

# Variations on a Theme: A Jazz Institute at Corlear's Hook

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these forms emit and listen

— Le Corbusier on visual acoustics

First you learn your instrument. then you learn the music.  
Then you forget both of those and just blow.

— Dizzy Gillespie

The term vehicle was first applied in jazz by trumpeter/composer Dizzy Gillespie as a synonym of tune, describing the improviser's use of the tune as a type of machine on which he rides during his improvisation. The vehicle for this project is an investigation into the potential parallels between architecture and jazz composition. The project is submitted as a series of three improvisational "takes" for a jazz institute, proposed for the lower portion of East River Park, Manhattan, New York City.

The ability to spontaneously manipulate and articulate form, space, and light in architecture is analogous to the treatment of the structural and thematic connections, transitions, and joints present in jazz. The project reinterprets, translates, and applies jazz improvisation to architecture and urbanism.

The project begins by mapping the underlying and thematic components of a masterpiece jazz recording. The map is a musical grid; similar to the fabric of the city grids that provide the structure for developmental "takes" within the grid itself. Several iterations of musical instrument collage studies are applied to the underlying musical grid.

Jazz requires a negotiation or communication between musicians during an improvised performance. The project attempts to negotiate the conflicting forces of the site (i.e. water vs. land; road vs. river's edge; wharves and piers; dry docks and boat docks; river walls and embankments). The project also examines the resolution of existing forces based on the communication between the musical grid, the musical instrument collages, and the conflicting city grids that are pressuring the site.

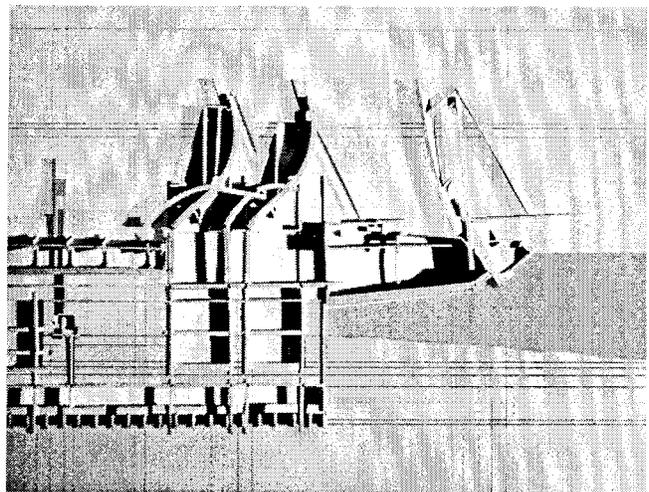
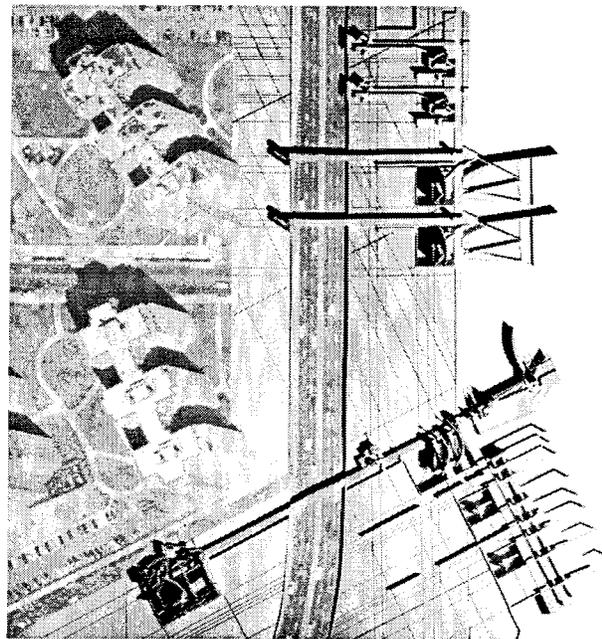


Fig 1. Ascending and Descending Orders: the negotiation of conflicting forces created by land/water edge, through the direct interaction of the musical and local grids – Brian Besold

