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## Jazz, Improvisation & the Importance of Collaboration

Laurie Marcotte

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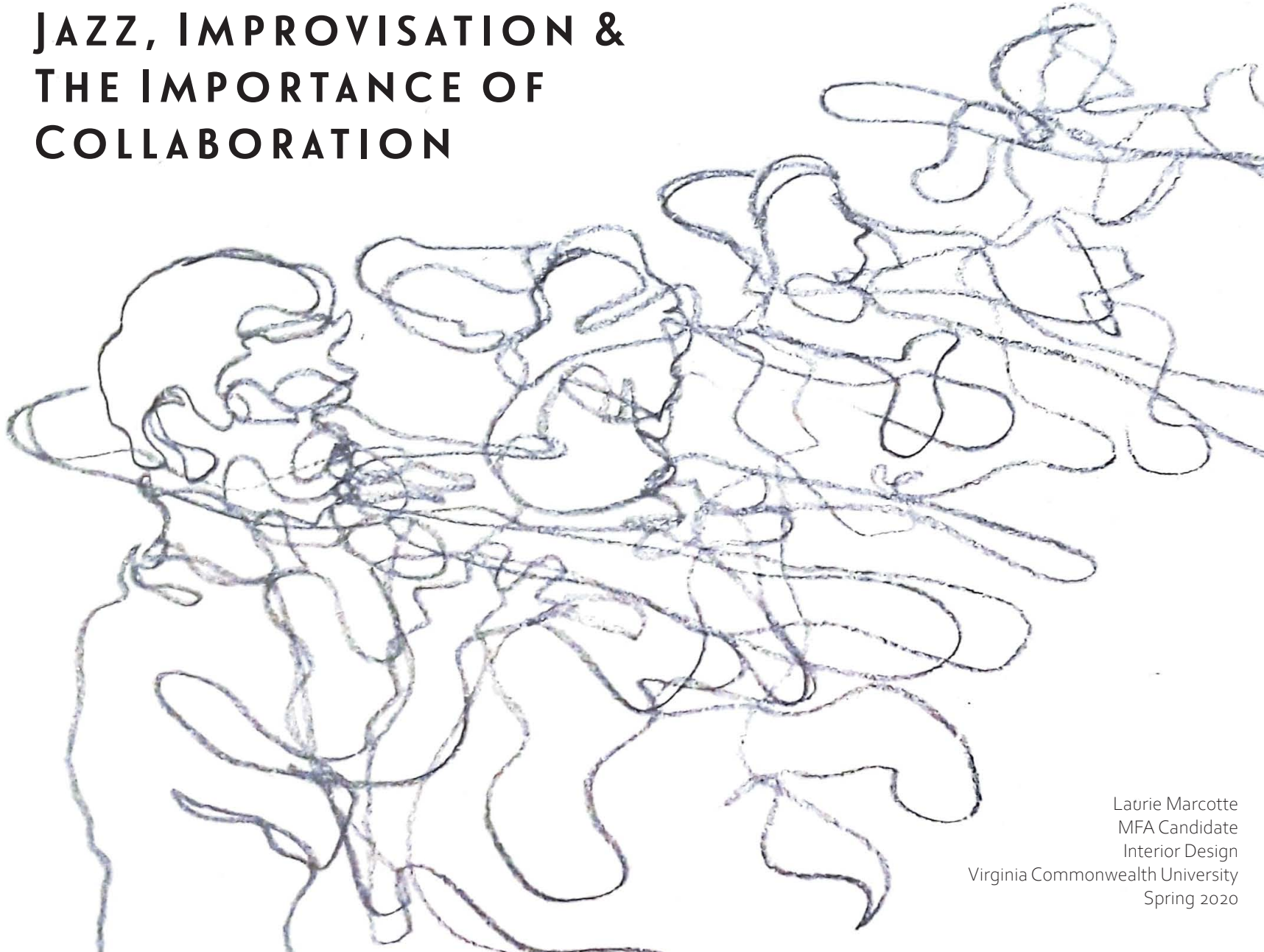
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# JAZZ, IMPROVISATION & THE IMPORTANCE OF COLLABORATION



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MFA Candidate  
Interior Design  
Virginia Commonwealth University  
Spring 2020

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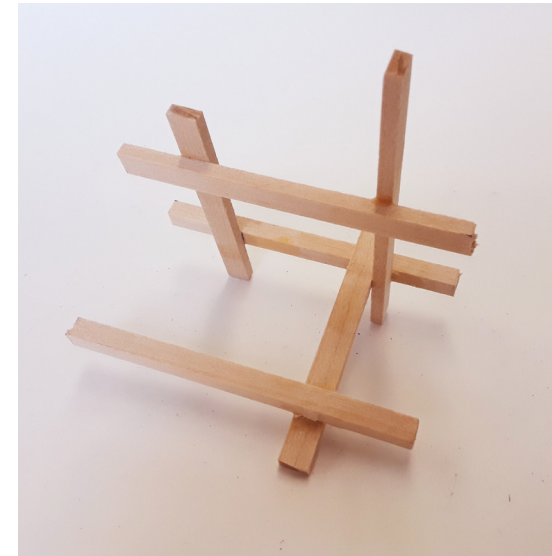
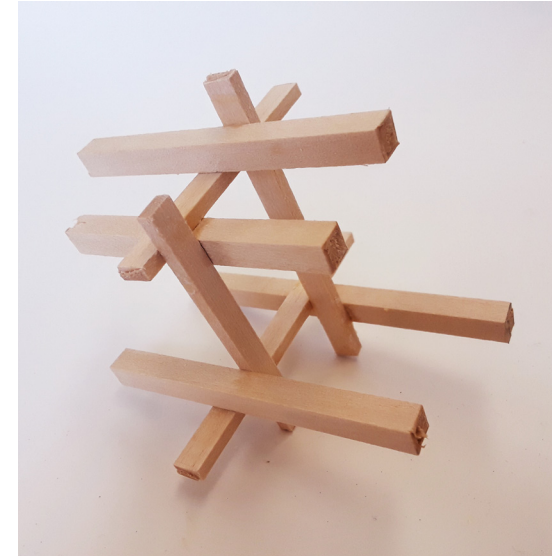
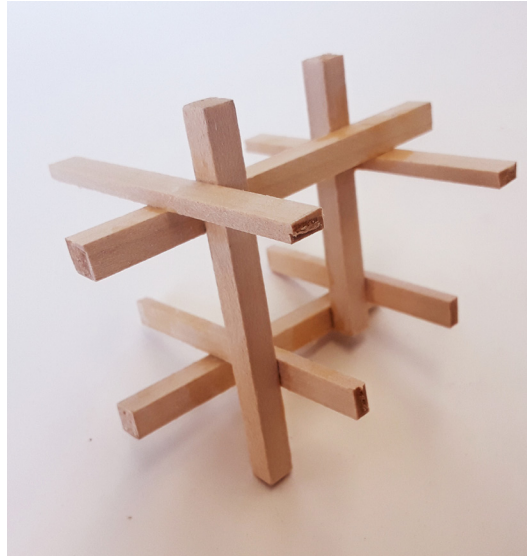
**66** Conclusion + Acknowledgements



# DECLARATION

For as long as I can remember I have had an affinity for drawing and visual art. The moment I first held a pencil began my desire to create my own personal mark upon the world. The mechanics and technical abilities of freehand drawing came natural to me, and for many years I had used this skill to explore the realm of hand rendering. Recently, I decided to take on a more practical approach and apply my artistic skills toward design. Through a combined interest in architecture and indoor aesthetics I had discovered the world of interior design. My encounter with the design world was a fortuitous event that would help give environmental and community purpose to my craft. Studying as an interior designer has guided me to see and interpret my surroundings in a more conceptual and thought provoking manner. It has allowed me to give careful consideration to the environment apart from what is apparent and conceivable.

As an interior designer I hope to exercise proper judgement in establishing meaningful and sustainable solutions for the built environment. During practice I hope to train my mind from constant application of go-to, literal interpretations in my work, but rather innovative and thought provoking forms that reflect a conceptual approach to interior space. Although I am certain to make mistakes in my design career, it is my passion for learning and simply doing the best you can that helps keep creative determination at the forefront of my mind.



**“I’M ALWAYS THINKING ABOUT CREATING.  
MY FUTURE STARTS WHEN I WAKE UP EVERY  
MORNING...EVERYDAY I FIND SOMETHING  
CREATIVE TO DO WITH MY LIFE.”**

**- MILES DAVIS**

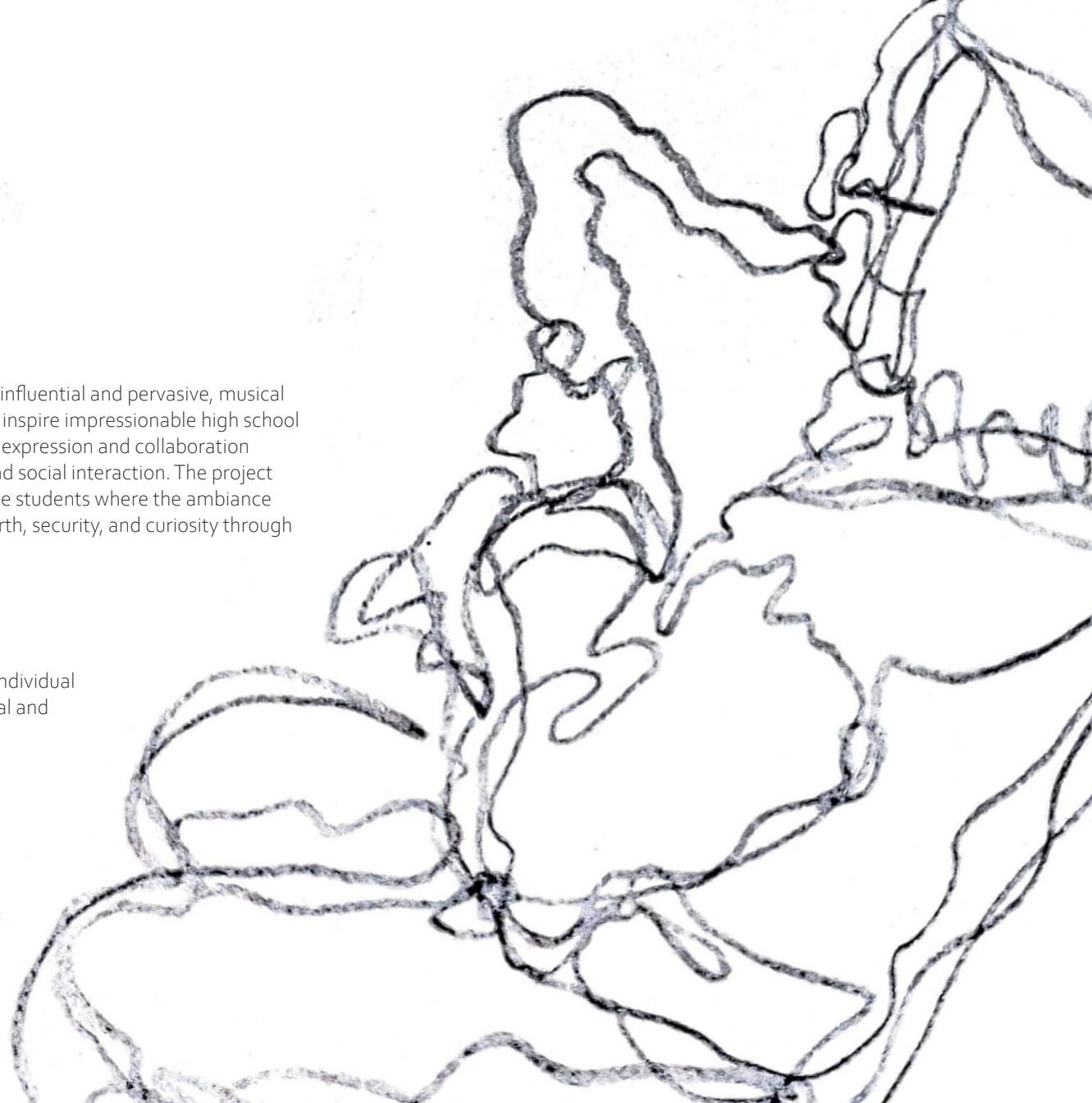
# ABSTRACT

## PROJECT STATEMENT

As one of the least popular, yet highly influential and pervasive, musical genres of modern times, jazz will help inspire impressionable high school aged students in cultivating individual expression and collaboration through an environment of musical and social interaction. The project is designed to be a safe haven for these students where the ambiance intends to promote a sense of self-worth, security, and curiosity through the engagement of jazz music.

## CONCEPT STATEMENT

The project celebrates harmony and individual expression through the improvisational and collaborative efforts of jazz music.



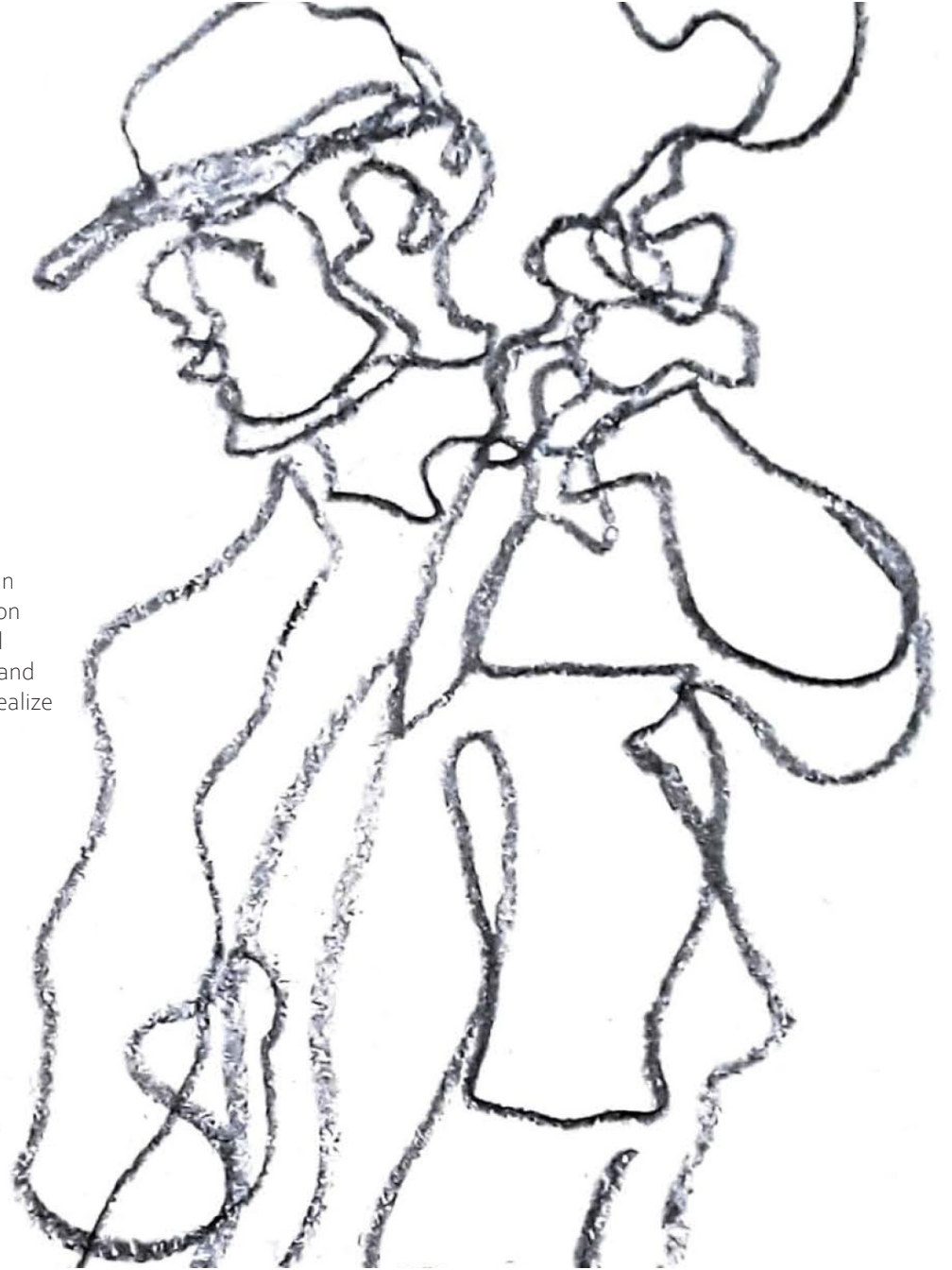


## **MOTIVATION**

It is commonly accepted that music education has a positive impact on a child's development. According to a study reported in Neurological Research, musical training scored higher than computer training in measuring spatial-temporal ability. In the case of jazz, its onset represented a turning point in American history where people of different cultures were able to connect with one another through a mutual love of music. This showcase of power and influence, although panned by classicists for its unconventional musical style, has established jazz as a respectable art form in American history and culture.

## ISSUE

The high school years are known to be a vulnerable and often awkward period in a person's life. Identity and self-exploration emerge as prominent issues that can shape how high school students interact with their environment. Without an outlet and support, students may risk missing opportunities that help realize their creative potential.







## **METHODS**

As a celebration of jazz and musical collaboration the project seeks to instill creative growth in the minds of high school students through resources that bring jazz out of obscurity and into a spotlight of innovation. One of the project's goals sees to the encouragement of students to mingle with and learn from their peers, whether lounging in front of its extensive music library or practicing a ditty in one of its quirky jam rooms. Although the project targets traditional jazz, students of all musical backgrounds are welcome to bring their desired instrument to share with others. Lastly, a spacious performance area designed to accommodate various musical setups will not only give students the opportunity to display their talent and skill, but as a mode to cheer and support their peers.

