

Figs. 17-18 Luc Laporte, Club Soda, Montreal, 1998

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

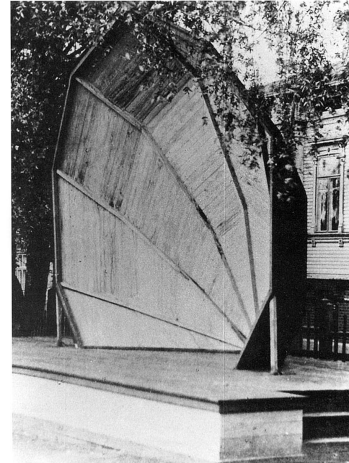


FIGURE 11  
Aalto, wooden acoustic shell, temporary  
construction for open-air concerts, the  
Fairgrounds, Tampere, Finland, 1922.  
Photo: Museum of Finnish Architecture.

Alvar Aalto, wooden bandstand, 1922

## KLANG [sound] - City, Sound, Architecture, Music—Proposal for 3b 2021 Design Studio arch393

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. Live entertainment will have to be totally rethought post-pandemic. Many cities explore the possibilities of enhancing their appeal to musicians, and the music industry, following the examples of as Austin, Texas; Nashville, Tennessee; Portland, Oregon; Seattle, Washington; Montreal, Quebec and the metropolitan conditions of Dakar, Lagos, New York, London, Paris, Sao Paulo; all considered key sites for music and sound work. Nashville, a business-oriented music city, accommodates artists with 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, a 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 many entry-level intern positions [around 200] in performance, electronic recording, research. These demonstrate 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, research and 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, or farther away and larger in scale may not be an option, so the opportunity to conduct remote research into place-specific scenes is open. The students may organize a remote 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 20-3]. 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 5 Oct. and final hand-in due Dec 10, for reviews Dec. 11-14]. There will be in-progress reviews on design development,

choice of the siting and draft programme on 26 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 final hand-in.

### Suggested Composers and Themes:

abstraction, atonality- Arnold Schoenberg, Igor Stravinsky; Afrobeat Fela Kuti, Tony Allen; Afrosoul - jazz 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 Derbyshire [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](https://www.jstor.org/stable/745918?seq=1#page_scan_tab_contents) Performance, recording Glenn Gould; soundscape R. Murray Schafer



American Sound Studio 827 Thomas St, Memphis 1967-72 R. Lozano Hemmer Sphere Packing Berliner Gramophone 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](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 tr.: *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=WCF_mHKBH3k) <https://www.youtube.com/watch?v=K6pTdzt7Bil> <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](http://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=K6pTdzt7Bil> 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=WuleTO0jrjc> Glenn Gould on

television - Richard Strauss, a personal view & The anatomy of the fugue <https://www.youtube.com/watch?v=9ZC3onaVd7w>

Recording studios - Kingston, Jamaica - <https://www.kingstontourist.com/tuff-gong-studios> Black Ark:

<https://matadornetwork.com/nights/15-worlds-legendary-recording-studios/>

<https://en.unesco.org/creative-cities/kingston>

A Brief History of the studio as an instrument parts 1, 2, 3 <https://www.ableton.com/en/blog/studio-as-an-instrument-part-1/>

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>

Brian Eno, Simon Critchley dialogue LRB (Eno on music at 18 min.) <https://www.londonreviewbookshop.co.uk/podcasts-video/podcasts/simon-critchley-and-brian-eno-bald>

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](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 selection and analysis 10%; Programme 10%; Midterm 10%; Final 50%

Dates: 23 September - Listening Room- Review; 7 Oct. – define site-programme; reading week 11-16 Oct., 25-28 October – in-progress review; 15 Nov. mockup; 9-10 December – end of term review.

### Additional Links

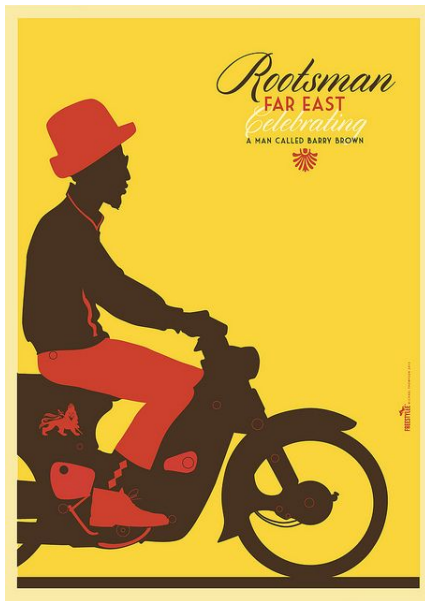
Aida Amoako, Can Music Save Museums? 31 July 2020 [Aida Amoako https://artreview.com/can-music-save-museums-electronic-design-review/](https://artreview.com/can-music-save-museums-electronic-design-review/)

Alicia Keys: NPR Music Tiny Desk Concert <https://www.youtube.com/watch?v=uwUt1fVLb3E>

