

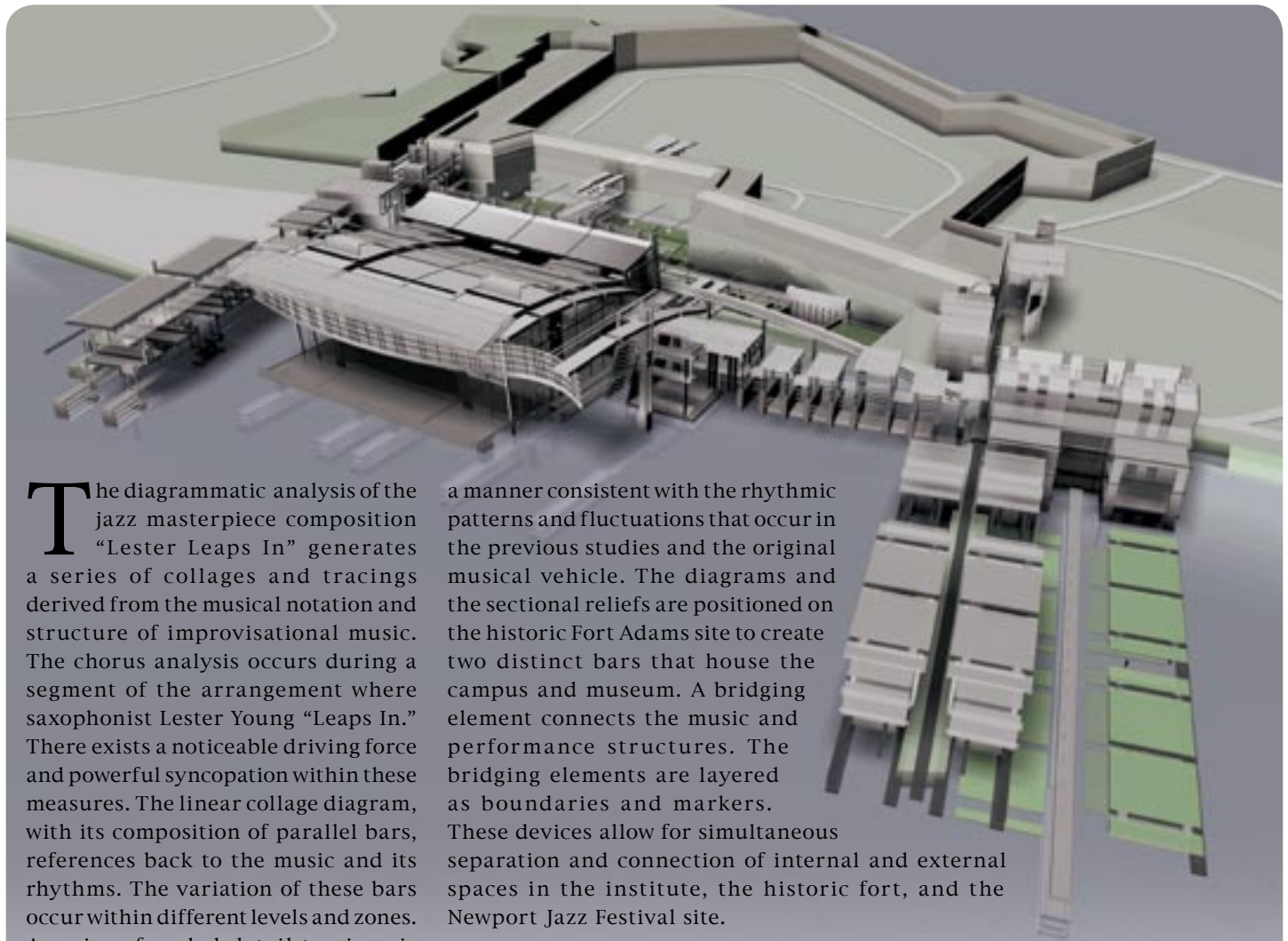
Institute for Jazz Studies at Fort Adams

College of Architecture
TEXAS TECH UNIVERSITY
Lubbock, Texas

AWARD OF DISTINCTION IN
ARCHITECTURAL DESIGN
ALSO SEE PAGE #4.



