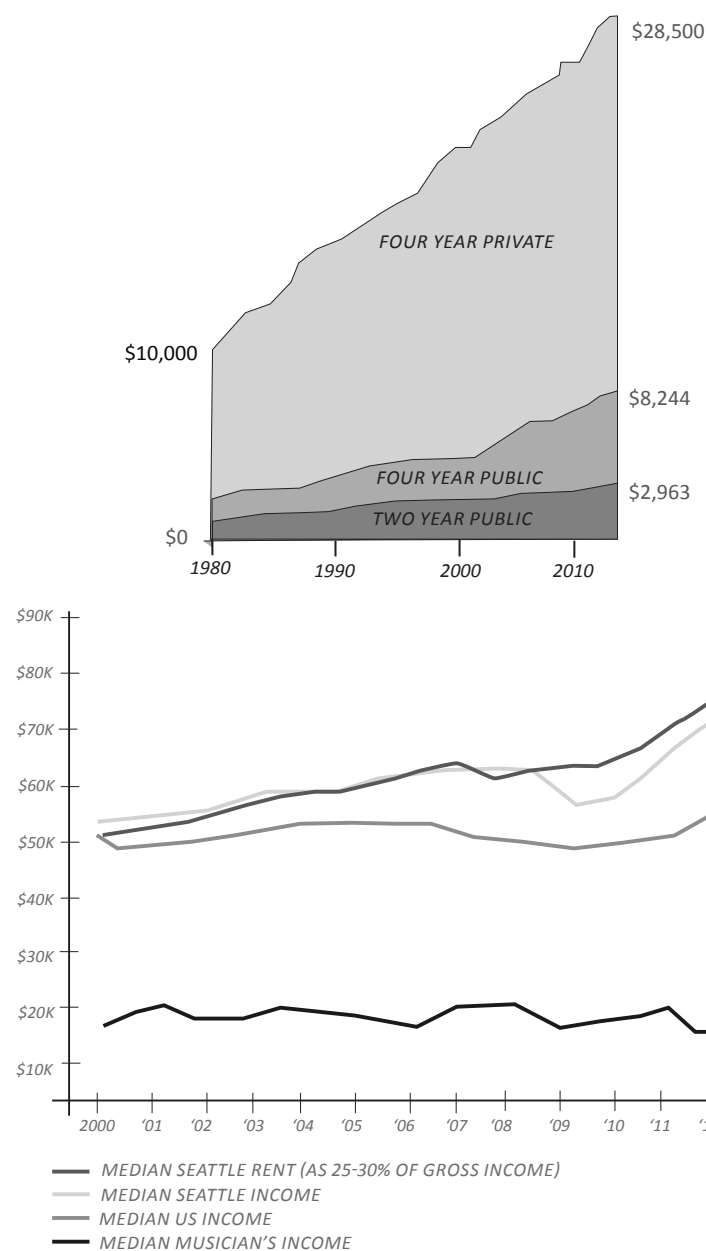


Figure 1: The Rising Cost of Living and Learning.

This thesis addresses two major problems that affect the careers of young aspiring artists: issues with higher education and issues with living in cities where the arts are concentrated. The first refers to the increasing cost of tuition and what I view as ineffective teaching methods implemented in the country’s most prestigious music schools. The second refers to housing and to the increasing cost of maintaining a healthy lifestyle while living in urban areas. It also refers to dissolving cultures in neighborhoods that experience rapid demographic shifts. I unpack these two problems in this chapter, looking first at the cost/benefit of higher education in the arts and then at the cost/benefit of urban living for young artists. While I consider artists in general, I have chosen to take a special look at musicians.

The Business of Higher Education

The role of higher education has changed significantly over the past century through the growth of major educational institutions and the university’s transformation into an income-generating business. Young Americans increasingly question their enrollment as the cost of tuition rises. Since 1985, the cost of college education has risen nearly 500 percent while the consumer price index has only risen 115 percent, resulting in loan repayments for the majority of a student’s career.² (Figure 1) Inflated tuition raises questions about the value of a degree for the current generation, as a more nuanced truth emerges about learning skills for an unpredictable job market. In many disciplines, rigorous pre-professional training and a high pay scale upon graduation easily justifies investment in the degree. However, similar to the state of the nation before the G.I. Bill, many lucrative skills can still be acquired by learning a trade rather than by acquiring degrees. Among these are degrees in the visual and performing arts, as statistics indicate the financial struggles that young artists go through upon graduation. Retail, catering, and waiting tables are an employment source for struggling artists in urban centers, as

2 Odland, Steve. “College Costs Out of Control” Forbes Magazine, March 2013

many patiently wait for a rare career break that provides the full support they need.³

Compounding the issue of obtaining a formal degree in the arts is the fact that bureaucracy, formalized curricula, and institutional politics may often the quality of the education in the creative disciplines, perhaps taking attention away from the growth of a creative individual. As psychologist Barbara Rogoff and educator Leslee Bartlett concluded from their study of formal learning, schools began to adopt a factory model in the mid-twentieth century where “schools were expected to process the raw material (the children) efficiently in standard ways prescribed by experts for the workers (the teachers) to carry out. A great deal of the organization of formal schooling has stemmed from the effort to treat school instruction as an efficient factory.”⁴ (Figure 2) In this model, instructors package knowledge as if it were a product and students receive motivation (or punishment) for receiving the product.

This problem becomes more specific when examining formal music education. Many young people who become popular and successful musicians report that the music education they received at school was unhelpful and at times detrimental.⁵ Instrumental lessons at a young age also often tend to provide negative experiences and fail to inspire students to continue for the long term. For example, Berklee College of Music in Boston has a mere 44 percent graduation rate, and the Pratt Institute of Art in New York City at 48 percent, due both to the high tuition and dissatisfaction with the quality of education.⁶ It is reasonable to surmise that the students simply did not respond to the instruction they were receiving. At Berklee College of Music, entering students are given a series of performance evaluations and are rated on a scale from 1-8. With this number, they are subsequently placed in group ensembles and classes. While this allows the administration to organize 4,000 musicians, the system tends to objectify the individual’s strengths and weaknesses, when in my experience musical development is a much more organic process. The majority of professional educators do not seem to acknowledge the unbridled enthusiasm and devotion displayed by popular and vernacular musicians who learned in informal settings.

3 Scott, Craig. “What to do with a Degree in Music” The Guardian, July 2010

4 Bartlett, Leslee and Barbara Rogoff. *Learning Together*, pp. 4-5.

5 Green, Lucy. *Music, Informal Learning, and the School*. p. 3

6 <http://colleges.usnews.rankingsandreviews.com/best-colleges/berklee-college-of-music-2126>

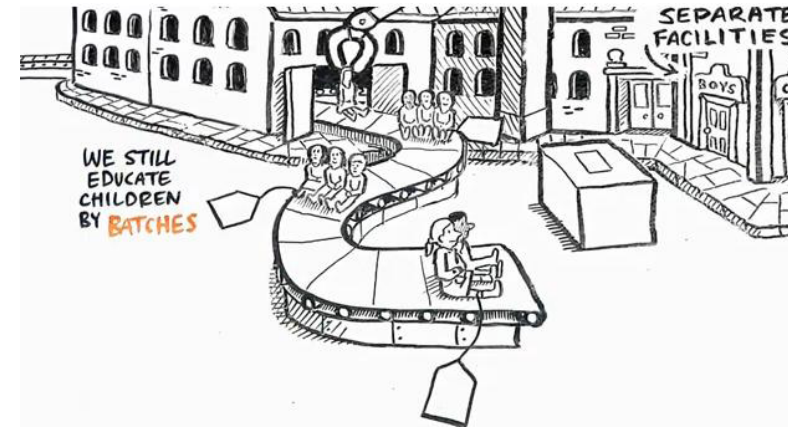


Figure 2: Factory Schools

Research conducted by psychologists, philosophers, and music educators indicates that there can be a more holistic approach to education – one that involves intellectual growth through daily experiences and through daily interaction with a like-minded community. As many young musicians continue to struggle with their passion both creatively and financially, it seems that the benefits of a higher education in music could be extracted and sorted out from its politics and bureaucracy. Given the increasing cost of higher education and its questionable appropriateness to developing creativity, given the long tradition of learning-by-doing in the arts, and given the increasing costs of living in cities where artists congregate, this thesis explores an alternative model of learning and living for artists to subvert musicians from the risks of a formal music education. It posits that creative musicians benefit from learning, living and working together in a cooperative environment and proposes an architectural solution to support this concept.

Issues in Jazz Education

When reflecting on the American history of the arts and the lives of artists, there are similar trends in the role all artistic disciplines play in our society. However, I use jazz as an example for all popular music genres because it exemplifies how the formalization of art music has damaged the genre and its students. At the 2001 conference for the International Association for Jazz Education (IAJE), one presenter cited Keith Jarrett's (a highly esteemed jazz pianist) questioning of the nature of music education was cited in this way: "When did jazz become a theory – a thing, not a process; a package, not an experience...jazz is about closeness to the material, a personal dance with the material, not the material itself." This presenter argued that the dominant methods of learning jazz and transmitting art music fail to help students understand the art form.⁷ Jazz education and pedagogy has been highly commoditized in several universities in the country, becoming a micro-business itself. While the genre is an iconic American cultural tradition, integrating it into formal education has simply relayed the accomplishments of past

⁷ Gaten, Greg. "Categories and Music Transmission," pp. 58-59.

musicians rather than pushing the genre forward as articulated by Ken Prouty:

“With students all over the US being taught more or less the same principles, it is hardly surprising that their solos tend to sound much the same...the most influential jazz players developed their own personal harmonic schemes...because they had little training in theory and were forced to find it their own way.”⁸

Prouty goes on to argue that jazz’s most noted practitioners would likely not have survived in the university music setting because academia does not often allow for the spontaneity and individual personality quirks that improvisation thrives on. Interpretations like these argue that transmitting the fundamentals of an art to an aspiring artist is not best achieved through mainstream methods, but by experiencing the process itself.

The vast majority of legendary jazz musicians defined the genre by developing their own voice through open jam sessions and big bands, but cities today have limited opportunities for either because they do not often generate substantial income. In the 1970s, the loft jazz scene was a cultural phenomenon that occurred in New York City in abandoned industrial loft spaces in the SOHO district.⁹ These rundown warehouses were populated with pianos and drums, attracting musicians from all over the country. Many would pay rent to live there as the hosts.¹⁰ (Figure 3) A new genre of “free-jazz” and “avant-garde jazz” emerged out of this, thus pushing the category of improvised music in a new direction. However, this was at a time when living in a city was not a luxury but a necessity for cultural growth, and during a time when improvisational and vernacular music was not yet adopted as a formal discipline in universities. Occupying a space in upscale SOHO today would be a distant reality for the urban musician who earns a typical musician’s income.

8 Prouty, Ken. “The ‘finite’ art of Improvisation: Pedagogy and Power in Jazz Education,” www.criticalimprov.com

9 Stephenson, Sam. *The Jazz Loft Project*. Alfred A. Knopf, New York, 2009.

10 Stephenson, Sam. *The Jazz Loft Project*. Alfred A. Knopf, New York, 2009.



Figure 3-1: The Jazz Loft Era.



Figure 3-2: The Jazz Loft Era.



Figure 3-2: The Jazz Loft Era.

The Urban Struggle

Economics

The students who remain committed to their arts education typically flock to urban centers after graduation to start careers in cities that support their work. Living in a major metropolitan area can be hugely beneficial for a young artist because of the high concentration of like-minded artists professionals performing at an extremely high standard. It can also be problematic on a number of levels, with rents in these areas being a burden for individuals with unsteady income. Fewer than 10 percent of musicians earn an hourly rate of \$40.00/hr., but this is at less than 20 hours per week, which often leads to other service jobs to supplement their income.¹¹ The additional debt from an esteemed music program results in overwhelming financial burden. More often than not, artists are more focused on making ends meet rather than on the creative careers they once strived for.¹² As personal responsibilities mount, they often drop out of music altogether as evidenced by the New York City musician union's much larger roster of members than actual performing musicians.

A number of reports have surfaced about artists being displaced from their homes and studios due to rising rents in cities where they already live at the poverty level. For example, Industry City, a factory complex in Brooklyn, New York, was once affordable; located in a struggling immigrant neighborhood. It housed dozens of artist studios until 2013. However within the past 6-8 months, the majority of artists have been forced to leave because of the rising rents, and have subsequently lost the studio spaces that allowed them to do their work. This is just one case that has caused the artist community in New York City to become increasingly dispersed, with several even giving up their careers. Those who moved their workspace into their homes have lost the sense of community.¹³

Artists or musicians who are either displaced or who never had studios in a community-driven neighborhood to begin with typically find themselves living in marginal neighborhoods that have not yet diversified and that have serious safety issues. This is typically because

11 Bureau of Labor Statistics for Performing Artists

12 Informal interviews with Brett Jones (New York City) and Evan Flory-Barnes (Seattle), June 2014.

13 Buckley, Cara, "Rising Rents Leave New York Artists Out in the Cold." New York Times. March 7, 2014.

the type of space that an artist requires is located in old industrial buildings that have not yet been converted into multifamily or commercial developments. The informal spatial qualities of the studios and lofts allow artists to take advantage of their flexibility. But the more direct reason for populating these neighborhoods is because cost per square foot lies within the range of what this demographic can afford. Yet, the location and isolation of these spaces presents problems. Su Job, a former fabric artist lived in a studio in Pioneer Square, Seattle that faced an alley teeming with drug deals. She made nightly calls to 911, and her lack of security led to sleep deprivation.¹⁴ The Georgetown neighborhood of Seattle has a growing artist community, but many who live there report dissatisfaction with the overall neighborhood environment. The residential zone is located at the intersection of three major arterial roads, with a severe lack of green space and amenities nearby, making it difficult for families to plant roots there. The industrial nature of the neighborhood supports adult artists who are continually working on their craft, but their quality of life is compromised.¹⁵

Logistics

Limited space and facilities stems from both the high cost of real estate and the spatial problems of urban density. In order to allow students of music to practice and rehearse in dense urban centers where cost per square foot is constantly on the rise, the facilities must be available to do so. However, because several musicians live in apartment buildings in dense parts of the city in order to stay close to a local music scene, they often have a difficult time practicing because of the noise factor. Additionally, the rigorous and necessary individual act of practicing an instrument or composing music usually occurs within their living space, making for a poor work environment that does not separate work from sleep or relaxation. As a result, many musicians fail to keep up with their routine.¹⁶

For decades, public funding for the arts has focused primarily on supporting formal institutions rather than on artist-focused organizations or direct support for artists. The system

¹⁴ Hackett, Regina. "Su Job, 1956-2008: Fabric artist a warrior for TK lofts residents," Seattle Pi 2008.

¹⁵ Interview with Georgetown resident and cafe owner, name undisclosed. May 2014.

¹⁶ Personal experiences and observations.



Figure 4: The Village Culture

supporting the presentation and distribution of artistic work has garnered more attention and resources than the system supporting the creative process. Several cities around the country have a percentage of their municipal budget dedicated to arts programs, with a majority of these proceeds typically going toward mainstream institutions concerned with the presentation of artistic work. A Seattle arts program, 4Culture, dedicated to supporting public art throughout King County organizes a number of presentation venues around the city and holds event for artists to show their work to the public.¹⁷ However, they all tend to focus on presentation of artistic products rather than the process of creating them.

Culture

In addition to physical constraints for musicians who wish to live in a city, there are also cultural and social constraints that prevent them from reaping the benefits of a dense and diverse artist population. Historically, jazz as one of America's artistic experiments was born and cultivated in New York City, Chicago, and New Orleans, as musicians traveled from around the world to become a part of a cultural scene that nurtured their individual identity. In New York City, relocated musicians from a wide range of cultural and economic backgrounds brought – and today still bring – unique experiences to define and nurture the art.¹⁸ As a result, in mid 20th century in New York City, several small scale venues for casual performance and impromptu group playing established a presence in neighborhoods like Harlem, Brooklyn, and Greenwich Village. For instance, in the Village, venues such as the Village Vanguard, Smalls Jazz Club and the Iridium started to attract musicians. Although in recent decades these venues have adopted a more formal presentation environment with costly entry fees, they have sustained the concentration of jazz musicians in these districts. (Figure 4) Combined with prominent jazz education programs located in the same areas, (New York University, The New School, The Julliard School) the genre and culture today is centralized in this part of the city within the urban fabric and feeds musical hubs in other parts of the city. Innovation and new sub-genres of jazz

¹⁷ www.4culture.org

¹⁸ Netsky, Ron. "Interview: Anat Cohen." June 12, 2013.

continue to emerge from New York.¹⁹ However, this is not the case in Seattle. Seattle's Central District was the central hub for the city's jazz scene during the early to mid-twentieth century, but as the genre gained popularity and as de facto segregation ended, the neighborhood slowly diversified and grew, the clubs on Jackson Street could no longer hold the swelling crowds. Jazz spread throughout the city and the nightlife on Jackson Street eventually dissolved. Today, Jazz Alley, Tula's, Egan's, and several other venues exist in various districts throughout the city with no true central locale. Additionally, many young musicians interested in pursuing a jazz education typically graduate from esteemed high school programs and travel to the aforementioned cities, leaving musicians remaining in Seattle with a lack of critical mass and a limited number of peer relationships.²⁰ The proposed facility can help musicians avoid this isolation and cultural dispersion by centralizing musicians and giving them a "home-base."

Without the appropriate facilities, without an affordable option for housing, and with the inevitable isolation from peers and mentors, developing oneself as an artist and maintaining a sustainable lifestyle becomes less and less realistic. Coupled with an education that was possibly only somewhat effective for a short two–four years, the prospect of a lifelong, lucrative career in music is limited to a very small percentage of lucky individuals who gain national popularity. Further, the lack of a concentration of musicians in a locale limits the possibilities for collaboration and for advancing the art form.

