

Luc Laporte, Le Nouveau Club Soda 1998-2000 \$2m

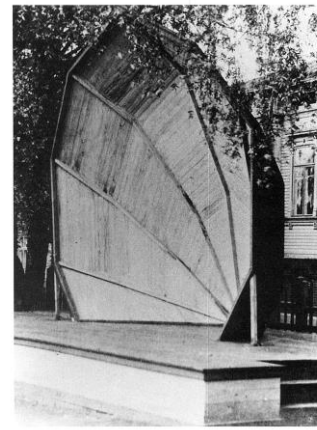


FIGURE 11
Aalto, wooden acoustic shell, temporary construction for open-air concerts, the Fagundes, Tampere, Finland, 1922.
Photo: Museum of Finnish Architecture.

Alvar Aalto, wooden bandstand, 1922

KLANG [sound] - City, Sound, Architecture, Music—Proposal for 3B 2018 Design Studio

This 3B Design Studio proposes the design of an urban and architectural setting for the creation of, and for gathering and listening to sound and music. Many cities are exploring the possibilities of enhancing their appeal to cultural producers such as musicians, and the music industry, following the examples of cities such as Austin, Texas; Nashville, Tennessee; Portland, Oregon; Seattle, Washington; Montreal, Quebec and the metropolitan conditions of New York, London, Paris, all considered key sites for music and sound work. Nashville, a business-oriented music city, accommodates artists with its many local recording studios [estimated at over 300], record labels, [estimated at 80], music publishers [an estimated 130] and some 100 live music clubs, as well as cafés for emerging artists, popular music halls, radio and television coverage of local venues, and mixed use venues such as musician Jack White's Third Man label, with venue and recording facility, or United Record, a local vinyl record pressing factory. Austin is known for its live concert nightlife. Organizations in Montréal include the Pop Montreal festival, and SAT, which recently partnered with the Paris music hall, the Gaité-Lyrique. SAT [Société d'Art et Technologie] provides a significant number of entry-level intern positions [around 200] in performance, electronic recording, research. These developments indicate the significance of access to sound and media creation facilities. Another area is that of independent radio – SkB architects designed a new facility for KEXP radio in Seattle with performance spaces (planning 400 live shows per year), coffee shop and record store.

The studio work comprises 3 main elements: design, field analysis, and programming. In the analysis phase of the studio, working singly or in small groups students will select a composer and present an appraisal of the composer's work and influence to inform and impel the design process throughout the studio. In another facet of the analysis phase of the studio, students will explore issues around the location of musical and sound creation and production in a series of cities and will collect data pertinent to the subject, such as diverse venues, artists, audience, recording studios, record labels, etc. The data translate into a series of maps, diagrammes, texts, and preliminary proposals. A field trip to a town or city and a venue whether small or local, Guelph or Toronto, or farther afield, Windsor-Detroit, Nashville, Cleveland, Memphis and/or Montreal may be an option. The students may organize an afternoon or early evening musical event. In the design phase of the studio, the students will programme a proposition for a building on a site of her or his choice, for a music hall or venue, or related built form and landscape proposal. Each student, or students working in small teams if so desired, will propose and design first a preliminary proposal, for an audition room, screening room or listening space, indoor or exterior, [review on Sept 2x]. The definition of a mixed use programme will combine elements such as recording studio, indoor and/or outdoor venue, music club and or cafés, rehearsal space, broadcast space, and ancillary spaces for an architectural design proposal at a variety of scales - more detailed development will be expected of a smaller-scale proposal [site and programme to be defined by x Oct. and final hand-in due Dec x, for reviews Dec. 7]. There will be in-progress reviews on the listening room design development, choice of the siting and draft programme on 6 Oct. The mixed use programme, and case study of the work of composer[s] whose work can be perceived spatially, accompany the design project for the final hand-in.

Suggested Composers and Themes:

abstraction, atonality- Arnold Schoenberg, Igor Stravinsky

Afrosouljazz Manu Dibango

ambient music Brian Eno ; atonality, percussion Evelyn Glennie

avant-garde Luigi Russolo, Erik Satie 'furniture music' <https://www.theguardian.com/music/2016/jun/25/erik-satie-vexations-furniture-music>

bio-region, cosmos Karlheinz Stockhausen <http://www.stockhausencds.com/>

chance operations John Cage; electroacoustic, spatialization Iannis Xenakis

electronic sound Delia Darbyshire [Dr. Who theme], Else Marie Pade, Daphne Oram

folk, poetry, rock Joni Mitchell, Leonard Cohen

improvisation Louis Armstrong, John Coltrane, Miles Davis, Charles Mingus, Thelonius Monk,

house music Frankie Knuckles [Francis Nicholl]

micropolyphony, interval, microtone - Gyorgi Ligeti

Jonathan W. Bernard, Ligeti's Restoration of Interval and Its Significance for His Later Works, *Music Theory Spectrum*, Vol. 21, No. 1 (Spring, 1999), pp. 1-31. https://www.jstor.org/stable/745918?seq=1#page_scan_tab_contents

Performance and recording - Glenn Gould; soundscapes - R. Murray Schafer



American Sound Studio, 827 Thomas Street, Memphis 1967-72



Berliner Gram-o-phone Factory, Montréal 1900

Indicative Bibliography:

Jacques Attali *Noise The Political Economy of Music*. University of Minnesota 1985

http://www.contrib.andrew.cmu.edu/~randall/Readings%20W2/Attali_Jacques_Noise_The_Political_Economy_of_Music.pdf

Belinfante, Sam and Joseph Kohlmaier, *The Listening Reader*. London: Cours de poetique 2016

François J. Bonnet, *Les Mots et les sons: un archipel sonore*. Paris: Ed. de l'Eclat, 2012, english translation:

The Order of Sounds, A Sonorous Archipelago.