Billie Eilish: Tiny Desk Concert <https://www.npr.org/2020/08/26/905493538/billie-eilish-tiny-desk-home-concert>

remote NPR concert <https://www.npr.org/2020/08/26/905493538/billie-eilish-tiny-desk-home-concert>

OMA Fondation Lafayette, Paris 2014-7 <https://miesarch.com/work/3993>



Barry Brown Freestylee Michael Thompson <https://www.freestylee.net/news/> Tuff Gong Studios, Kingston, Jamaica  
-one of the largest Caribbean recording studios

link to Lee 'Scratch' Perry: The Upsetter: The Life and Music of Lee Scratch Perry

<https://www.youtube.com/watch?v=cG-FNwBCvO8>

2021 fall – arch **393** course outline summary

**Territorial Acknowledgement:** We respectfully acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Haudenosaunee of the Six Nations of the Grand River, that includes ten kilometres on each side of the Grand River, and is within the territory of the Neutral, Anishinaabe, and Haudenosaunee peoples. (references <https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

**Course Information :** Fall 2021 arch 393 Marie-Paule Macdonald  
KLANG [sound] - City, Sound, Architecture, Music—Proposal for 3B 2020 Design Studio

**Course Description**

-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. Live entertainment will have to be totally rethought post-pandemic. The studio work comprises 3 main elements: design, research and 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, or farther away and larger in scale may not be an option, so the opportunity to conduct remote research into place-specific scenes is open. The students may organize a remote 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 21x]. 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 5 Oct. and final hand-in due Dec 9, for reviews Dec. 10-11]. 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 final hand-in.

**Learning Objectives**

By the end of the course, students will be able to:

Formulate criteria by which to select a built form site; formulate a built form programme; design a built form; design landscaping of a site and built form; sketch or design a wall section of a built form.

**Required Texts**

-a selection of a number of references located in UW Learn.

**Course Requirements and Assessment**

The studio work comprises 3 main elements: design, research and 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, or farther away and larger in scale may not be an option, so the opportunity to conduct remote research into place-specific scenes is open. The students may organize a remote 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.

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

**Topics & Schedule**

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 21]. 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 5 Oct. and final hand-in due Dec 10, for reviews Dec. 11-14]. There will be in-progress reviews on the listening room design development, choice of the siting and draft programme on 5 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 final hand-in.

Important Dates: 23 September - Listening Room- Review; 4 Oct. – define site-programme; reading week 11-16 Oct 26 25-28 October – in-progress review; 15 Nov. mockup; 9-10 December – end of term review.

### **Remote Course Delivery Platforms & Communication**

During remote learning, we will be using additional platforms to deliver, organize and share course content, learning and work. Here is a breakdown of tools we may use in this course:

UW Learn, Miro, Zoom, MSTeams, possibly others such as Cisco Webex,

**In Person Activities Planning** If course activities are impacted by a change in restrictions to in-person activities, such as changes in room occupancy limits, the instructor will communicate updated in-person activity plans. These plans may alter student plans for in-person activities.

**Course Time Zone EST** : All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2021 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2021, times are indicated in Eastern Standard Time (EST, UTC—5:00)

**COVID-19 Special Statement** Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

**Student Notice of Recording:** The course official *Notice of Recording* document is on the course LEARN site. It outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

**Late Work** Late Work may be subject to penalties. Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

**Passing Grade** The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

### **Mental Health Support**

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

**Equity, Diversity and Inclusion Commitment** At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report on instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances: A) if you feel comfortable bringing this up directly with the Faculty or person who has said or done something offensive, we invite you, or a friend, to speak directly with this person. B) If you do not wish to bring this up with this person directly, you are invited to reach out to either the either the [Undergraduate office](#), [Graduate office](#), or Director ([Anne Bordeleau](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing [equity@uwaterloo.ca](mailto:equity@uwaterloo.ca). More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia



on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their [online form](#).

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

**Academic integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the [Office of Academic Integrity](#) for more information.] **Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

**Discipline:** A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the [Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

**Appeals:** A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

**Note for students with disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

**Turnitin.com:** Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

### Course outline requirement additions:

course outline for in-person class alternate arrangement plans: Revert to remote using MS Teams for:

- a short-term (e.g., one-week) cancellation of in-person classes, whether for the particular course or University-wide;
- a longer-term cancellation of in-person meetings, whether for the particular course or University-wide;
- cancellation of in-person (midterm or final) reviews.
- accommodation that will be available for students who cannot attend classes due to self-isolation: Remote using MS Teams.

Every course outline for an in-person class should be designed with a plan that considers alternate arrangements for:

- a short-term (e.g., one-week) cancellation of in-person classes, whether for the particular course or University-wide;
- a longer-term cancellation of in-person meetings, whether for the particular course or University-wide;
- cancellation of in-person (midterm or final) examinations.
- include as much detail as possible in your plan to make students aware of possible scenarios. Where there are program, department, or faculty-wide contingency plans in place, you should ensure that your course plans are consistent with them.
- outlines should also describe accommodation that will be available for students who cannot attend classes due to self-isolation.