Because the environment of full immersion is often deemed as the most beneficial aspect of higher education, this thesis will recreate this environment without the drawbacks that come with enrolling in an institution. It will create an environment in which the practices of the discipline is integrated with the day-to-day lives of artists while developing a community of knowledge and inviting risk-taking exploration. It focuses on the physical needs of musicians but also establishes enculturation through cooperative living as the way of obtaining skills in all artistic disciplines.

¹⁹ Personal experience and observation through time spent in New York City.

²⁰ Informal conversations with members of the jazz community in Seattle.

CHAPTER 2 | FRAMEWORK

Near the end of World War I, when the power of the Progressive Era gained momentum, educational reformer John Dewey garnered support in his theories that celebrated the creativity of the individual.²¹ His approach to education began with the assumption that life is a “continual reconstruction of experience.”²² He argued that education should focus on problem solving rather than conveyance of information, and that school should dovetail with day-to-day experiences.²³ Dewey articulated the difference between knowledge and habit, stating that “habit means that an individual undergoes a modification through an experience, which forms a predisposition to easier and more effective action in the future...”²⁴ Traditional education presented knowledge that was not based on experience and did not require a habitual response. In contrast, schools that functioned through “learning by doing” best enabled the core of Dewey’s theory. This hands-on approach to learning serves as the premise of this thesis as it explores ways to enable students to cultivate the habits necessary for a twenty-first century professional musician.

The Holistic Approach

An understanding of informal education in music exists globally, as articulated by noted music educator Lucy Green. She characterized this notion of cultural immersion by describing how children learn traditional music of their particular locales – they learn “through being included in music making...they pick up musical skills in ways that are similar to how they pick up linguistic skills.”²⁵ She used four categories of performing, creating, practicing and listening as the components for success in musical development. Perhaps the clearest example is in indigenous African communities, where community and collaborative experience is the foundation of existence.²⁶ Traditionally, young African children are drawn into music-making on a daily basis within the home and beyond. Through being included in musical activities, they pick up skills the same way they learn a lan-

21 Rhodes, Chip. *Structure of the Jazz Age*. Verso, New York. 1998, p. 140

22 Dewey, Evelyn. *Schools of Tomorrow*. Dutton & Co., New York. 1963.

23 Rhodes, Chip. *Structure of the Jazz Age*. Verso, New York. 1998, p. 141

24 Rhodes, Chip. *Structure of the Jazz Age*. Verso, New York. 1998, p. 141

25 Green, Lucy. *Music, Informal Learning, and the School*. p. 7

26 Gaunt, Helena and Heidi Westerlund. *Collaborative Learning in Higher Music Education*, Ashgate 2013, p 199.

guage. By the time they are adults, they are fluent and highly skilled in their traditional music forms. Most folk and traditional music is learned this way, by watching and imitating practices of the community.

Informal systems of mentorship by a “master musician” or community of experts are common in jazz and other types of vernacular music²⁷. (Figure 5) Many popular heroes that influence the younger generations do not have degrees from an institution, but rather they were guided by the generation before theirs. Mentorship is a critical component of improvisational music, and was how most reputable musicians learned before various genres became institutionalized. The Thelonius Monk Institute, the country’s most prestigious independent jazz education program, groomed Ambrose Akinmusire, a 32 year-old award-winning trumpet player. However, Akinmusire spent a significant portion of time touring with Steve Coleman, an older and widely acclaimed saxophonist, and was able to cultivate his talents in several performance settings with Coleman²⁸. He cites his relationship with Coleman and his relationship with his former teachers as his most influential experience more than the curriculum of the Thelonius Monk Institute itself²⁹. Further, many renowned artists come from families in which music was consistently present in their households.

The Society for Research in Psychology of Music discusses the impact of family members on the success of a musician. While many parents expect their children to go and sit in a room away from the rest of the family and work for up to one hour on their practice, a musician parent tends to instruct the child and take an active part in their development. These were the children who often excelled at their instrument and became virtuoso professional musicians as adults³⁰. This thesis relies on housing as a solution because of the argument that culture and habits are truly the foundation of education. Often, the first set of habits that children learn is the one that is practiced by their parents.

This is a global and historic concept – that learning occurred as children figured out

27 Green, Lucy. Music, Informal Learning, and the School. p.6.

28 Chinen, Nate. “Jazz Apprentices Still Find Their Masters.” New York Times, July 2012.

29 Howe, Brian. “Interview: The Curious Artistry of Ambrose Akinmusire.” <http://thethread.dukeperformances.duke.edu> October 2012.

30 Borthwick, Sophia. “Family Dynamics and Family Scripts.” Sage Publications, April 2002.



Figure 5: Education through Mentorship



Figure 6: Enculturation and Rituals

how to be a part of their families ongoing activities. (*Figure 6*) Young people are unlikely to discover ideas without being surrounded by people who are already familiar with the ideas.³⁰ John D'earth, a highly reputable jazz trumpet player from New York, experienced this very tradition: "He [my father] was a maniac for music...he was my first teacher. He revealed to me the mysteries of art and music that are priceless...he would drive the family crazy by blasting records through the night, but would also sit with his 2-year-old son and teach him to play the drum brushes on a metal tray."³¹ D'earth attended Harvard University as a music major for only one year before quitting and joining the New York City loft scene; he has since collaborated with some of the biggest names in music. Loren Oppenheimer, a virtuoso tabla player from Virginia had a similar experience. Immediately after high school, he was taken under the wing of maestro Divyang Vakil, joining him on tours and ultimately spending 12 years living with him to study the art of Indian folk music. Living in this house were several noted masters of the instrument and peers who were varying at levels. (*Figure 7*) A combination of independent practice, group practice, lessons, performance, and teaching children seven days a week allowed Oppenheimer to become a highly competent professional whose career is full of lucrative and fulfilling experiences. He regards his experience living with this community as his college experience. Though he has since relocated, he still refers to his former peers as his "brothers or sisters," and Vakil as his "guru" – a common association in Indian folk music education.³²



Figure 7: Collaboration and Community (Oppenheimer)

A theme pervading the discussion of music education is the importance of collaboration. Extensive research has shown that collaborative learning is one of the most powerful ways to approach music in higher education. Music-making is rarely a solo affair, so it is a natural act for a musician to begin and end his or her work with other musicians. Empirical studies have revealed that human cognitive efforts tend to capitalize on intergenerational emergence of knowledge with the greatest human achievements being based on social distribution and fusing cognitions. Helena Gaunt goes on to propose, "creativity does not lie within the human mind, but is embedded in shared knowledge practices..." Unfortunately, because of the need to evaluate

³⁰ Bartlett, Leslee and Barbara Rogoff, *Learning Together*.

³¹ Morris, Giles. "First Trumpet." *Cville Weekly*, June 2013.

³² Informal conversation with Loren Oppenheimer, Summer 2013.

and assess the competency and ability of students with a college setting (as occurred at Berklee College of Music), educational practitioners under-utilize collaborative elements.³³

Making Space and Place through Live/Work Housing

A widespread solution for the lack of facilities and lack of community has been to establish live/work housing designed exclusively for artists who earn a certain percentage of their income through their art. Leveraging Investments in Creativity (LINC) is a national initiative to improve conditions for artists in all disciplines. The organization conducted a study of over 50 live/work facilities in the country and the impacts they had on the community and individuals. It found several positive impacts that live/work housing has on the artists themselves. Developing artist space allows artists to mobilize efforts around building affordable space. The benefits that seem to be the most important to the premise of this project though are the impacts on artists' careers and relationships to the community. LINC found that live/work housing created and reinforced artist networks, leading to better access to information and resources. The housing also provided access to venues where artists can get peer criticism, feedback, and mentoring on their work, and many artists felt a higher validation of their identity as a professional. Artists and community had increased interaction through common space and community programming, and increased opportunities for demystifying the creative process for the public. AS220, an artist run organization offers space for living, work, exhibit, performance, media, labs, and youth programming. The services are available to any artist who needs a place to exhibit or perform original creative work. (Figure 8) Several of its facilities extend well beyond living quarters, and include educational programming within the work spaces. This sense of validation within the individual and from the surrounding community has a significant impact on the lives of artists.³⁴

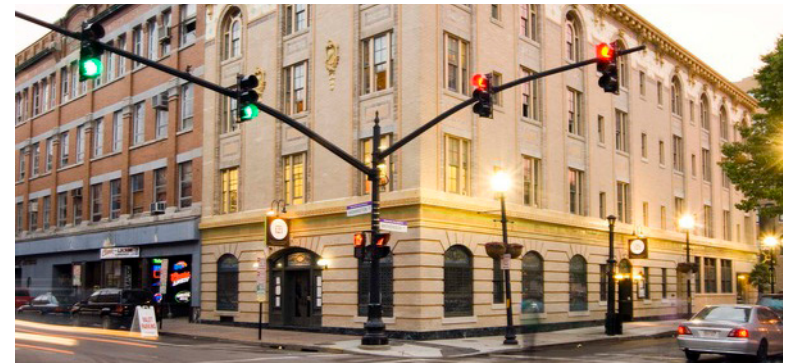
Establishing live/work housing can also have a positive impact on the surrounding community. LINC findings suggested benefits physically, socially, and economically. Many proj-

³³ Gaunt, Helena and Heidi Westerlund. Collaborative Learning in Higher Music Education, Ashgate 2013,

³⁴ Jackson, Maria Rosario. "Artist Development: Making the Case." LINC, 2007.. pp. 42-48



The Mercantile



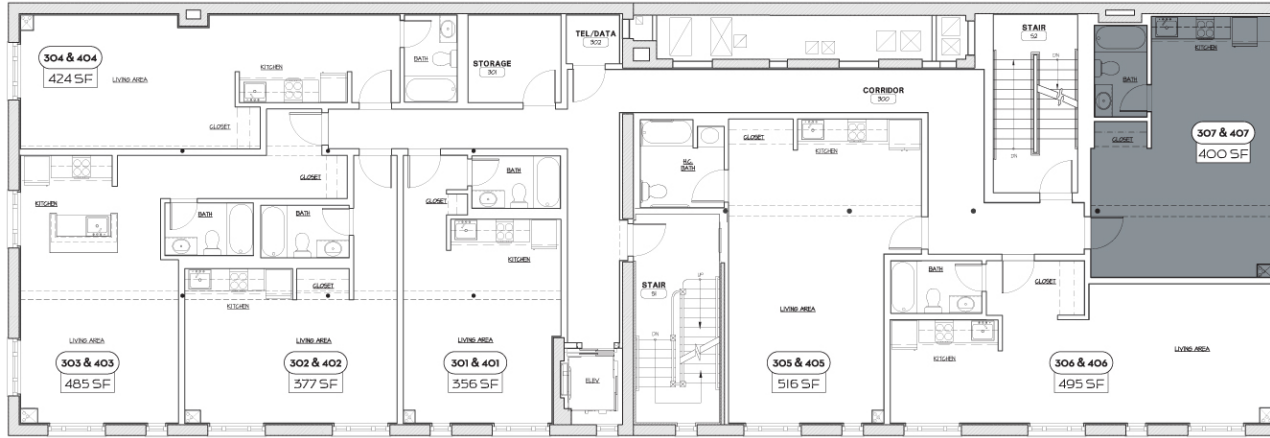
The Dreyfus



Empire Street

Figure 8: AS220

CASE STUDY | AS220 -- The Dreyfus



Floor plan of a typical upper level consisting of primarily residential space. The units are intentionally minimized for basic living requirements to force work and other activities into more communal settings.



Small studio apartments are affordable for struggling artists, and the open space plan allows for flexible use.



The first two levels of the building are programmed with individual work spaces and communal rooms such as a print studio and darkroom.



Integrated media lab (and other similar spaces) is accessible to all residents of the building.

ects reuse vacant buildings, suggesting beautification of space, animation of the neighborhood, and increased pedestrian traffic. Socially, these projects increased opportunity for multipurpose spaces, youth development, and increased inter-generational interaction.³⁵ Tashiro Kaplan (TK) Lofts in Pioneer Square facilitates engagement throughout the community at-large with a flexible community room for public events, two storefront galleries for exhibitions, and work studios on the street level. TK Lofts are home for 50 artists and over two dozen commercial arts related organizations, which provides opportunities for networking and exposure in a neighborhood that has historically had a dense arts culture.³⁶ TK Lofts also provide economic benefits that were noted by LINC – increase in job opportunities, inclusion in community planning, and increased value in real estate leading to gentrification.³⁷ The building consists of storefronts on the street level that allow creative businesses to establish themselves in a vibrant neighborhood. The project started with a vacant industrial warehouse that was adapted and repopulated, giving the neighborhood a hub of activity and also starting a process of community revitalization (e.g., the building hosts many galleries for the monthly art walk). Pioneer Square was once considered Seattle’s downtown where the hub of cultural development for the city occurred. By locating this artist community here, and by reusing the abandoned warehouse building, the project is able to carry forward the history of the neighborhood. By centralizing social activity, it attracts a wider population through the process of gentrification. Artspace Project, Inc., the project developer, had an understanding of the roots of the neighborhood, and saw the value in continuing its legacy. They also moved forward with two other similar initiatives in Seattle called Hiawatha Lofts and Mt. Baker Loft. (Figure 9) These values will inform the thesis through the development of the urban design.

While live/work projects are positive efforts in nurturing the lives of artists and musicians by providing an affordable option to conduct their work, they do not always ad-

35 Jackson, Maria Rosario. “Artist Development: Making the Case.” LINC, 2007.. pp. 42-48

36 <http://tklofts.com>

37 Jackson, Maria Rosario. “Artist Development: Making the Case.” LINC, 2007. pp. 42-48



Hiawatha Lofts



Mt. Baker Lofts



Tashiro Kaplan Lofts

Figure 9: Artspace, Inc.

CASE STUDY | Artspace Project, Inc.-- Tashiro Kaplan Lofts



Open apartments double as work spaces to accommodate a variety of disciplines.



Galleries and storefronts on the ground level enhance street life in Pioneer Square.



Flexible common spaces accommodate performance events and engage the community (Hiawatha Lofts).

dress notion that music is best learned through day-to-day communal settings. The efforts of LINC, Artspace Project, and other developer-driven organizations bring cities a step closer to creating communities of creative growth and providing modes of informal learning. However, the majority of live/work loft plans do not favor families with young children who need to be assimilated into a collaborative lifestyle; nor do they encourage daily interaction between residents. Three live/work projects in Seattle by Artspace – TK Lofts, Hiawatha Lofts and Mt. Baker Lofts -- all have community rooms, but these spaces have little integration with the day-to-day activities of the living spaces. In fact, they represent the very contradictions that come with traditional multi-family housing – maintaining isolation between residents. As previously discussed, learning a traditional, improvisational, folk, or vernacular art music is largely dependent on consistent peer and mentor relationships and continuous acts of collaboration. Ultimately, live/work housing provides a sense of community and the appropriate space and facilities, but falls short in communal living and daily interaction with an extended family.

Extended Families Through Cohousing

A reaction to the isolated living conditions both in cities and in the suburbs has been the development of cohousing to form communities. This model of multifamily living gained widespread popularity in Denmark in the 1960s among families who thought cohousing could benefit the health and emotional well being of their children and spouses. Cohousing differs from other multi-family housing in that it is defined by not only common spaces and shared facilities, but common lifestyles and shared activities among residents who have a strong commitment to maintain a community. According to the Cohousing Association of the United States, the “physical design encourages both social contact and individual space...residents have access to extensive common facilities.”³⁸ Cohousing quickly became places where people work together to enrich their lives and improve their environment by sharing activities and resources.

Cohousing can have benefits on the residents themselves by promoting emotional and mental well-being. Because the facilities require shared resources, daily interactions encourage close relationships outside of the family to form. Skills are shared and valued, and children will always have access to adult mentors from whom they can learn a variety of skills – even if it is not their own parent. This strategy of multi-family living with both group and private environments could become a key factor to the success of musicians, if the common facilities were designed for the working needs of musicians – possibly influenced by the components of live/work housing. A cohousing model can provide the opportunity for young musicians to expand the definition of family to a larger community of musicians. Not all young aspiring musicians have familial resources, but by being part of these environments they have the opportunity to “participate with their elders” – as Dewey puts it – who could make a significant impact on their development.