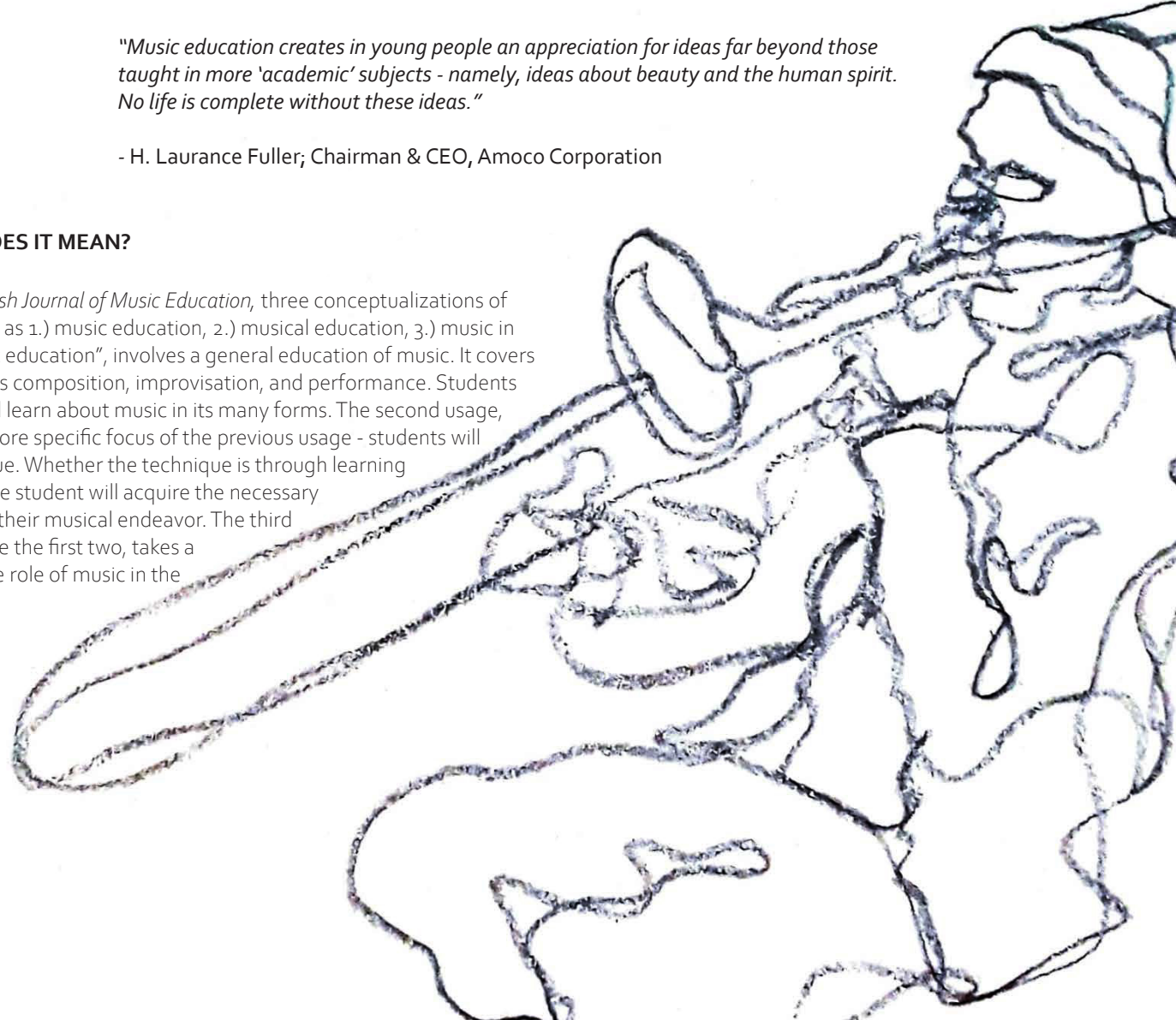
# RESEARCH

*"Music education creates in young people an appreciation for ideas far beyond those taught in more 'academic' subjects - namely, ideas about beauty and the human spirit. No life is complete without these ideas."*

- H. Laurance Fuller; Chairman & CEO, Amoco Corporation

## MUSIC EDUCATION: WHAT DOES IT MEAN?

According to an article in the *British Journal of Music Education*, three conceptualizations of music education could be labeled as 1.) music education, 2.) musical education, 3.) music in education. The first usage, "music education", involves a general education of music. It covers music generative activities such as composition, improvisation, and performance. Students will be able to simply listen to and learn about music in its many forms. The second usage, "musical education", involves a more specific focus of the previous usage - students will be trained in performing technique. Whether the technique is through learning an instrument or vocal lessons, the student will acquire the necessary knowledge and skills to carry out their musical endeavor. The third usage, "music in education", unlike the first two, takes a broader approach by studying the role of music in the general education of learners.



The evidence of the positive effect music education has upon the brain is widespread throughout the media and beyond. The “call and response” paradigm in jazz is a musical conversation that is physically demanding for young minds. Children are trained to have improved hand-eye coordination, discipline, patience, memorization, and creative thinking as a result of jazz training (Klemm, 2014).

At the high school level, safe havens of music, theater, dance, and visual arts programs have proven to be a strong influence in curbing violence, drug abuse, and drop-out cases. (Reich, 1997) Research shows that the absence of normal “play” behavior during childhood, such as those activities that serve no function other than to bring pleasure and delight, is highly correlated with violence in adulthood. Activities of the arts such as song, dance, music, and shared engagement around a language all help in developing the expectation of joy yet to come (Hutton, 2016). In the case of examinations, students with coursework/experience in music performance scored higher on both verbal and math portions of the SAT than students without (American Music Conference, 1997).



Research indicates that sometime around the end of the 19th century a growing body of musicians in New Orleans were developing a type of music that could be described as what would later be called "jazz". The style of music was a blend of American and European classical music and African folk songs inspired by West African culture. Jazz remained primarily an African American contribution to New Orleans's and eventually the entire nation's culture. However, like all cultural contributions of high influence, jazz no longer remained the exclusive property of the giver. It became part of the broader cultural gene pool and was embraced enthusiastically by musicians of all walks of life. Although panned by classicists in its early days, jazz is now regarded in North America with cultural prestige and institutional support (Gioia, 2011).



## CULTURAL INFLUENCE

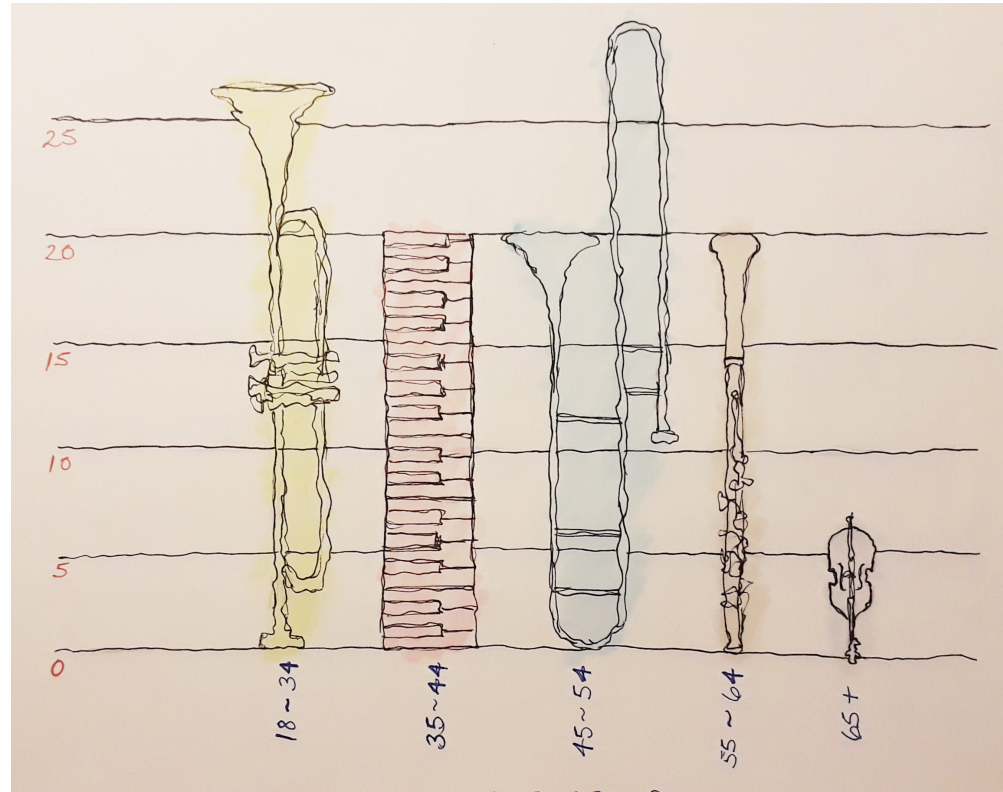
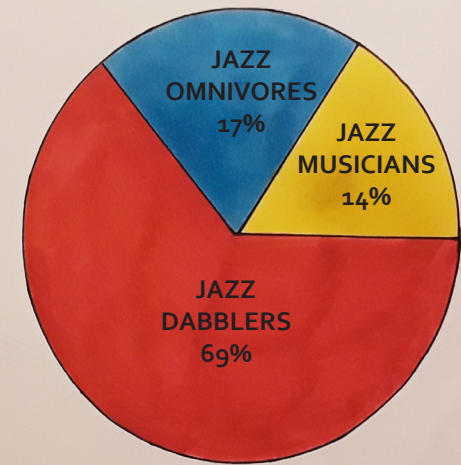
According to John Edward Hasse, curator of American music at the Smithsonian Institution's National Museum of American History, the number one problem facing jazz is not a shortage of talented musicians but a shortage of audience. Jazz Appreciation Month (JAM), observed every April, was born out of his vision to expand "awareness of the music, both as history and as a living art form."

A study in the U.S. conducted by the *Jazz Audiences Initiative* reports the ages of jazz listeners.

18-34: 26%  
 35-44: 20%  
 45-44: 28%  
 55-64: 20%  
 65+: 6%

A recent study in the U.S. conducted by the *Jazz Audiences Initiative* reports the percentage of various jazz listening types. Jazz musicians comprised 14% of the report.

Jazz omnivores, whose consumption of music consists mainly of jazz, comprised 17%. Jazz dabblers, people who are casual listeners or comfort seekers, comprised the majority slice at 69%.

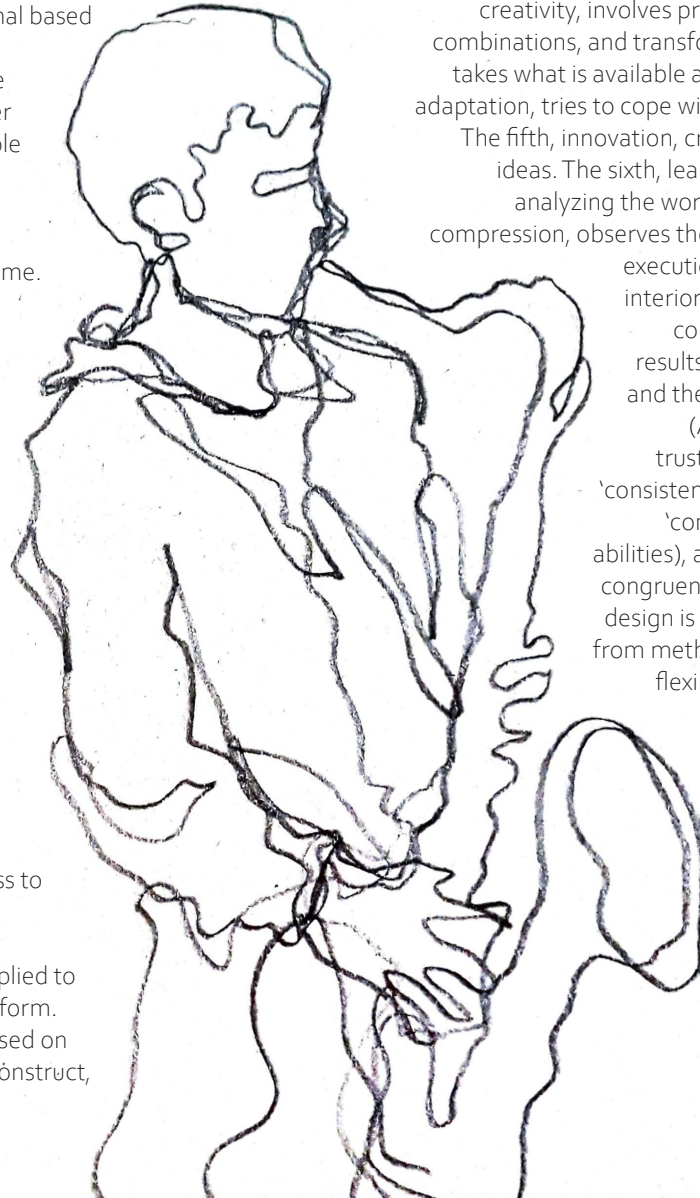


## IMPROVISATION & HOW IT RELATES TO DESIGN

Jazz remains the most widely taught improvisational based music genre in the North American school system, and the only improvisational based genre available for formal study. While improvisation exists in other musical genres, with jazz it plays a much deeper role and is tied to its spirit and essence. As one of the most articulated expressions of creative behavior, improvising challenges the musician to a range of activities to be carried out simultaneously in real-time. These activities include the ability to generate and evaluate rhythmic sequences, coordinate with other musicians in an ensemble, and execute elaborate motor-functions. The real-time nature of improvisation induces a challenging effort for the musician which prompts them to activate information processing. (Biasutti, 2017).

An excellent analogy for the structure of improvisation is that of an everyday conversation. The format of a conversation is something that we unconsciously learn through listening and imitation. There is no given script for any conversation, but a common format that involves a greeting and a set of back and forth responses. Depending on the participants, the conversation can range from dull to stimulating. The overall flow and feel of the conversation are dependent on the participants' intent and openness to interaction with one another. (Gunnison, 2012).

In the case of interior design, constructs can be applied to those of jazz improvisation in a seemingly parallel form. The first construct, intuition, is decision making based on previous knowledge and experience. The second construct,



creativity, involves profound and deliberate interpretations, combinations, and transformation of ideas. The third, bricolage, takes what is available at hand to address an issue. The fourth, adaptation, tries to cope with unforeseen external circumstances.

The fifth, innovation, creates new processes to stimulate new ideas. The sixth, learning, is simply observing and critically analyzing the workflow. The seventh and final construct, compression, observes the time between learning, thinking, and

execution (Leybourne, 2009). In both jazz and interior design, it is trust that helps bind these constructs together to produce desirable results. Trust helps improve directional focus and the overall "togetherness" within a group

(Anderson, 2018). In jazz improvisation, trust can be defined in "three dimensions":

'consistency trust' (people abide to their words), 'competence trust' (having faith in other's abilities), and 'goodwill trust' (openness and goal congruence) (Kamoche & Cunha, 2001). Interior design is an ever-growing industry that benefits from methodologies that promote structure and flexibility in order to quickly respond to the needs of fast-changing environments such as new product development and technology. Designers must incorporate some level of improvisation in their work in order to respond to their collaborators in an impartial manner to successfully address the issues of their end-users.

# PRECEDENTS

## SONOROUS MUSEUM

**LOCATION:** Copenhagen, Denmark

**DENSITY:** Urban

**YEAR:** 2015

**DESIGNER:** ADEPT, CREO Arkitekter A/S

**TOTAL UNIT AREA:** 3,500 sq m

Housed in a 1950s era building, the Sonorous Museum is an educational refurbishment project by the Danish National Museum designed to acoustically adapt four studios to specific musical groups: strings, brass, percussion, and mixed instruments.

The four sound spaces are clad in wood veneer that are uniquely structured to acoustically fit each of the four instrumental groups.



Figure 1



Figure 2



Figure 3



Figure 4

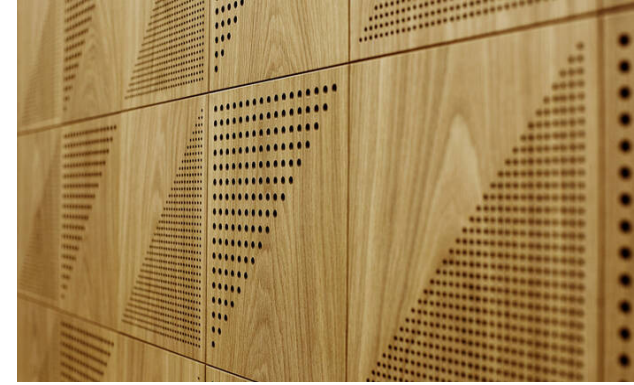


Figure 5

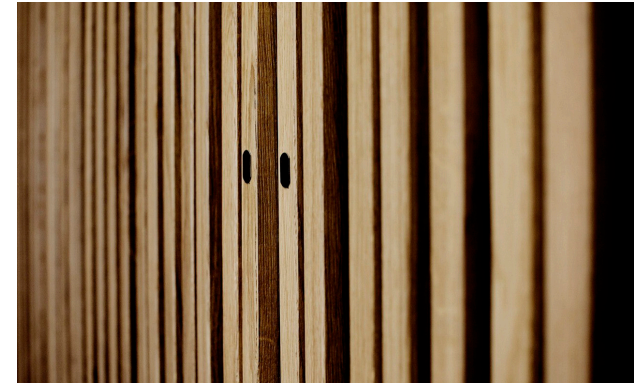


Figure 6



Figure 7



## CATALYST CUBE

**LOCATION:** Caracas, Venezuela

**DENSITY:** Urban

**YEAR:** 2019

**DESIGNER:** Will Sandy Design Studio, Incurciones

**TOTAL UNIT AREA:** 6 sq m

The Catalyst Cube is the result of a two year collaboration between the British architect, Will Sandy, and the architectural design team, Incurciones. The goal of the project is to create a multi-purpose space from a small prefabricated facility that could support a range of cultural activities in neighborhoods throughout the city where the infrastructure lacked creative and artistic society. Some of the activities embraced by the project are workshops, classrooms, informal meetings, concerts, and sports. Designed for easy disassembly and movement, the cube rests in an urban space for three months before it is moved to occupy a neighborhood in need of cultural activity and stimulation.



Figure 8



Figure 9

The Cube is a steel structure with metal and wood components that support various configurations to help enable a range of activities and functions. As a catalyst, its objective is to encourage interaction, exchange, and development through its attractive and innovative design. The project is also helpful as an instrument of influence in that it can help identify creative opportunities in a neighborhood. Through this opportunistic approach, users are provided with agency and intervention in an area where its urban and social makeup is static and rigid.