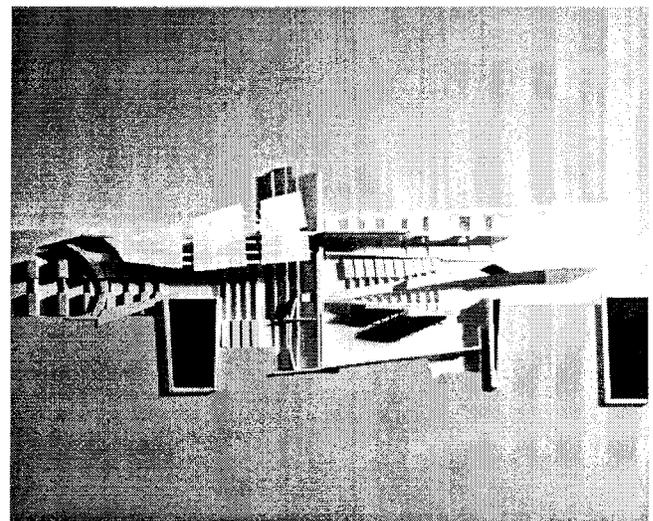
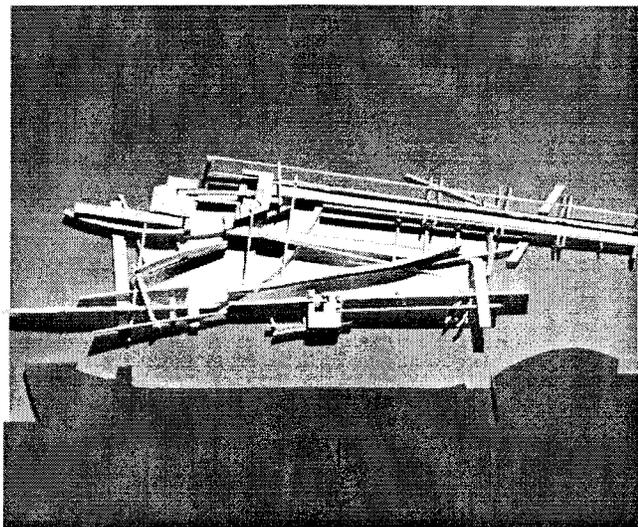
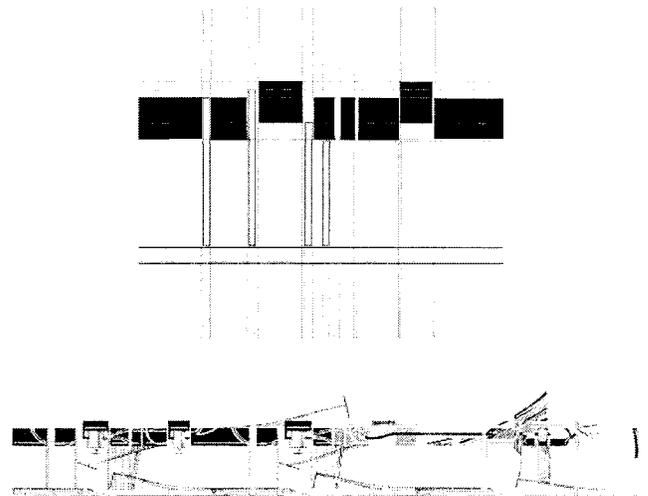
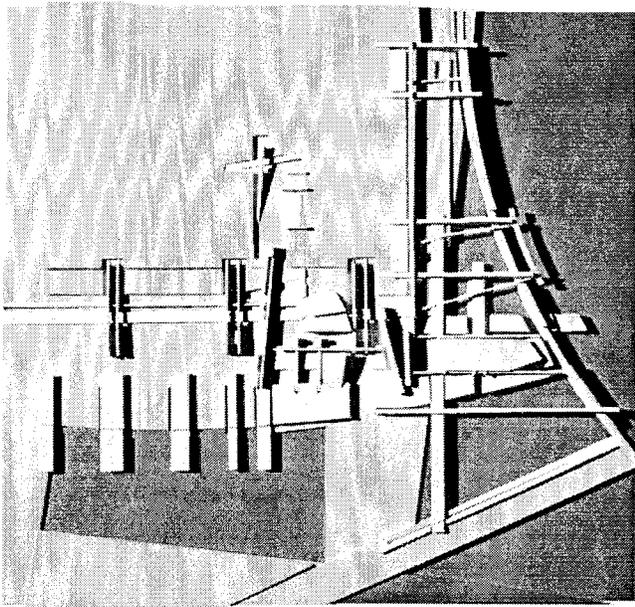
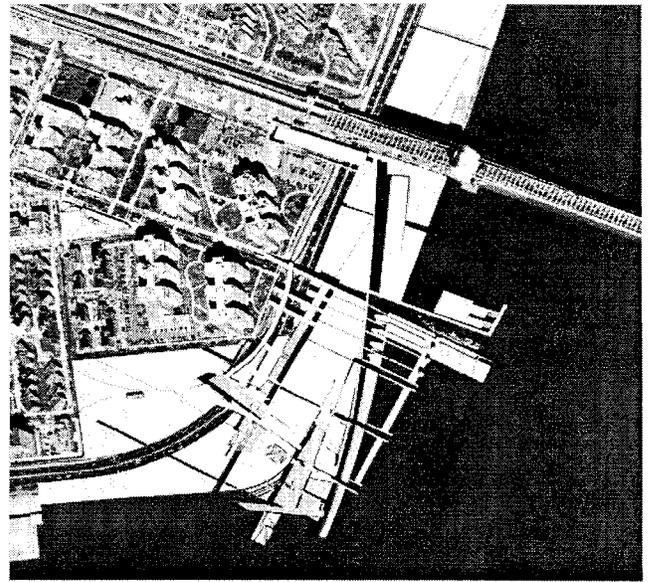
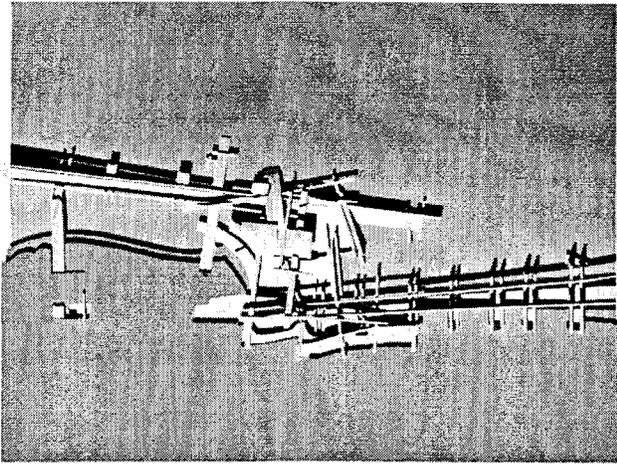


Fig 2. Suspense, suspension, & Suspended: the incremental dynamics of performance, rehearsal, and improvisation as a spatial reinterpretation of multiple places of passage – Jeffrey Braedon Stone.

Fig 3. The Bridge: a metaphorical bridge between the East River grids and the city grid, and between jazz music and architecture – Timothy Michael Morshead.