In addition to direct social and emotional benefits to the residents, cohousing can make significant impacts on the community and in the urban context, similar to benefits represented by live/work housing. It can be an effective way to reclaim industrial sites and revitalize historic neighborhoods that currently lack major activity. For example, Swans Market Cohousing is an urban develop-

³⁸ https://www.cohousing.org/what_is_cohousing

ment located in the historic Old Oakland neighborhood. The project establishes a mix of artistic and cultural traditions that serves the downtown while also providing a cohousing community and several mixed income apartments. The site is a blighted block that was once a place of prestige – the location for the most important shopping destinations in Oakland. During the 1950s, the district was in decline and eventually closed. The entire block was physically isolated and abandoned. The redevelopment of the block in the late 1990s into a commercial and residential node revitalized the site into a community gathering place and established source of community pride. The housing units attracted a diversity of tenants both racially and economically, providing compelling evidence that lower, middle, and upper-income people were willing to live together. (Figure 10) This level of diversity has also sparked the development of several types of businesses in the neighborhood as well as serving a model for an urban center that is rich with a wide range of activities –ultimately driving cultural identity of the district. On a larger scale, the development is located at the intersection of Oakland’s City Center, Jack London Square, and Chinatown – serving as the common ground needed to reconnect these three urban nodes.³⁹ This case study will inform the design for the thesis by demonstrating how multifamily develop-

³⁹ <http://www.swansway.com>

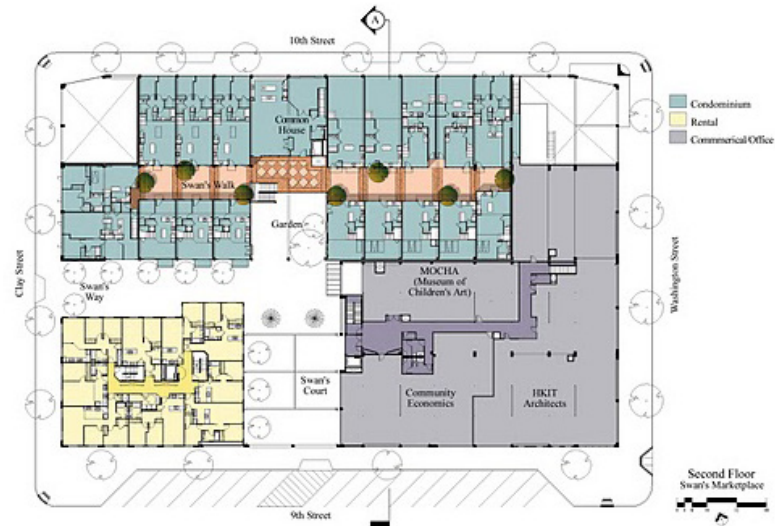


Figure 10: Swan's Market

CASE STUDY | Swan's Market Cohousing



Swan's Way, an exterior corridor, connects all the housing units so residents can spill out into the space for daily interaction with their neighbors.



The second floor plan shows Swan's Way as a breakout space for all the units, and the common space located directly off Swan's Walk. Circulation is a critical component of successful cohousing.



An open, airy common space is located directly off a corridor and in-between all rental units.

ments can bring a neighborhood back to its former glory and allow it to re-establish a distinct identity.

While both Cohousing and Live/Work typologies provide a place to develop community and individuals through a multi-family living arrangement, many non-profit organizations also offer places for artists and musicians to have access to the facilities they need to conduct work. With the living component being excluded, there are several initiatives to convert old industrial sites or develop new sites in affordable neighborhoods into facilities for musicians from the surrounding community. Spaceworks NYC, a nonprofit real estate organization dedicated to expanding the supply of long-term, affordable rehearsal and studio space for artists in New York City, opened facilities in Long Island City (LIC), Williamsburg, Gowanus, and Red Hook in the past five years.⁴⁰ Spaceworks LIC was the pilot site offering rehearsal rooms for dance and theater and a music studio for rent well below market rates. Several community leaders have supported the initiative, believing it will be a way to let artists focus more on their work and less on earning income to cover increasing studio fees in the city.⁴¹ The rooms are open, spacious, well day lit, flexible, and accommodate necessary equipment. The building is located on a busy street for convenient access. (Figure 11) Through offering an affordable workspace, the city hopes to fully integrate them into the city's neighborhoods. Connections between artists and communities offer innovative ways to attractive other professionals to contribute to the economy and culture of the city.⁴²

The theoretical framework proposed for this thesis draws from the characteristics of three typologies: Live/work that promotes individual and community development, cohousing that promotes learning-by-doing through a familial environment, and community facilities that ease the burdens of maintaining a music career in costly cities. This thesis will extract the benefits from these typologies and implement them throughout the design process.

40 <http://spaceworksnyc.org/aboutus>

41 <http://spaceworksnyc.org>.

42 Shah, Vivek. "Spaceworks, A New Affordable Art Space Could Transform NYC's Art Scene," Untapped Cities. August 2013.

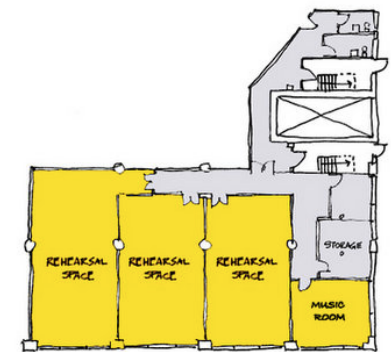
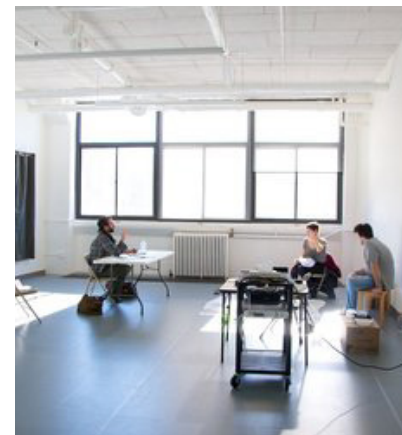


Figure 11: Spaceworks, NYC.

CHAPTER 3 | Methodology

As described in the previous chapters, multifamily housing can have a significant positive impact on a community and on individuals. The arts are also critical to a prosperous city as the support of various organizations create economic vitality, vibrant neighborhoods, and a thriving community. Combining the multifamily housing and the arts can have invigorating effects on the quality of life for a wide range of urban populations. This thesis uses this hybrid of housing and arts to achieve an alternative educational environment for musicians in Seattle.

Goals

This thesis sets out to provide an environment in which musicians can advance their art through enculturation, a live/work lifestyle, intergenerational interactions, and development of the community, the neighborhood, and the individual. Because a formal music education can be too costly for a young person, because this education can often be inappropriate for a musician, and because living in a city presents a myriad of problems, this thesis sets out to establish a place where musicians can avoid these issues while being able to develop their creativity in a competitive discipline. It also explores how various modes of living can support a musician's education, how living comfortably in a city can be a reality, how architecture can support a specific community, and how architecture can develop a locale for a jazz culture to flourish.

Research and Design Methodology

The research drew upon both a positivist and constructivist analysis of both music education and housing for artists in a city. Statistical data depicted the low earning potential for musicians, the rising cost of higher education, user polls, education retention rates, and direct studies of musician activities in schools. However, the more influential research that led to the conceptual development was qualitative. A combination of extensive informal conversations with professional musicians and published literature about music education provided insight

about the education and careers of this demographic. They also revealed problems with their living conditions. The analysis informed concepts of informal learning, live/work housing, and community and individual development that lie at the heart of the thesis. Specifically, the research indicated that consistent collaboration amongst peers and mentorship are the primary components of a musician's education. It also indicated that artistic professionals have a higher quality of life living in multifamily communal arrangements with external support.

The design, in turn, proposes a combination of collaborative, cooperative, multifamily live/work environments as an option for mitigating the adverse conditions revealed through the research. The design was developed on two levels – the neighborhood context (the urban design), and the building itself (the architectural design). Though this thesis will result in the design of just one building, it will ideally serve as a model for a widespread housing typology for a variety of disciplines. The approach for this design is a pragmatic one that offers an architectural solution for the problems described in Chapter 1. Design decisions were based on a clear understanding of the activities of informal education, work facilities for musicians, intergenerational interactions, and community development. Precedents of live/work housing, co-housing, and community facilities – all of which result in community, neighborhood, and individual development – will inform the design and provide a reference for how a building can support the education and lifestyle of a particular professional demographic. Success is measured by evaluating the design through three distinct requirements:

1. **The urban design and design of the street level** should be transparent and easily accessible to the public, promote diversity, spark new area businesses, connect to surrounding neighborhoods, and be aesthetically pleasing. This means site circulation should be ample and inviting, with spaces on the street designed as storefronts; landscaping should be pedestrian friendly.
2. **The programming** should attract a wide range of demographics and combine event and business spaces for the community at-large with sufficient work spaces for the resident musicians, and sufficient living quarters for 50-60 individuals. See programming portion

for specifics.

3. **The architectural design** should embody characteristics for a productive work space, encourage daily interactions among residents, be a secure place for private life, and be aesthetically pleasing. This includes sufficient daylight, ample space for collaborative work, secluded space for individual work, acoustic protection, informal interior finishes, and connections to the outdoor environment.

Site

Site selection

As the research revealed, musicians tend to congregate in urban centers where there is critical mass surrounding their discipline. The density of highly skilled performers and the frequency of collaboration sets a high competitive bar for individuals developing their craft. It also encourages collaboration, which is at the heart of creativity and innovation. While this includes cities such as New York City, Boston, Los Angeles, and Chicago, this thesis will utilize Seattle as its creative hub. This thesis will provide an alternative option to high school graduates who wish to pursue music, as well as an option for recent college graduates and seasoned professionals. The following characteristics were considered in order to focus selection process:

- A neighborhood with a diverse demographic – allowing the art form to evolve through a diverse knowledge and experience base.
- A neighborhood that has evidence of valuing of the arts.
- Proximity to music and art venues – keeping residents close to their work, their peers, and their supporters.
- A site that allows visibility within the community at-large -- establishing professional validation.
- A neighborhood and site that offer security for residents and their families
- A site that could have a significant positive impact on the neighborhood

A site was selected that could provide a secure place for struggling artists to live and have a strong connection to the cultural activities in the city. The site will also support interaction between the public and its residents', allow the development of a community both within and outside of the facility, and have a proximate relationship with music venues in the city. Foremost, it was chosen because it offers a possibility for individuals to have space to live and work within one facility. In sum, the site was chosen for 4 major reasons: the neighborhood location; the existing arts community, the demographic diversity, and its history.

The Central District, The Site

In response to the selection criteria, the selected site is located in the Central District, directly east of downtown Seattle. This area is urban, easily accessible, and vastly more affordable than the neighboring downtown and Capitol Hill districts. The neighborhood embodies a community that values art and creativity, and is currently diversifying socially and economically. The site itself shares a block with the Casa Latina and is only two blocks away from the Jackson/Rainier intersection. Its location on Jackson Street has the potential to connect Capitol Hill, the International District, and Rainer Valley – acting as a node similar to Swan's place. It's location in the neighborhood offers security for residents and accessible outdoor space, with Pratt Park, the Buddhist garden, and the Bayley Gatzert playfields nearby. Placing housing here also follows the patterns of housing development with the future Yesler Terrace on the way. More importantly however, its location at the intersection of Jackson Street and Boren Avenue has the potential to revive a neighborhood that was once the hub of Seattle's jazz scene. (Figure 12) Similar to the way the development of TK Lofts and Swans Market represent a figment of the neighborhood's past, the design has the potential to cultivate and centralize the jazz culture in Seattle – a culture that has deteriorated in the past quarter century.

People and Culture

The Central District is one of Seattle's most diverse neighborhoods. While twenty-first century demographic trends have attracted affluent white residents and have driven housing toward the high-end market, many locals still refer to the Central District as the most racially diverse in the

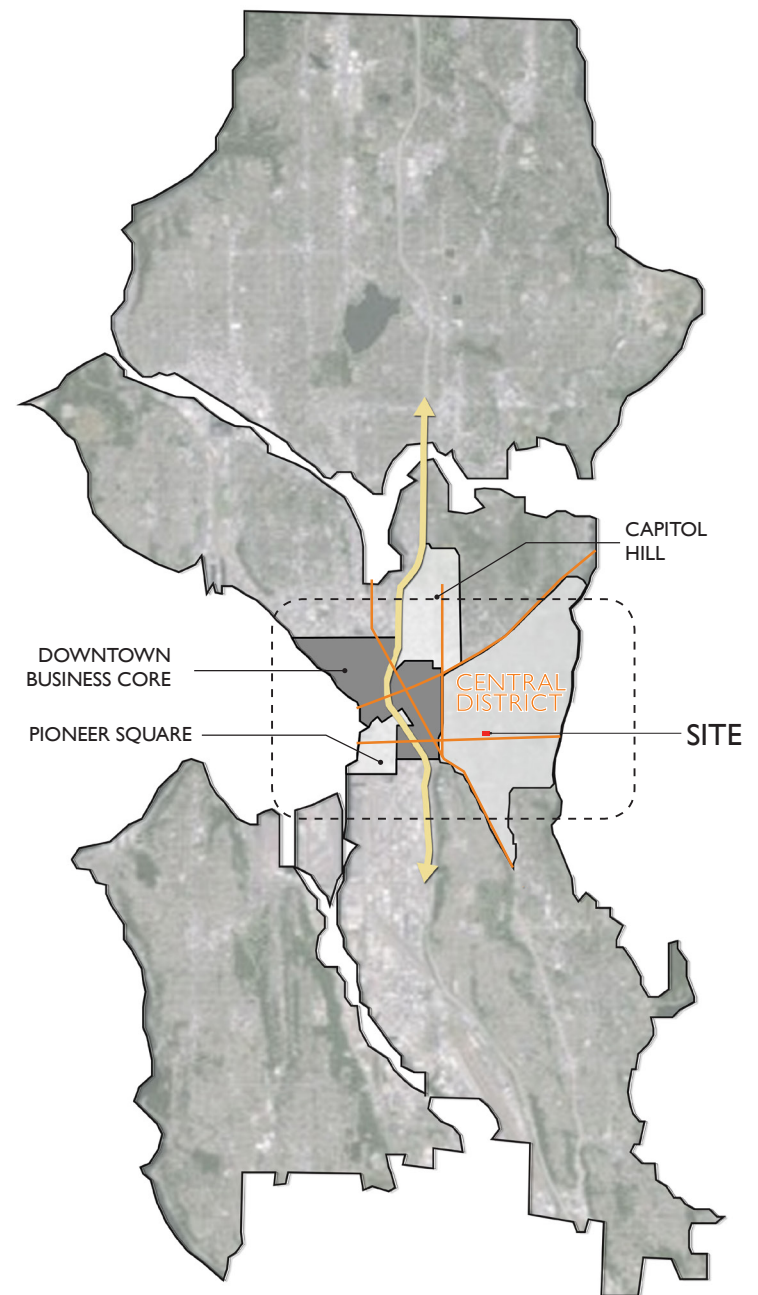


Figure 12: Site



Langston Hughes Performing Arts Center



Garfield High School



Pratt Fine Arts Center

Figure 13: Context

city. Seattle's African American, Jewish, Japanese and Filipino communities all have deep roots in this area, in addition to the fact that the International District is a close neighbor. This is important for this thesis program because jazz and other forms of art music typically evolve by fusing components of world music traditions with each other. (e.g., Even though jazz is considered an American art form its roots are traced back to ancient African musical traditions). As discussed in Chapter 2, the art form continually moves forward because of the diverse population in cities like New York. From the 1940s to the 1990s African Americans made up the majority of the population in the Central District, and though gentrification has led to a shift in this statistic, many original cultural institutions remain. This includes the Northwest African American Museum, the Langston Hughes Cultural Arts Center, the Pratt Fine Arts Center, and Garfield High School – an institution with an exceptional music program.⁴³ (Figure 13)

The residents surrounding Jackson Street display a distinct set of values and appreciation for art, music, and community. The Central District also mitigates the need to garner support for the creative process rather than presentation with the active Pratt Fine Arts Center that is slated to expand by 2016. Located directly on Jackson Street, the Center has set out to create a hub for visual artists that include classrooms and work studios for glass blowing, printmaking, and painting, among others. The plan also includes a public café and other informal gathering areas where artists can mingle and share work.⁴⁴ The future “arts district,” (a term coined by the Pratt Fine Arts Center) has the potential to effectively compliment the “music district” proposed by this thesis, creating an entire neighborhood that showcases the creative work process to the public. Jackson Street and Boren Avenue both consist of commercial developments that are in a state of decay, but these initiatives and building typologies can encourage revitalization as population shifts occur and new businesses in the area begin to emerge.