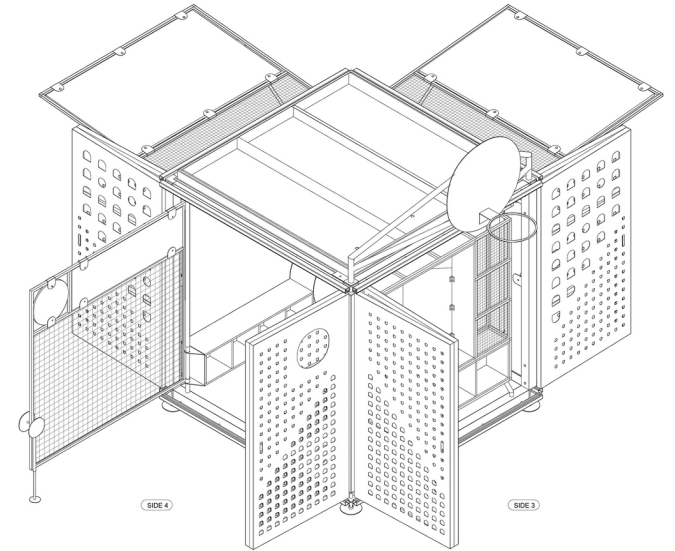


Figure 11

Figure 10

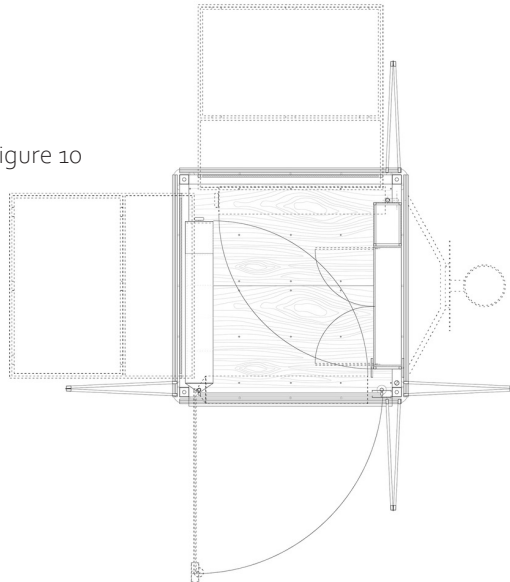


Figure 12

## THE NEW MUSIC WORLD

**LOCATION:** Wuhan, China

**DENSITY:** Urban

**YEAR:** 2013

**DESIGNER:** Lmyarch-studio

**TOTAL UNIT AREA:** 195 sq m

Connected to an office building in the Culture Creative Industrial Park of Wuhan, The New Music World is a concrete structure designed for families with children to celebrate the concept of living with music. The architects of the project hoped to create a playful structure reminiscent of toy bricks that achieved a virtual connection of inside and outside space. For acoustic quality and in an effort to utilize vertical space, angled ceilings of various heights were built for the project that gave itself an identifiable and unique appearance set apart from the rigid forms of its neighboring office building.



Figure 13



Figure 14



Figure 15

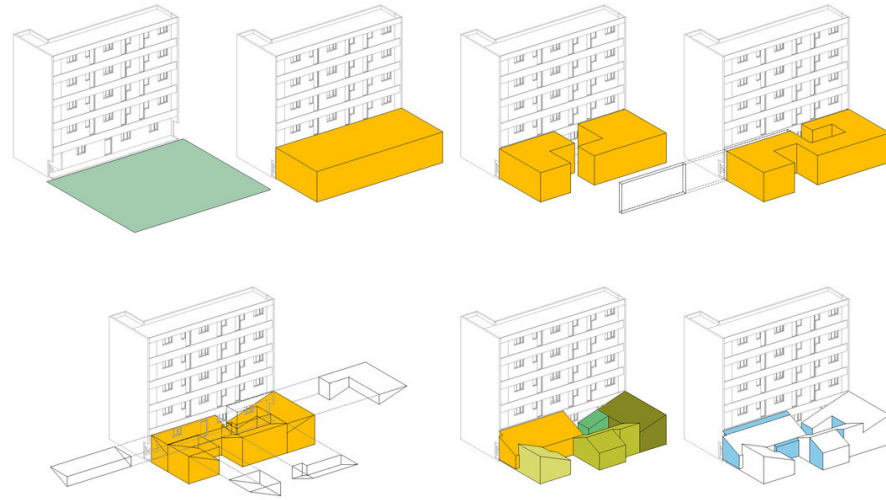


Figure 16



Figure 18

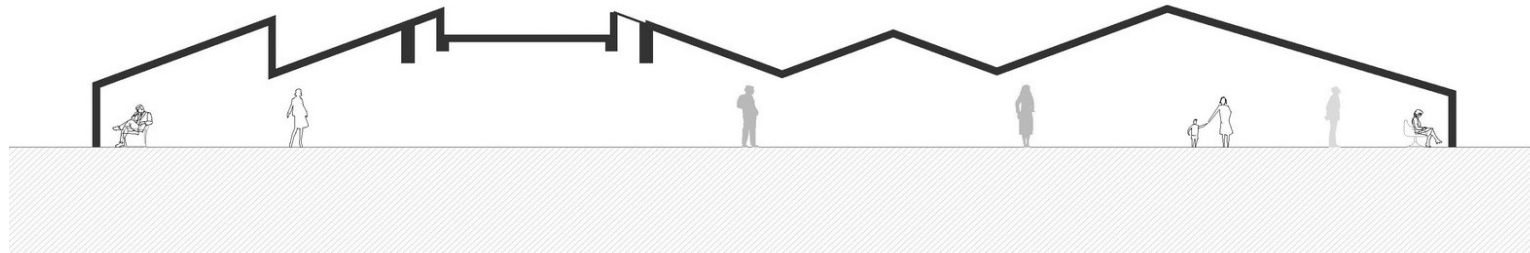


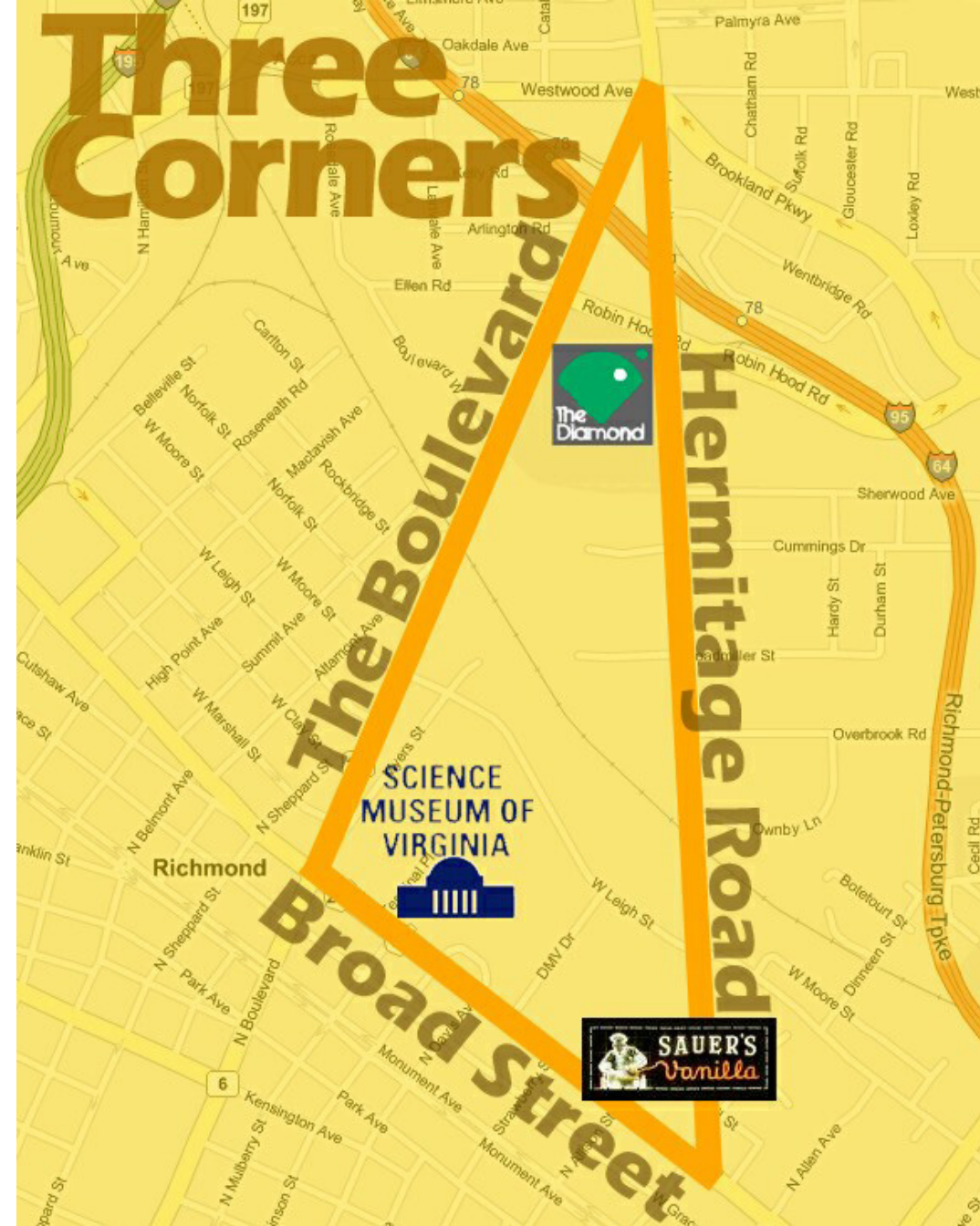
Figure 17

# DISTRICT

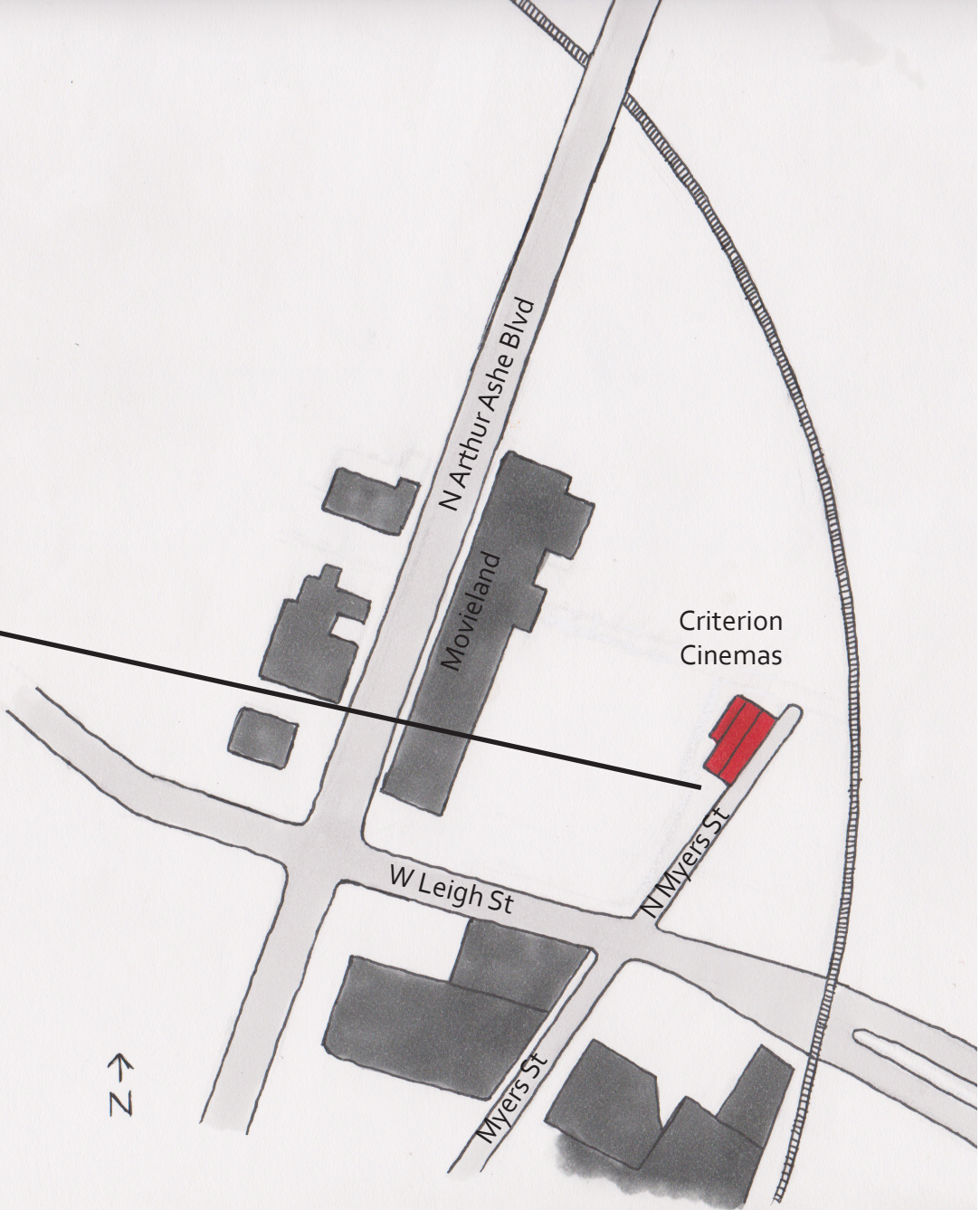
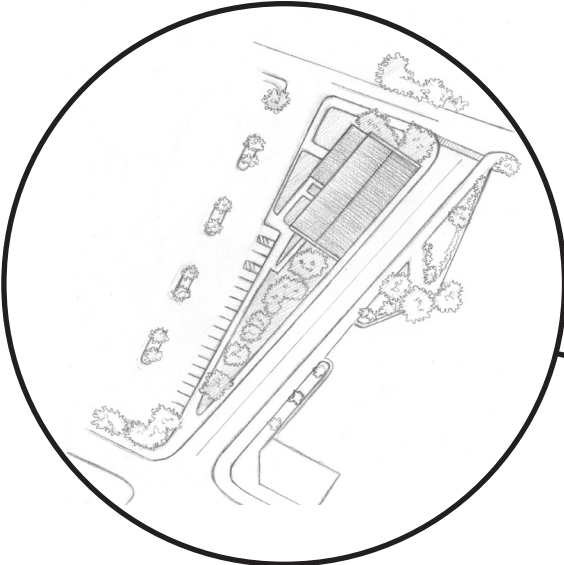


In comparison to nearby districts, Three Corners presents a density that is on the lighter end with regards to its number of residential spaces and businesses. Aside from Boulevard Square, in terms of variety the district boasts the Science Museum of Virginia, the Sauer's Headquarters, the Arthur Ashe Center, and The Diamond. The Todd Lofts and the Southern Stove Lofts, residential spaces located in historic structures, add to the district's landmark variety. This collection of buildings creates a proportion that is unmatched against other districts in the city. The lack of residential space suggests that Three Corners is predominantly an area that is visited than inhabited. The three major landmarks, located near each corner of the district, create a sense of balance, not only with their varying programs, but from a geographical standpoint that marks the district's perimeter. With its light industrial development, the rhythm of the district appears steady, though determined to make its mark as a prominent area of Richmond's northside. Although the district name isn't well known among locals, Three Corners presents a situational hierarchy in a way that is unlike other districts with its convenient access to Interstate 64 and 95, the city's main transportation arteries.

Figure 19



# SITE MAP



# SITE

**Name:** Criterion Cinemas  
**Address:** 1331 N Arthur Ashe Blvd  
**District:** Three Corners  
**Year Built:** 1922  
**Square Footage:** Approx. 5,500  
**Dimensions:** 30.75' H, 109' L, 50.33' W  
**Building Materials:** Brick, Steel  
**Architect (Remodel):** Chris Pereira,  
CPA Architects





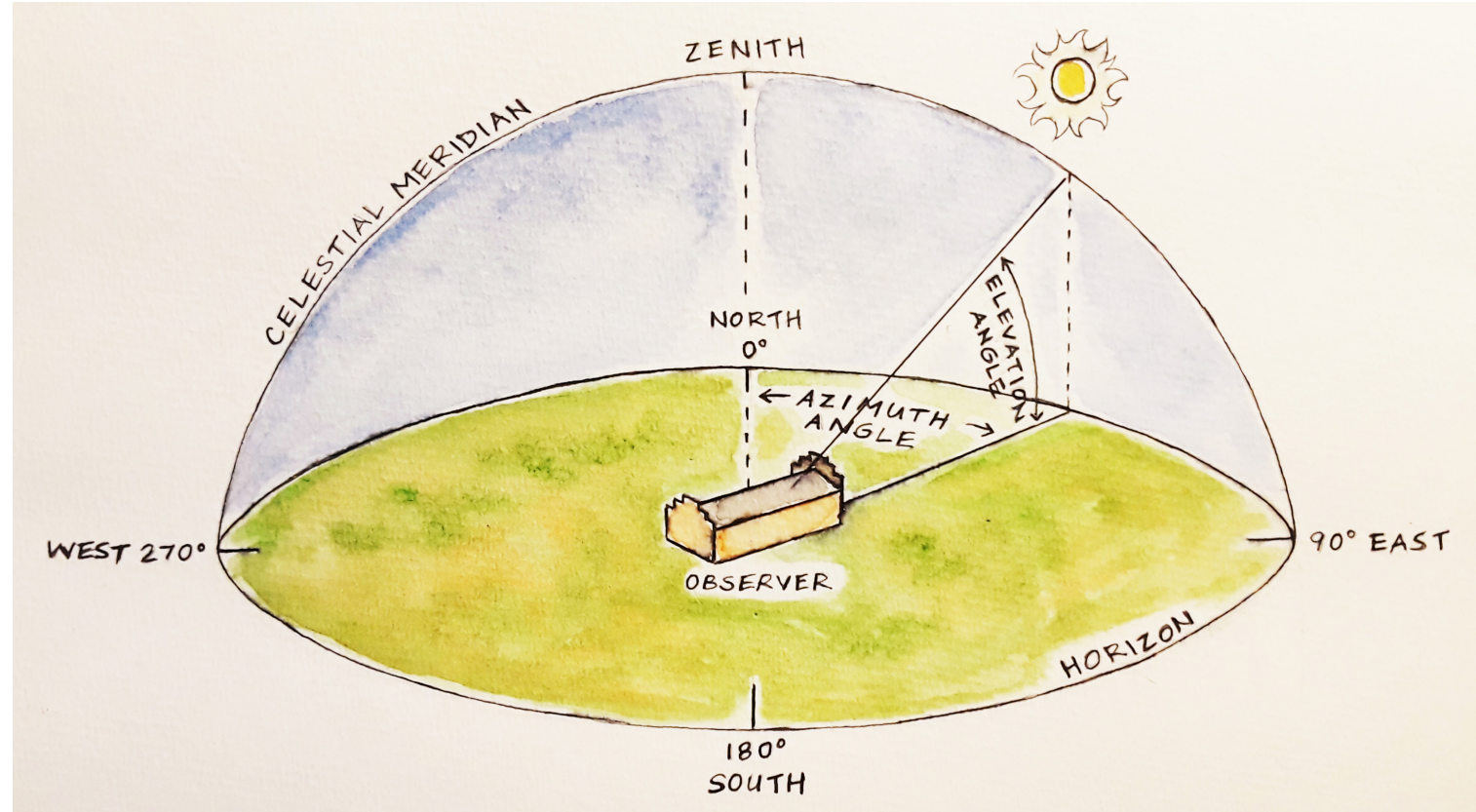
## HISTORY

As part of the Bow Tie Cinema's chain, the cinema was transformed in 2012 to a four-screen art house theater with seating for 264 patrons. The cinema specializes in screening independent and avant-garde film in a comfortable and industrial interior. The building once operated as a brass foundry that was part of a nearby locomotive assembly (now Movieland). Together, the buildings made up the Richmond Locomotive and Machine Works. Both historic structures comprise the redevelopment project that is known as Boulevard Square, located in the Three Corners district of the Richmond city area.