BY JEFF OLGIN, FOURTH YEAR
ADVISOR: BENNETT NIEMAN, ASSOCIATE PROFESSOR



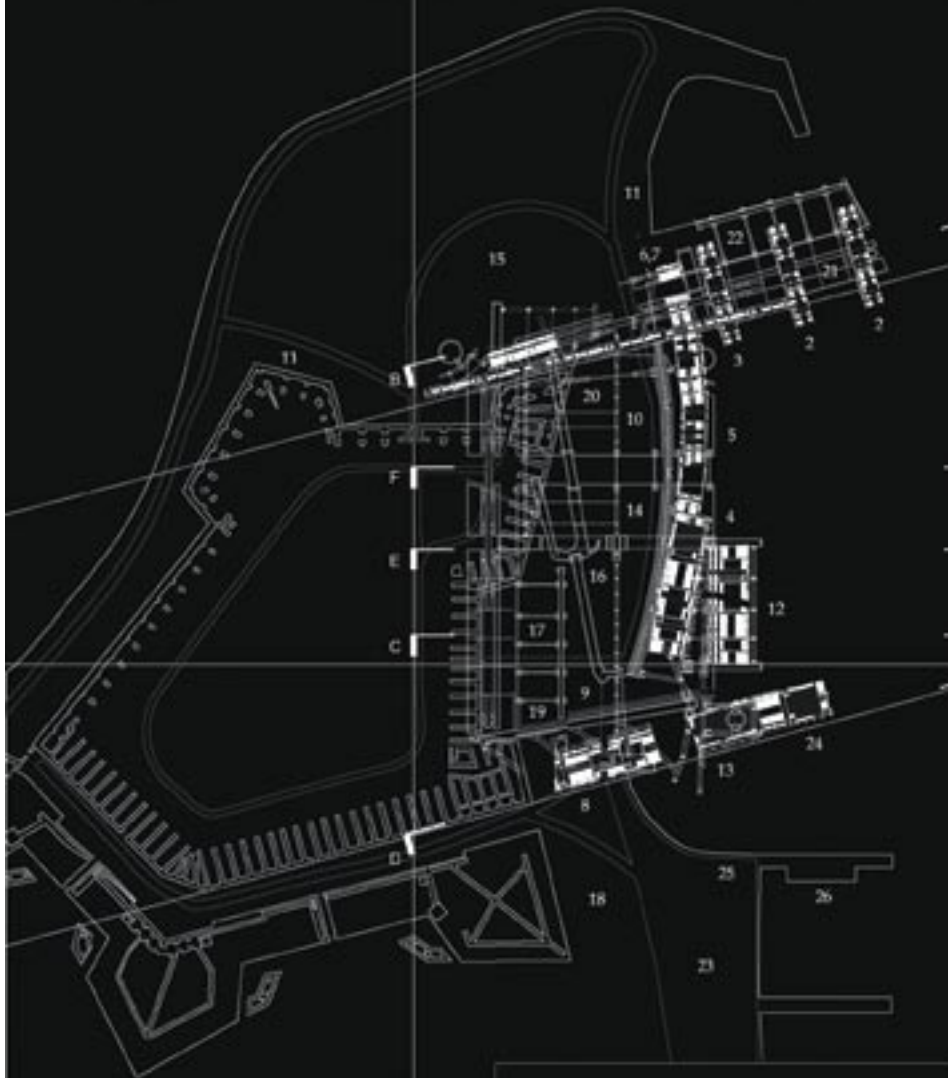
The diagrammatic analysis of the jazz masterpiece composition “Lester Leaps In” generates a series of collages and tracings derived from the musical notation and structure of improvisational music. The chorus analysis occurs during a segment of the arrangement where saxophonist Lester Young “Leaps In.” There exists a noticeable driving force and powerful syncopation within these measures. The linear collage diagram, with its composition of parallel bars, references back to the music and its rhythms. The variation of these bars occur within different levels and zones. A series of scaled detail tracings is derived from the structures seen in the diagrams. These layered line tracings act as a bridge between the diagram sequence and a sectional analysis. The spatial relationships found in the line tracing templates are reconfigured into speculative relief sections and layered section models.