The site is bound by four major arterial routes: Boren/Rainier Avenue, Yesler Way, 23rd Avenue, and Jackson Street. (Figure 14) Within these bounds there are several bus lines and

⁴³ <http://www.seattle.gov/neighborhoods/districts/central.htm>

⁴⁴ Hill, Megan. “Pratt Fine Arts Center hopes to expand with arts-based community,” www.centraldistrictnews.com. October 2013.

future public transportation routes that reach toward various corners of the city, a critical component for a working professional freelance musician. The site is located within several urban villages which reduces the need for parking at the site. It is currently zoned at NC-45, however this thesis proposes it be zoned at NC-65 because it is surrounded by blocks that are zoned as such and this change would allow the building to align with future development plans to build Jackson Street up as a bustling business corridor. (Figure 15)

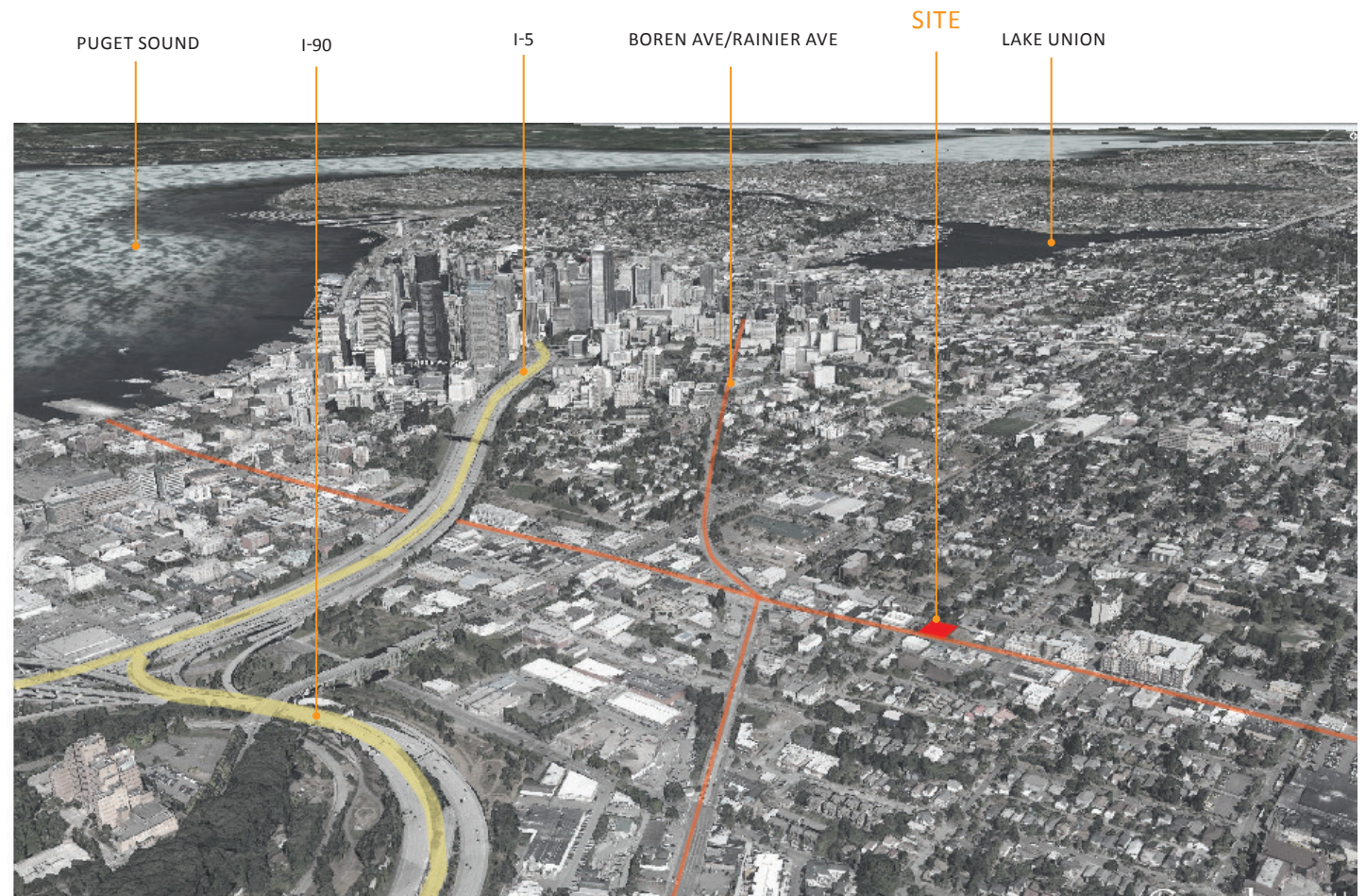
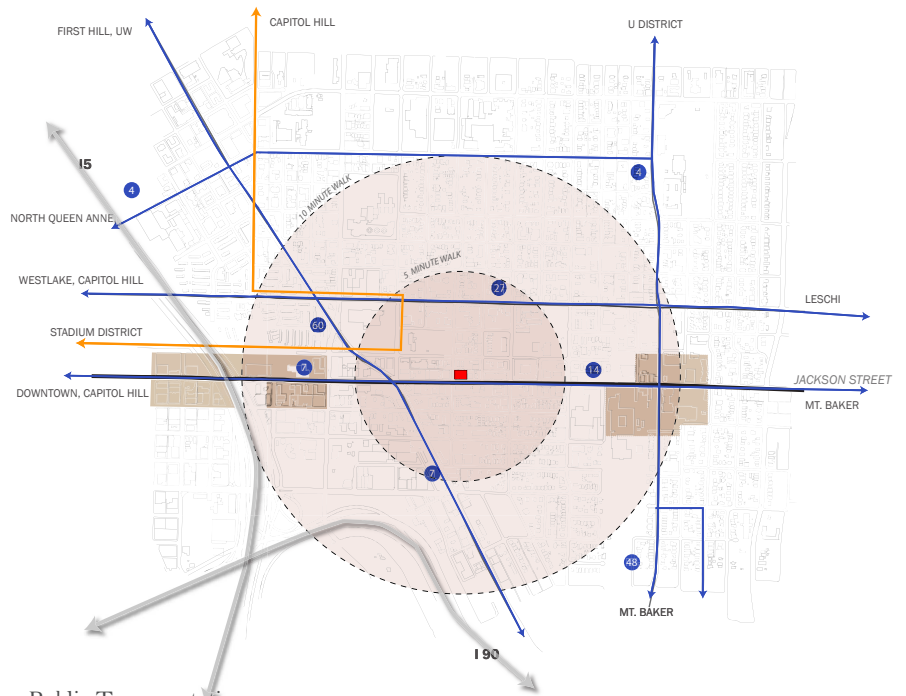


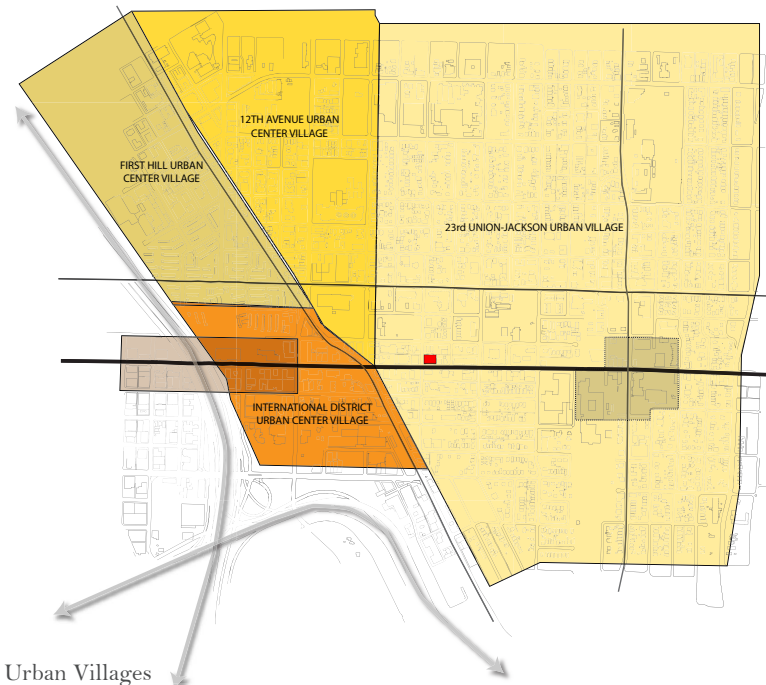
Figure 14: Aerial View



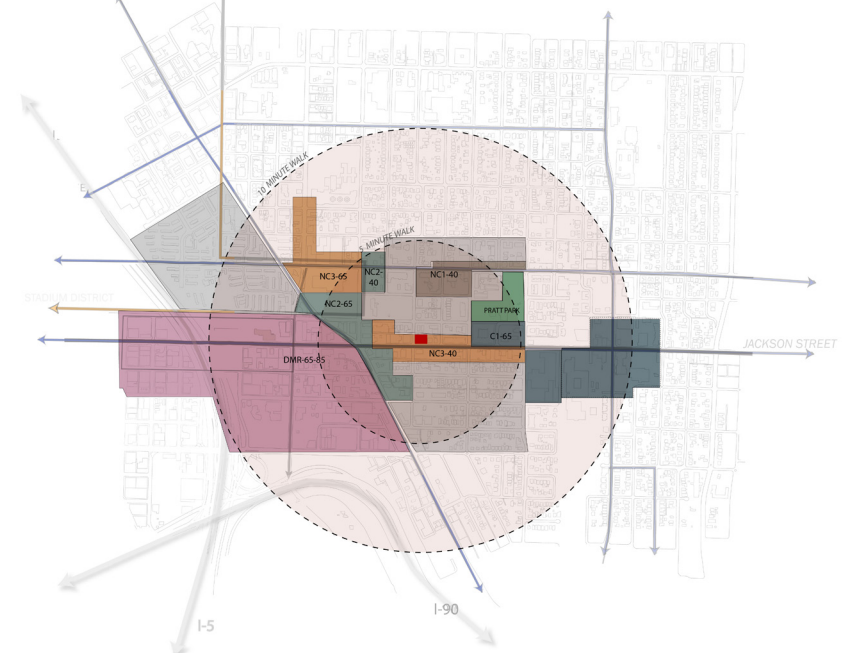
Arterial Routes



Public Transportation



Urban Villages



Zoning

Figure 15: Infrastructure and Zoning

Upon further investigation of the site, it became clear that today, the Central District severely lacks the strong identity that it once had. Jackson Street, a major arterial route that connects the east and west waterfronts of the city, penetrates several neighborhoods that have been able to maintain their identity throughout history, such as the International District and Leschi. However, the Central District, a neighborhood once filled with music and nightlife, no longer embodies this culture. (Figure 16)

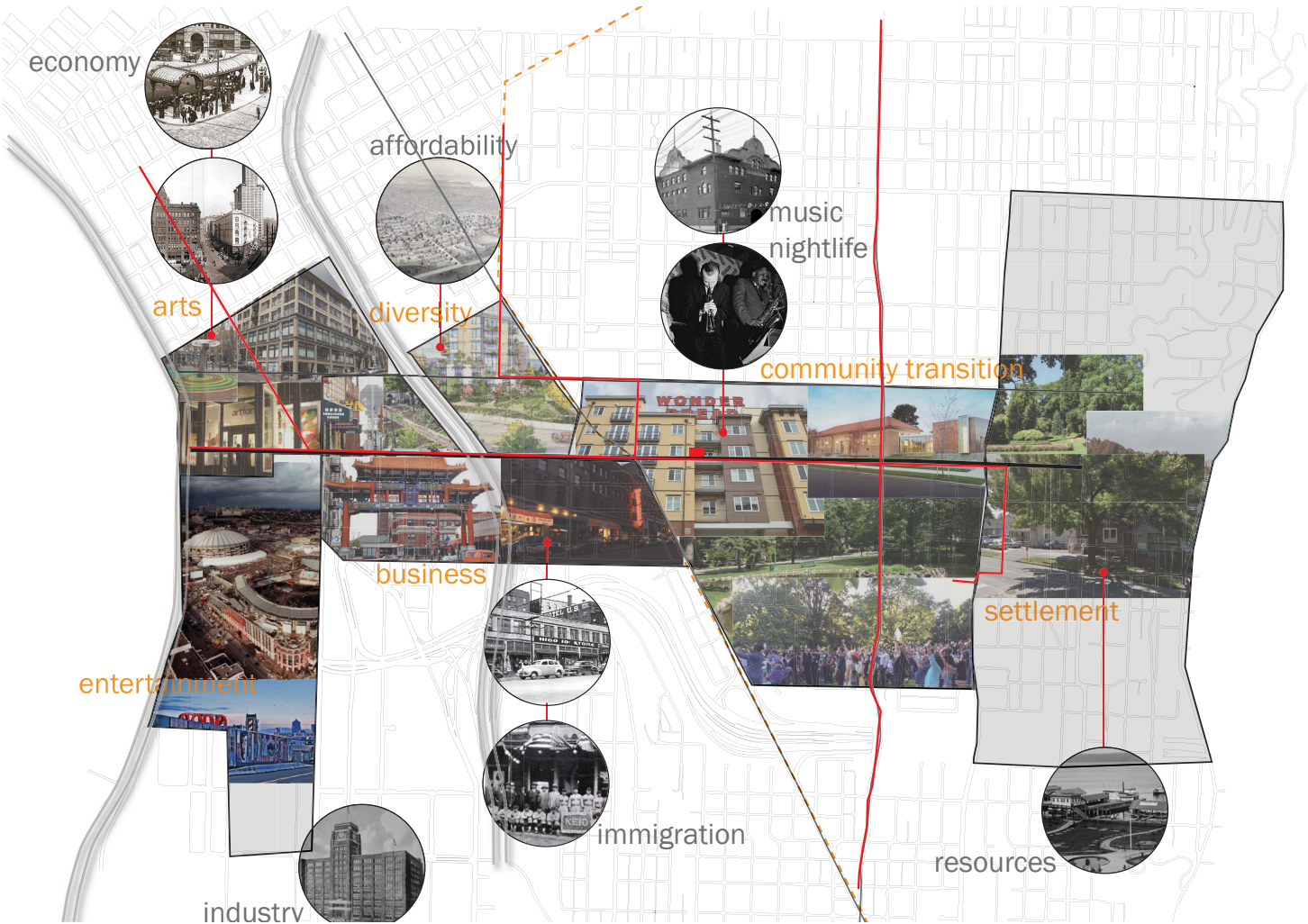


Figure 16: Identity



The first jazz performance in Seattle took place at Washington Hall in 1918.



During the early 20th century, Jackson Street was a vibrant community with active commercial uses.

Figure 17: Music History

History

During the Great Depression, Jackson Street was the hotbed of Seattle's jazz scene largely because of the underground nightclubs that were located there. By necessity, much of the city's black population was confined to this area, and at this time art music and jazz was typically considered to be the province of African American culture. Though the scene was still young, the city was generally lenient toward "illicit" clubs that allowed a rich musical culture to develop. In 1917, the Dumas Club opened at 1040 Jackson, with the Entertainers club at 12th and Jackson opening a few years later. By 1932, the Black and Tan became a hot spot for Seattle Jazz. The Depression Era showcased the ability of experimental music (jazz was considered experimental at this time) to bring people of all races and classes together. Eventually, Jackson Street would be considered the catalyst for racial mixing and social camaraderie. (Figure 17) At that time, it was one of the few places in Seattle where an affluent Caucasian man would socialize with a blue-collar African American. During Roosevelt's New Deal, Jackson Street began to cater to more class-specific audience with its growing demand of wealthy white audiences. Additionally, as the city of Seattle began to enforce the "zero-tolerance" policy in nightclubs, many of the businesses on Jackson Street began to shut down. As desegregation allowed blacks to move to other communities), it became decentralized and spread throughout the city ¹

The location of such a culture on Jackson Street resulted in racial and social mixing that would not have occurred otherwise, and the small scale of it allowed musicians, club owners, and club patrons to develop a community around the activities of this art form. Siting this thesis on Jackson Street provides an opportunity to revive what was once an active music community. The informal nature of the facility and its public components will generate activity in a currently underutilized neighborhood and establish a sense of character that was lost after the music scene (and the African American community) became decentralized. The building has the potential to be an incredibly valuable resource for musicians all over the city which would not only attract more people to this neighborhood, but could also be the first of many initiatives to open more venues and cultural centers along Jackson street.

¹ Faltys-Burr, Kaegan. "Jazz on Jackson Street: The Birth of a Multiracial Musical Community in Seattle." http://depts.washington.edu/depress/jazz_jackson_street_seattle.shtml 41



View toward downtown Seattle.

Figure 17: Music History



Washington Hall, home of Seattle's first jazz performance in 1918.



The Black and Tan was a popular jazz club until the mid 20th century.

Program Goals and Objectives

The program includes three objectives that support the overarching goal of providing a place for musicians to advance their art:

1) Create an environment of informal learning to promote enculturation for musicians and the act of music-making.

Provide activity spaces that are outside of the private home but still within close proximity to allow for consistent interactions between residents. It is critical that they are easily accessed and are convenient for musicians outside the living community in order to allow development of relationships with the community at-large.

2) Establish a relationship between the living and working spaces for musicians, as described through live/work housing in Chapter 2.

While a significant aspect of music education is collaboration, the individual practice and study of the craft of a chosen instrument is also critical. Committed musicians devote a significant portion of a week to practicing their instruments, honing technical proficiency and theory fundamentals. These spaces have been designed in close relationship to the residential units – yet removed from domestic space -- so that residents can have daily access.

3) Promote interactions for the musicians to develop relationships outside the musician's immediate family for mentorship resources.

Through the design of the circulation and communal spaces, as seen in cohousing precedents. Un-programmed communal space is established throughout the building to allow for friendships and peer-mentor relationships to grow. To reiterate, because music is rarely a solo affair, the reliance on peers is essential to development. Ultimately, the design should encourage both circumstantial and intentional interactions between all residents and visitors.

The site also has direct objectives that accomplishes the overarching goal to provide an urban locale for musicians to gather:

1) Provide a “home base” for jazz musicians to congregate in a city that does not currently have one. This is an effort by residents of the building to open up the facility to the broader musician population in Seattle and to integrate them into events and gatherings. Architecturally, this is achieved through programming on the street level to invite outsiders to be a part of the community.

2) Spark new development in direct vicinity with a similar purpose. Also spark new development in direct vicinity with a wide range of purposes.

If the design starts with a concentration of jazz musicians as its user group, the demand for more informal venues will increase, as it did in the early twentieth century. The demand for obliquely related development such as restaurants, grocery stores, and other basic amenities that are currently lacking will also increase as more people flock to the neighborhood.

3) Provide a forum for the art form to evolve uninhibited.

As described in previous research, art music moves forward when there is significant energy surrounding it. This building will provide a means for that and will extend into the neighborhood.

4) Re-establish a sense of identity for the neighborhood.

The building will pay homage to the neighborhoods past while meeting the needs of the future.

Finally, these goals have three critical outcomes:

- 1) Development of the community and of the neighborhood.
- 2) Development of the individual and their craft.
- 3) Heightened presence for the music community aided by the Central District.

Program of Spaces

The program has three major components: the private, encompassing individual units; the shared spaces, including all programmed and un-programmed collaborative spaces for the residents and visitors; and the public interface close to the ground and street edge.

Private Zone

The housing facility consists of 35-45 residential units, ranging from 450 square foot studios to 1200 square foot 2 bedroom apartments for families with children. The larger units accommodate families – ideally two parents and one or more children with the assumption that one family member is a musician. Single young professionals, older “empty nesters”, or couples typically inhabit the lofts. Space per unit is derived through summing up the minimum required sizes for rooms based on ADA regulations, Fair Housing laws, and trends in space preferences as documented by several architects⁴⁵. By minimizing the private zones, group activities extend out of the home and into the shared spaces. The range of unit sizes will create a diversity of residents in order to encourage a wide range of musical backgrounds. Further, a musician who has spent thousands of dollars on private lessons and a musician who has learned their instrument through no-cost trial and error can benefit from each other’s perspectives and past experiences. At a minimum, each unit contains a small kitchen, the required bedrooms, at least one full bathroom, and a living room.