Some interesting historical facts of the building in connection with jazz include its construction date which is set around the start of the Jazz Age in America. The building's materials of brick and steel also reflect the industrial growth that was in swing at the time. Lastly, the building's original purpose as a brass foundry relates to the material makeup of traditional jazz instruments such as the trumpet and saxophone.



## SCHEMATIC DIAGRAM OF AZIMUTH & ELEVATION



# PHOTO STUDIES (INTERIOR)

**IMAGE I:** Interior brick wall joins the slanted steel roof. Ductwork and metal trusses line the length of the roof. Pendant light fixtures and conduit tubes can be seen attached to the trusses.



**IMAGE II:** Spotlight fixtures can be seen attached to conduit tubes directly above railing.



**IMAGE III:** Pendant light fixtures emit a warm glow which can be seen reflected in the walls.



**IMAGE IV:** Opaque interior window joined with brick and cement wall. Flooring appears to be chip concrete. All windows of the building, save for two on the north wall, are sealed off from the inside.



# PHOTO STUDIES (EXTERIOR)

**IMAGE I:** Concrete sills can be found on all windows of the building.



**IMAGE II:** Each of the awning's metal posts are reinforced with concrete blocks.



**IMAGE III:** South facing view down N Myers St. shows the mullioned windows of the rear wall.



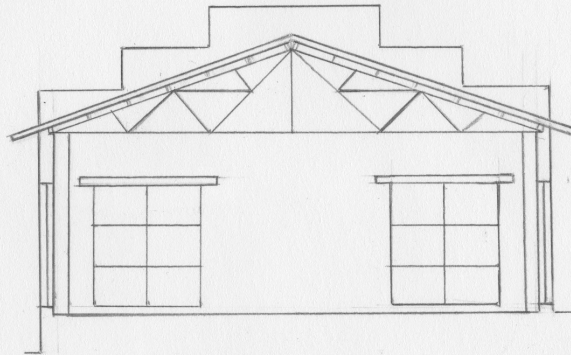
**IMAGE IV:** The paved walkway beneath the awning is illuminated with light fixtures that provide warm, ambient lighting.



# BUILDING DOCUMENTATION



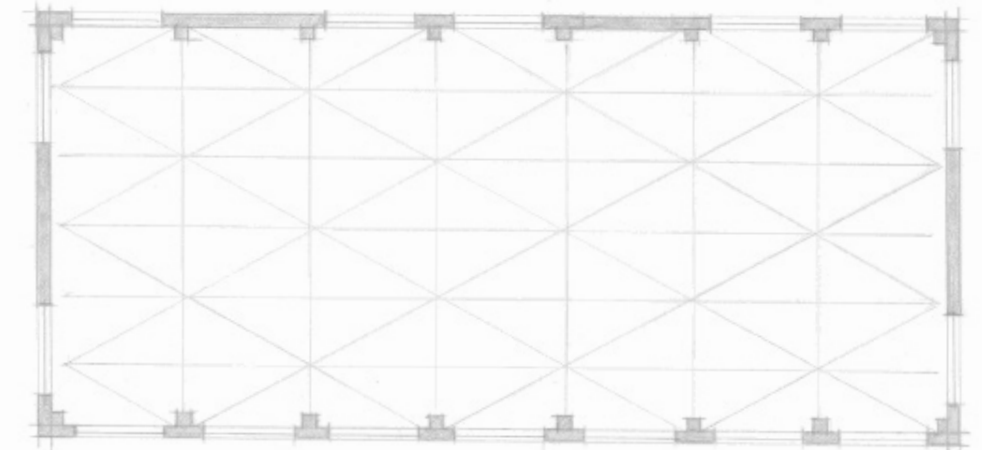
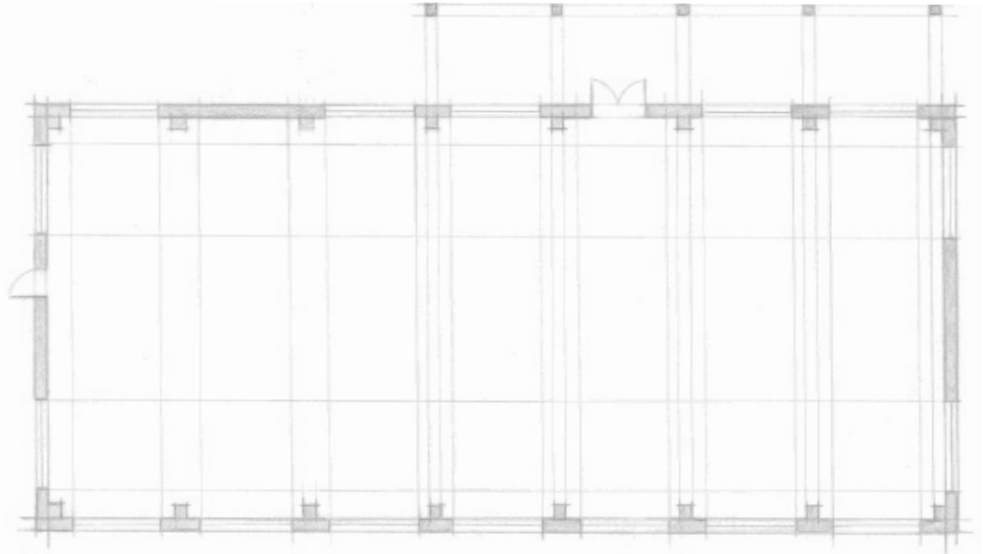
Longitudinal Section (South East View)



Transverse Section (South West View)

## ANALYSIS

**GEOMETRIC:** The building features a symmetrical form of balance. Each window, save for two on the south wall, is directly across an equal counterpart on the opposite wall. This equivalence is also evident in the brick support pillars that flank each window. The five awning posts also are in perfect alignment with the pillars. These recurrent elements create a rhythm that feels repetitious and unvaried. These monotonous elements, although highly efficient in structural form, provide an interesting opportunity to introduce the building interior to variety and play.

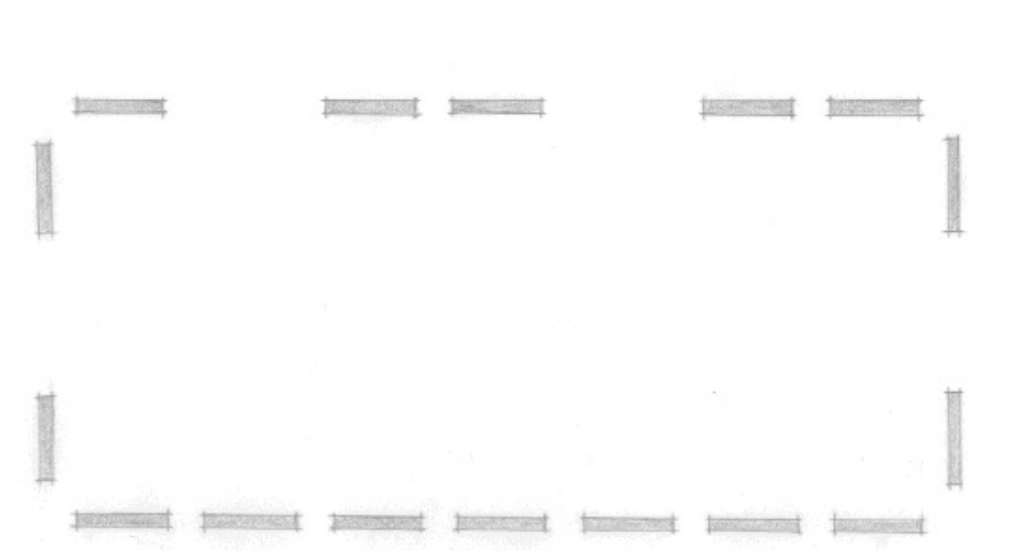


**TRUSS:** The network of trusses in the building also reflect a symmetry that is bilateral, reflective, and translational.





STRUCTURE



FENESTRATION

# COLOR PALETTE

**PROJECT:** Color + Materials

**COURSE:** Adv. Light & Color in Interior Environments

**INSTRUCTOR:** Robert Smith

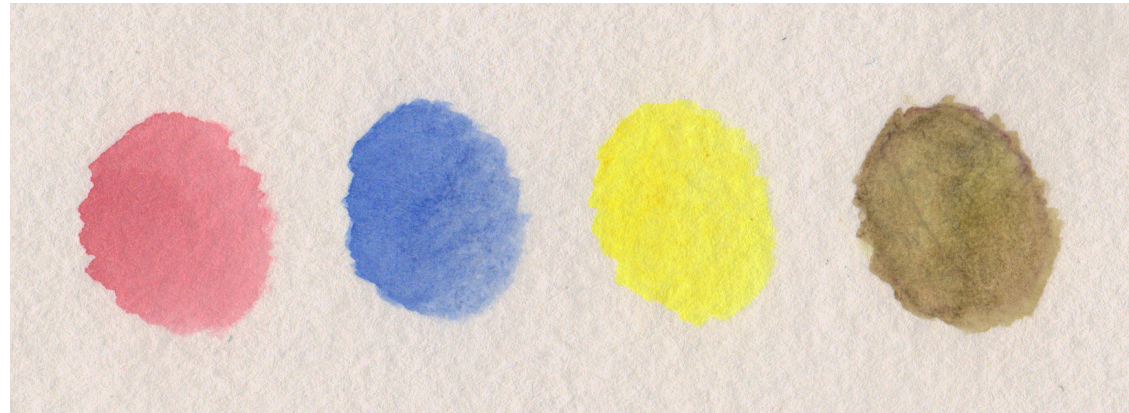
**DATE:** Fall 2019

“Find an image of a painting that evokes the spirit of the site and program...”

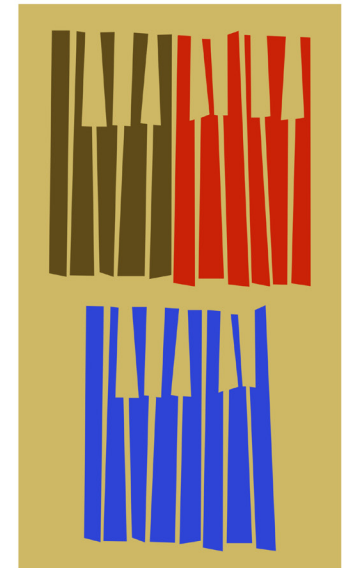
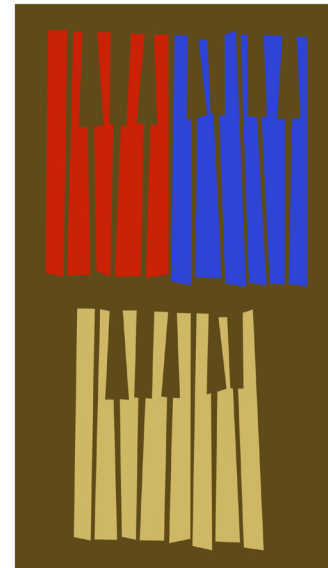
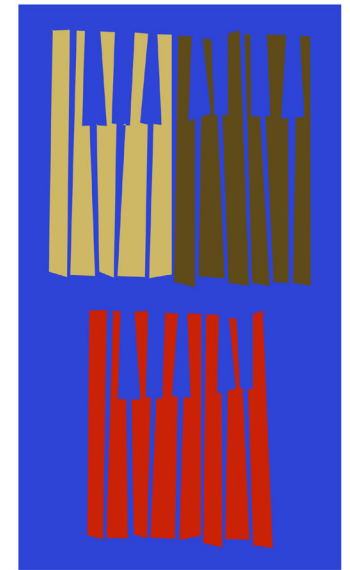
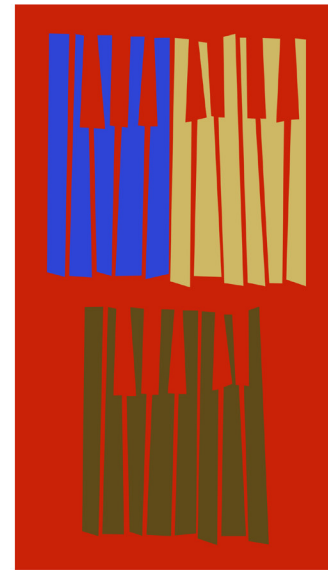


“From this painting, pull at minimum four colors...”

The primary colors (red, blue, and yellow) represent the rules and standards of jazz music. When all three are combined they create improvisation, which is representative of the color brown. Expertise and know-how are essential in order for the success of improvisation to occur.



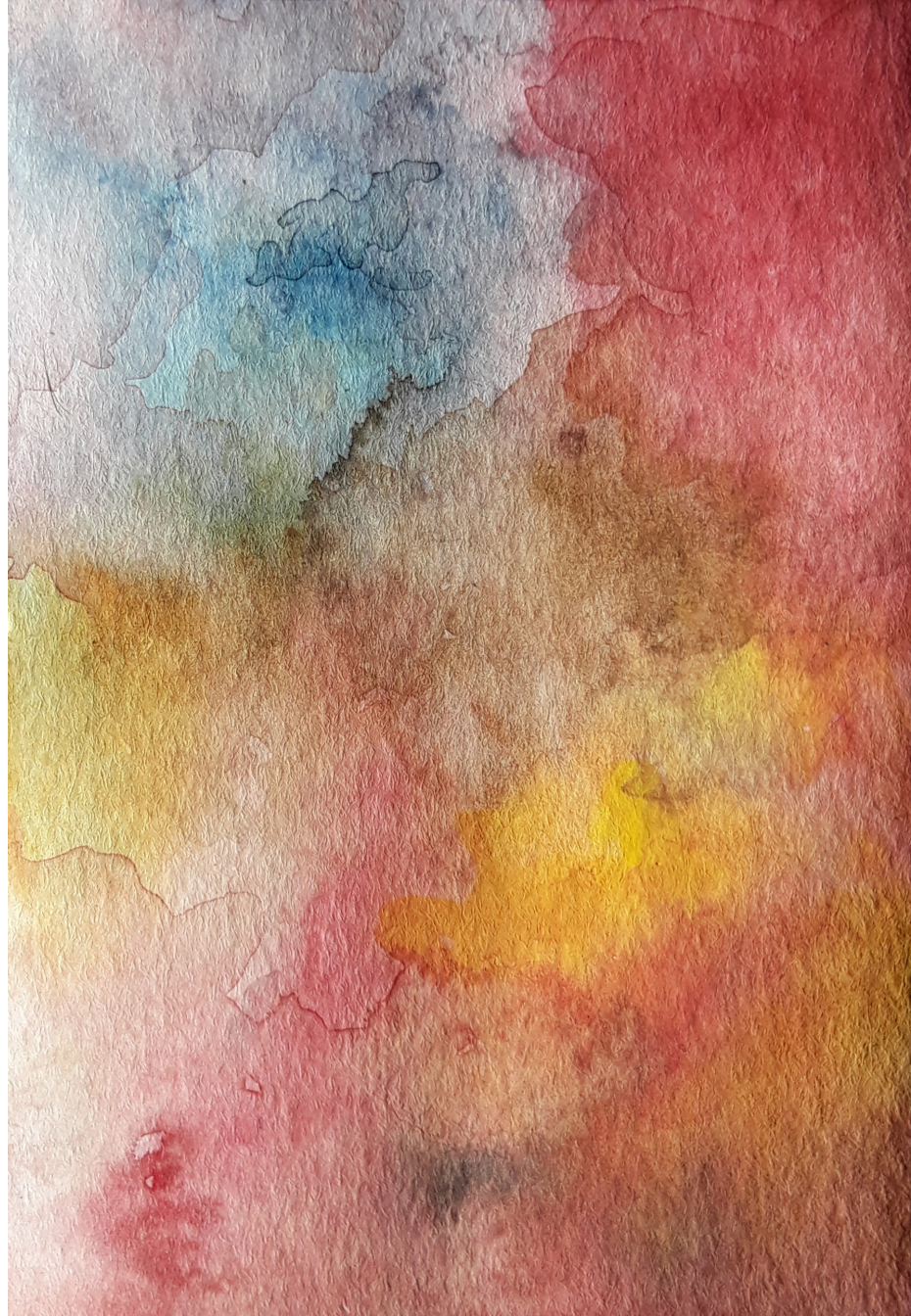
“Using four colors from the painting, explore how changes in quantities of these colors can change appearance and influence each other.”



# CONCEPT

In music, legato describes a melody that is without pauses or breaks between notes. In a watercolor painting, the blending of colors represents this smooth and flowing transition.