The Institute for Jazz Studies requires the following major programmatic components: campus, tourist traps, performance, gardens, plazas, and transportation. The program is sited in

a manner consistent with the rhythmic patterns and fluctuations that occur in the previous studies and the original musical vehicle. The diagrams and the sectional reliefs are positioned on the historic Fort Adams site to create two distinct bars that house the campus and museum. A bridging element connects the music and performance structures. The bridging elements are layered as boundaries and markers. These devices allow for simultaneous separation and connection of internal and external spaces in the institute, the historic fort, and the Newport Jazz Festival site.



program



Institute for Jazz Studies

Campus

| | |
|-----------------------|---|
| Administration | 1 |
| Dorms | 2 |
| Lecture Halls | 3 |
| Rehearsal Halls | 4 |
| Rehearsal Cells | 5 |
| Jazz Research Library | 6 |
| Jazz History Archives | 7 |

Tourist Traps

| | |
|------------------------|----|
| Jazz History Museum | 8 |
| Monk's Dream Bookstore | 9 |
| Market/Kiosks | 10 |
| Refreshment Bars | 11 |

Performance

| | |
|---------------------------|----|
| Jazz Concert Hall | 12 |
| Lester Leaps In Nightclub | 13 |
| Outdoor Amphitheater | 14 |
| Newport Jazz Festival | 15 |

Gardens

| | |
|-------------------|----|
| Jazz Sound Garden | 16 |
| Instrument Garden | 17 |
| Entry Garden | 18 |
| Water Garden | 19 |

Plazas

| | |
|-----------------|----|
| Playgrounds | 20 |
| Body Exercise | 21 |
| Informal Sports | 22 |

Transportation

| | |
|--------------------|----|
| Parking | 23 |
| Jazz Boat Dock | 24 |
| Bus Stop Stations | 25 |
| Water Taxi Station | 26 |

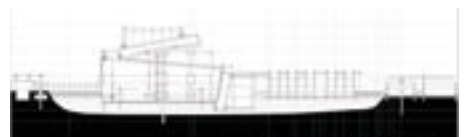
section



LAYERED PERFORMANCE HALL SPECULATIVE SECTION



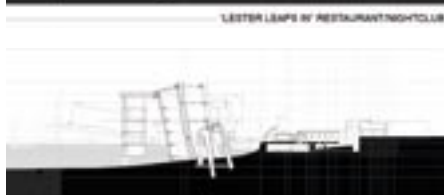
LESTER LEAPS IN RESTAURANT/NIGHTCLUB



CENTER PERFORMANCE BRIDGE ELEMENT



LAYERED JAZZ INSTITUTE SPECULATIVE SECTION



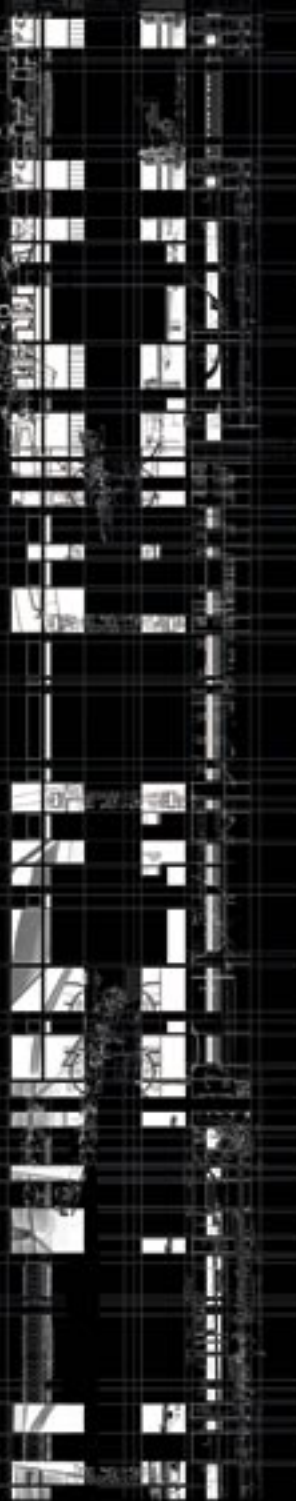
OVERALL LAYERED SPECULATIVE SECTION



JAZZ INSTITUTE CAMPUS

collage layer

The collage layer analyzes a series of images and images composed with images and images. The collage layer is a series of images and images.



SECTION A-A

SECTION B-B

SECTION C-C

SECTION D-D

SECTION E-E

SECTION F-F

SECTION G-G

SECTION H-H

Further analysis of the collage developed through the collage that was developed in the collage analysis. The collage analysis is a series of images and images.