Shared Zone

The communal/shared zones can be broken down into space for 12-15 practice rooms, three to four group rehearsal rooms, a recording studio, five piano rooms, and a media center with digital and audio resources. These requirements are based on facility/student ratios calculated from established music institutions. For instance, the New School for Jazz and Contemporary Music has approximately 50 practice rooms for every 400 students – which has proven insufficient. The programming for this design ensures that facilities are sufficient. These spaces can also be available

⁴⁵ Interview with Melissa Weschler, Runberg Architects, June 2014.

to musicians outside of the community through a cooperative arrangement and has a strong physical urban presence to allow the creative process become a part of the urban fabric. Additionally, there are guest rental units for traveling artists who come for concerts, workshops and clinics. While these are all spaces for the individual or for small groups, they are not the personal property of any particular resident but rather are shared and are available on a first come-first serve basis. Small, un-programmed shared spaces are also allotted throughout the building to encourage informal interactions and the opportunity for closer relationships among residents.

Public Zone

The public program consists of spaces that increase the visibility of the community to the surrounding city and creates an interface for non-residents. This includes a classroom for community education, rooms for private lessons taught by residents, and a performance venue in the form of a café or restaurant, similar to AS220 described in Chapter 2. A flexible informal space for community events is also included for residents and neighbors to mingle. Because the housing component accommodates only 35-45 units (~50-60 residents), the facility will be open to any musician in the area who needs access to work facilities, similar to what Spaceworks LIC offers. Though the musicians who do not live there will not have the work spaces as closely associated with their living arrangement, having access to the facilities will be of great benefit to the working musician while also expanding their network of professional connections. The user group for the residents of the building itself is flexible, and can range from post-high school students wanting to pursue a career, older established musicians, families with children who have a developing interest, and adults who are nourishing a hobby.

Design Methodology

The design methodology will be largely based on the previous precedents of multifamily housing, live/work housing, and community education centers. While these are fairly conventional architectural typologies, this design will extract components of each and merge them for a facility that accomplishes various goals related to fusing living, learning, and working. Precedents of a building with this specific program have not yet been found, thus the design process is based on testing a variety of iterations. The combination of personal experience, qualitative observations, neighborhood context and cultural conditions will inform the design. Though the issues that college students endure in higher education institutions were the initial motivation for this thesis, the design will not discriminate by age group or educational status with the notion that the learning the craft occurs through life-long habits.

Delimits and Limits Summary

Delimits for this thesis were necessary to constrain the scope. First I have decided to constrain the user group to contemporary musicians. While this thesis uses musicians as its driving user group, the concepts were derived from observations of all the creative disciplines such as art, dance, theater, and other fields that suffer the same issues discussed in chapter 1. Developing a thesis on a combination of disciplines would have generalized the research and limited the rigor of the program. Second, I have limited the program to emphasize rehearsal spaces rather than performance ones to focus the educational concept of the thesis proposition. I have chosen to stay focused on the process of developing as a musician through collaboration and mentorship. Finally, though this multi-family, mixed-use building would require funding from either a government or developer source, I have not explored those possibilities. While the thesis proposes a theoretical developer client, the issues of client and funding were not rigorously addressed in this thesis in order to move forward with the process of investigation.

CHAPTER 4 | Findings

The conceptual development for the project drew heavily from case studies realized by Artspace -- a national non-profit developer. Acting as the theoretical client for this thesis, Artspace has supported over 30 artist communities all over the country, with the majority of their developments being live-work housing. While ideals for this project at times seemed unobtainable, Artspace quickly became living proof that with enough energy and critical mass, a community can support and nurture spaces that are not exclusively leased by tenants. Many of their projects consist of artist work studios that were managed by an institution but also integrated both the artist residents and artists in the broader community. Four projects exist in Washington, and while they were inspirational through the vast array of community programming, this thesis strived to use a more integrated approach in the development between the live and the work spaces. (Figure 18)

Design Approach

The design approach for this project began by examining the day-to-day activities that encourage the growth and education of a musician and considering how they could be incorporated into a daily living environment for a musician. Ultimately, the program needed to be allocated to accommodate these activities. In the context of live-work, “work” includes the reciprocal relationship between the creative process and the presentation aspect of a musician’s professional life. The process is largely dependent on practicing, both as an individual with an instrument and within a group in a rehearsal band setting. Further, there is a reciprocal relationship between the practicing of an individual and also the practice of a group. This implies the necessity for spaces that accommodate both scales, and both which should be treated for sound to allow for multiple people to work at the same time. Similar to many music departments at universities, the building consists of practice rooms for the individual that do not exceed 50 square feet, and rehearsal rooms for groups that range from 100 to 400 square feet equipped with pianos and other large items. Within these work spaces, additional activities such as teaching

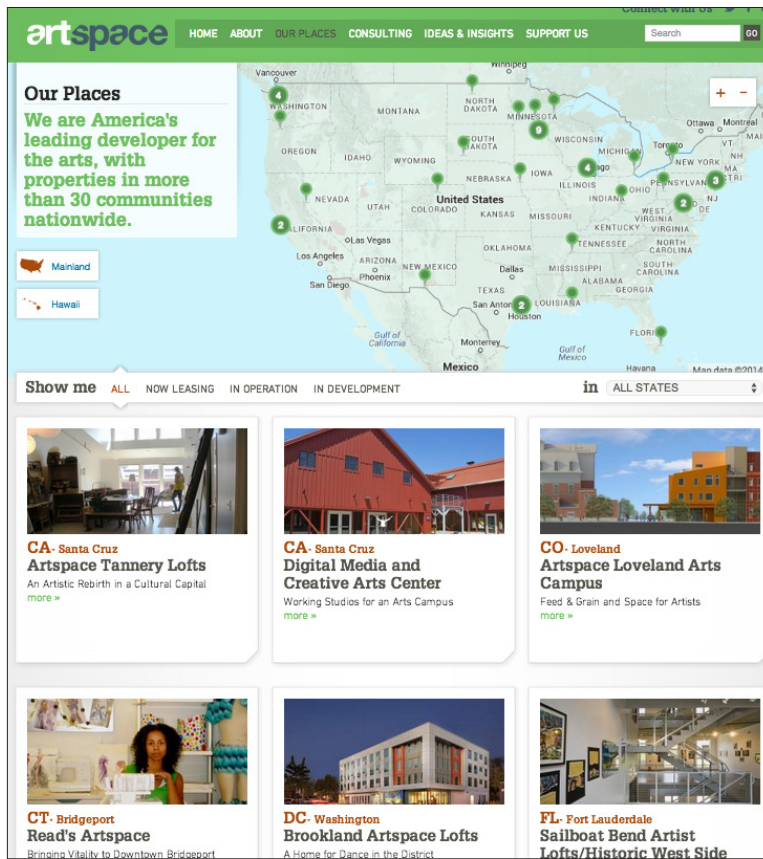


Figure 18: Project Funding

lessons, composing and active listening can occur to enhance the working lives of the residents.

An equally as essential component of “work” for a musician is the presentation of the art, through performance, recording, and composition. All three occur in group settings, although creating and recording can occur at the scale of the individual. Performance can occur in both formal and informal settings, and can at times simply be defined by the presence of an audience and the rigor of the musicians’ connection with their surrounding. The ground level of the building is for commercial uses per the zoning code and includes a performance venue and art gallery that generates income for the building. Impromptu performance space is also included in order to allow for the circumstantial interactions between the community and the music itself. Space on the ground level has been allocated for a commercial studio to allow for recording and other documentation of musicians’ work. A media center allows for documentation, composition, listening and research to enhance the process.

Finally, tangential to these programmatic elements is the “live” component and all the required spaces necessary for members of the community to conduct their private life. Referring John Dewey’s theories of real-life experience and habitual response, living quarters are included so that work habits become integrated into the day-to-day lives of musicians. These collective work spaces are financially feasible as several residents are paying rent that covers not only their own living quarters, but also the shared space. The abundance of shared space within in the building allows residential units to be minimized.

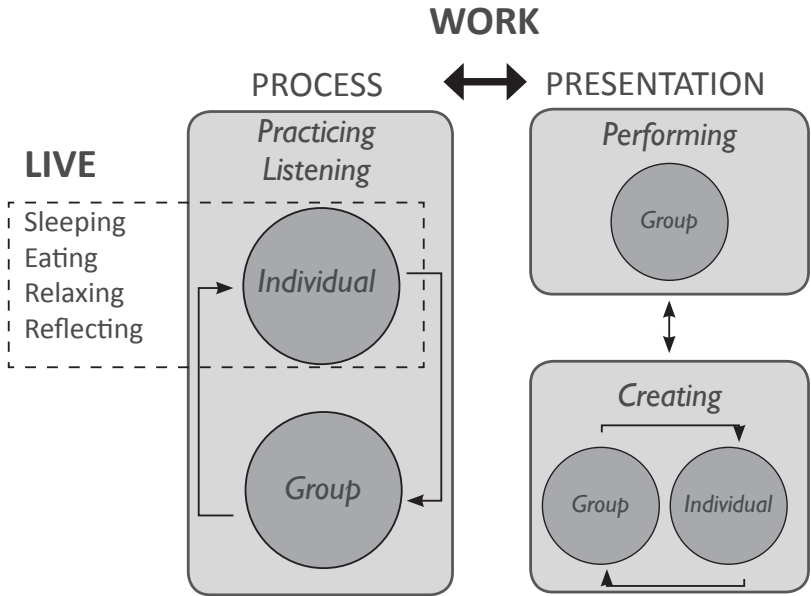


Figure 19: Activity Cycles

WORK

Practicing Listening

Individual

Practice Rooms:
10-15; 40-50 s.f each.

Group

Rehearsal rooms:
3 large; ~400 sf each.

Small Rehearsal Rooms:
4; ~200 sf each.

Lesson rooms:
4; ~100 sf each.

Performing

Group

Formal Performance:
1; ~1200 sf

Penthouse
1; ~1000 sf

Balconies
2; ~ 300 sf each.

Roof Deck

Creating

Group & Individual

Recording Studio
1; ~1200 sf

Media Center
1; ~800 sf

Piano Rooms
4; ~250 sf each.

LIVE

Living

Individual

Lofts:
30; ~600 sf each
4; ~1000 sf each

Flats:
6; ~500 sf each

After analyzing these activities depicted in figure 19, and exploring the notion of work spaces within and outside of the residential community, the relationships on the site that bridged the connections between the “live” and the “work” components were explored. (Figure 20) In Scheme 1, the living quarters consist of a double loaded corridor held the corner of Jackson Street and 16th Avenue with the work space consolidated to the northeast corner of the site. However, this proved to be ineffective in integrating every unit with the work space. In Scheme 2, the living quarters were pushed toward the east and west sides of the site, but this minimized the number of units and left extraneous undefined space in the work realm. Schemes 3 and 4 did not sacrifice the quality of the units and allowed for equal integration of the work space.

Ultimately, a refined version of Scheme 4, a courtyard scheme in which the residential units surrounded the work spaces was selected. It maximizes the number of units, allows light and air to penetrate two sides of each unit, gives each unit equal access to the work spaces, and best fosters a sense of community -- the initial backbone of this thesis. Circulation occurs between the two distinct types of spaces and also acts as the bridge between the two.

While this scheme was intensely studied in plan, the sectional development is equally as critical to enhancing the quality of the spaces while accommodating the necessary exceptions to the diagram at the ground level. Figure 21 shows the development of the masses in section attempting to harvest as much light and air as possible, developing a logical mode of vertical circulation and establishing a welcoming feel on the ground level. The section became most feasible after transforming the units into two-story lofts which offered several opportunities for all other spaces. The lofts allow for half the circulation to be eliminated on both the north and south ends of the building, allow the units to be minimized in plan, and gives a sense of open airiness with the double height windows on the outer edges. While the ground level diverted from the initial diagram, it brought significant opportunities to the overall scheme. The open quality of the Jackson Street edge invites pedestrians to view performances, and the edge embedded against the earth provided the necessary conditions for a recording studio. The open quality of the Jackson Street edge also draws the community into the central space of the building and up an open and



Schemes 1-4, clockwise from upper left.

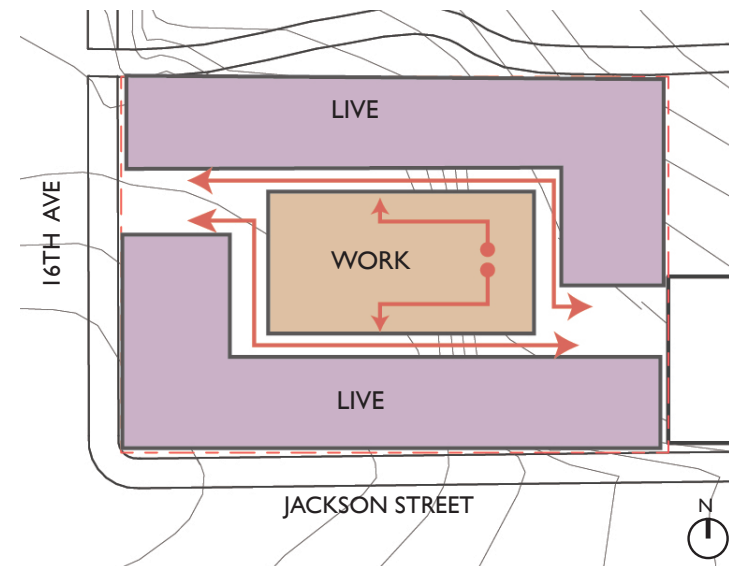


Figure 20: Live-Work Massing

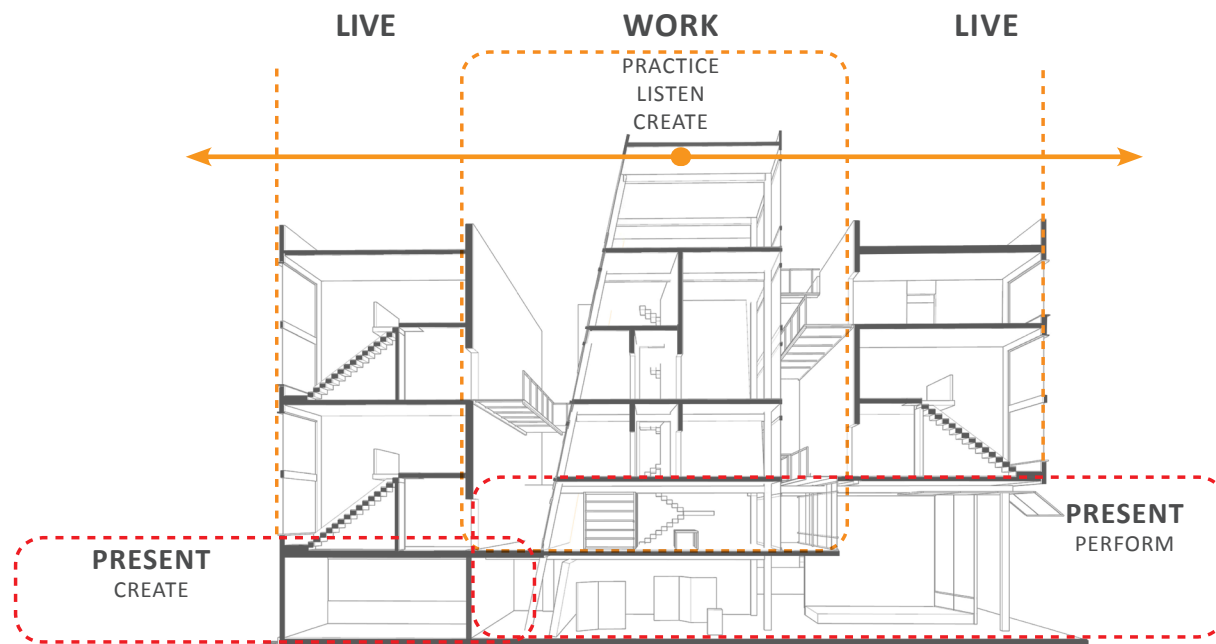
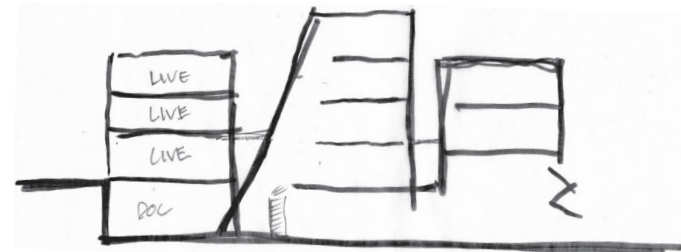
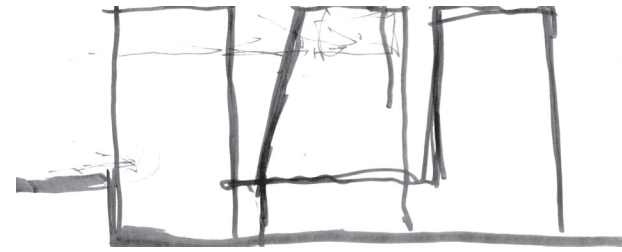
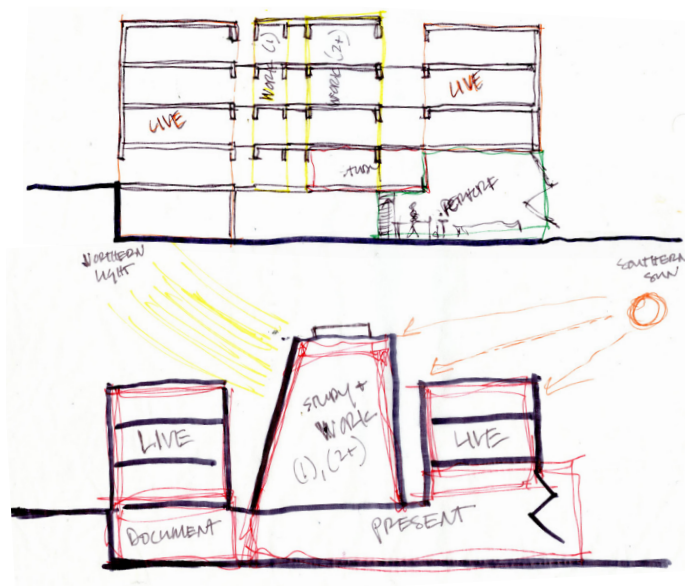


Figure 21: Sectional Activities

inviting central stair. (*Figure 23*). The section also illustrates the relationships between the live and work zones essential to program, circulation, and sound. The north and south masses are designated private residential space, with the space in-between as the shared zone that spills out onto the street level. All rooms in the central work space and the north ground level are treated with double stud walls for sound isolation. The primary vertical/public circulation occurs from the ground level through the central space. the ground level closest to Jackson Street is for community/commercial flexible uses, and finally the space in between the private space and the central shared space is designated for private circulation (*Figure 22*). Ultimately, these relationships served as a framework for the design and established parameters that enhanced the development for the whole of the building.