**RED**, BLUE, YELLOW, BROWN



RED, **BLUE**, YELLOW, BROWN



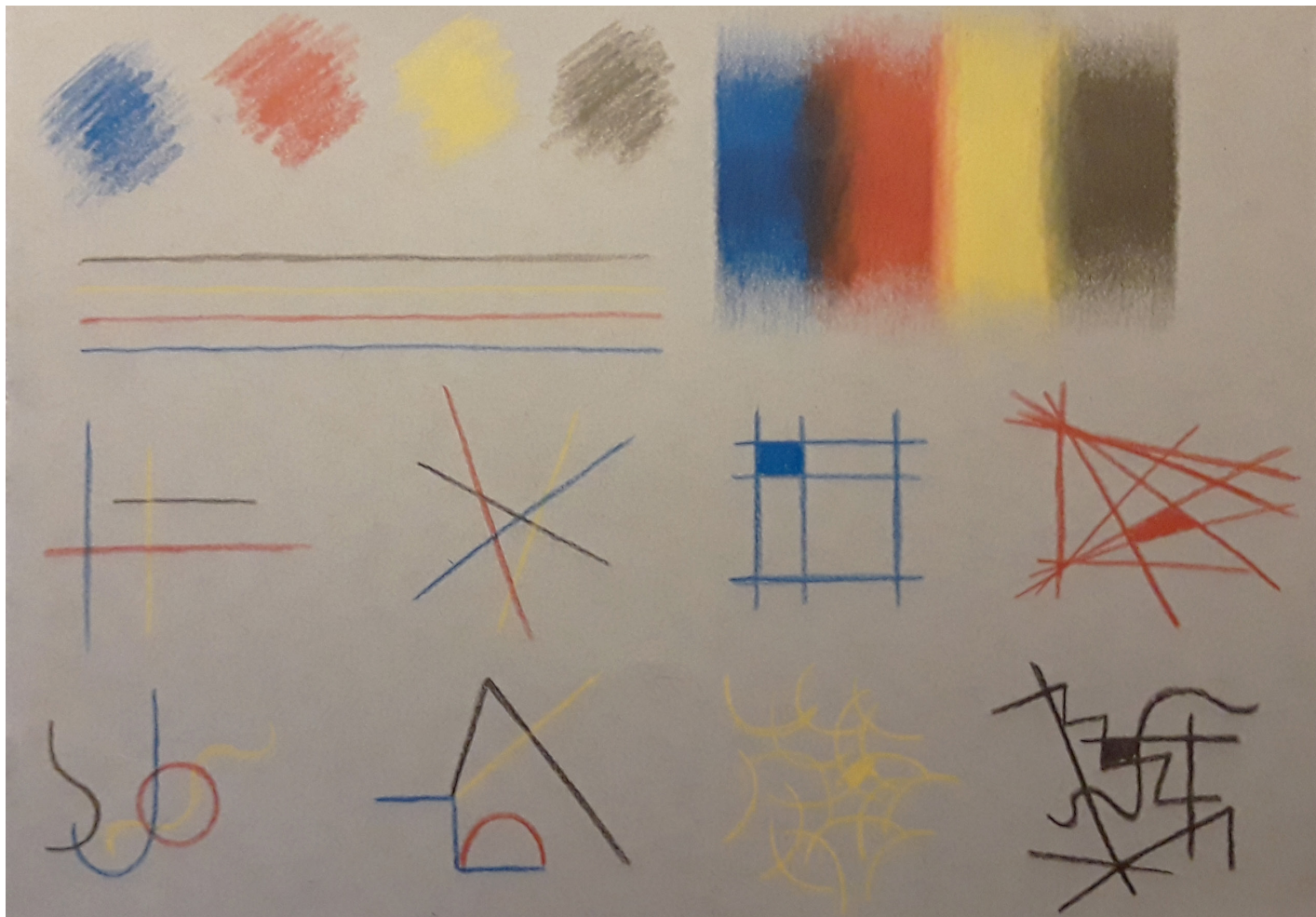
RED, BLUE, **YELLOW**, BROWN

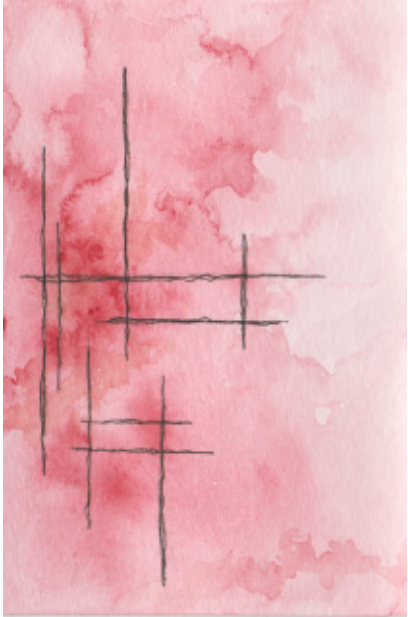


RED, BLUE, YELLOW, **BROWN**









PERPENDICULAR



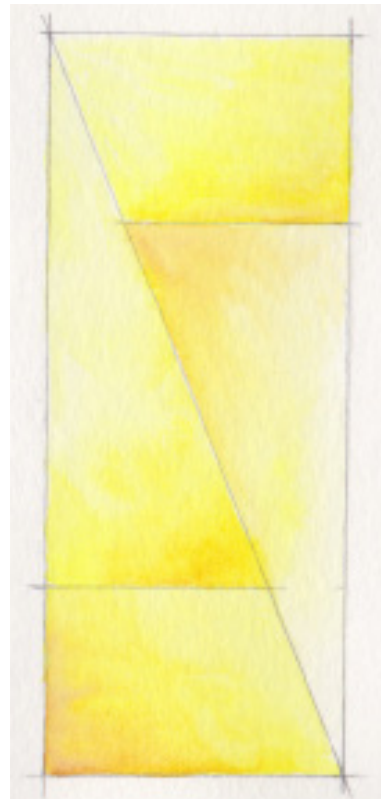
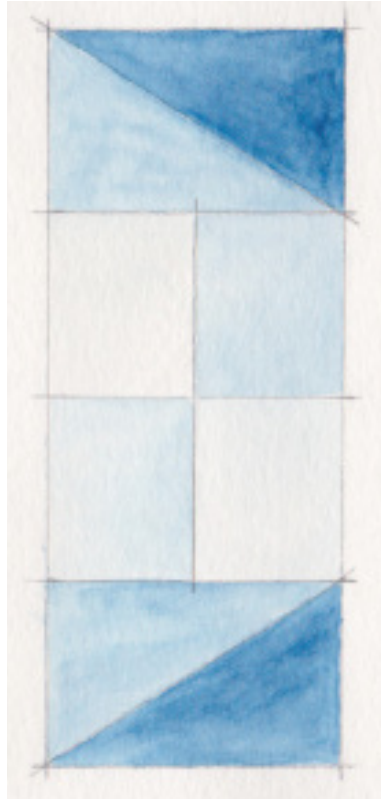
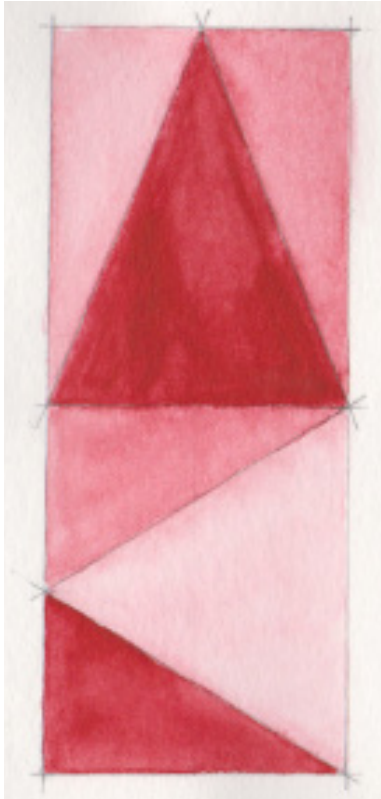
ANGULAR



CURVILINEAR

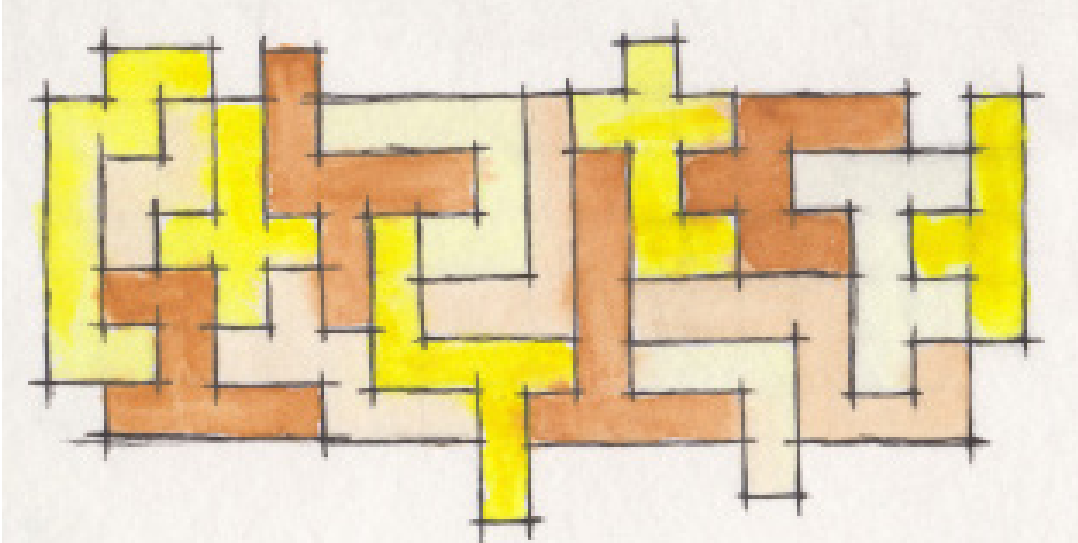


COMPLETE





SYNERGY



INTERLOCKING

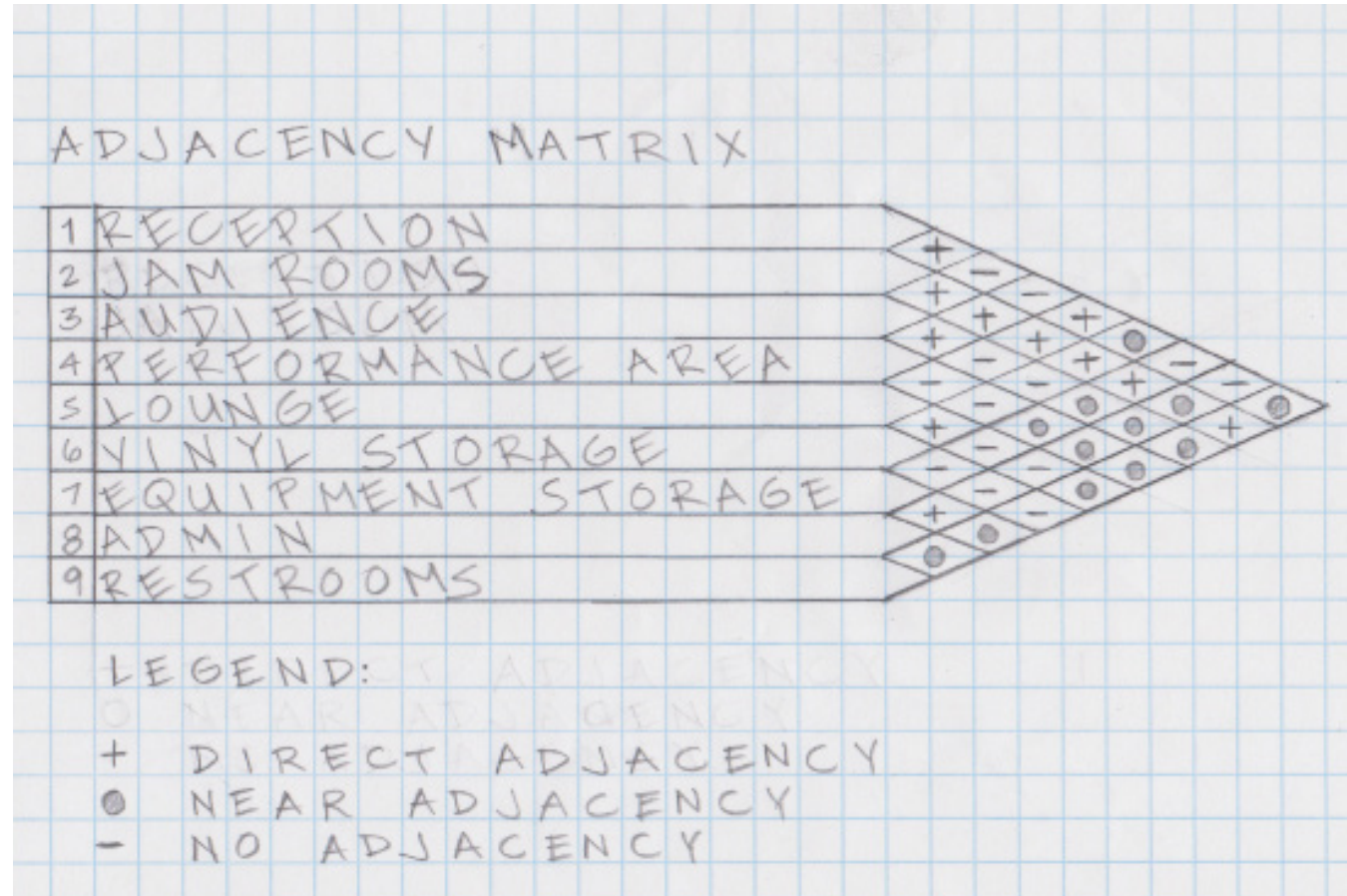


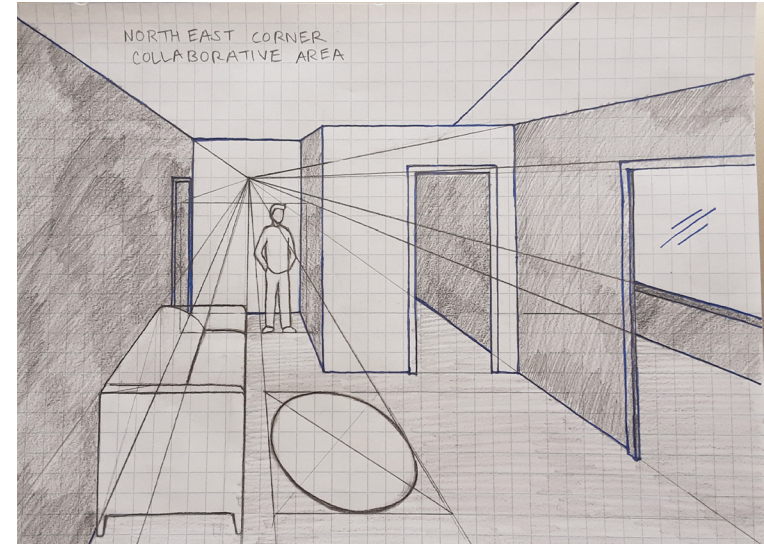
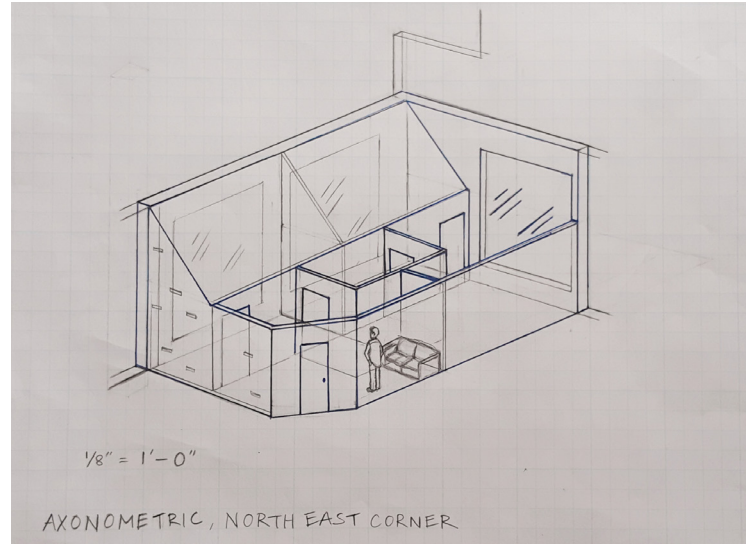
**WHAT WORDS DESCRIBE JAZZ?**



# DESIGN DEVELOPMENT

## SPACE PLANNING

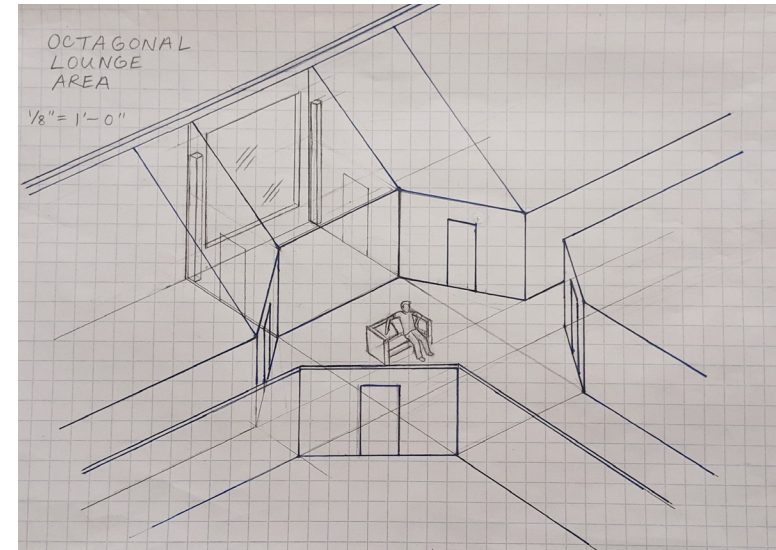
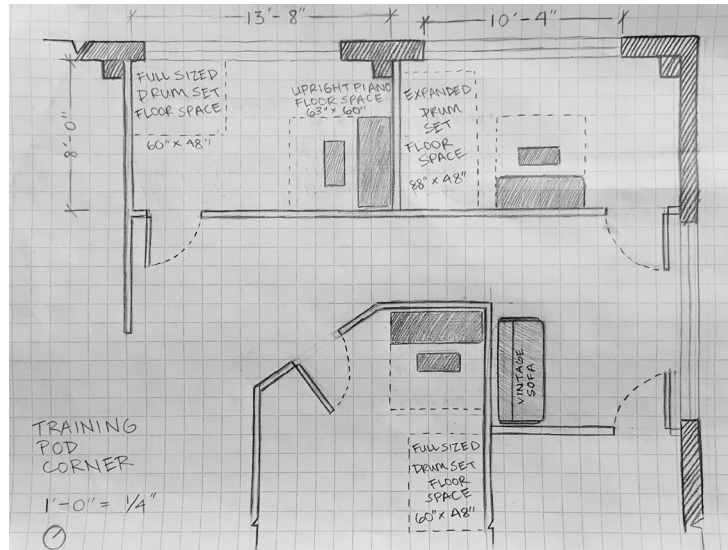