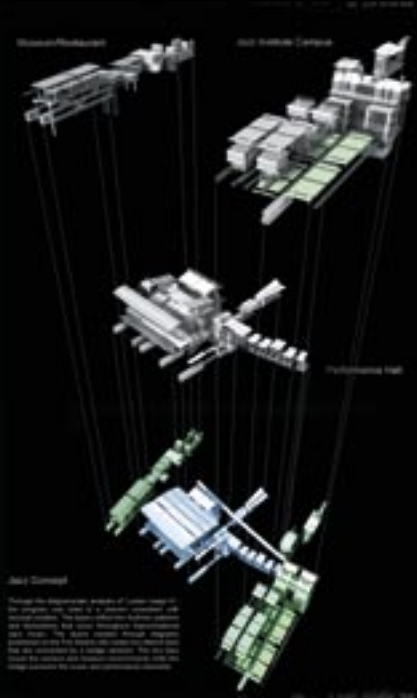
section

layer



The collage analysis developed a series of images and images. The collage analysis is a series of images and images.

trace

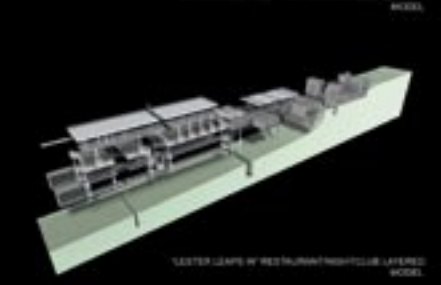
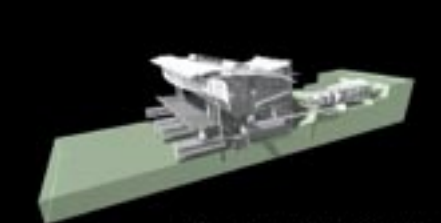
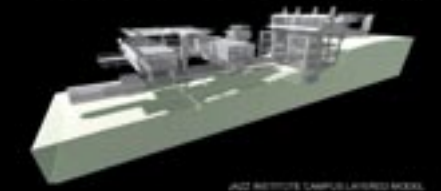


bridge

layer



relief



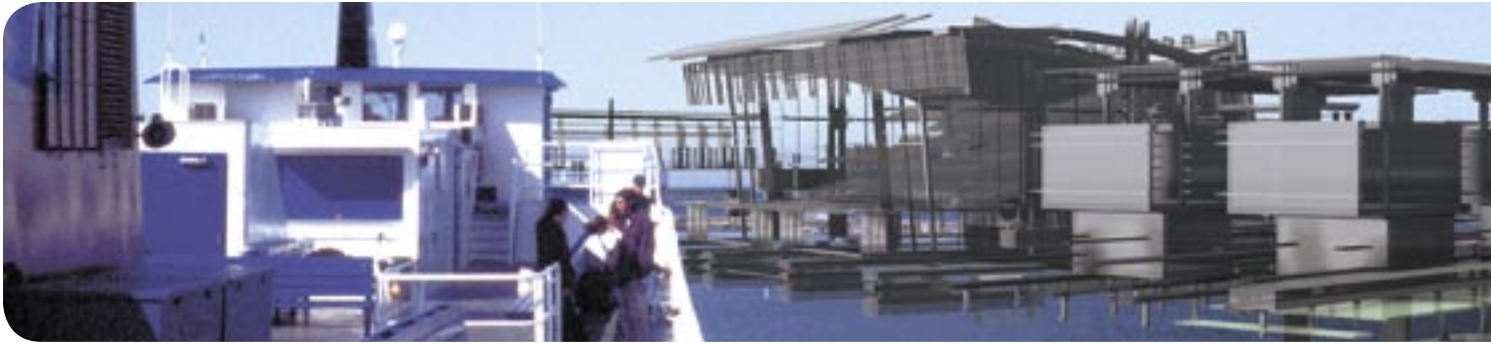
BENNETT NEIMAN
Associate Professor, Texas Tech University

JOHN MARUSZCZAK
Associate Professor, University of Texas at Arlington

KENTARO TSUBAKI
RA, Pasanella + Klein Stolzman + Berg Architects

JESSE VOGLER
Instructor, Texas Tech University

JOHN MARUSZCZAK: This is outside the pattern we have followed in terms of the critiques. In some ways it's more developed as a project. I was just surprised that what seemed to be important was the idea of the sunken garden. This idea of a bridging mechanism and the idea of a large performance hall that opens out towards the water, indicate in many ways, lines of demarcation. The jazz institute pulls up and holds the area of the jazz festival together, and the museum or public zone creates a separation between inside and outside. My criticism is that you could have pushed the volumetrics more. Right now it appears that these areas could use an adjustment of space and volumetrics in order to pursue your concept further. Would you adjust your volumetrics now in any way?