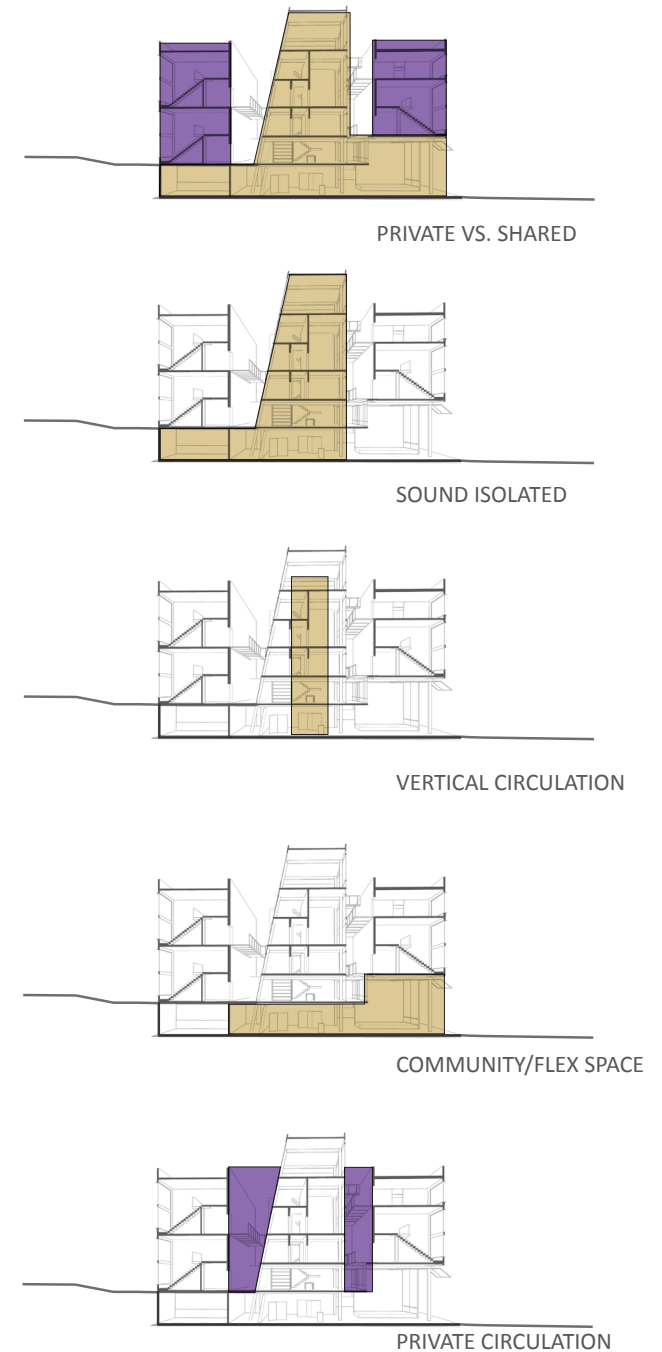


Figure 22: Program and Circulation



Figure 23: Sectional Development

Massing

After relationships between the live and work spaces were established, the site plan and massing were refined in relationship to the site edges and to the program itself. To provide visibility from the street and air to penetrate the east and west edges, the living quarters were configured into “L” shaped bars wrapping the central work space — deemed the “Playhouse.” The resulting design a clean, simple box with a found object in the middle. (*Figure 24*) As previously described, the commercial and community zone is accessed through an open vertical stair that draws the community from the neighborhood up through the shared space. The two housing bars then wrap this space with exterior fire stairs attached to both ends, and exterior catwalks bridging the space between the housing units and the playhouse (*Figure 25*). After clarifying the massing, the design response prioritized the simplicity of the housing box and the celebration of the playhouse from the street, the courtyard, and the sky.

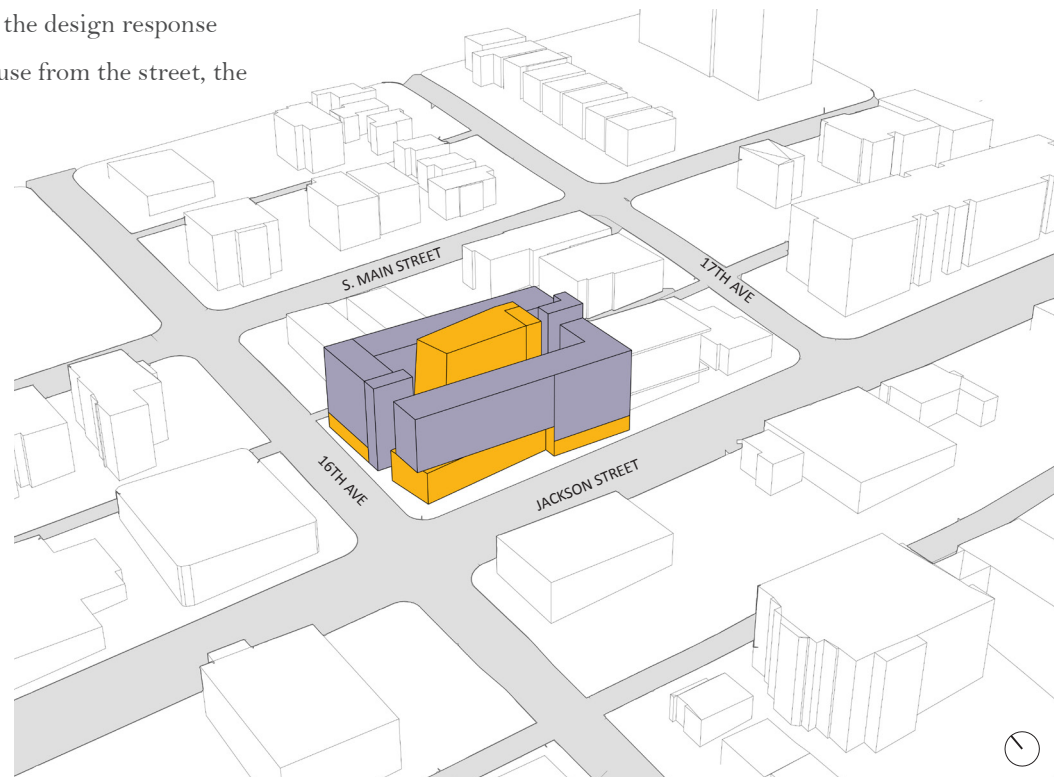


Figure 24: Jewelbox

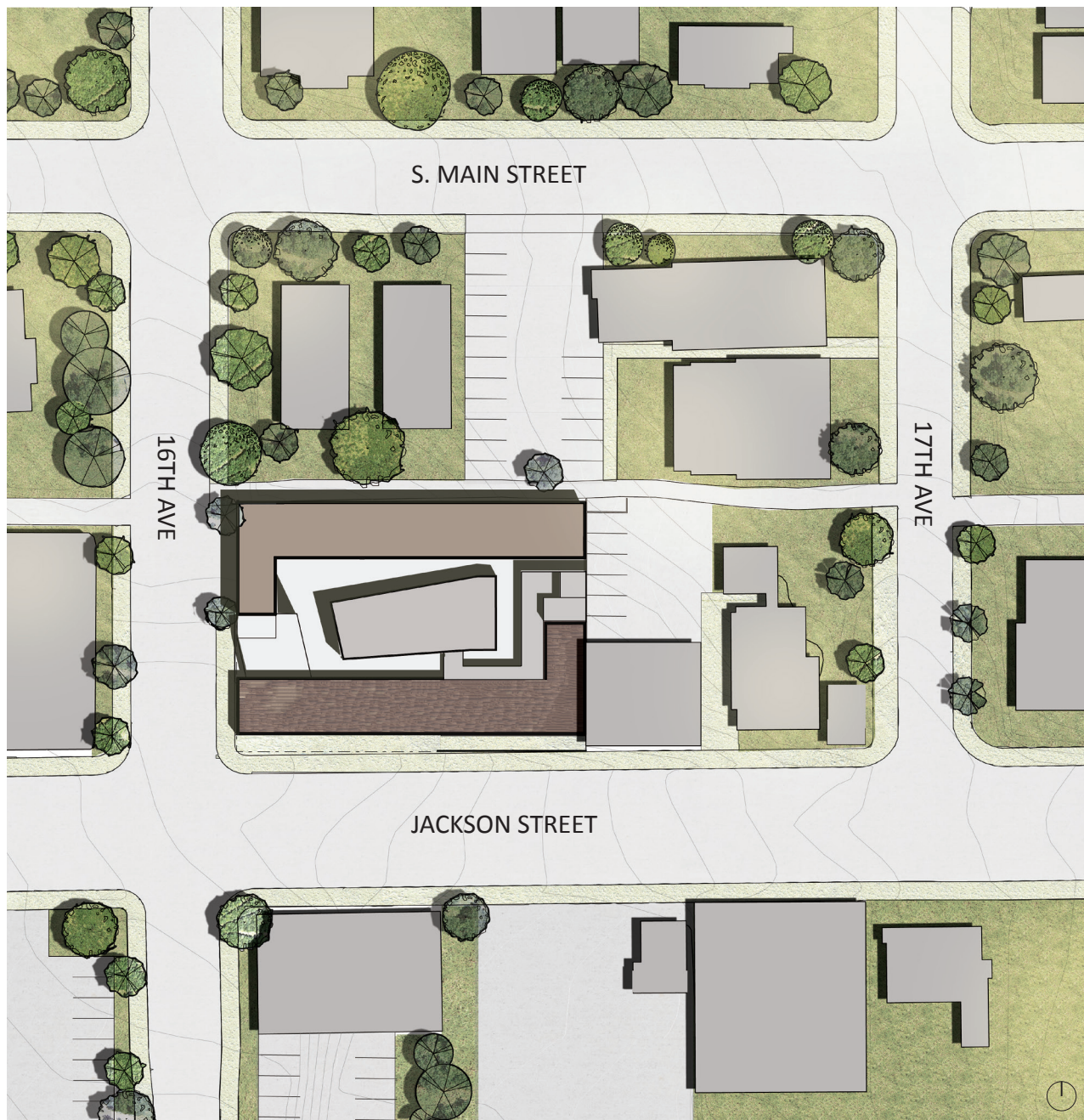


Figure 25: Site Plan

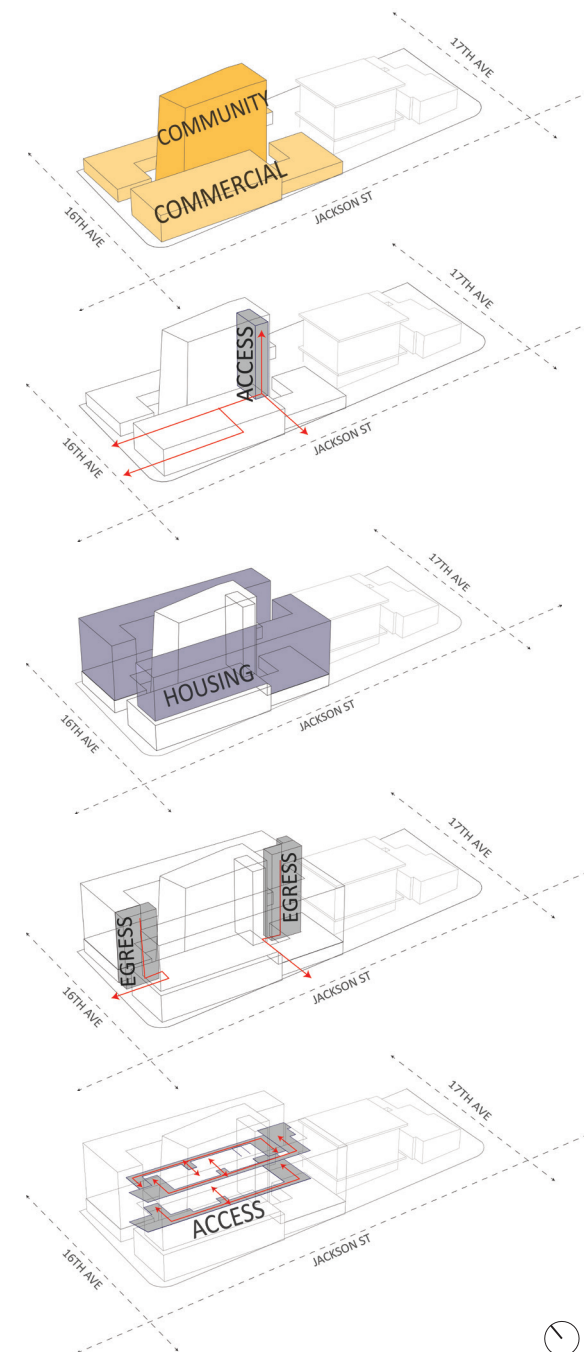


Figure 26: Use and Circulation

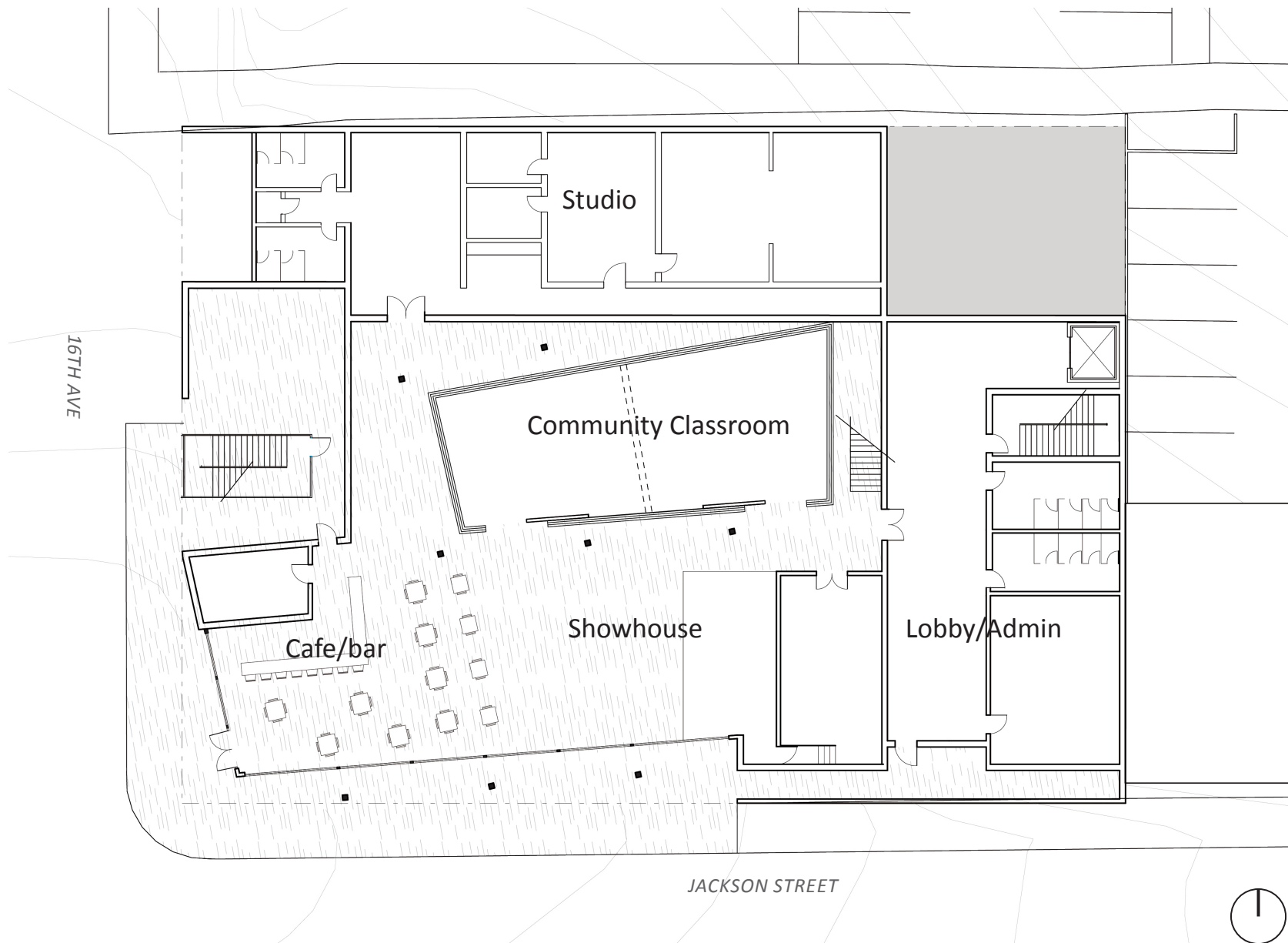


Figure 27: Ground Floor Plan

Plan

The design responds directly to the urban context on the ground level at the intersection of Jackson Street and 16th Avenue. (*Figure 27*) The commercial uses directly off of Jackson Street includes a performance venue -- deemed the “Showhouse” -- for both the residents, Seattle musicians, and touring musicians to book shows and invite the community. This is accompanied by a space that serves as a cafe during the day and a bar in the evening to activate street life when the Showhouse is not being used. Additionally, the Showhouse can be transformed and rented out for community events, such as an art show for the Pratt Fine Arts Center, a screening for the Seattle Film Festival, or even for private events to generate income. Glass garage doors allow for a seamless transition between inside and outside. On the southeast corner there is access to a formal lobby and administrative offices.