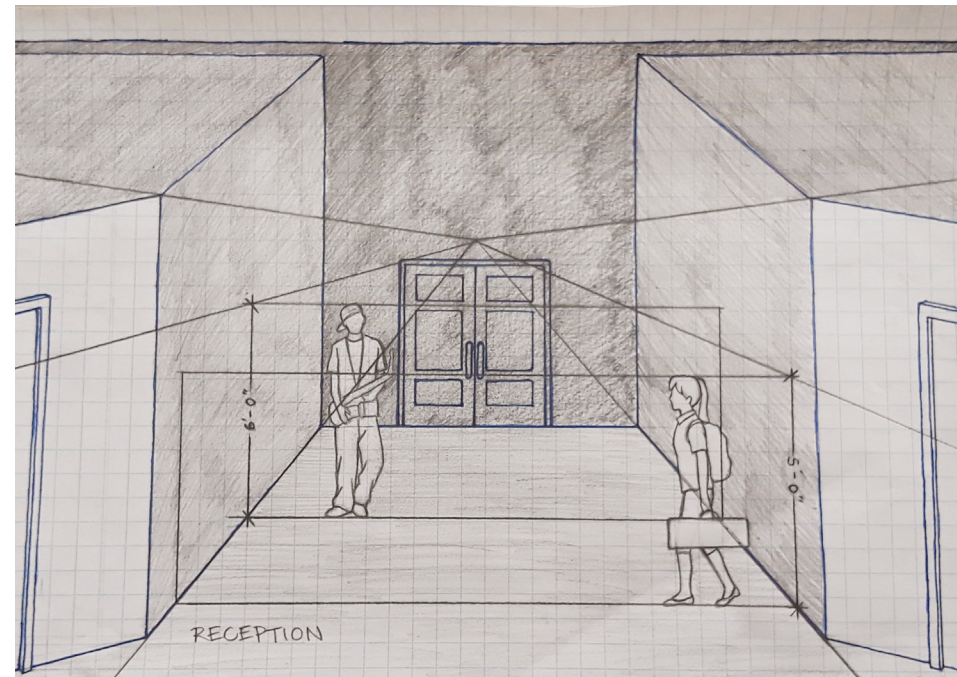
## ITERATIONS OF A SPACE

Drawings explore the design challenges presented by existing building elements such as window height and placement, truss network, and support pillars. All of these elements helped influence and drive interior geometry.



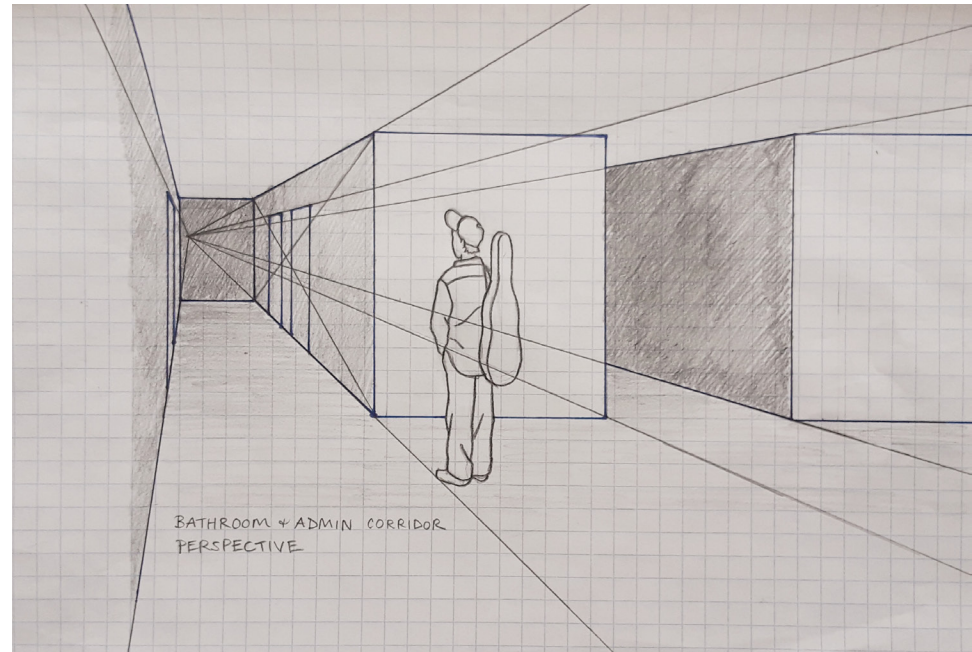
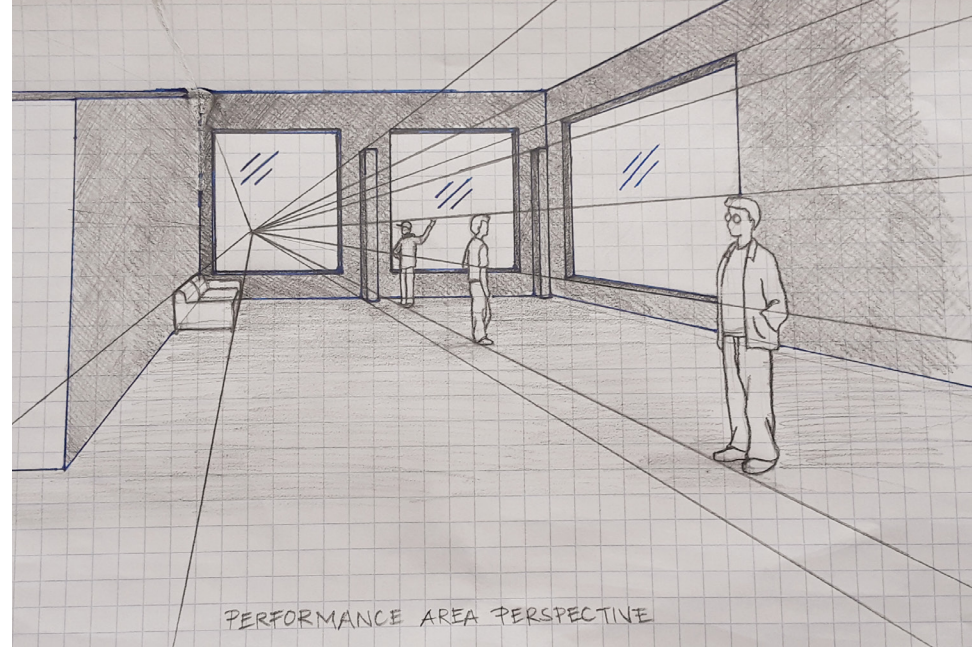


Drawings continue to explore space and how much can and should be allotted for certain traditional jazz instruments. Perspective drawings help visualize size relationships between program users and building elements.

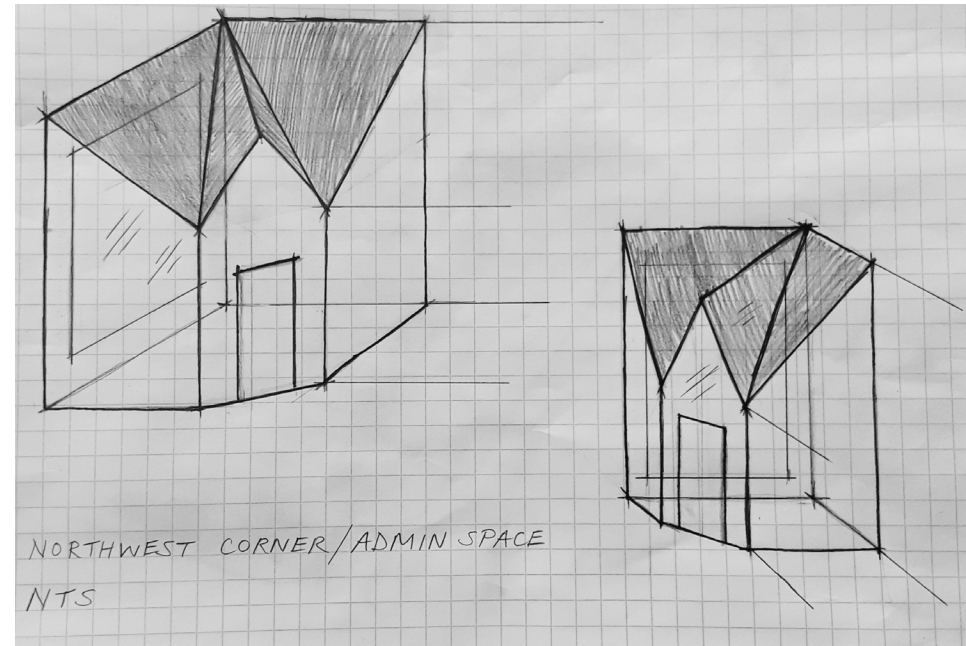
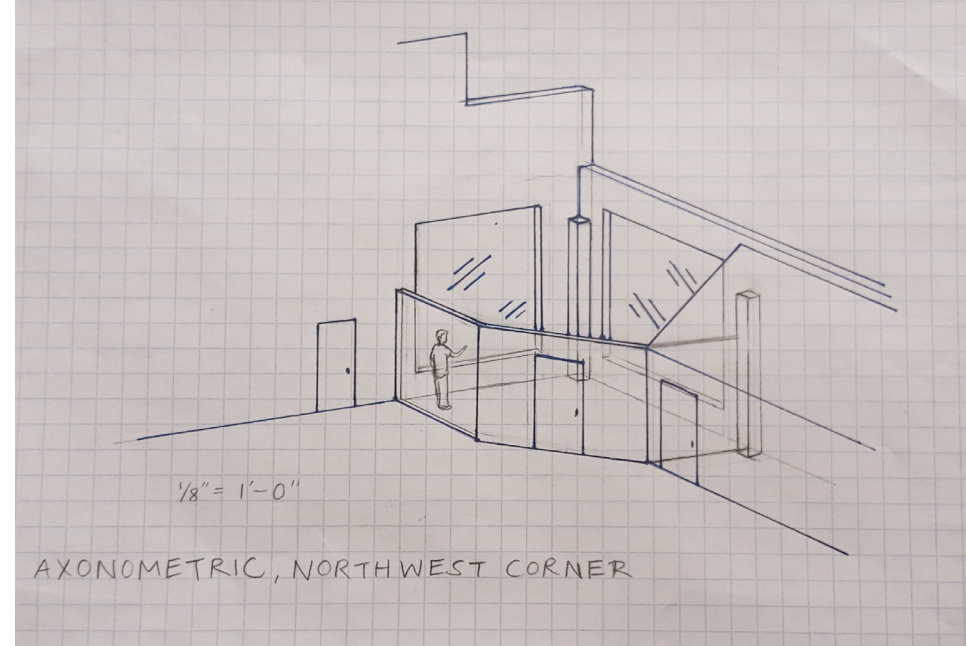




Drawings continue to explore and play with one-point perspective in a given space.



In a building where acoustic quality is important, interior roofing is a step towards controlling sound. When the direction and placement of an interior wall in a building with several high windows is chosen, the next step is to determine a suitable interior roof design.



# CODE ANALYSIS

**BUILDING TYPE:** Type III construction is a type of construction in which the exterior walls are of noncombustible materials and the interior building elements are of any material permitted by this code. Fire-retardant-treated wood framing shall be permitted within exterior wall assemblies of a 2-hour rating or less (2019 NCIDQ Building Code).

**OCCUPANCY:** Assembly (Performance Area, Audience Area); Educational (Music Library, Jam Rooms)

**GROSS AREA:** Approximately 5,500 square feet

**NET AREA** Approximate programmable area = 3,735 square feet

**EFFICIENCY RATIO:**  $3,735 / 5,500 = 68\%$

# PROGRAM

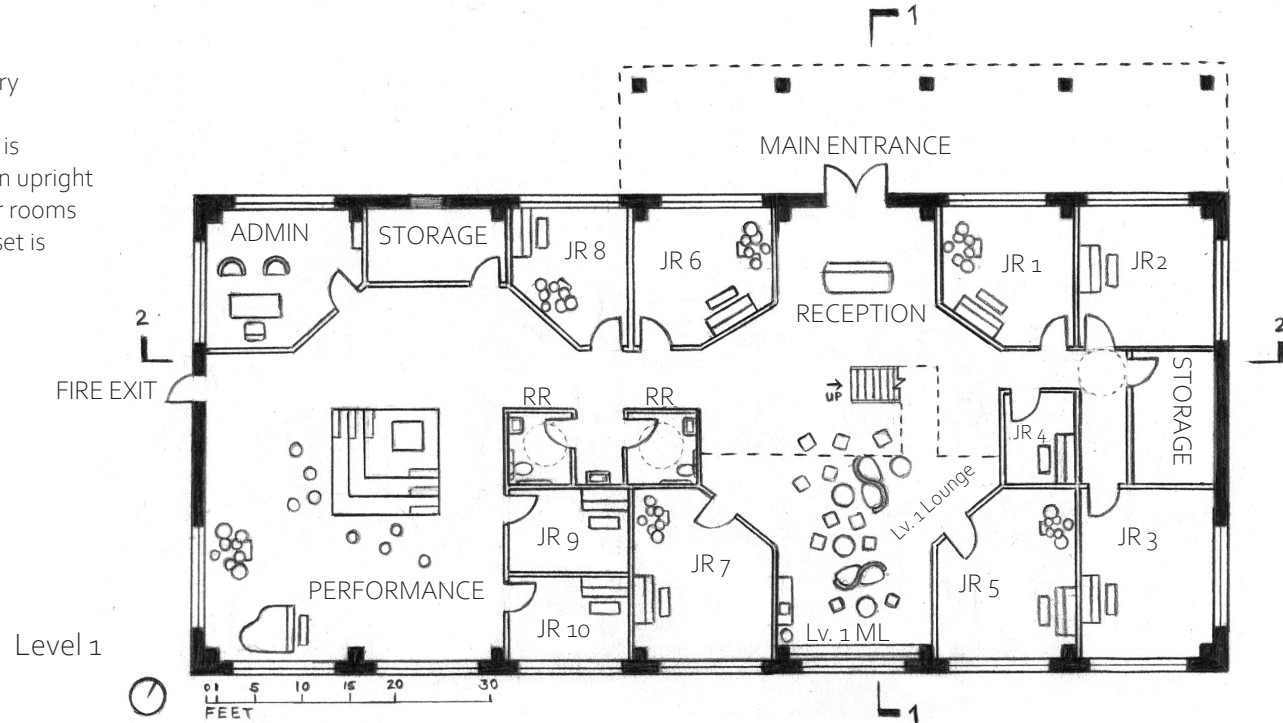
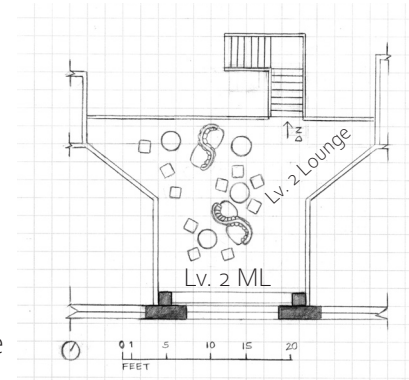
## FURNITURE PLAN

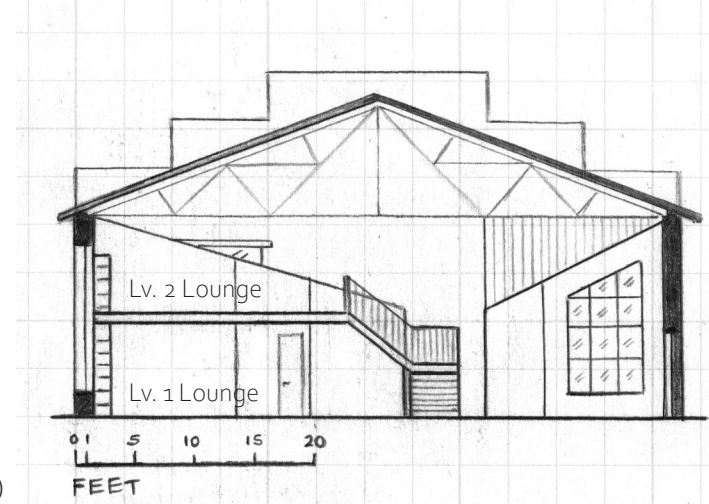
Legend:

JR: Jam Room  
RR: Restroom  
ML: Music Library

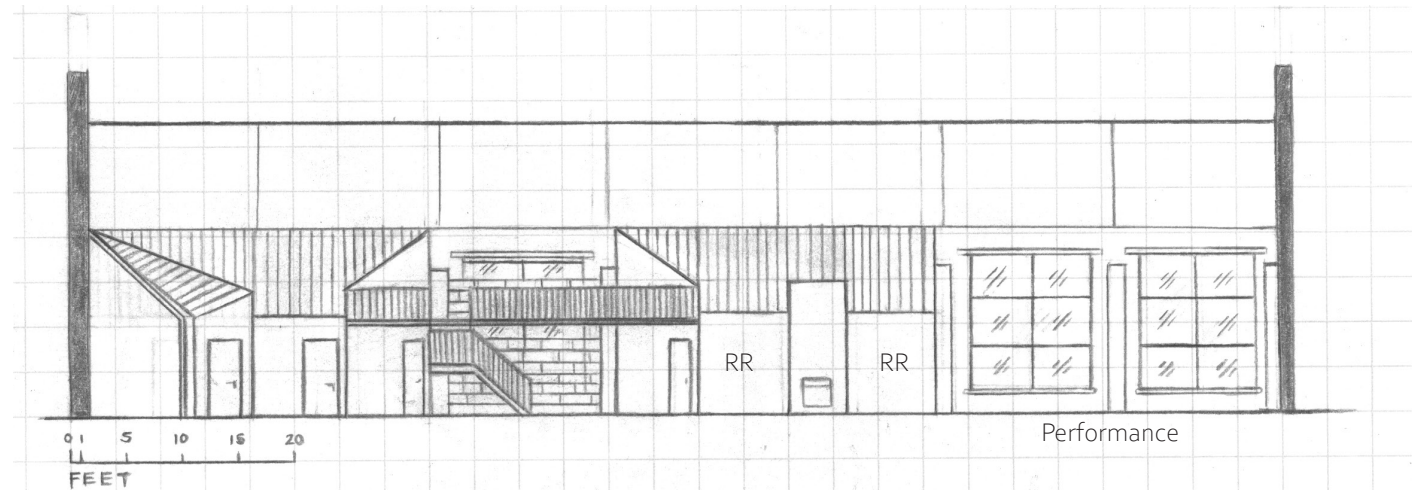
Each Jam Room is equipped with an upright piano. For larger rooms a full size drum set is included.