JEFF OLGIN: I found that the sections, the tracings, and subsequent reliefs didn't give me the spatial quality and experiential volumes that I was seeking. Going back to the elements within the model, I now see a more orthogonal and linear pattern. But there are also a lot of opportunities within the smaller elements to find more manipulative forms that could have been explored. I have ended up with an overall scheme that is more orthogonal and linear.

JOHN MARUSZCZAK: What is quite amazing is the way a relationship occurs between the bridge and what we are calling the fly space. I can see more tension in relating these to each other by extending the fly space and incorporating it with the bridging element. This would benefit the experience of being in this place. You could begin to create even more tension by shoving the theatre towards the campus and festival site, allowing for a more interesting volumetric that we talked about previously. The volumetrics are quite successful as you see it moving across the bridge and I would like to see more emphasis on the whole entry sequence with the water, theatre, and gardens. I think the gardens get lost in the space that occurs between water and site. There are very large components to your design that sit between these two elements and create a barrier to those who would be experiencing the gardens.

JESSE VOGLER: There are certain weak points in the bridge which I think John is bringing up. I think the biggest fault occurs on the alternate side of the performance hall. In your plans, the rehearsal and practice cells look like an ambiguous piece. There is an issue between these two bars, but in the end it is really three different things. There is the bridge itself and the area of rehearsal cells where the site begins to break apart in terms of coherently relating the bridge and bars. The bridge that arcs to get out of the way of things is just not doing anything. It's just there, super-imposed, whereas that element could really begin to lock in some of these larger areas.

JOHN MARUSZCZAK: Why is there no real sectional development of the institute bar? I just question why you had to go with a mat strategy here. I think the whole emphasis of this bar is to define the festival area. That's the heart of the whole project and I find this bar positions itself here and says, "I'm the new heart." Again maybe I'm too much of a traditionalist, but I would rather have it placed somewhere where it can be defined as an entity and not overwhelm any of the other areas. I like the idea of this edge that you have created, whereas I thought the bridge could be an extension of the stage and the overall performance.

BENNETT NEIMAN: I think once again we see a situation where he had this plan early on and the sectional development got really exciting. Since he has some experience with form-Z and the rest of the class didn't, there was an opportunity for him to go from the section to a digital relief of the scheme. There was never a reconsideration of the plan. It was an interesting idea five weeks ago. Why is this still here?

JOHN MARUSZCZAK: Right!

BENNETT NEIMAN: I also did not see the animation before this presentation. It was the last thing that was produced, but it's interesting to me that the view vignettes are more effective as an idea of the mood of the place. When you see it as a 3D animation it exposes the flaws which the jurors are revealing. When you look at

the perspective views they are more successful. The overall scheme needs a re-conceptualized plan.

KENTARO TSUBAKI: The thing that I respond to is that you need to experiment with figure ground within the existing Fort Adams structure. Because your project is in an advanced stage of development I want to go back and put myself within this place and I am not one-hundred percent sure how nice of a feeling I would have in the courtyard. It seems to feel like it's a backside of the bridging element and not incorporated well with the water that surrounds the site.

JOHN MARUSZCZAK: You actually might consider dealing more with parking. I think it would help your scheme. You have established this frontally, as if this is a public building and I think there are opportunities to flow onto the site and back into the courtyards in a way that is better connected to the space and places you are creating.

KENTARO TSUBAKI: The images are extremely provocative and intricate and it seems that there is so much going on. I think there is a way to be on a scale where you can expand and compress. If it always on the maximum, just as in a musical arrangement, where you are hearing everything at a maximum force, it is overwhelming and a little hard to take in.

JOHN MARUSZCZAK: I am encouraged by your process in the sense that I like the idea that there is this built-in chance. You are forced to experiment and forced to respond to changing circumstances where usually at this level of studio, the idea is to find a concept or a "big idea" and then hammer it out where you are judged on consistency. In those situations one never has the chance to look back at the project during the process. The projects themselves will often lack a linkage within development and thought. I enjoy the project where there is an open-endedness and the student deals with and regulates the process. You have to learn to respond to changing circumstances, which I think is more analogous to the real world.