Beyond this space is community classroom that can also be used for workshops, large community rehearsals, or lectures, that can be divided in the center with rolling sliders. On the north edge of the site, the ground level consists of a commercial recording studio embedded into the topography for sound isolation. Finally, the west edge also seamless transitions from the street to the building with the external fire stair creating a lobby, mail room, and private entrance for residents.

The residential zone of the building begins on the second floor with lofts on the north side and two artist-in-residency studios on the south. The shared courtyard includes a media center with digital and physical resources for research and facilities to practice composition and writing. Circulation transitions from inside to outside, and all circulation from this level up is unconditioned space. Additionally, an unconditioned corridor penetrates the Showhouse, overlooking activities on the ground level.

The third floor consists of lofts on the north bar while introducing the first floor of lofts units on the south side. This strategy, consistent throughout the building, eliminates the need for a corridor on the north side. The third floor includes the playhouse, which consists of a large double height rehearsal space to allow for appropriate reverberation and a medium sized practice rooms that hold pianos and accommodate 2-3 people for private lessons. Space for impromptu playing is included on the west edge -- an outdoor balcony that overlooks the intersection of Jackson Street and 16th Avenue. Strategically located where the circulation meets the mass of the building, it encourages the circumstantial interactions between residents.

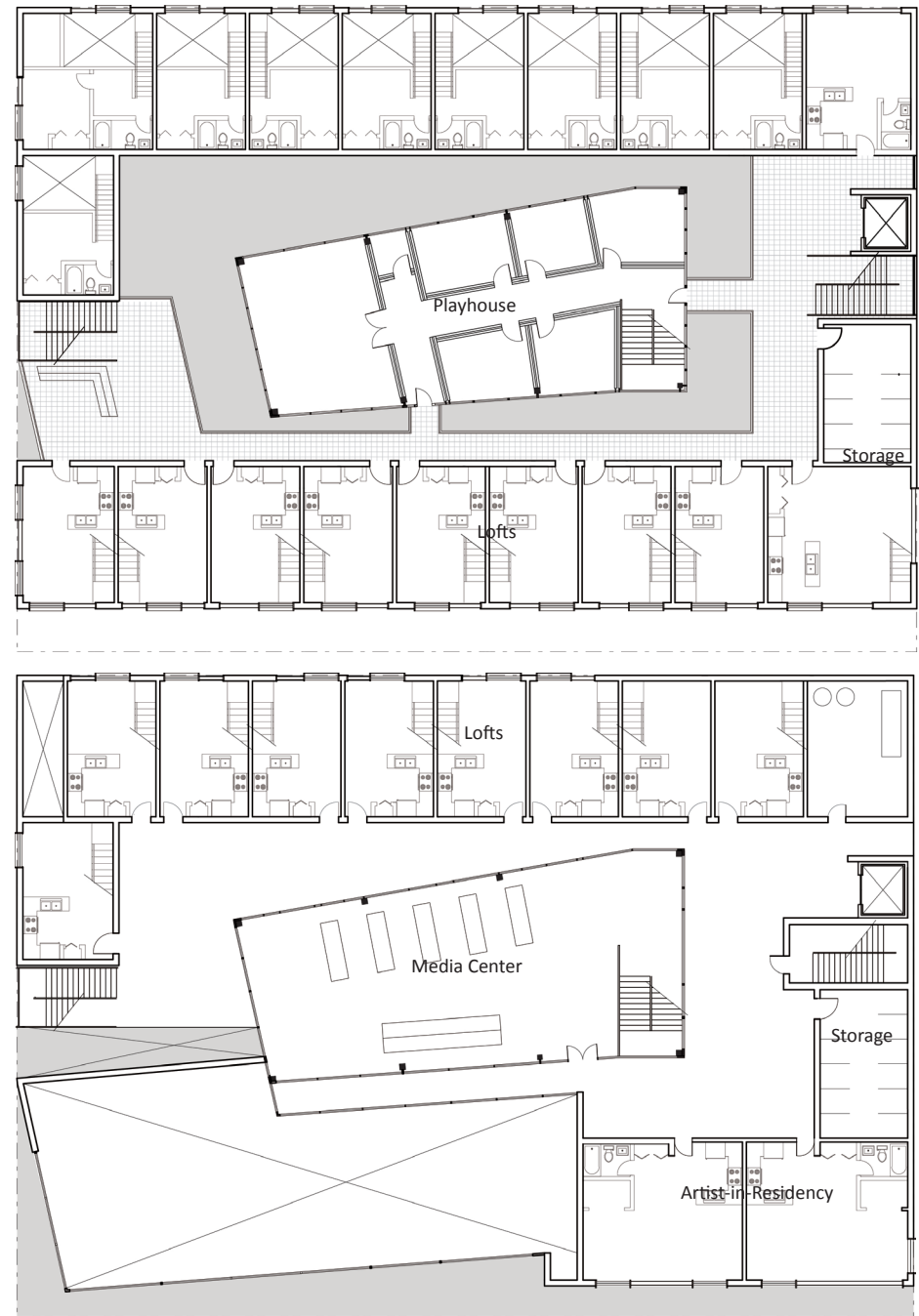


Figure 28: Second and Third Floor Plan



Figure 29: Fourth and Fifth Floor Plan

The fourth floor includes lofts entered on the north side and the second level of lofts on the south side, with the Playhouse consisting of individual practice rooms and an entrance to an additional large rehearsal space. The fifth floor again switches circulation and consists of flats on the south side of the building due to height restrictions. The Playhouse again consists of a final large rehearsal space with additional individual practice rooms.

Finally, at the roof level, the courtyard transitions from a Playhouse to a penthouse amenity space for residents' or community events, bridging to a roof deck for informal performance.

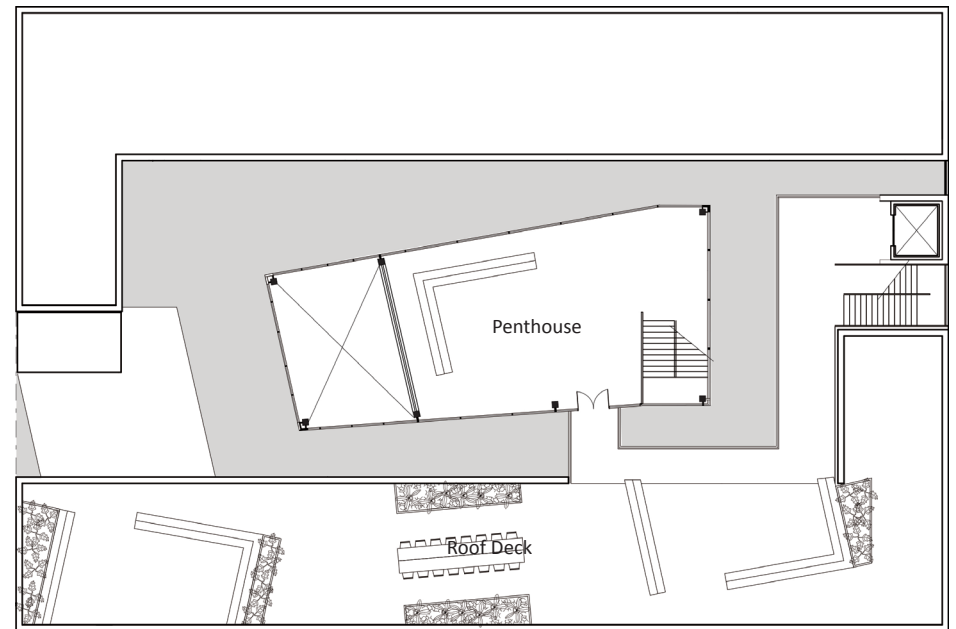


Figure 30: Roof Plan

The typical unit plan is a two-story loft in which the living spaces are pushed toward the outer edges of the building. This physically separates the units from the Playhouse for sound isolation while maintaining close proximity. The interior partitions of the Playhouse are double stud walls with an air gap so each room is essentially a “box within a box.” The corridor in-between the Playhouse and the private zone is distinguished as steel grate with rubber gaskets in order to minimize vibrations, and the outer walls of the units are treated with a sound deadening board.

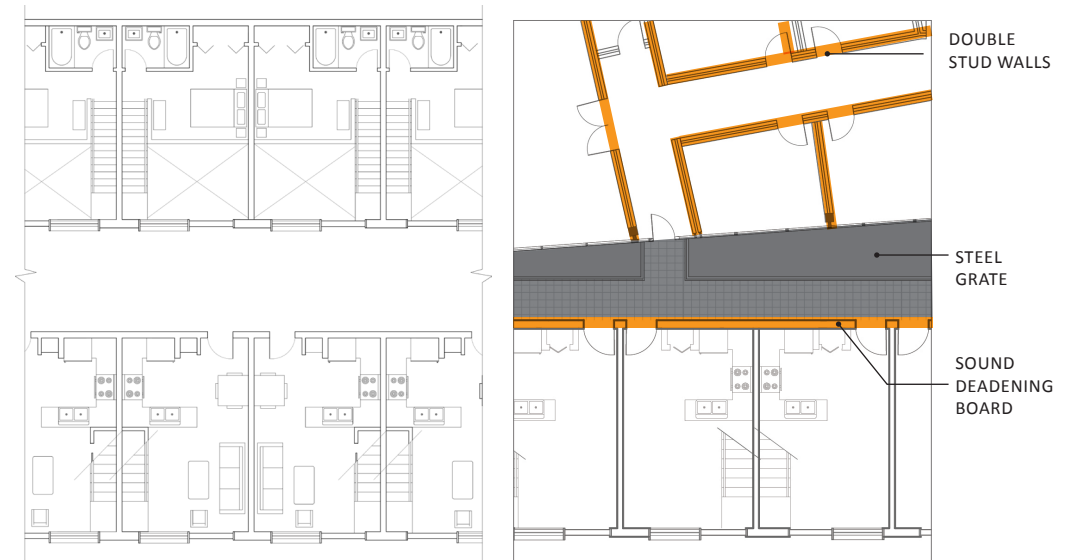
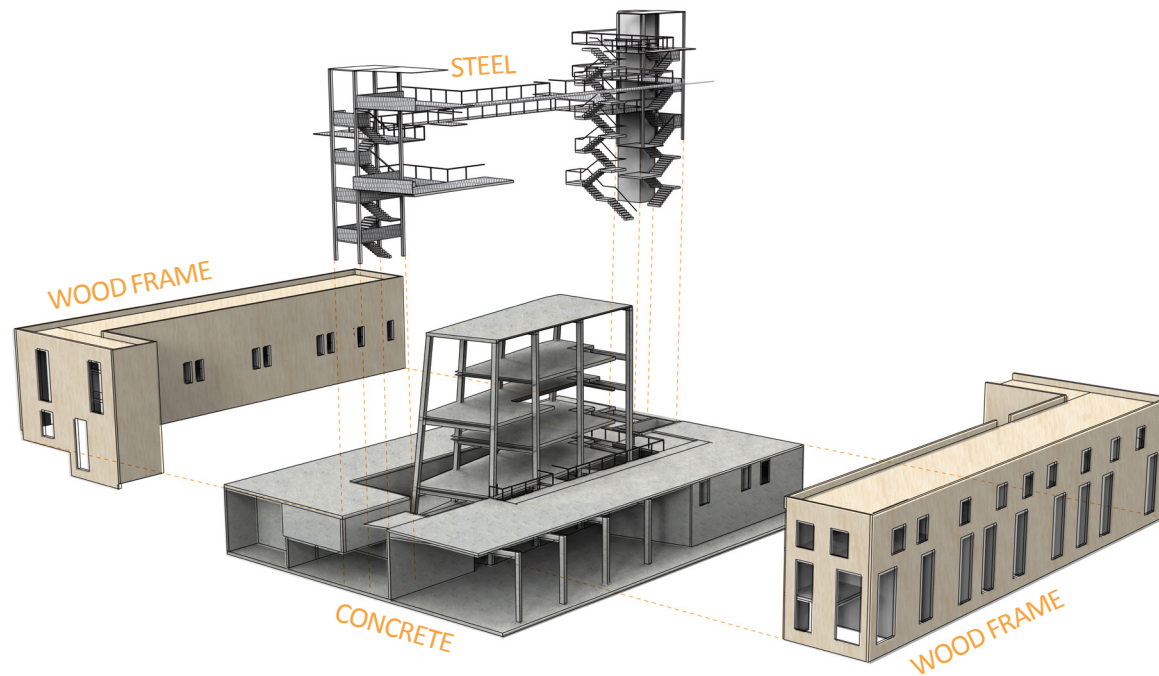


Figure 31: Unit Plans



Tectonics

The ground level and the shared Playhouse are constructed of concrete frame to allow for large clear spans in spaces requiring large groups and for sound dampening. The housing component is built as wood frame to minimize cost in spaces that do not require extreme spatial conditions.

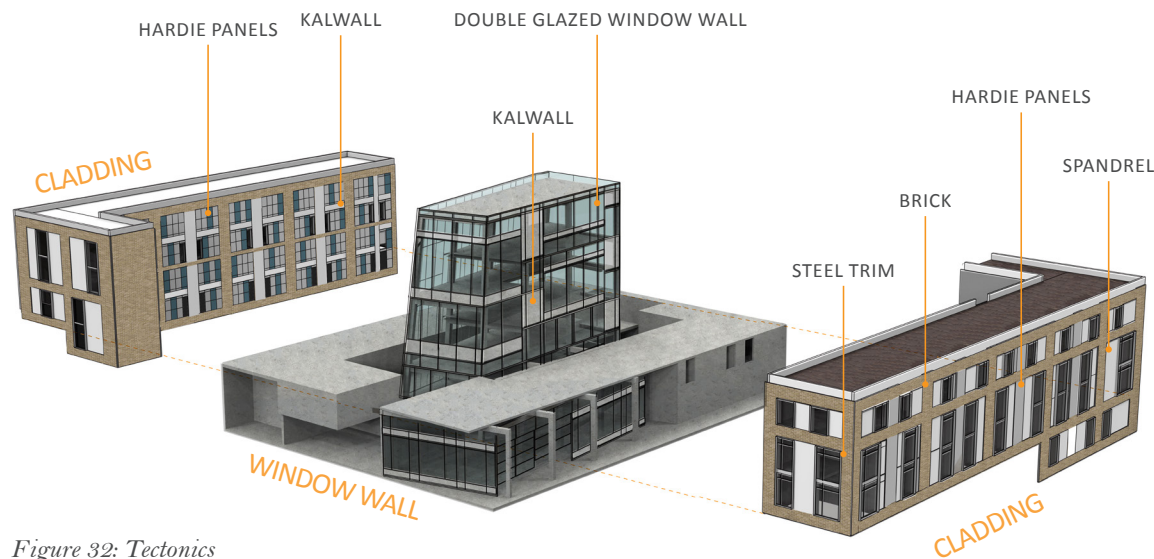


Figure 32: Tectonics

The building development reinforces the mass of the outer residential components juxtaposed with an object or a jewel inside. The exterior consists of brick cladding with double height loft windows and hardie panel in between each unit. Within each brick pier is a sense of play between the windows, the spandrel glass and hardie panel to add character to each unit and represent the artists inside. The Playhouse is wrapped in double glazed window wall and Kalwall to allow it to glow and maintain luminance within the box.

Figure 33: Jewelbox/View From Jackson Street

The view from Jackson Street shows the facade of the exterior, the development at the street level, and the Playhouse revealing itself at the top and the Showhouse spilling out at the ground. Also shown is a view toward the interior courtyard, giving glimpses of activities surrounding the playhouse.



Figure 34: Showhouse

The view from the Showhouse depicts the transition from the street to the commercial uses off the ground level. Transparency allows for activities to bleed through the threshold and bring life to the neighborhood. Also shown is the concrete structure drawing people in from the street toward the Playhouse.



Figure 35: Impromptu Activities

The view from the corridors shows the volume of the playhouse penetrating the courtyard with the surrounding living units. Glass window wall and Kalwall are used to allow transparent activities as well as a sense of enclosure and privacy. Additionally, there is space embedded within the circulation that allows for impromptu activity as depicted by the two figures in the foreground.



Figure 36: Impromptu Activities

Image showing a rehearsal within the Playhouse, emphasizing the transparency and a connection to the outdoors.