Mezzanine



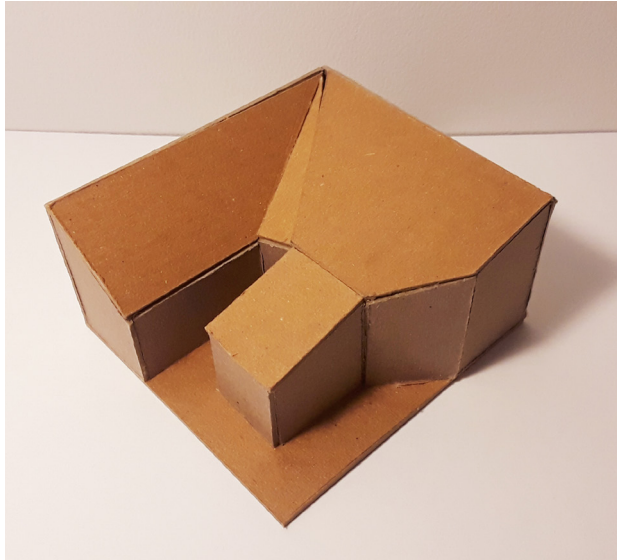


Section 1 (South West View)

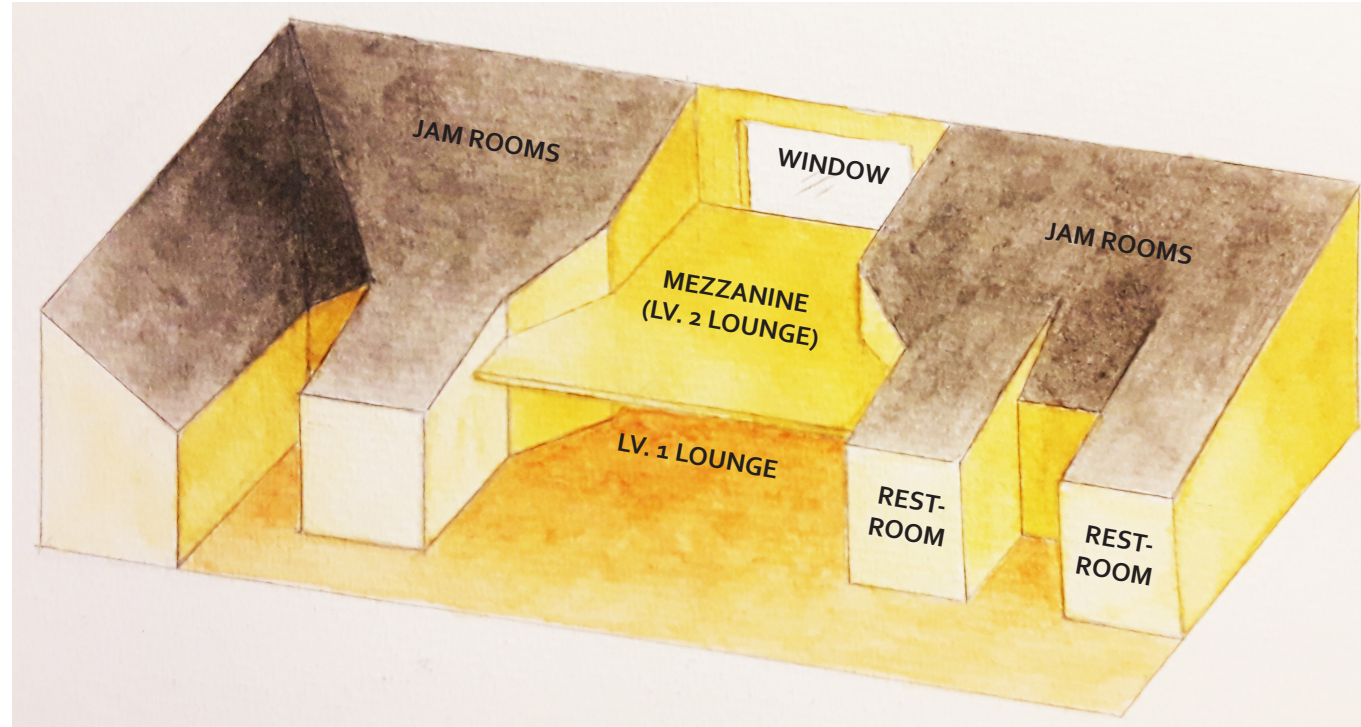


Section 2  
(South East View)

## INTERIOR ROOF DESIGN (FINAL): SOUTH WALL

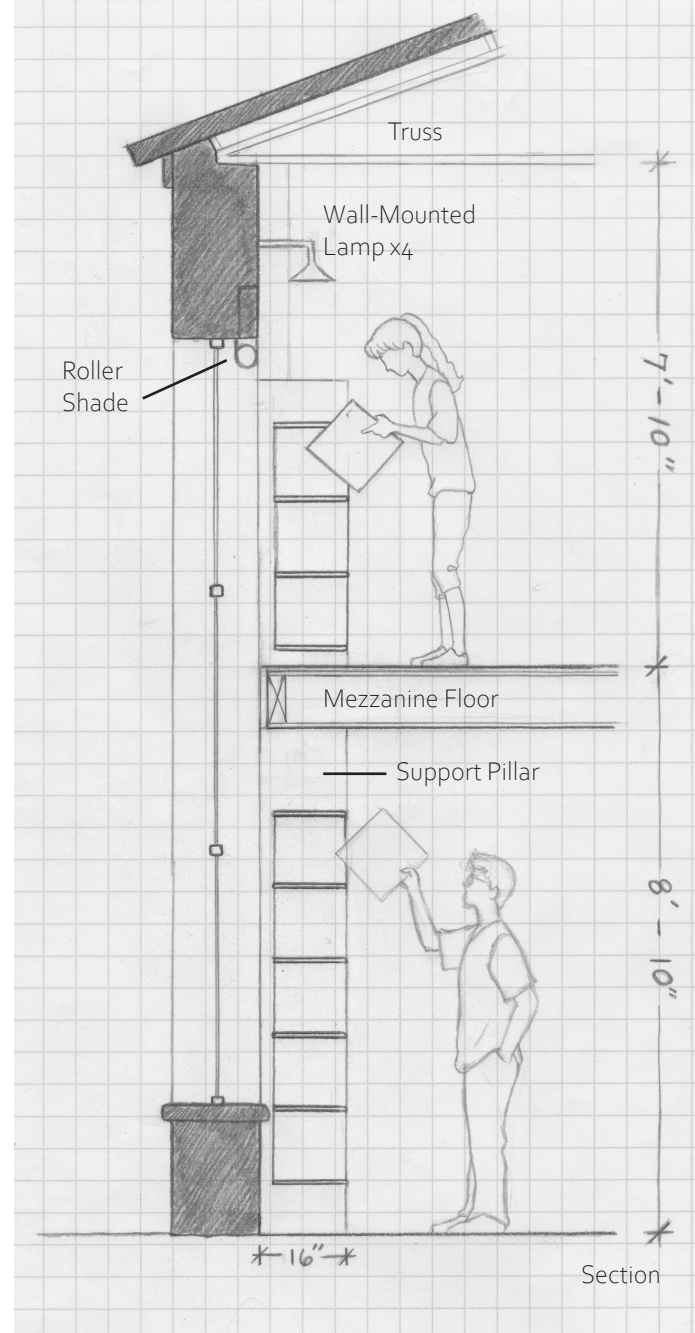
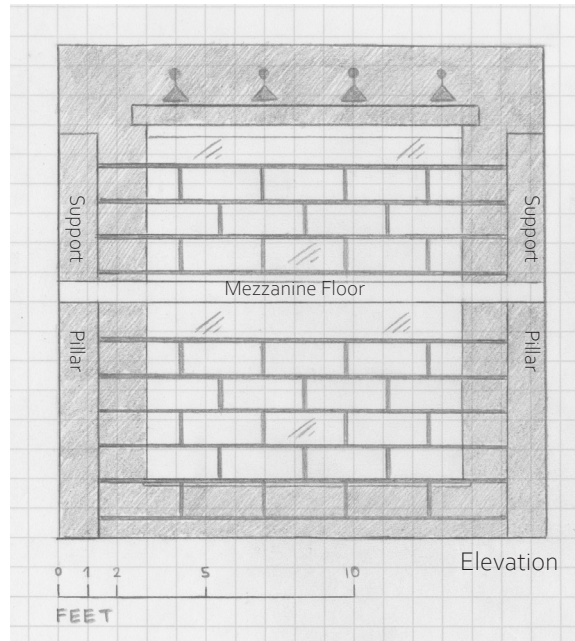


## AXONOMETRIC OF SOUTH WALL INTERIOR ROOF



## MUSIC LIBRARY

In an effort to engage existing building elements (window and support pillars) and to take advantage of vertical space, a music library consisting of multiple shelves will be constructed for students' perusal. This library includes ten shelves that occupy the overall vertical space between two pillars flanking the window across from the reception area. Verticals in a staggered formation help stabilize the shelves. The library spans two levels for optimum lounge and shelving space. Students will find in the library an extensive collection of vinyl records and sheet music books. In addition to window film that protects the library from harmful UV rays, a roller shade will be installed along the window frame for added protection.





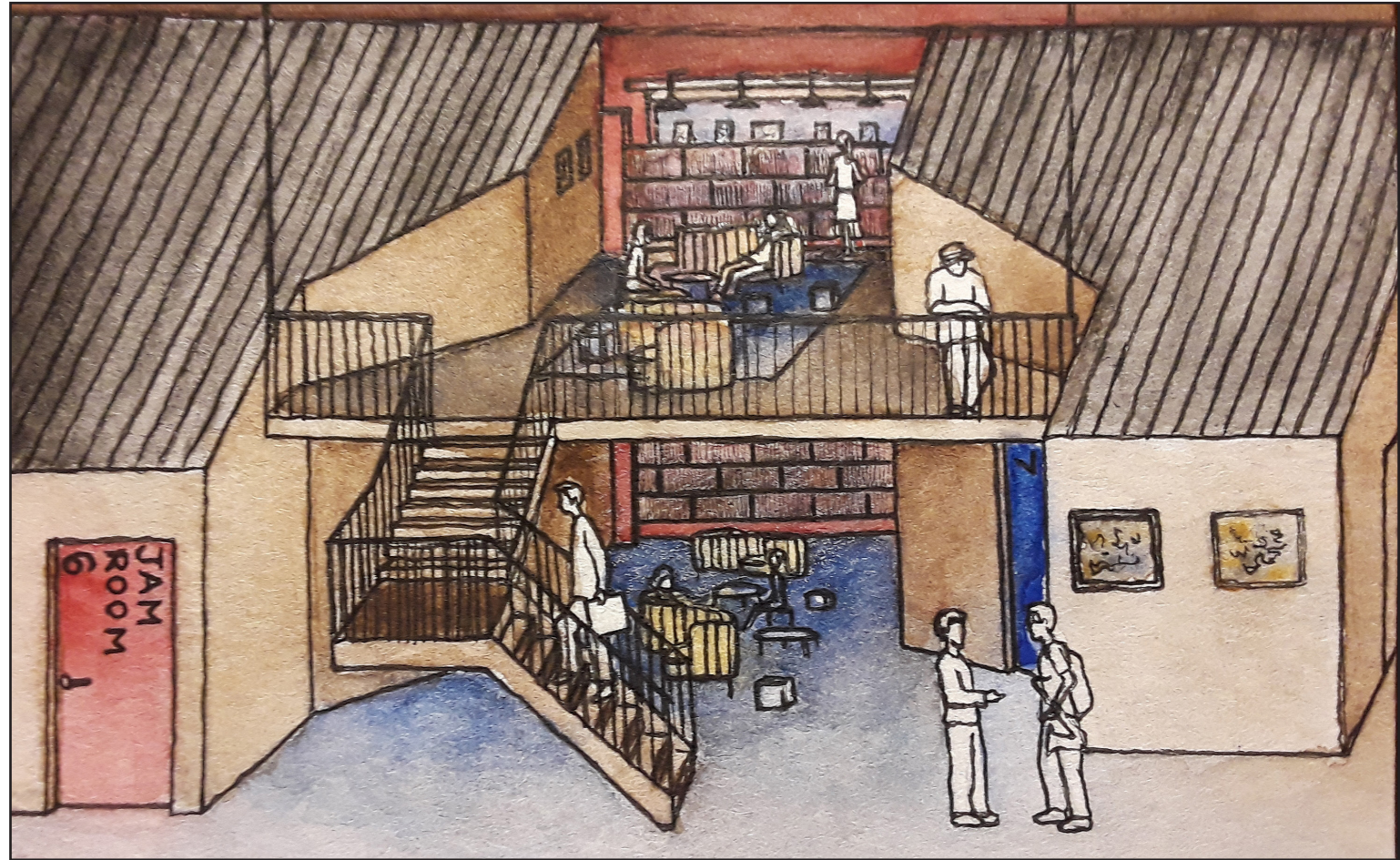


Product Name: Tete-A-Tete  
Overall Dimensions:  
29.5" H, 67.5" W, 31" D

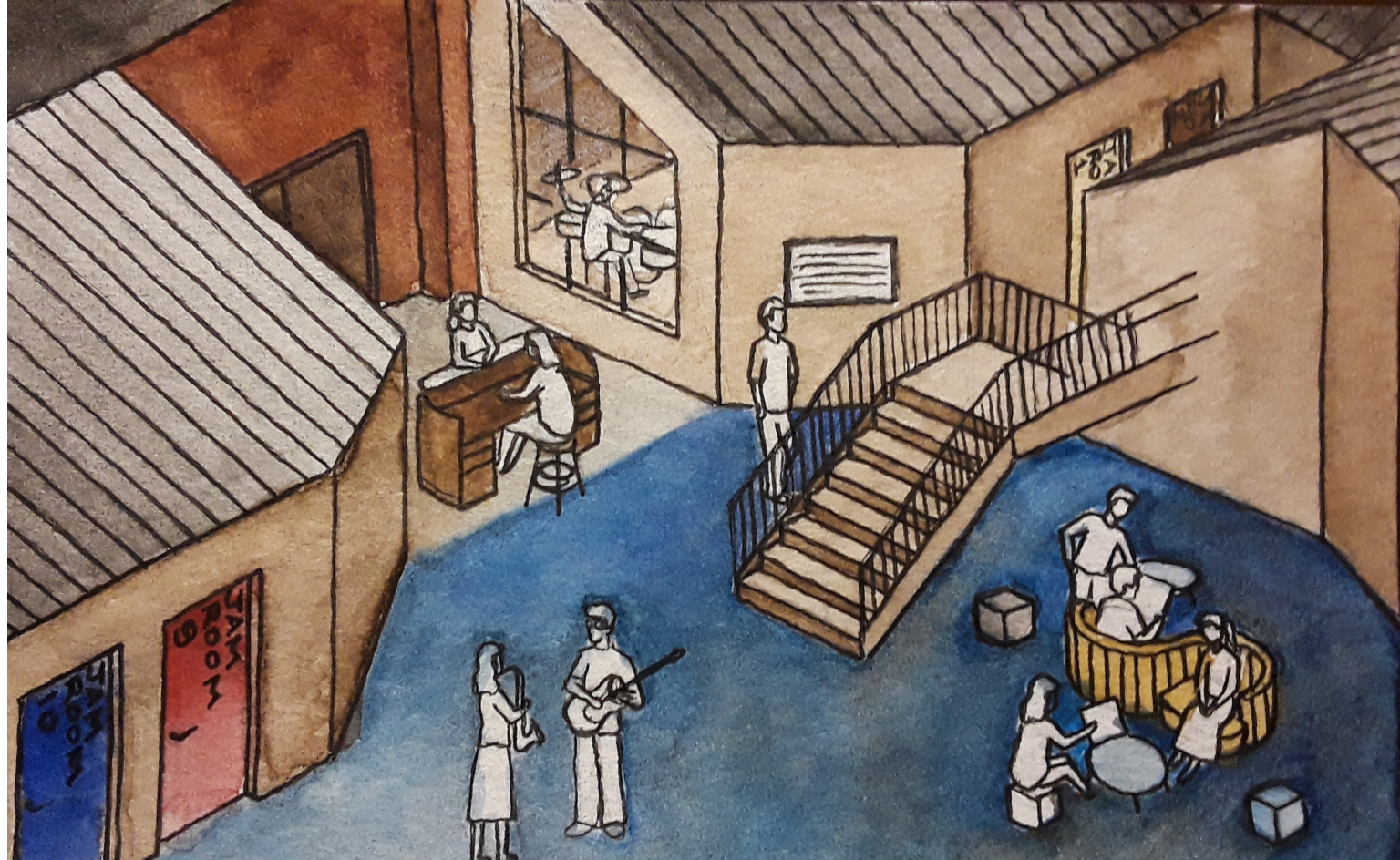
With no assigned front or rear, the tete-a-tete embodies the concept of improvisation lending to the convenience of personalization in a space. Within reason, students are given the freedom to move lounge seating as they see fit.