<https://soundcloud.com/urbanomic/archipelagic-listening-interview-with-francois-j-bonnet>

Delia Derbyshire, see also Daphne Oram- <http://www.delia-derbyshire.org/> <http://delia-derbyshire.net/> Delia Derbyshire,

Love Without Sound, 1969, Sculptress of Sound https://www.youtube.com/watch?v=WCF_mHKBH3k

<https://www.youtube.com/watch?v=K6pTdz7Bil>

<http://www.theavidlistener.com/2014/12/women-cant-do-that-delia-derbyshire-and-electronic-music.html>

Brian Eno, *Oblique Music*. London: Bloomsbury Academic, 2016.

Glenn Gould, [The Prospects of Recording](#) *High Fidelity Magazine*, vol. 16, no. 4, April 1966, pp. 46-63,

<https://www.collectionscanada.gc.ca/glenngould/028010-4020.01-e.html>

Paul Griffiths, *A Concise History of avant-garde music from Debussy to Boulez*. New York: Oxford University Press 1978.

Jane Jacobs, *The Nature of Economies*, New York: Vintage 2000.

Victoria Newhouse, *Site and Sound: Architecture & Acoustics of New Opera Houses & Concert Halls*. NY: Monacelli, 2012

Hans Ulrich Obrist, editor Lionel Bovier, *A Brief History of New Music*. New York. JRP|Ringier, 2014.

Joshua Schuster, *The Ecology of Modernism: American Environments and Avant-Garde Poetics*. University of Alabama Press 2015 p88, Ch 3 Blues: Race and Environmental Distress in early American Blues Music.

websites:

BBC Radiophonic Workshop <https://www.youtube.com/watch?v=MA6Fb0nuAYw>

Rhona Bitner, photographer, <http://www.newyorker.com/culture/photo-booth/a-visual-history-of-rock-and-roll-room-by-empty-room>

John Cage, *Silence*, lectures and writings Wesleyan University Press 1961. dss-edit.com/prof-anon/sound/library/Cage_Silence.pdf

<https://archive.org/details/silencelecturesw1961cage> John Cage - Water Walk 'Jan 1960 on TV I've Got A Secret,

<https://www.youtube.com/watch?v=SSulycqZH-U>

Charcoalblue Practice profile <http://www.charcoalblue.com/images/company/docs/CharcoalbluePracticeProfile.pdf>

<https://luminatofestival.com/Blog/2016-04/A-conversation-with-Charcoalblue,-theatre-and-acou>

Delia Derbyshire <http://www.delia-derbyshire.org/> <http://delia-derbyshire.net/> Delia Derbyshire - Sculptress of Sound documentary 1/7

Delia Derbyshire - Love Without Sound (1969) <https://www.youtube.com/watch?v=K6pTdz7Bil>

Delia Derbyshire, BBC Radiophonic Workshop <http://www.ubu.com/sound/derbyshire.html>

Glenn Gould <https://www.theguardian.com/music/2012/sep/20/glenn-gould-wilfully-idiotic-genius>

Glenn Gould: The Alchemist (2/4) <https://www.youtube.com/watch?v=WuleTO0jrfc>

Glenn Gould on television - Richard Strauss, a personal view & The anatomy of the fugue

<https://www.youtube.com/watch?v=9ZC3onaVd7w>

Brian Eno, [Brian Eno Lists the Benefits of Singing: A Long Life, Increased Intelligence, and a Sound Civilization](#)

<http://www.openculture.com/2015/02/brian-eno-lists-the-benefits-of-singing.html>

Nicholas Edwards, Why are some concert halls acoustically loved by audiences and others are not? Concert Hall Acoustics and Lateral Sound <https://vimeo.com/169133930>

Ragnar Kjartansson <https://www.theguardian.com/artanddesign/2016/jul/17/ragnar-kjartansson-barbican-review>

Gyorgy Ligeti, *Articulation* 1958 Rainer Wehinger's visual listening score 1970s https://www.youtube.com/watch?v=71hNI_sktZQ

<http://rockandrollroadmap.com/places/studios-and-labels/other-u-s-studios-and-labels/american-sound-studio/>

Grading breakdown: Audition- Screening Room - Listening Space 10%; Composer analysis 10%; Site election and analysis 10%; Programme 10%; Midterm 10%; Final 50%

Dates: 20 September - Listening room Review; 4 October - define site programme; 25 October- in progress review; 15 November - mockup

7 December - review