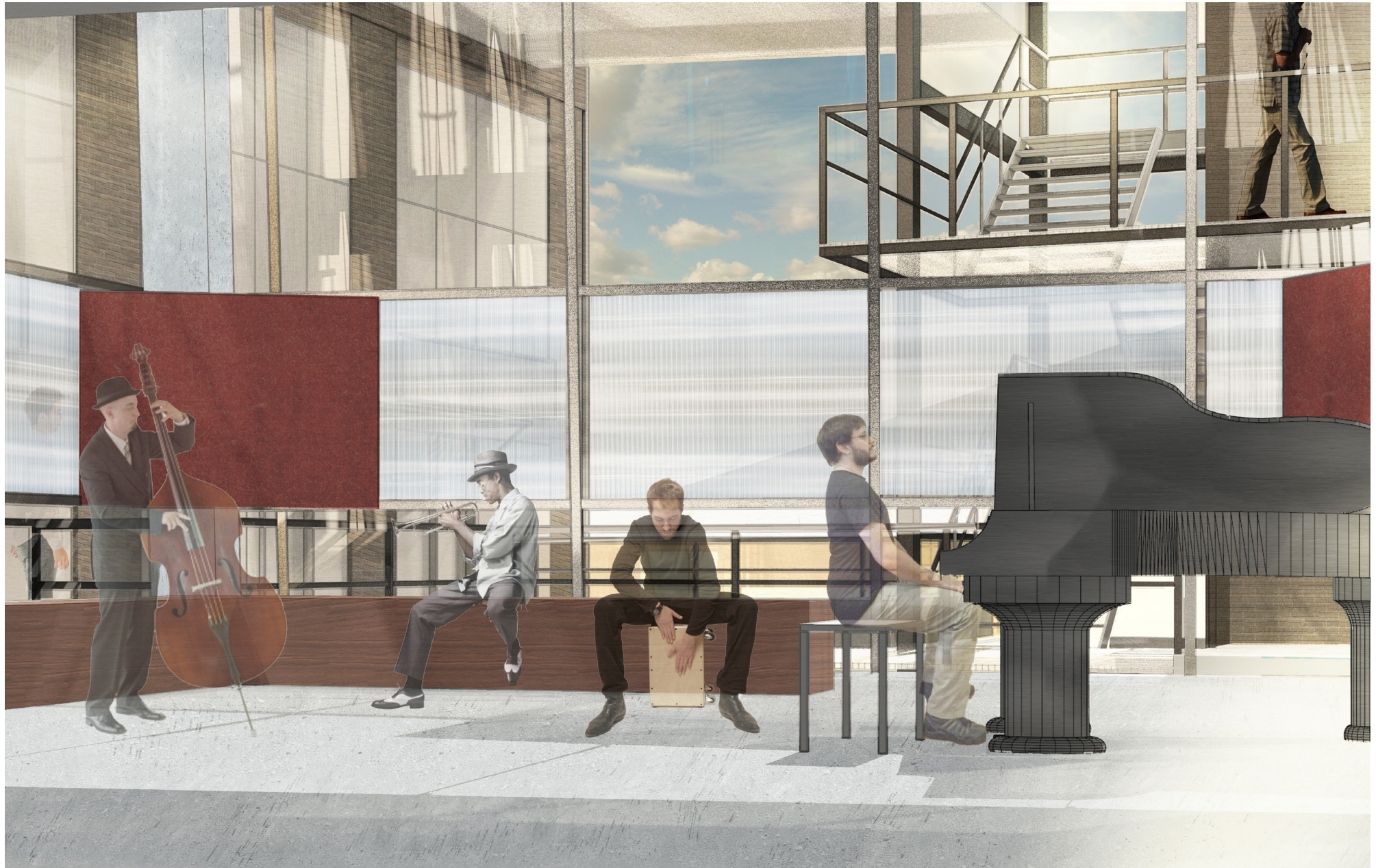


Figure 37: Catwalks

View from the catwalks showing activities within Playhouse — individual practice rooms. Also shown are the front doors to the housing units and the connection to the outdoors. The proximity of the work spaces to the housing units allow for convenient access while also being managed as shared space.





Figure 38: Roof Deck

View from the roof deck, the point at which shared space transitions from the introverted courtyard and connects back to the city at-large. The space can be used for events and impromptu jam sessions to encourage collaboration and foster a sense of community.

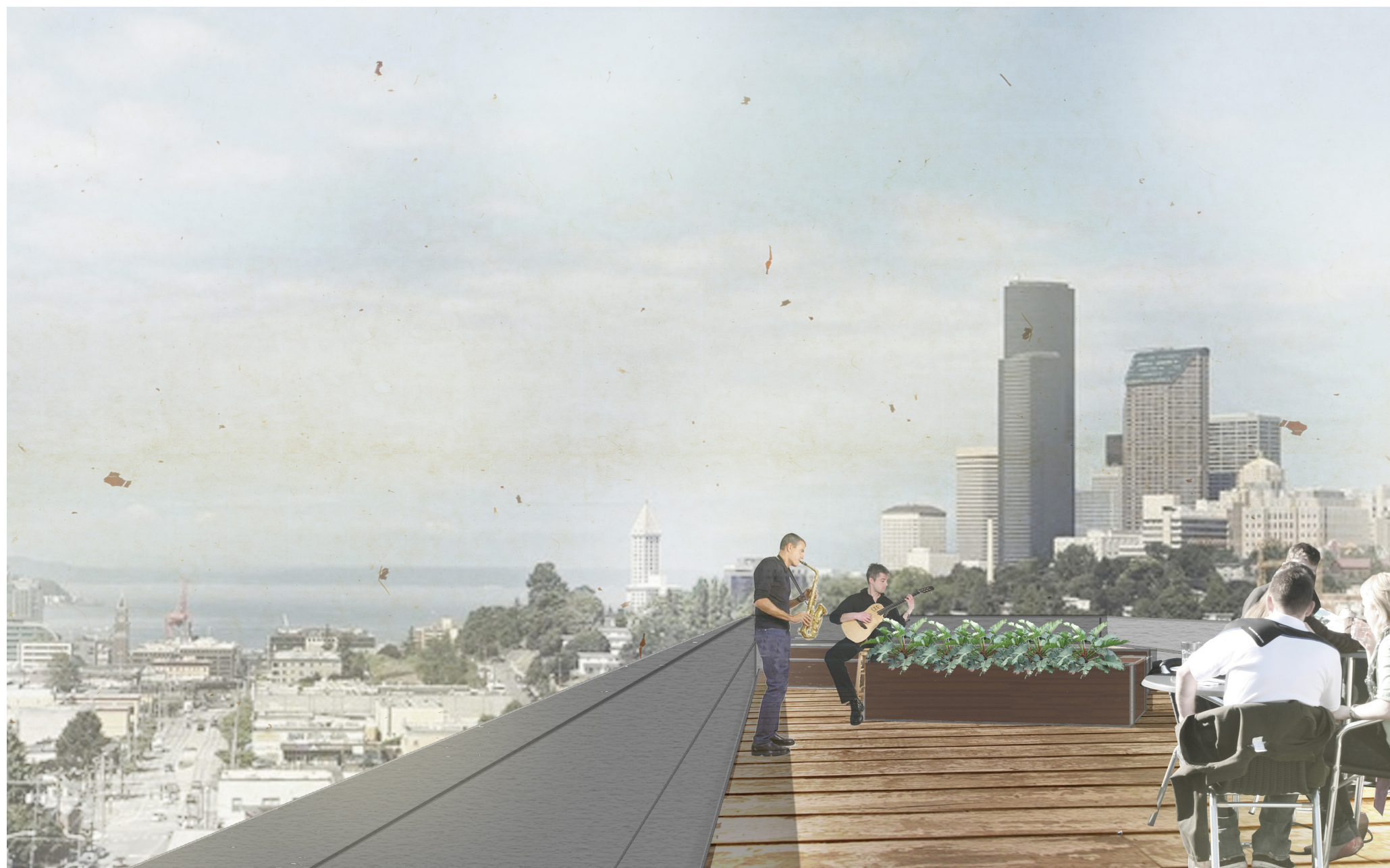
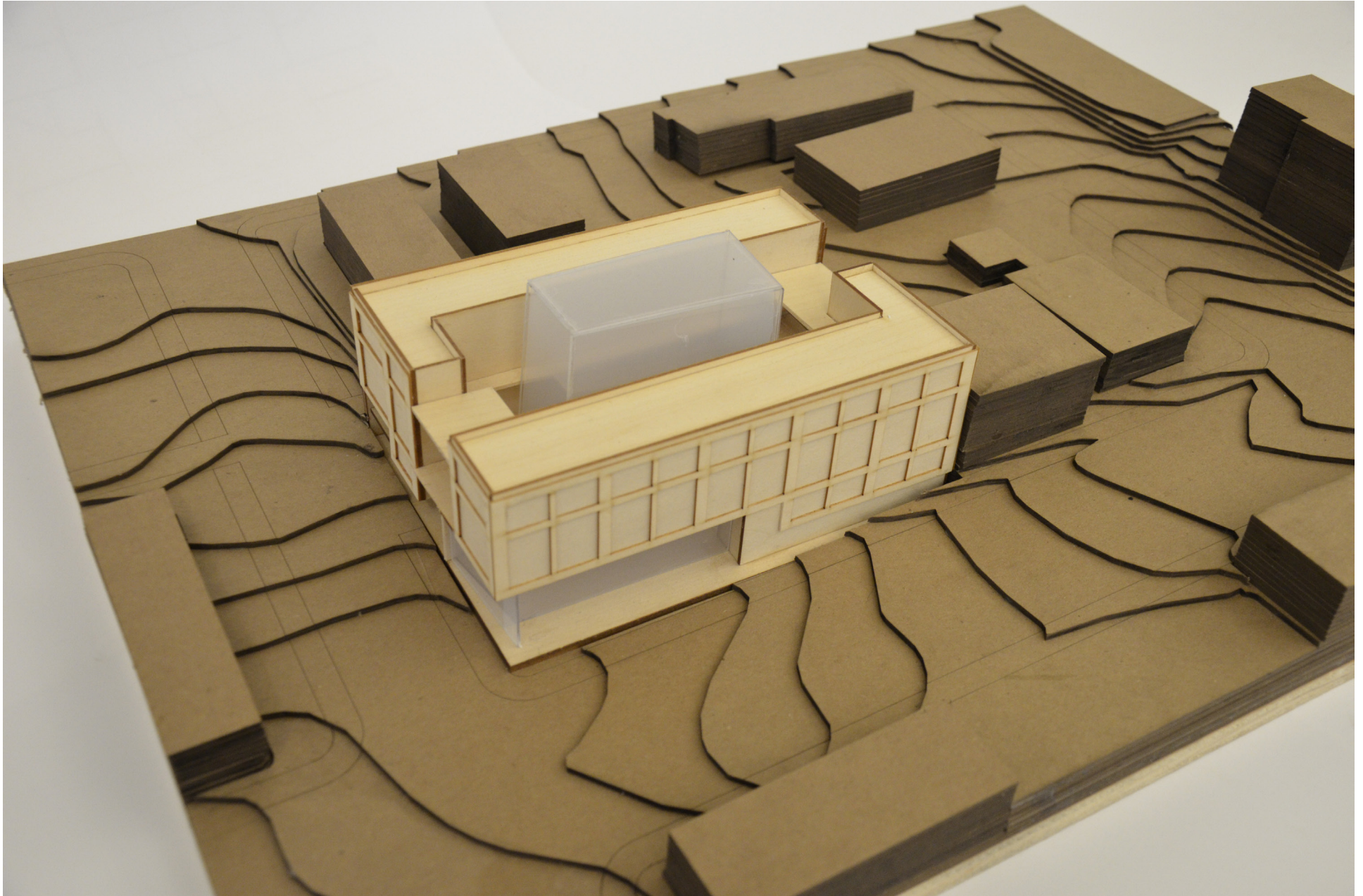
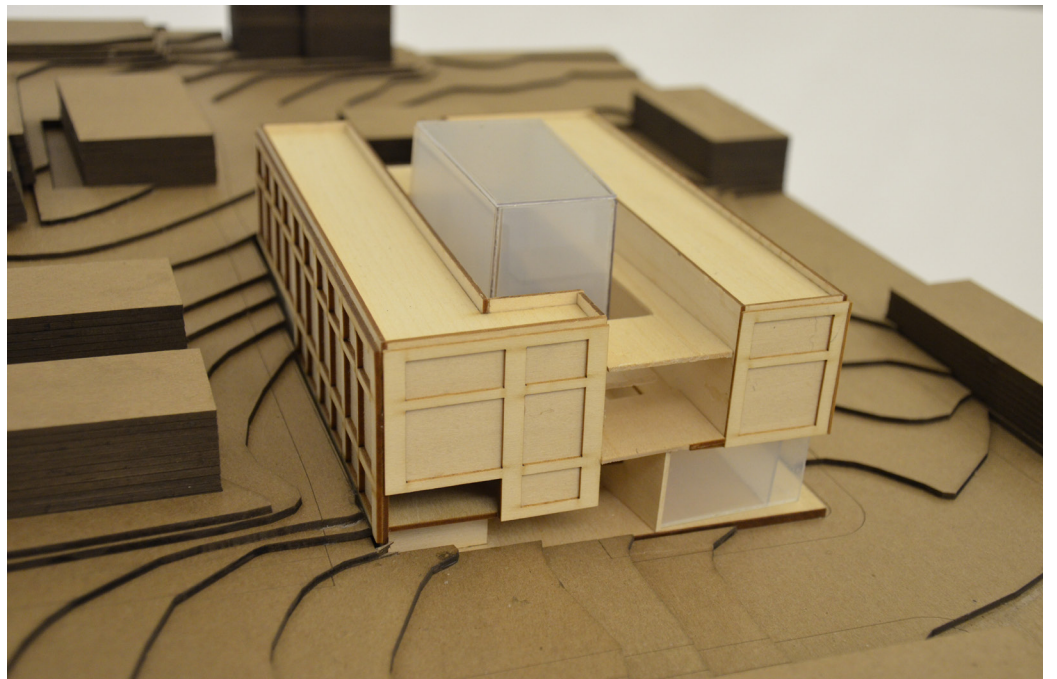
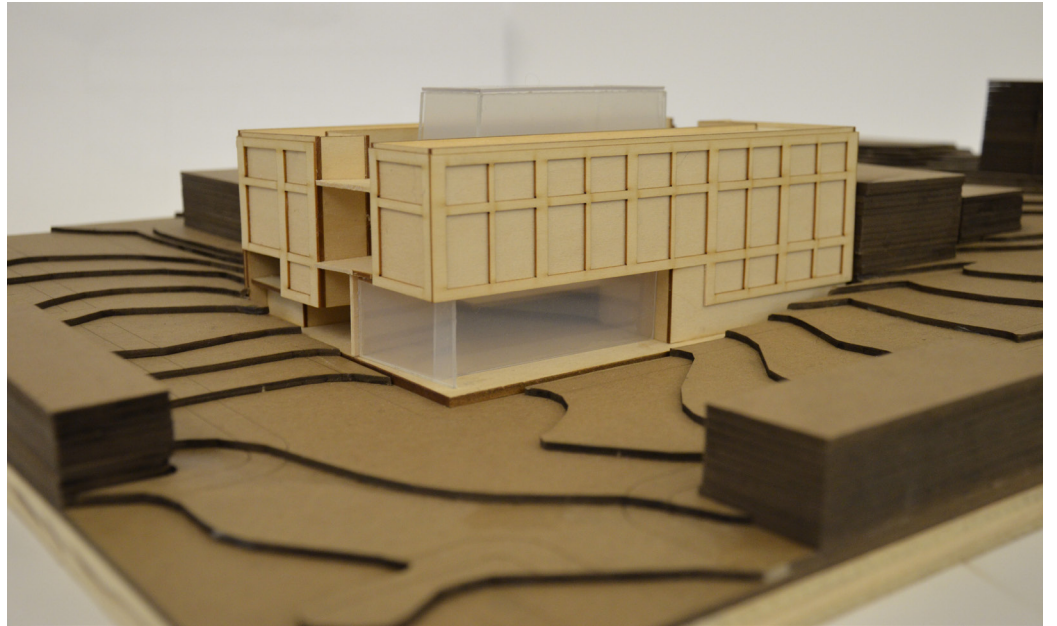


Figure 39: Jewelbox/Site





CHAPTER 5 | Conclusion

This thesis proposes the unlikely integration of two very different programs: multi-family housing and musician's practice and work spaces. The resulting building is a variation on the standard typology of artist live-work housing.

The design process began with the investigation of ways in which the environment of enculturation and immersion found in schools could be recreated in a primarily residential context. The result is a celebration of the ideal that musicians can and should live together and share facilities in an affordable and cooperative environment. At the same time, residents learn, teach, practice, and perform among like-minded peers and colleagues on a daily basis. Residents also benefit from a variety of spaces ranging from public, private, shared, individual, formal, and informal.

However, music involves sound while daily life requires a modicum of silence. Making music in one space prohibits others from using that same space for a separate musical activity. Thus the design demands both sound protection and rooms that are isolated from one another by both distance and a variety of construction techniques. In so doing, the design provides users choices of how engaged with music-making they can be at any given moment.

The design addresses relevant issues related to the immediate site and the neighborhood. As discussed in the site analysis, the Central District was once a destination for music and nightlife, but has since lost this identity due to social and policy changes throughout the 20th century. It continues to experience dramatic change and population growth while also struggling to maintain its identity as an arts community. This thesis embraces the history of the neighborhood while anticipating the needs of the future.

While the design specifically addresses the needs of musicians, it serves as a model of living and working collectively and collaboratively for many artistic disciplines. The arts in particular face extreme challenges in today's consumer-driven economy and the rising cost of urban

living often results in a lifetime of financial instability for artists. While this thesis cannot solve these larger economic issues, it proposes a means to minimize the risks of such career choices and provide the support required to increase chances of success. Artist housing embodies the potential to be more than the combination of residences and shared space. It can provide an alternative to the way artists actually live, learn and work, in the city while enhancing the identity and quality of life within the city itself.

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