# LOUNGE & MEZZANINE



# RECEPTION & LOUNGE



# PERFORMANCE



### **CUSTOMIZABLE ROPE/CABLE CHANDELIER**

This light fixture is an example of point lighting that is reminiscent of a staccato-like melody on a musical staff.

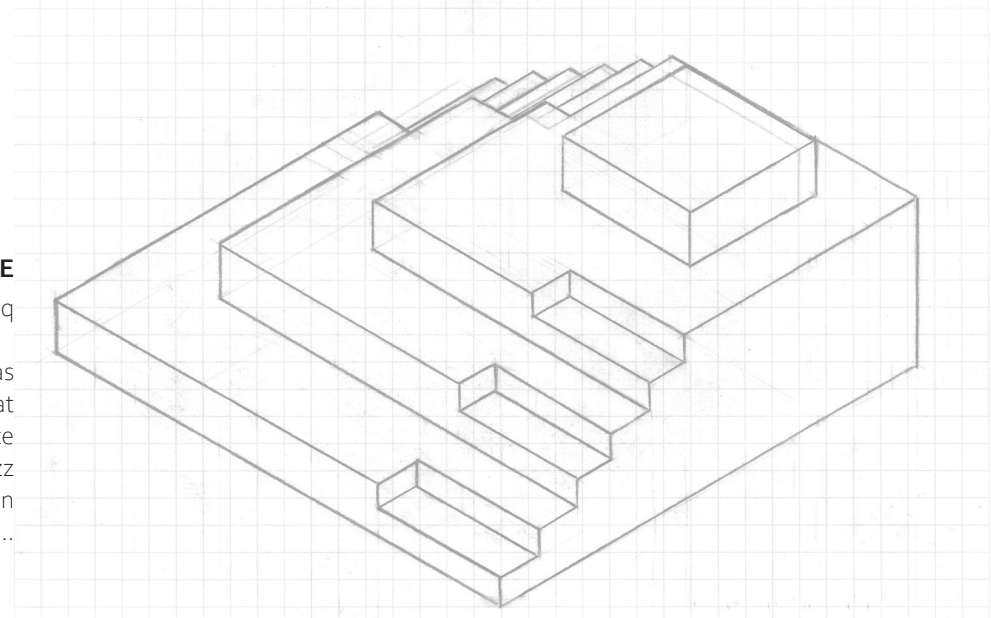


Figure 22

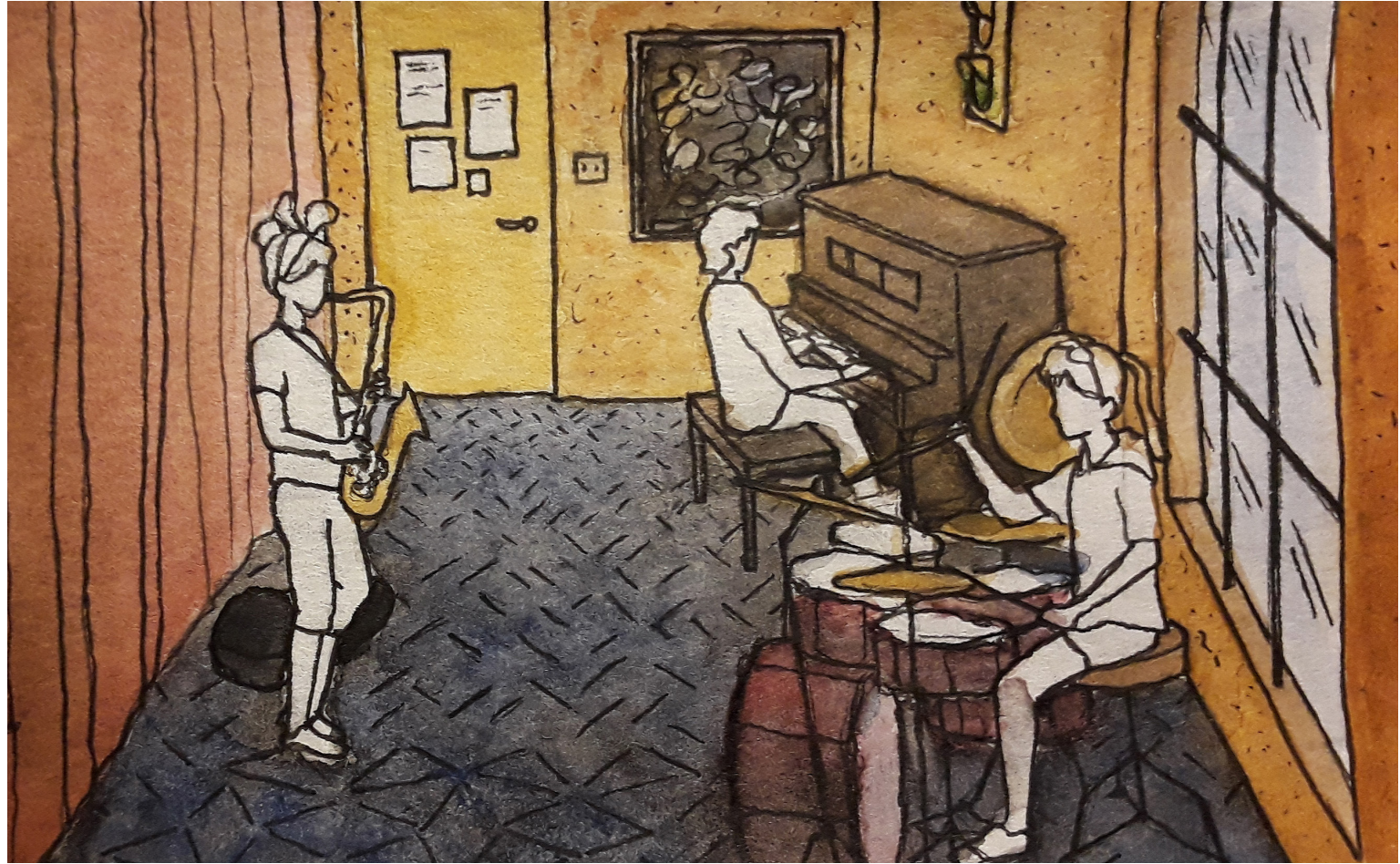
### **PERFORMANCE AREA SEATING STRUCTURE**

Dimensions: 64" H, 11' sq

Inspired by the Sonorous Museum, this seating structure was designed to face two directions in the performance area that provided the best musical setups. The tiered, amphitheater-like design is a departure from individual seating characteristic of jazz clubs and lounges. Aside from its opportunistic verticality, the design also celebrates shared space and openness amongst those seated..



# JAM ROOM 1



## JAM ROOM MATERIALS

Cork is an effective material in absorbing and reducing sound. Each jam room includes corkboard on its walls to reduce the level of sound and noise vibration into the common areas of the building.

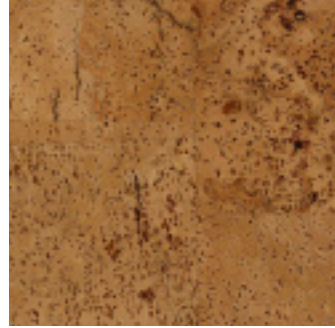


Figure 23

Slip and shock absorbent, rubber surfaced tile with a foam base is both sound absorbent and insulating. The interlocking design is representative of network and connection.

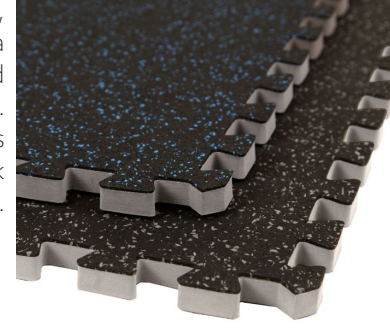
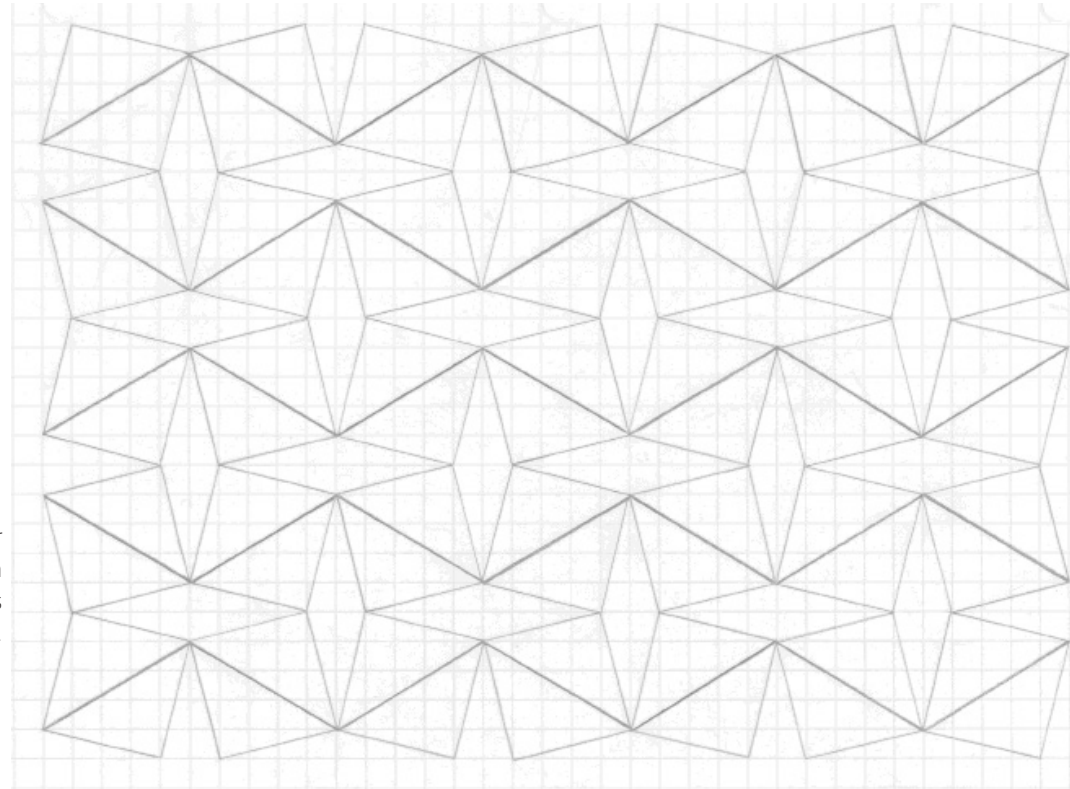


Figure 24

This pattern was created as a possible solution for a floor tile pattern. Its use of angled and perpendicular lines form compliment the same angles found on the walls and roofs of the interior space.





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# IMAGE CREDITS

Unless noted, all images are the work of Laurie Marcotte.

**FIGURE 1:** Adept, [https://www.adept.dk/images/assets/projects/1618/RADIOHOUSE\\_f7c7e4f-7baaa3667dabda7952d693f8a.jpg](https://www.adept.dk/images/assets/projects/1618/RADIOHOUSE_f7c7e4f-7baaa3667dabda7952d693f8a.jpg)

**FIGURE 2:** Adept, [https://www.adept.dk/images/assets/projects/412/Radiohuset\\_o6\\_5b-75ba452cb8e2e8b53015bboc3ba102.jpg](https://www.adept.dk/images/assets/projects/412/Radiohuset_o6_5b-75ba452cb8e2e8b53015bboc3ba102.jpg)

**FIGURE 3:** [https://images.adsttc.com/media/images/5474/01ec/e58e/ce37/9400/008e/slideshow/Graphical\\_clarity\\_in\\_sound\\_space\\_for\\_brass\\_photo\\_Laura\\_Stamer.jpg?1416888800](https://images.adsttc.com/media/images/5474/01ec/e58e/ce37/9400/008e/slideshow/Graphical_clarity_in_sound_space_for_brass_photo_Laura_Stamer.jpg?1416888800)

**FIGURE 4:** Adept, [https://www.adept.dk/images/assets/projects/417/Radiohuset\\_11\\_8f3b74c-cf08fod7182e5bfa80d908048.jpg](https://www.adept.dk/images/assets/projects/417/Radiohuset_11_8f3b74c-cf08fod7182e5bfa80d908048.jpg)

**FIGURE 5:** Adept, [https://www.adept.dk/images/assets/projects/415/Radiohuset\\_o9\\_5b-75ba452cb8e2e8b53015bboc3ba102.jpg](https://www.adept.dk/images/assets/projects/415/Radiohuset_o9_5b-75ba452cb8e2e8b53015bboc3ba102.jpg)

**FIGURE 6:** Adept, [https://www.adept.dk/images/assets/projects/414/Radiohuset\\_o8\\_5b-75ba452cb8e2e8b53015bboc3ba102.jpg](https://www.adept.dk/images/assets/projects/414/Radiohuset_o8_5b-75ba452cb8e2e8b53015bboc3ba102.jpg)

**FIGURE 7:** Adept, [https://www.adept.dk/images/assets/projects/407/Radiohuset\\_o1\\_Large\\_f7c7e4f7baaa3667dabda7952d693f8a.jpg](https://www.adept.dk/images/assets/projects/407/Radiohuset_o1_Large_f7c7e4f7baaa3667dabda7952d693f8a.jpg)

**FIGURE 8:** Rui Cardoza, <https://archello.com/thumbs/images/2020/03/12/CATALYST-CUBE-15.1584011331.7679.jpg?fit=crop&w=390&h=260&auto=compress>

**FIGURE 9:** Edgar Matrinez, <https://archello.com/thumbs/images/2020/03/12/CATALYST-CUBE-03.1584011214.778.jpg?fit=crop&w=390&h=260&auto=compress>

**FIGURE 10:** Incurciones, <https://archello.com/thumbs/images/2020/03/12/CATALYST-CUBE--PLAN.1584011549.3416.jpg?fit=crop&w=768&h=200&auto=compress>

**FIGURE 11:** Incurciones, <https://archello.com/thumbs/images/2020/03/12/CATALYST-CUBE-ISO-VIEW-2.1584011552.1592.jpg?fit=crop&w=768&h=200&auto=compress>

**FIGURE 12:** Edgar Matrinez, <https://archello.com/thumbs/images/2020/03/12/CATALYST-CUBE-01.1584011213.3013.jpg?fit=crop&w=390&h=260&auto=compress>

**FIGURE 13:** Lmyarch-studio, <https://images.adsttc.com/media/images/51c3/bed8/b3fc/4bc6/cboo/oof4/slideshow/portada.jpg?1371782861>

**FIGURE 14:** Lmyarch-studio, [https://images.adsttc.com/media/images/51c3/bf6d/b3fc/4bc6/cboo/oofb/slideshow/The\\_New\\_Music\\_World-21.jpg?1371783004](https://images.adsttc.com/media/images/51c3/bf6d/b3fc/4bc6/cboo/oofb/slideshow/The_New_Music_World-21.jpg?1371783004)

**FIGURE 15:** Lmyarch-studio, [https://images.adsttc.com/media/images/51c3/beea/b3fc/4bc6/cboo/oof5/slideshow/The\\_New\\_Music\\_World-04.jpg?1371782883](https://images.adsttc.com/media/images/51c3/beea/b3fc/4bc6/cboo/oof5/slideshow/The_New_Music_World-04.jpg?1371782883)

**FIGURE 16:** Lmyarch-studio, [https://images.adsttc.com/media/images/51c3/co1a/b3fc/4bc6/cboo/o101/slideshow/Detail\\_\(1\).jpg?1371783185](https://images.adsttc.com/media/images/51c3/co1a/b3fc/4bc6/cboo/o101/slideshow/Detail_(1).jpg?1371783185)

**FIGURE 17:** Lmyarch-studio, <https://images.adsttc.com/media/images/51c3/co29/b3fc/4bc6/cboo/o102/slideshow/Elevation.jpg?1371783205>

**FIGURE 18:** Lmyarch-studio, [https://images.adsttc.com/media/images/51c3/bfbo/b3fc/4b58/1f00/o115/slideshow/The\\_New\\_Music\\_World-27.jpg?1371783075](https://images.adsttc.com/media/images/51c3/bfbo/b3fc/4b58/1f00/o115/slideshow/The_New_Music_World-27.jpg?1371783075)

**FIGURE 19:** Author unknown, <https://upload.wikimedia.org/wikipedia/en/6/63/Threecorners.jpg>

**FIGURE 20:** Debra Hurd, Oil on 36" x 48" Canvas, "Cool Jazz #3", <https://www.debrahurdart.com/portfolio-viewer?collection=63265#lg=1&artworkId=3234773>

**FIGURE 21:** Anthropologie, [https://s7d5.scene7.com/is/image/Anthropologie/49400229\\_o66\\_b4?sa15-pdp-detail-shot&fit=constrain&qlt=80&wid=683](https://s7d5.scene7.com/is/image/Anthropologie/49400229_o66_b4?sa15-pdp-detail-shot&fit=constrain&qlt=80&wid=683)

**FIGURE 22:** Do Shop, [https://cdn.shopify.com/s/files/1/0606/2893/products/07747\\_TRA-Maman-\\_2\\_2048x.jpg?v=1571438853](https://cdn.shopify.com/s/files/1/0606/2893/products/07747_TRA-Maman-_2_2048x.jpg?v=1571438853)

**FIGURE 23:** Jilenek Cork Group, [http://www.corkstore.com/cat\\_harmony\\_wall.jpg](http://www.corkstore.com/cat_harmony_wall.jpg)

**FIGURE 24:** Rubber Flooring Inc., <https://www.rubberflooringinc.com/interlocking-tile/foam-soft-rubber.html>



# CONCLUSION & ACKNOWLEDGEMENTS

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In the words of George Gershwin, "*Life is a lot like jazz. It's best to improvise*". These words will serve as a reminder of the endless possibilities our creative minds can manifest if we only allow ourselves to be open to them. My study and experience with this project has given me a deeper understanding and newfound appreciation for a musical genre that up until recently I only had a mild sense of. I have reexplored my musical roots and met wonderful people in my investigations of how jazz can inspire, educate, and flex our senses in handling spontaneous moments in our lives. At the same time I have gained further knowledge and experience in conceptual visualization and space planning that will help steer me towards my goal of becoming a creative and successful designer in my own right.